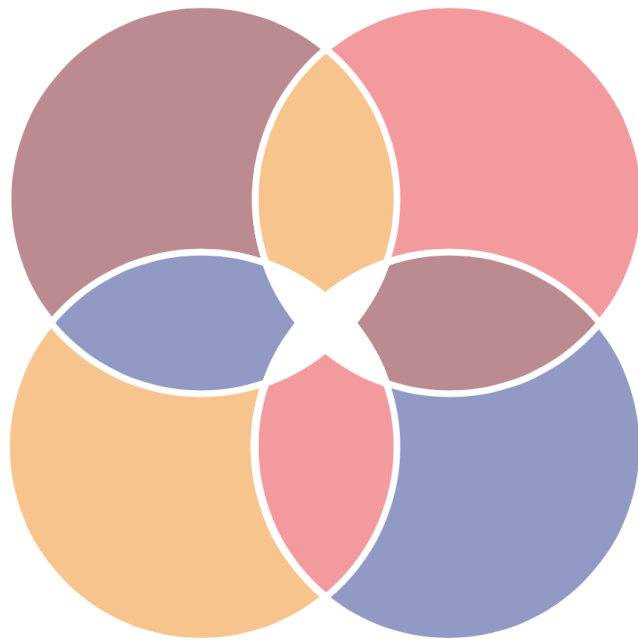


# THE FRAMEWORK FOR TEACHING EVALUATION INSTRUMENT

2013 EDITION

Examples for Theater, Acting, and Drama



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# Introduction

An important addition to both the 2011 and 2013 edition of Charlotte Danielson's **The Framework for Teaching** was the inclusion of Possible Examples of practice. For each of the 22 elements in the Framework, possible examples have been written at all four levels of performance, across a broad range of grade levels and content areas. The possible examples have been a valuable tool for those who are learning the Framework and for those who are using the Framework to help teachers improve their practice. The examples have been so useful, in fact, that special area teachers are asking if examples have been developed for their particular areas.

In response, members of the Danielson Group have begun developing examples that resonate with educational specialists. Kris Deni, working with members of the Danielson Group, has developed specific examples for special education teachers. Others are looking at the rubrics as they apply to special education support personnel and others.

In this series of documents, I have developed examples for those who teach in the area of Fine Arts: music education, visual art, dance, and theater. This document in this series addresses the needs of those who teach theater, both acting and drama. It is important to note that this is not a document about “what” should be taught. This document, instead, provides examples of what good teaching looks like and sounds like. It is about “how” to teach fine arts.

Charlotte Danielson's Framework for Teaching defines what good teaching looks like using language that is familiar to educators. The Framework for Teaching was first published by ASCD in 1966 and builds upon decades of research on effective teaching synthesized by the Educational Testing Service (ETS). In 2007, Charlotte Danielson updated the Framework, incorporating research published after 1966. Tightening up the rubric language, The Framework was revised in 2011 in response to the Measures of Effective Teaching research project conducted by the Bill and Melinda Gates Foundation. Then again in 2013, a new edition of the Framework was published, incorporating the language of the Common Core Teaching Standards.

The Framework rubric language does not change for fine arts teachers. Charlotte Danielson has often said, “good teaching is good teaching.” What might be confusing to fine arts teachers is that the manifestation of those rubrics looks differently in the broad range of classes that comprise theater education. And just as important, effective teaching dictates that the implementation of the Framework is developmentally appropriate, equitable, culturally appropriate, fortified by high expectations, designed for

assumption of student responsibility, mindful of the range of student needs, and bolstered by the effective use of technology.

The examples written for this document are primarily examples from an acting class. Often the teacher is referred to in the examples as the director and the students are often referred to as actors. The examples are of students who are learning to act or to perform on stage. There are but few examples of students learning “about” theater. There is a reason for this. Other theater classes, such as history of theater, survey of drama, and other humanities type theater classes are similar in pedagogy to classes taught in language arts or in social studies. The examples Charlotte Danielson has written in the 2013 document resonate with teachers in those classes, and other examples are not needed.

So, here are possible examples of Charlotte Danielson’s Framework for Teachers, implemented theater classrooms, reflecting what you might see at four levels of performance: Unsatisfactory, Basic, Proficient, and Distinguished.

Ron Anderson, Ed.D.  
The Danielson Group, June 2015

# FfT Examples

## Theater, Acting, and Drama Teachers

1a

### Demonstrating Knowledge of Content and Pedagogy

#### Unsatisfactory: Level 1

- In a planning conference, the teacher says, “I want the students to understand that in professional theater the director is responsible for financing the production and for hiring stage management.”
- “I plan to have the students do a worksheet to introduce movement training; we don’t have enough room to do anything in this small space.”
- The acting teacher’s long-range plan includes only one strategy: reading plays from the textbook.
- In a lesson plan, the teacher repeatedly misuses theatrical terms such as down right, down left, up right, and down center.

#### Basic: Level 2

- The drama teacher introduces the concept of upstage and downstage without pointing out the logical/historical significance of the raked stage.
- The drama teacher’s long-range plan includes but a few strategies: reading plays in class, watching videotapes of plays, and having students memorize soliloquies.
- The teacher continually admonishes the students to “read more expressively,” but does not talk with them about volume, pitch, emotional quality, tone, or character voice.
- In each classroom visit, the teacher is having the students read and discuss a chapter in their textbook and write out answers to the questions at the end of the chapter.

#### Proficient: Level 3

- “I’m really working hard to get my students to better convey emotion in their acting. Although I was trained in both Stanislavski and Meisner, I’m now using Strasberg with my advanced students.”
- “I’ve had the students experimenting with voice, movement, motivation, and emotion separately; but in today’s lesson I want them to understand how all of those concepts combine to create a believable character.

- “Students in this class know they will be writing their own one act plays, but that comes much later. They need to understand character, plot, setting, conflict, and all of the other dramatic elements first.”
- “Having worked in professional theater all my life, I have developed a solid knowledge of play production and how producers, directors, actors, and other artistic personnel work together to create a successful production.”

#### Distinguished: Level 4

- “My class is studying Les Miserables this term, and I am planning to integrate French history and French literature into the unit.”
- In planning a lesson on 1930’s musicals, the teacher will relate the attributes of this style to similar attributes in advertising art, fashion design, and the architecture of the period.
- Introducing a lesson on opera, the teacher anticipates numerous misconceptions about the art form itself, and plans to employ a KWL strategy to enumerate those misconceptions before she begins the unit.
- In a lesson on dramatic arc, the teacher asks students to share what they know about shape and form from art class and then makes the connection to what she is teaching.

#### 1b

#### Demonstrating Knowledge of Students

#### Unsatisfactory: Level 1

- The teacher says, “I don’t want to know anything about my acting students at the beginning of the year; you’ve heard about the self-fulfilling prophecy.”
- The teacher did not know that one of her students was in a regional theater production until informed by a parent at the spring musical.
- When asked about his selection of plays for the Survey of Drama course, the teacher was unaware of the cultural diversity of the class.
- “I pick plays to study in class based upon what I like; I don’t know what the students are interested in.”

#### Basic: Level 2

- The teacher is aware that there is a wide range of acting ability in her class, so she chooses a range of activities for the whole class that are easy, moderately difficult, and also challenging.
- Although he knows there are several students who are Hasidic Jews, the teacher does not draw upon their perspectives as they study Potok’s The Chosen.

- “I don’t think many of my students have had any unique life experiences that would inform their acting; so I draw on the experiences of teenagers in general.”
- “I know my students have a lot of different ways they like to memorize their lines, but in class, I usually fall back on the one method that has always worked well for me.”

#### Proficient: Level 3

- The teacher knows that there are some students in the class who have been in plays before.
- The teacher has indicated on her student roster which students fall into beginning, intermediate, and advanced acting groupings.
- When planning to reads plays in class, the teacher is aware of four students who are on IEP’s and who have dyslexia.
- Knowing that many students in the class have had tap dance training, the teacher selected the musical *Anything Goes*.

#### Distinguished: Level 4

- The teacher shares individual profile sheets for each student, detailing their prior acting experience, music and dance lessons outside of class, and interest in working as stage management.
- The teacher asks her students to share the methods that work for them as they memorize dialogue, and she encourages students to experiment with different methods as they hone their individual metacognitive styles.
- At the beginning of the year, the acting teacher meets with the music and language arts teachers to acquire information about each student’s individual talents.
- The teacher attends the local Greek festival, meeting with students who are performing on stage.

### 1c

#### Setting Instructional Outcomes

#### Unsatisfactory: Level 1

- As a goal, the teacher’s lesson plan states, “We will be watching *West Side Story*.”
- The teacher’s goal is for the students to learn to love theater.
- The goals for the Survey of Theater lesson are all of the factual recall type: names of playwrights, composers, librettists, and dates.
- The teacher states for a goal, “We’re going to do *Teahouse of the August Moon*.”

#### Basic: Level 2

- Although there are multiple levels of acting ability in the class, the teacher's lesson plans indicate only one goal for the entire class.
- For a lesson dealing with *Streetcar Named Desire*, one goal is for the students to enumerate the cast of characters in the play. The other objective is for the students to create a fishbone chart detailing the escalation of Stanley Kowalski's fear, hostility, and rage toward Blanche Dubois that led up to the physical encounter/assault.
- The outcomes are written for the class as a whole without regard to the fact that some acting students may be bored while other students with little background may be struggling.
- The teacher has listed as goals for the lesson: read the first scene of *Grapes of Wrath*, list the actors who played Tom Joad and Jim Casy in the 1989 Broadway production, and research historical facts related to the Oklahoma dustbowl and migrant labor camps of California.

#### Proficient: Level 3

- A learning outcome for one group of students in the class is to compare and contrast the hero of modern tragedy with Oedipus and Hamlet.
- The goal for one group of students is to list and describe seven dramatic forms; the outcome for the other group is to classify all of the plays they have read this year into the seven categories.
- One group of students have the objective of defining subtext, while another group's outcome is to identify the subtext in Tusenbach's (*The Three Sisters*) goodbye speech.
- The goal is for students to describe several directorial styles and more advanced students have the additional goal of being able to provide examples of how those styles might play out in a rehearsal.

#### Distinguished: Level 4

- The teacher has planned a program of one act plays a school assembly that sets rigorous expectations for individual students, tapping into each student's unique talents and abilities, and providing appropriately challenging goals for both those with little experience and those students who are advanced in their theatrical skills.
- Using short stories created in Language Arts Class, each student will adapt their story for the stage.
- The teacher's long-range plans include personalized goals for both groups and individual students as well as correlations to the Blueprint for Arts Education, ensuring accurate sequencing.



- Each student will be asked to consult with the teacher to select an appropriate monologue that they will memorize, interpret, rehearse, and present to the class.

1d

## Demonstrating Knowledge of Resources

### Unsatisfactory: Level 1

- The teacher is not aware that the district has sets of play scripts that can be borrowed for sex-week unit plans.
- The teacher uses only the district-adopted textbook for theater instruction.
- A parent asked the teacher about a recommendation for a vocal coach outside of the school that offer private lessons, but the teacher was unaware of the ones that did exist.
- The teacher is not aware of the opportunities for professional development which are offered by the district at no cost during the school day.

### Basic: Level 2

- Although the teacher attends some professional development workshops offered by the district, the teacher does not seek out training that is offered in his or her teaching specialty.
- The teacher is aware of the various free in-school programs offered by the local performing arts associations, but does not look beyond the immediate area for classroom resources.
- The teacher makes use of the collections of plays that are available in the district, but does not look elsewhere when he determines that the plays available don't completely represent the diversity of his students.
- The teacher knows that she needs to learn more about the box office software that was purchased for her by the district at her request, but she does nothing to find training online or elsewhere.

### Proficient: Level 3

- The teacher schedules an in-school outreach performance offered by a regional theater company.
- The teacher has invited the CEO of a regional theater company to talk to his class about the process of putting together a season of touring shows.
- The teacher is taking an online course to learn how to better use lighting design software in her productions.
- The teacher studies acting at one of the local universities.

#### Distinguished: Level 4

- The teacher's year-long plan reflects an extensive knowledge of theatrical resources, including an online video conference with a professional playwright, several in-school presentations by local arts association school outreach programs, free tickets to area performances, free instructional materials from Actor's Equity, and others.
- The teacher is a member of and participates in her local university's theater department advisory group.
- The teacher is a member of EdTA and receives emails for all upcoming professional development opportunities and conferences.
- The teacher has created and published a resource list for her Fine Arts Department, representing professional organizations, universities, and the Internet.

#### 1e Designing Coherent Instruction

##### Unsatisfactory: Level 1

- The teacher's lesson plans are jotted down in a one-inch square section of a plan book and indicate: read Act I aloud and discuss the play.
- For a lesson on musical theater, the teacher plans to have students watch passively a video of West Side Story for the entire period.
- The teacher has designed a number of disparate theatrical activities for his lesson, but they do not appear to be related to one-another or in any logical sequence.
- For a lesson on expressive voice, the teacher plans to have the students spend the period copying definitions from the white board into their notebooks.

##### Basic: Level 2

- "I know that no one will have enough time to complete all of the activities I am giving them today, but I want to make the point that this is not going to be an easy class."
- The teacher plans to have the students reading a play in class, taking turns reading by going up and down the rows.
- While students in the class are widespread in their acting ability, the teacher nevertheless plans to allow the students to choose their own groups for the scene.
- Although some of his acting students are advanced, for a lesson on improvisation, the teacher plans the same activities for everyone in the class.

### Proficient: Level 3

- Planning to produce “On the Town” for her high school production, the teacher carefully auditions students to assign lead roles appropriately and matches voices and dance skill appropriately for the chorus groups.
- Thinking about pacing, the teacher plans to first rehearse the scenes that need the most work, ending with those that are in good shape.
- The teacher plans to teach the dance combination to the students in three phases: first, showing them a graphic organizer of what the step look like visually. Next, rehearsing the steps, four measures at a time, allowing the students to make mistakes and receive feedback. Then finally, putting it altogether, rehearsing for automaticity.
- The teacher plans to assign students to productions groups (carpentry, scene painting, lighting, etc.) and develop a production time line and materials list.

### Distinguished: Level 4

- Having finished reading Hamlet, students will be asked to choose a character they are interested in portraying, work with the teacher to select a portion of dialogue, form a group with other characters in the scene, and discuss each character’s relationships and motivation.
- For a lesson introducing opera and Madama Butterfly, the teacher plans to show slides of a butterfly collection and then have the students enumerate on chart paper attributes of the butterfly: colorful, fragile, delicate, mounted with pins. She will end the lesson showing the students slides of Madama Butterfly in her colorful Japanese gowns and share some of the characteristics of Cio Cio San herself as an introduction to this new unit on opera.
- Given a graphic organizer detailing the differences between tragedy and comedy, students working in groups will be asked to find attributes from plays they have read that correspond to the tragedy/comedy traits.
- Students will be working in small groups to uncover the subtext of the song “Summertime” from Porgy and Bess, linking the text to what they already know from their research into the lives of African Americans in the south in the early 20<sup>th</sup> century.

1f

## Designing Student Assessments

### Unsatisfactory: Level 1

- The teacher does not plan to assess the students in theater class.

- The teacher says, “I hate giving grades. I have over 100 students to teach. I give everyone an A except for those that misbehave in class. I give them a C.”
- A beginning high school theater teacher gives everyone an F for the first grading period saying, “This ought to make their parents take notice and get them to shape up.”
- The teacher assesses the acting abilities of his students, but does not use the information in any way when planning lessons.

#### Basic: Level 2

- Following an assessment of the acting abilities of her students, the teacher determines the class in general is average in ability and plans activities for the whole class accordingly.
- The teacher enters pluses and minuses into her grade book following each group’s presentation, but she does not have any specific criteria for doing so.
- The district requires an assessment, so the theater teacher gives a paper/pencil test at the end of each grading period.
- When the play director asked for names of students who might be interested in trying out for the show, the theater teacher was able to provide names of those who expressed interest, but not any indication of their acting ability.

#### Proficient: Level 3

- The teacher has students perform a scene in small groups, noting how students are doing with voice, interpretation of the character, and movement, and uses that information to group students for further instruction.
- “I revised my plan for today after reviewing the videos of their monologues, using that information to re-assign parts for the scene we are doing.”
- I’m keeping notes about each student’s daily performance in class, and I use that information when I’m actually deciding which plays to do and even who I might assign parts to. The audition is only the culminating event in that process.”
- Following a dress rehearsal of “Pygmalion,” the teacher provided written and oral notes to each performer and to the cast as a whole.

#### Distinguished: Level 4

- The teacher has asked students for input into the design a rubric that they will use as a class to assess their monologue performances.
- The teacher noted to her class that the reviewer of the student performance commented on things they had been diligently working on in rehearsal. “This is authentic, real-world evaluation, folks!”
- The teacher plans to have students critique a video performance of their rehearsal, using rubrics they helped design for movement, ensemble, diction, and expressiveness.

- The teacher explained to her observer, “During a rehearsal the students know they are in the midst of a process to develop believable characters with emotions, motivations, and needs. Formative evaluation is what I do; that is what the rehearsal process is all about. Bot the actors and I are constantly assessing the performance, the characters, and the drama, and my feedback is part of that creative energy.”

DRAFT

2a

## Creating an Environment of Respect and Rapport

### Unsatisfactory: Level 1

- During a rehearsal, the teacher makes a disparaging remark about a student's performance: "You're never going to be an actress; you have no ability whatsoever." The student holds back tears.
- The teacher laughs disparagingly at a student when she tries to get a facial expression right; the class laughs, as well, and the student turns red.
- During a middle school play rehearsal, a few students giggle loudly when a boy's voice cracks, and the teacher says nothing to them.
- Several students who are not immediately in the scene are texting and not paying attention to other students who are performing their hearts out, and the teacher does nothing.

### Basic: Level 2

- Students applaud halfheartedly following a classmate's monologue performance.
- Following one group's presentation to the class, the teacher says, "Thank you, who is next?"
- The teacher reminds students that it is inappropriate to laugh at a classmate's attempt at a new dance combination, but they continue to chuckle later on in the rehearsal.
- During a discussion, most of the teacher's comments to students are respectful, but at one point she remarks to a student, "You have no idea what you are talking about."

### Proficient: Level 3

- On the first day of class, the teacher has students pick up nametags as they enter the classroom and the teacher calls on students by name.
- When the teacher says, "Try saying the line as though you just woke up in the morning," but the student appears somewhat hesitant and looks down at the floor, then tries the line.
- Students listen politely and make respectful comments as small ensembles within the class perform.
- The teacher sits on the floor with a small group that is practicing an improvisation and joins in, to the delight of the students.

### Distinguished: Level 4

- The teacher engages in a conversation with a student about the dance recital he performed the past weekend.
- Classmates offer unsolicited, enthusiastic applause following a student's solo performance.
- The teacher says to a singer in musical theater class, "I absolutely love the tone of your voice. Let's slow it down now just a bit so everyone will catch all of the words."
- Following a student's disastrous performance, the teacher touches him lightly on the shoulder and says, "It's OK. Don't be so hard on yourself. There were moments that really sounded terrific."

2b

## Establishing a Culture for Learning

### Unsatisfactory: Level 1

- Several students never raise their hands to answer when the teacher asks them questions about the play they are studying, and the teacher says nothing.
- The teacher says to the class, "I'm not going to spend much time rehearsing this play because not many people come to our plays anyway."
- Students are taking turns interpreting a line, and the teacher responds with just an "OK."
- The teacher says to a student who is struggling with a line, "Why don't you just let Maria read this part today."

### Basic: Level 2

- Five minutes before the end of the period, the teacher says, "We've finished everything I had for today. You may talk quietly among yourselves until the bell rings."
- The teacher says, "I think most of you will be able to memorize this scene before the assembly; I'm counting on those of you who are especially talented to pull us through."
- The teacher has given the students a worksheet on theatrical terminology and says, "I just need for you to turn this in before the bell rings."
- "It's called the proscenium, but you can call it whatever you like. I'll know what you are talking about."

### Proficient: Level 3

- "Don't say 'out toward the audience'. You know the term for this is downstage."

- “This scene is full of interesting dialect; it’s going to be challenging for you, but I know you can do it. Let’s get ready to work!”
- “I’m waiting. I need everyone in place before I call action.”
- The teacher insists that the student director use precise theatrical terminology when directing a scene in class.

#### Distinguished: Level 4

- During the rehearsal, students are suggesting ways to solve a traffic issue, and the director uses their ideas.
- Students are observed running lines with one-another, giving each other suggestions on ways to pace and say the lines.
- The bell rings before the class has finished a scene, and the students continue on, with no indication that anyone has any desire to leave before the scene ends.
- The teacher chokes up when talking to the class about the subtext of a speech.
- During the rehearsal, students are overheard asking the director numerous questions about their characters and their motivations, trying lines different ways, watching for the director’s reaction.

### 2c

#### Managing Classroom Procedures

#### Unsatisfactory: Level 1

- The teacher asks students to get into groups of four. Students begin arguing over which students will be in their group and one student begins acting out because no one wants her in their group.
- The teacher asks students to come forward to choose a prop for the improvisation. All of the students come forward at once and several students are all grabbing for the same prop.
- The teacher asks one student in each row to get playbooks for his or her row, but there are not enough books. The teacher spends five minutes looking for extra books, but cannot find any.
- Students are observed entering the class. Students are wandering around, chatting with friends, looking out of the window, and texting on their phones. It takes two minutes for the teacher to get the students to sit down and get quiet.

#### Basic: Level 2

- Students are not given anything to do while the teacher takes attendance and some time is lost to instruction.



- Students are putting their books bags in the aisle and the teacher reminds them that they are supposed to go under the chair.
- Students are asked to get into their assigned groups, but students are slow to move into the new groups and begin talking amongst themselves, taking five minutes to transition.
- While the teacher is working with one small group of actors, students in the other group, who are supposed to be rehearsing their lines, appear to be only partially engaged.

#### Proficient: Level 3

- Students enter the classroom quietly, quickly take their assigned seats, and the teacher gently reminds a couple of students to place their book bags a bit further under their chairs.
- The teacher has placed name labels in each costume piece and has placed name labels on the clothes rack where each actor's costume is to be hung.
- Students sign in at the callboard as they enter the auditorium for play practice and only one student needs to be reminded to sign in.
- The director has written the order of scenes to be rehearsed on the callboard so that students know which props to take and on which side of the stage to position himself or herself for the rehearsal.

#### Distinguished: Level 4

- Students realize that they are wasting time waiting in the wig/make up line and create a cue list on the white board so that they can get other things done until it is their turn to be made up.
- As students on the set up crew enter the classroom, they begin setting up for the scene they are going to rehearse that day, without prompting from the teacher.
- The student who serves as stage manager takes down the sign in sheet from the callboard and properly records the attendance for the teacher.
- When actors are not 'on stage,' the student assigned to collect ticket sale money does her job quietly and unobtrusively.

## 2d

### Managing Student Behavior

#### Unsatisfactory: Level 1

- A couple of students are texting on their smart phones during a rehearsal and the teacher does nothing to stop them.
- The teacher does nothing when the students begin running around the room chaotically during the movement exercise.

- The teacher asks a student to stop playing with props on the prop table, but the student does not stop.
- The teacher reminds students not to practice with their swords as they are being passed out, but they dangerously continue to do so.

#### Basic: Level 2

- The teacher scolds the boys for talking while she is rehearsing the girls, but says nothing to the girls who are talking when she works with the boys.
- One student is given a detention for excessive talking during class, but another student who is talking as much is given a warning.
- When the teacher asks students to take their seats, some do so immediately and others linger.
- Some of the classroom rules are specific, e.g. do not move on stage until instructed, but others are vague: proper rehearsal etiquette is expected.

#### Proficient: Level 3

- The teacher gives “the look” to a student who is tugging too harshly in the movement circle; he immediately stops tugging.
- The teacher moves toward a small group of actors who are supposed to be running lines, and they get back to work.
- The bell rings and students automatically get quiet for the teacher to begin.”
- While most of the students in the theater class behave appropriately, the teacher effectively manages the behavior of one or two students who talk too loudly while others are reading lines.

#### Distinguished: Level 4

- One student begins texting during the rehearsal. Another student gently places her hand on his arm, looks at him, and makes a “not right now” face.
- The teacher smiled and welcomed a student who came into class late, quickly explained what the class was doing, and subtly handed her a detention slip without comment.
- As the props are being passed out, a student courteously reminds a classmate not to play the props until directed by the teacher.
- Students monitor their own actions, resulting in entirely appropriate behavior for the entire period.

2e

## Organizing Physical Space

### Unsatisfactory: Level 1

- The teacher allowed the students to climb over unstable set pieces while moving to their places.
- The teacher has the students doing a movement exercise and the students must move over a loose carpet and jump over an extension cord to execute the movement.
- Students rehearsing the musical cannot see their teacher/conductor.
- The teacher holds up small pictures of the set for the students to see, not making use of the Elmo projector and screen that are readily accessible to the teacher.

### Basic: Level 2

- The teacher has external speakers for her computer, but some students who are not close cannot hear the excerpt she is playing.
- The staging is such that a few of the shorter singers upstage cannot see the director.
- Some of the visuals used by the teacher are designed in PowerPoint, while others hand written on the chalkboard are less legible.
- The theater room has chairs, but no desks. When students are asked to write, they must do so on their laps.

### Proficient: Level 3

- The teacher has the students stand in a semicircle for the first practice reading the lines.
- The teacher blocks the scene such that principal actors are placed predominantly downstage while the chorus members are staged upstage behind them.
- The teacher has arranged the chairs theater style for the small group presentations.
- The director uses a microphone so that everyone can hear her.

### Distinguished: Level 4

- Using existing classroom furniture and space, the students planned the “set” for the operetta they had composed.
- The teacher gets permission to use the gymnasium for her movement exercises while the regular gym class goes outside for their lesson. A student in a wheelchair is being moved along with the group as he does the hand motions.
- Students on stage adjust their positions when they realize another actor is upstaging them.

- Knowing one of her actors would be in a wheelchair, the director planned the set so that the wheel chair would be able to move about as necessary for the scene.

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### 3a

## Communicating with Student

### Unsatisfactory: Level 1

- The teacher does not explain the purpose of the lesson to the students at any time during the lesson.
- The teacher says incorrectly, “Bring them up to James and I” and later, “Raise your hands each time you hear the line reoccur.”
- Ten minutes into the activity, several students come up to the teacher and ask, “What are we supposed to be doing?”
- Students move to the incorrect places on stage following the teacher’s explanation of where to begin.

### Basic: Level 2

- The teacher explains where she wants students to move on stage, but some students are confused and students are asking, “Say that again, please. I’m lost.” The teacher clarifies.
- The teacher demonstrates the way she wants the lines delivered, but does not give the actors an opportunity to try.
- The director’s introduction to the characters in the new play consisted of a monologue, not inviting the students to ask questions nor to engage intellectually in the possibilities the characters might present.
- The teacher introduces new musical terminology, e.g. stage left, but does not explain what it means to the students.

### Proficient: Level 3

- The teacher says, “By the end of the period, you will know your blocking for scene two” and gives the students schematic diagrams to chart their own staging and moves.
- “May I suggest several ways you can go about memorizing your lines for tomorrow? Some of you might find keystroking the words helpful. Others of you will find listening to the recording over and over will help. See, also, if it helps to go backward, memorizing the last lines first. You will at some point find what works best for you.”
- The teacher models the way she wants actors to exaggerate beginning and final consonants.
- The teacher projects a chart with the dance step sequences in order so that students can refer to it as they practice the movement in their small groups.

#### Distinguished: Level 4

- Using correct stage terminology, a student asks the teacher, “Do you want me to begin moving downstage center when I begin the line or when Blanche reacts?”
- The teacher says to the class, this is a place where the audience usually applauds, so be sure to wait until the crest before you begin the next speech.
- The teacher explains and demonstrates the proper way to turn and speak to another actor yet allowing the sound to project into the auditorium. “You will have a tendency to want to direct your voice off stage; you can look at her and still speak to the audience.”
- The teacher’s spoken language is expressive: “They’re not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they’re destined for great things, just like many of you; their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because, you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. .”

#### 3b

#### Using Questioning and Discussion Techniques

##### Unsatisfactory: Level 1

- The teacher is discussing Stanley Kowalski’s reaction to Blanche with the class, asking all of the questions herself and calling on four or five students who continue to raise their hands to speak.
- The teacher asks only recall type questions to the class who has just read the Glass Menagerie.
- A student responds, “I don’t think Stanley is threatened by Blanche,” and the teacher does not ask her to explain her thinking.
- The teacher is leading a discussion on Shakespeare’s sonnets, but only four students participate.

##### Basic: Level 2

- When two students disagree about the definition of experimental theater, the teacher invites the students to respond directly to one another, but they decline.
- The teacher says, “I haven’t heard from some of you,” but does nothing more to elicit their thinking.
- When discussing Tartuffe, the teacher asks several questions designed to elicit student thinking, but calls upon students in rapid succession.

- The teacher attempts to call on many students, but allows most of them to “pass.”

#### Proficient: Level 3

- Students in the class are discussing various periods of costume design, and they respond to one another appropriately without teacher mediation.
- All but four or five students are participating in the discussion of *Midsummer Night’s Dream*.
- When a student says, “Shakespeare is just for old people,” the teacher invites her to explain her thinking.
- When a student responds, “The author leads you to think musical theater is American opera,” the teacher asks the class to cite several statements the author makes about that and to discuss them with a neighbor.

#### Distinguished: Level 4

- Students are planning what scenes they would like to perform for the regional competition, and they employ appropriate skills to directly challenge one another’s thinking and also build upon each other’s ideas.
- Virtually all students participate in the discussion of what makes theater tickets sell.
- Students initiate thought provoking questions during the discussion and direct those questions to other students.
- One student says, “We haven’t heard from Tom and Tamika yet. You guys are big fans of Stephen Sondheim. What do you two think?”

### 3c

#### Engaging Students in Learning

##### Unsatisfactory: Level 1

- The teacher has students listening passively to a recorded play for 45 minutes.
- Students are asked to copy a list of 25 composers and their birthdates into their notebooks.
- While two or three students are reading lines from the play aloud, other students are observed texting and nodding off with their heads down.
- The teacher lectures to the students for 40 minutes on the art, architecture, poetry, and music of the Renaissance.

### Basic: Level 2

- In rehearsing a scene from the play, the teacher first works with the two of the characters for fifteen minutes while the others wait patiently. Then, she works for ten minutes with them while the others have nothing to do.
- Students are completing a theater vocabulary worksheet as a whole group. The teacher calls on the same two or three students for answers while other students mindlessly copy down what they are hearing.
- Students have been working in groups to design sets for a play, but when it is time for the groups to share with the whole class, none are ready to do so.
- In a lesson about opera, students were asked to memorize the names of the characters of several operas, their voice parts, and the language the opera was written in.

### Proficient: Level 3

- Students are given twenty minutes to work in pairs. They are instructed to design a circumstance around which they can convincingly improvise embarrassment, distraction, bashfulness, and exhaustion. Most students engage fully in the activity and perform their improvisations for the class.
- Students are placed into groups to come up with multiple subtexts for lines such as 'don't go' and 'I love you.' Students are asked to perform the lines while classmates identify the subtext and the character traits that communicate the subtext.
- Given the balcony scene from Romeo and Juliet, students are asked to determine the sub-meaning of each line and to explain the rationale for their thinking.
- Working in groups, students are asked to create individual, unique characters for each member of the chorus who acts as a prisoner in Dead Man Walking and to describe what character traits will be visible and audible as Sister Helen passes through the cell block.

### Distinguished: Level 4

- Preparing for their characterizations as fighters in a play, students suggest to the teacher that they visit a local boxing club to observe the fighters in the ring.
- Improvising an argument between a parent and teenager, a student suggests changing the scenario: What if the teenager instead makes the phone call from the hospital to the parent?
- The teacher allows time at the end of the rehearsal for the actors to reflect on their characters and what they have learned about their characters from the rehearsal.



- During the scene rehearsal, virtually all students, including chorus members staged in the background, reacted to the characters lines both physically and emotionally and remained totally in character throughout the scene.

### 3d

#### Using Assessment in Instruction

##### Unsatisfactory: Level 1

- The teacher has the students recite a line over again with no explanation of why they are repeating it.
- Character study worksheets are handed back with simply a checkmark on them."
- A parent asks why a student received an "unsatisfactory" grade for the term and the teacher said, "I don't think Maria really likes theater very much."
- Students are asked to perform their monologues for the class, but the teacher does give any feedback to the students on their work.

##### Basic: Level 2

- The teacher says to the actors, "That's still not right. Let's do it again."
- The director says to the group, "How do you think it went today?" A few students raise their hands and comment: went well and better than yesterday.
- A student asks, "Why did you mark me down for not including costume sketches in the plan? You didn't tell us that had to be in the design."
- When a student asks the teacher how to improve his character, the teacher says "You'll just have to make him more believable."

##### Proficient: Level 3

- During the rehearsal, the teacher listens attentively and provides feedback, "Remember picking up the pace doesn't always mean talking faster; it means eliminating the pauses between lines and starting you line virtually on the heels of the cue."
- Students are listening to a recording of their performance and some volunteer suggestions: I'm not able to understand the words; we need to enunciate more clearly.
- As students work in groups on scenes, the teacher circulates around the room making specific suggestions to students and asking questions about the character's motivation.
- Taking notes during a rehearsal and giving notes to actors is incorporated into most rehearsals.

##### Distinguished: Level 4

- Each student in the class has regularly scheduled conversations with the teacher about his or her progress, areas for growth and strengths, and both student and teacher collaborate on improvement goals for the year.
- Using a rubric created by the class, each student is asked to write a critique of their recorded performance.
- “I’m more vocal in the early stages of the rehearsal, making suggestions, asking questions, and demonstrating techniques. As the rehearsal process progresses, I interrupt less frequently with formative comments, opting to give notes at the end of the rehearsal instead.”
- The teacher states, “The rehearsal process is in and of itself a complete model of formative assessment, with every nuance of what I do and say designed to improve daily the performance of the actors and to help their characters grow and develop to the most believable extent possible in the time we have.”

3e

### Demonstrating Flexibility and Responsiveness

Unsatisfactory: Level 1

- The teacher says to an actor who is having difficulty learning a tricky passage, “There’s nothing I can do to help; that will just have to do.”
- Students are obviously struggling to find meaning in the first reading of the Shakespeare play. The students appear frustrated and the teacher says, “Put this one away for now.”
- The teacher acknowledges to the observer that the rehearsal was “just not going well,” but could not pinpoint what wasn’t working.
- When an actor asks the teacher for suggestions on how to say a line, the teacher says, “Your part isn’t critical to the scene; that will do.”

Basic: Level 2

- “Let’s keep trying this again; It’s just not working. One more time.”
- Chorus members in the musical complain that they cannot see the conductor and the director says, “Yes, I can see that; I’m not sure how to fix it at this point.”
- The teacher comments to a student, “Say the line this time with more feeling.” The student responds, “I’m putting as much feeling into it as I can.”
- “There is nothing I can say to you to help you get this line right.”

Proficient: Level 3

- When the students mentioned during class they were all fond of New Directions, the teacher incorporated one of their songs into the musical revue.

- When an actor is having difficulty conveying the meaning to a line, the teacher offers multiple suggestions to help the student get it right.
- When the director realized the entrance was not working, he re-staged, giving each student a specific cue for his or her entrance.
- The director engaged in a conversation with an actor who asked why his character would behave in a certain way.

#### Distinguished: Level 4

- Realizing that a wheelchair bound student could not do a segment of the movement exercise, the teacher choreographs a different move for her.
- Realizing that after multiple attempts, her efforts to correct the students' German diction are ineffective. The teacher asks the German instructor to write out a phonetic translation of dialogue that is to be spoken in German.
- Realizing the actress was having difficulty hitting the high note, the teacher accompanying the student transposed the piece down a step at sight.
- When one of the actors was having difficulty with an emotion, the director made several suggestions that didn't seem to work, finally having success asking the actor to visualize a past memory.

## 4a

### Reflecting on Teaching

#### Unsatisfactory: Level 1

- Even though it took ten minutes to assign parts and pass out scripts to the class for a reading, the teacher says, “I think everything went well today.”
- The teacher says, “Everything fell apart today. I have no idea what went wrong.”
- When asked if the students achieved the goal, the teacher commented, “I’m not sure if the students understand the connection between Pygmalion and My Fair Lady or not. We’re not required to give a grade, so I don’t assess them individually.”
- When asked to reflect on the lesson, the teacher says, “My goal is to just get through the day and make it to tomorrow.”

#### Basic: Level 2

- “The students took forever to get into their places today. Must be the full moon.”
- “The students are not ready for the presentation of the one acts next week; many of them don’t know their lines. I’m going to have to work on that.”
- “It appears the students have forgotten all of the staging I did last week. We’ll rehearse those scenes again next week.”
- When his students are having difficulty with the British accent, the teacher remarks, “I don’t have any idea what to do next.”

#### Proficient: Level 3

- The teacher says, “I noticed today there was a traffic jam when the stage left group began to make their exit. Tomorrow I’m going to give them an earlier cue, and have them exit upstage instead.”
- “The transition into small groups for the improve activity was chaotic today; there was a major traffic jam by the window. Next time, I’m going to send them off in four’s to avoid the snarl.”
- “I could tell from today’s rehearsal that they’re not ready to work off book yet; there were too many calls for ‘line.’ Tomorrow I’m going to put them back in pairs to run lines until they are more comfortable with the memorization.”
- “Next time I’m not going to have the props on the side of the stage they enter from; having one prop table is not going to work.”

#### Distinguished: Level 4

- The teacher shares notes she took from the rehearsal and explains the strengths and weaknesses of the scene to the observer. “The biggest issue right now is

the pacing; it's slow. I'm going to work on 'dead air space' between the lines. Also, I'm going to work on the 'dead air space' between certain cues and the beginning of the line that follows. Unless I specifically ask for a pause between cues, I want them to literally begin on top of the other character's line. Acting is not like day-to-day conversation; it's an illusion. This will improve the scene 100%."

- "The students now have their lines down cold and they know the staging. But Jeb and Chelsea are not enunciating well, and Marco is not projecting. It dawned on me that I'm always working close to the stage; tomorrow I'm going to sit in the back of the house as I take notes, and have all of them act as though I'm the only person in the audience. That should help improve both the projection and the enunciation."
- After auditioning everyone in the group for the musical, the teacher assessed each singer's range, musicality, and sight-reading ability and assigned them to roles which would best showcase their abilities while at the same time giving them an opportunity to stretch. "I'm pushing them, but they are capable of singing what I have given them well. I'm confident I will see some growth!"
- Watching a videotape of the rehearsal for the play, the teacher makes extensive notes regarding staging effectiveness. She realizes having the altos separated on stage hinders their ability to sing well together. She decides to restage one entire scene so that the altos could all be standing together. "The altos have a terrific soli part, and putting them all together will make it work much better."

4b

## Maintaining Accurate Records

### Unsatisfactory: Level 1

- Following up on an accident during a field trip to see a play, the principal asked if a student's parents had signed a permission slip. The teacher said, "I don't know; I put them all in a file folder. I'll look and see."
- When it is time to fill out report cards, the teacher relies on his memory of student performance to assign a grade.
- A student complains that some one has accidentally picked up his script, but the teacher does not have a record of who was given which book.
- "I know we are missing some one, but I didn't bring my roster, so I don't know who is missing."

### Basic: Level 2

- The teacher has students sign in on their own when they come to rehearsal, but he suspects that some students are signing in for others and that the records may not be accurate.
- When a parent asked why her daughter received an Unsatisfactory for the term, the teacher could only show pluses and minuses for each day in theater class.
- The sixth grade drama teacher has a chart of students' voice ranges to forward on to the middle school play director, but it is out of date and many of the boy's voices are changing.
- The teacher says "I do keep all of the students written tests in a folder, but I have way too many students to record all of that in the software system we use."

#### Proficient: Level 3

- The teacher has developed a data base recording everything she needs to have for each student: the plays they have been in, the roles they have played, their experience with private coaches, their vocal experience, etc.
- For the play festival, the teacher has numbered each script and assigns the scripts to actor's folders with that number. He knows if a student has failed to turn in a script or side, based on that assigned number.
- The teacher makes anecdotal records as students perform for him, making notes in several categories: diction, projection, quality of the voice, and expressiveness.
- The teacher has digital copies of students' emergency/parent contact information in his smart phone and also stored "in the cloud."

#### Distinguished: Level 4

- The teacher assigns roles to students in the drama class: a librarian who keeps track of assigned scripts and sides, an attendance taker, and another student who keeps record of borrowed plays and videos. Students are observed carrying out their roles without teacher prompting.
- The drama teacher has over 100 students, so she individually assesses one or two students each period and she records relevant information into a database. The database allows her to chart progress over the year and from one year to the next.
- Students in the play sell tickets to their friends and families and keep track of how many they have sold and how much money they are turning in.
- Students are required to attend four out of school performances each term; the students ask an adult to sign and date the program and students maintain their own portfolios for the year.

#### 4c

#### Communicating with Families

#### Unsatisfactory: Level 1

- A parent emails the principal saying, “We just found out that we need white shirts and black ties for our kids for the performance tomorrow.” When asked about that, the teacher says, “I forgot to let them know.”
- A parent emails the teacher to find out how her child is doing in theater class, but she does not receive a response.
- The teacher has stopped inviting parents and family members to the in school performances because so few attend.
- A concerned parent asks what plays the students will be studying during the year, but the teacher does not have any information about the drama program.

#### Basic: Level 2

- Information about the theater program is always sent in English to the Hispanic families in the school.
- The teacher does not attempt to find out from parents what kinds of arts are valued at home, even though the school culture is immensely diverse.
- The teacher sends out a Thespian Newsletter at the beginning of school, but nothing else is sent home during the year.
- A student has been begging the teacher to find a way for her to take an acting class, but the teacher has communicated to the family only that the child loves theater, not that she has asked for lessons.

#### Proficient: Level 3

- The teacher invites several parents who act in Community Theater to come into school to run lines with the students.
- The teacher sends home a detailed letter explaining what the students need for the school performance and follows up by phone with those who have questions.
- The teacher maintains a web site about the school theater program and has created a tool for parents to both see individual progress and a tool to provide input into the program.
- Students are creating a chart of musical theater songs from the 1970’s and have asked their parents to contribute song titles that they can remember from specific musicals.

#### Distinguished: Level 4

- Each term, students record a video of some of the scenes in which they have been performing in class to send home to families.

- Theater teachers in an arts-magnet school conduct monthly meetings with parents, informing them of opportunities for student participation, music and theater events in the area, opportunities for private instruction or coaching, and always build in an opportunity for the parents to provide feedback about the program.
- Most parents attend the theater programs offered several times a year and contribute to their success by helping make costumes and loaning props.
- Student performances are regularly featured on the school web site. There are hundreds of “hits” and the parents and others viewing the web site can make positive comments about their favorite performances.

4d

### Participating in the Professional Community

Unsatisfactory: Level 1

- “Since I teach theater, it doesn’t make a lot of sense for me to attend faculty meetings, so I don’t.”
- “I don’t think I’ll do a school-wide play this year; every teacher that I have asked refuses to help.”
- “I teach over two hundred students; I can’t be expected to serve on any building committees in addition to that!”
- The teacher remarked, “I am not having one of the fourth grade classes in my program this spring because their teacher is absolutely inflexible; I guess this will show her!”

Basic: Level 2

- “I’m not going to volunteer for the new Professional Development Committee, but if the principal asks, I will, just to keep on her good side.”
- The drama teacher is well liked by his colleagues, but doesn’t choose to work with any of them on school projects.
- “I’m going to reschedule my after school coaching sessions on Tuesday; the principal says that he wants me to attend the faculty meeting.”
- The drama teacher frequently attends conferences and seminars, but rarely shares materials with the other theater teachers in the district.

Proficient: Level 3

- “I see myself as an integral part of the faculty and I volunteer to serve on committees whenever I can.”



- After attending a new playwrights session at a national conference, the teacher shares all of the materials she obtained with other district theater teachers.
- When the theater teacher hears that one of the teams in her building is planning a cross-curricular thematic unit on the development of the west in the 1850's, she offers to get involved and find a play that correlates to what they are planning.
- The theater teacher frequently volunteers to help out with PTA events, using the opportunity to strengthen her relationships with parents and colleagues.

#### Distinguished: Level 4

- The theater teacher volunteers to chair the school-wide Veterans Day observance and successfully coordinates the work of a number of subcommittee members to whom she has assigned specific tasks.
- The theater teacher leads a group of building mentors who team together to implement the teacher induction program.
- The faculty nominates the theater teacher to chair the new teacher evaluation study committee and many are eager to assume committee tasks assigned by him.
- The theater teacher chairs a committee pursuing the purchase of new lighting instruments for the district auditorium.

4e

#### Growing and Developing Professionally

##### Unsatisfactory: Level 1

- The teacher has not participated in any activities to improve her teaching skills or to update her knowledge of theater.
- The theater does not belong to any professional organization even though his school district will reimburse the membership fee.
- The theater teacher is unresponsive when her principal attempts to engage her in a conversation about her teaching performance in the classroom.
- "I'm already at the top of the salary schedule and I have tenure; why should I spend my own money at this point on continuing education?"

##### Basic: Level 2

- The theater teacher attends mandatory school professional development activities, but does not seek out other opportunities for professional growth on her own.

- The theater teacher reluctantly agreed to write an improvement goal to tighten up procedures in her classroom, but remarked to a colleague, “I don’t know how he would know anything about a theater classroom.”
- The theater teacher has joined her state professional organization, but she only attends the conference trade show to get free materials.
- Since the district will reimburse the membership fee, the teacher joins his state professional organization each year, but rarely reads the journal.

#### Proficient: Level 3

- The teacher attends an actors’ workshop to improve her own acting skills.
- After completing all of the requirements, the teacher renewed her teaching certification in the area of theater arts.
- The teacher participates in a collegial conversation with her principal about the theater program, and both build upon each other’s ideas and suggestions.
- The theater teacher receives valuable feedback from colleagues while participating in a school-wide peer-observation program.

#### Distinguished: Level 4

- The theater teacher agreed to serve as president of his state professional organization.
- The teacher has conducted a community survey to find out if there is a want or need for an expanded drama program in her school.
- The drama teacher has invited the assistant principal to come in to her room to observe and give feedback as she tries a new classroom management strategy with the students.
- The theater teacher is conducting action research study to find out if rewards are useful in increasing the amount of time students spend rehearsing their lines at home.

4f

#### Showing Professionalism

#### Unsatisfactory: Level 1

- Contrary to board policy, the teacher charges a fee for musical theater lessons taught on school property.
- At a performance, the teacher shares personal information about a family that he heard in a private conversation with the principal.
- The teacher sends a text message to a student complimenting her on her new hairstyle.
- The teacher posts inappropriate pictures of her birthday party on a Facebook Page seen by students.

#### Basic: Level 2

- The teacher goes out of her way to help find an acting coach for her talented students, but doesn't do much to help other students find some one.
- The teacher tells students that they will be marked one letter grade lower if they miss an after school rehearsal, disregarding the fact that another important event students would like to attend conflicts.
- The teacher cancels an order to have t-shirts made promoting the upcoming musical when he is reminded that t-shirts with wording of any kind are not permitted to be worn by students.
- The music teacher unknowingly schedules a thespian group performance during testing week.

#### Proficient: Level 3

- Suspecting that a student might have a hearing loss, the teacher makes a formal referral for testing with the district audiologist.
- The teacher helps a student's parents fill out an application for a theater camp scholarship.
- With permission, the teacher chaperones a student to a regional theater audition.
- The theater teacher willingly serves on a student's IEP meeting and offers suggestions how her program can help the student achieve his IEP goals.

#### Distinguished: Level 4

- The teacher takes a leadership role in achieving a compromise when the district wants to eliminate the free in-school drama outreach program in favor of more time for test preparation.
- A student confides in the play director, sharing a very personal life changing issue. The teacher confidentially shares the information with colleagues, and the principal, and they agree to bring in an expert to help them understand what is going on with the student.
- Knowing that a few students would not be able to participate in a performing group because of the expense of the costume, the teacher identifies funding sources to pay for their outfits.
- The music teacher performs her job as president of the teacher association with honesty and integrity.

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