# **Improv Unit Assessment: Fundamentals of Theatre I**

*The final assessment for the unit will be your participation in an improv scene with your peers. Scene partners will be randomized (pulled out of a hat). Games will also be randomized. I will get live suggestions from the audience and grade based on the rules and concepts covered within the unit with the provided rubric.*

**Standard:**

TAHSFT.CR.1 Organize, design, and refine theatrical work.

b. Incorporate dramatic elements through improvisation.

c. Recognize and interpret artistic choices in performance.

**Assignments:**

**Performance**- 75 points

You will perform a random scene. The scene will last 2-3 minutes and will be graded with the attached rubric.

**Peer Critique**- 10 Points

Use the peer critique form we had used in class to observes and reflect on ONE other group’s scene.

**Reflection**- 15 Points

Write a one page reflection on your own scene. Consider the rubric for talking points or the peer evaluation sheet. Be sure to include the grade you deserve based on your performance.

**Other Considerations:**

**Poor Audience Etiquette:** Being a good audience member is part of the curriculum for this class. Disrespect to your peers will not be tolerated. Any of the following actions will cause you to lose 5 points from your performance.

\*\*\*Eating, using your phone, working on homework, talking to a peer(s)

**Not Participating:** Not an option! Seeing you perform live is the only way I can assess your improv skills. Don’t be afraid to try. Not participating in the assessment will result in a ZERO for the performance aspect. You may still turn in a reflection on why you refused and a peer critique.

**Absences:** If you are not here the day your name is drawn you will perform with the other make up students the next time we meet. If there are no other make up students you will need to convince a peer to do a second scene with you.

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| **Improv Grading Rubric** |  |
| |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Skill Set** | **5- Advanced**  **15 points** | **4- Proficient**  **13 points** | **3- Partially Proficient**  **10 points** | **2- Improving**  **8 points** | **1- Unsatisfactory**  **5 Points** | | Tempo/spontaneity | Tempo is lively and progresses, never a dull moment. Spontaneity is creative and progressive | Tempo is lively but there are breaks in the action (1-3) where actor is trying to create ideas for scene. | Tempo is disjointed with frequent breaks in action. Scene runs way short or doesn’t progress | Tempo is extremely choppy and scene suffers because of problems. Many breaks. | Student has little input to the timing of the scene-work | | Character | Creates unique character type and stays committed to the objectives of new persona | Creates less dynamic character type but stays committed to the objectives of new persona | Creates unique character type but shows little commitment to objectives or persona | Creates cliché character that does not have objectives or character is constantly shifting | character is self | | Foundation | Player works with an  appropriate foundation  including who, what, where and when. | Player works with an appropriate foundation but is missing one key components of the four requirements. | Player works with an appropriate foundation but is missing two key components of the four requirements. | Player tries to work with an appropriate foundation but has altered, left out or denied key components | No foundations. Character is self and pays most attention to audience or self. | | Voice | Near mastery of pitch, tone, and speed | Attempts to use variety in pitch and tone while monitoring speed | Attempts to use variety in pitch and tone, but needs to monitor speed | Monotone and/or inaudible; stumbles over words | defers at every chance to speak | | Offer | Continues to make offers and keeps the scene going in an interesting way without manipulating the scene. | Makes interesting  offers and listens to partner well. | Makes offers and plays well with partner or makes offers that are extreme or bizarre. | Makes few offers and relies heavily on partner to carry the scene. | Does not make offers or solely relies on fellow performer.  OR character refuses offers |   Total: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/75  Hayes Feedback: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | |