Article 3

Formative Assessment in Theatre Education: An Application to Practice

Chen, F., Andrade, H., Hefferen, J., & Palma, M.

Formative Assessment in Theatre Education: An Application to Practice

_____

Chen, F., Andrade, H., Hefferen, J., & Palma, M.

Abstract

Artful Learning Communities represents a partnership between the New York City Department of Education and ArtsConnection, Inc., funded by the U.S. Department of Education, that aims to:

1) improve the standards-based instruction and assessment capabilities of elementary and middle school arts specialists and teachers,

2) strengthen student arts learning through high quality classroom assessment practices, and

3) disseminate effective assessment strategies and tools that can serve as models for local and national audiences.

The arts specialists and teachers involved in the project participated in professional learning communities focused on the use of classroom assessment practices. This article showcases formative assessment practices used by two elementary school theatre teachers.

Keywords: formative assessment, classroom assessment, feedback, theatre education

Introduction

Formal evaluation in the arts is a contentious issue. Arts educators tend to have two opinions on evaluation: Either they believe, often correctly, that they are continually evaluating student learning as a natural part of their practice, or they believe that the important outcomes of their teaching defy systematic assessment (Colwell 2004). We believe both arguments are true: Good teachers, including theatre educators, continually monitor, assess, and document the progression of learning by their students as it happens (Kempe and Ashwell 2002). At the same time, formal evaluation of the products of arts education is problematic, with little agreement about the standards and their application.

Rubric-referenced assessment is a similarly polarizing issue. Some educators argue that rubrics can actually 'hurt kids,' replace professional decision making by attempting to standardize creative processes (Wilson 2006), and undermine learning by focusing only on the most quantifiable and least important qualities of student work (Kohn, 2006). This is probably true of poorly written rubrics, but there is no evidence that technically sound rubrics damage students or limit their opportunities for creative expression. In fact, research on writing has shown that rubrics that emphasize qualities of writing typically considered to be highly subjective and difficult to teach, such as ideas and voice, are associated with meaningful improvements in students' handling of those qualities in their writing (Andrade, Du and Mycek 2010; Andrade, Du and Wang 2008). This is especially true when students are involved in creating the rubrics and using them to provide feedback on their own and each other's work (Andrade, 2010).

Student involvement in the assessment process, with or without rubrics, is a key component of assessment *for* learning (Stiggins 2006), or *formative assessment,* which is the practice of using evidence of student achievement to make adjustments to teaching and learning in order to better meet students' needs (Wiliam 2010). A key element of formative assessment is feedback, both formal and informal, for teachers and students, about how much and how well students have learned. Reviews of research suggest that, when implemented well, formative assessment can effectively double the speed of student learning (Wiliam 2007/2008).

Although terms such as *formative assessment* and *informal feedback* may not be explicitly used in many theatre classes, assessment is a fundamental activity rooted in every theatre teacher's work (Schonmann 2007). At the heart of theatre is the rehearsal process, an ongoing, formative assessment experience during which actors get feedback about their performances and revise accordingly. The difference between traditional classroom rehearsal processes and those that explicitly incorporate formative assessment is the nature of students' involvement. In classrooms like those described in this article, where a variety of formative assessment strategies are used, students are aware of the learning goals, actively participate in giving and receiving feedback intended to move themselves and each other toward those goals, and meaningfully engaged in rethinking and revising performances in the service of the goals.

Our Project

Our work with theatre specialists participating in the project called Artful Learning Communities: Assessing Learning in the Arts (ALC) strongly suggests that the results of formative assessment in theatre education mirror those reported in the research cited above: Deeper student learning, and better performance. This article briefly documents some of the specialists' work and shares two examples of formative classroom assessment in theatre classes.

The ALC project described in this article was supported by a professional development grant from the U.S. Department of Education. The goals of the project were to:

1) strengthen the capacity of elementary and middle school arts specialists to assess standards-based learning in the arts;
2) promote increased student achievement in the arts through ongoing classroom assessment; and
3) develop the ability of specialists to define, systematize and communicate their assessment strategies and tools to local and national audiences.

We worked with 96 visual art, music, dance and theatre specialists and their 48,000 students in grades 3 through 8 at high-poverty schools in a very large city in the northeastern United States. As part of the project, the teachers engaged in action research focused on collaborative inquiry into the relationship between formative assessment and student achievement. They also worked in professional learning communities that regularly brought them together across schools.

Our first challenge was to convince our collaborators, the arts specialists, of the value of assessment in arts education. Early on, we were politely told that the arts cannot be assessed and, furthermore, we should not assess children's art-making because so doing could threaten their self-esteem and diminish their motivation to engage in arts class work. Recognizing in this argument the lack of distinction between evaluation and assessment, we presented theory and research on the distinctions between summative and formative assessment, or assessment *of* learning versus assessment *for* learning (Stiggins 2006), and stressed the ways in which ongoing, informal feedback from the teacher and from the students themselves can deepen students' understanding of important concepts and skills (Hattie and Timperley 2007). We presented evidence that students benefit from three simple things: 1) An understanding of the criteria for successful performance, 2) feedback on the gap between the standards represented by those criteria and the students' current work, and 3) knowing how to close the gap through revision (Black and Wiliam 1998; Sadler 1989). Reconceptualizing assessment as a moment of learning (Zessoules and Gardner 1991) allowed the teachers to see it in terms of authentic artistic processes such as setting goals, assessing one's own and each other's work, and revising—processes that are inherent to any creative endeavor that involves rehearsal and redoing.

Feedback about the Gap and Revision

Once the teachers had clarified the expectations for a performance, they set to work on ensuring that students had ample information about the gap between those criteria and the students' current state. The students themselves were taught to be useful sources of feedback through peer and self-assessment. Peer and self-assessment do not involve students in grading or scoring their own or their neighbor's work: Rather, they are processes during which students reflect on the quality of their own or their classmate's work, compare it to explicitly stated criteria, judge how well it reflects the criteria, and make suggestions for revision and improvement (Andrade 2010).

Both peer and self-assessment have been shown to help students recognize what was of value in their learning and performance, and to identify gaps and opportunities for revision (Andrade 2010; Topping 2013). Peer and self-assessment are particularly effective when students are helped to understand the purposes and value of the processes, and taught how to use criteria and constructive processes of critique. It is also important that students know that they will have opportunities to revise and improve their performance based on the feedback they receive from themselves and each other (Andrade and Brooke 2010; Topping 2010). By giving, receiving, and addressing feedback, students realize their potential to make valuable contributions to their ensemble.

The results of the theatre specialist's efforts to articulate learning targets, support students in giving and receiving useful feedback, and encourage rehearsal and revision have been inspiring. The remainder of this article will introduce two approaches that reflect the innovative ways in which the teachers implemented formative assessment techniques in their theatre classes.

Mina Hartong: Third Grade Scene Rehearsal

Mina Hartong has over twenty years of experience in theatre education. As part of the ALC project, Ms. Hartong instructed a year-long unit in a third grade theatre class. The rehearsal process began in January. The class met every Thursday and Friday to prepare for a June performance of a short version of "A Midsummer Night's Dream" that Ms. Hartong adapted to a third grade level. The first five sessions of the unit involved introducing the class to the story and Shakespeare's language, and casting the roles. Ms. Hartong also identified a few students who acted as directors by assisting her with auditioning, collating of scripts, and highlighting lines. Then rehearsals began.

Ms. Hartong's intention was to design productive rehearsals that fostered independent learning. She was particularly interested in having students give, receive, and judiciously apply feedback from themselves and each other – not only from her. Her goals for the rehearsal sessions were that students would understand:

•what a good actor does during rehearsal by participating in a variety of group and solo activities in rehearsal and performance, demonstrating self-discipline and the ability to work collaboratively.

•what makes a good director by taking leadership positions in drama activities as they explore the role of the director.

Articulating Success Criteria

The rehearsals began with a focus on clearly articulated expectations. Ms. Hartong asked two questions:

'If our rehearsal is going well, what are the actors doing well?' and

'What does a good director do?'

The class brainstormed a list of criteria for both roles. After the class, Ms. Hartong compiled both lists into a Checklist for Acting (Appendix A) and a Checklist for Directing (Appendix B). Each checklist was shared with students. Each day, both Ms. Hartong and the students would use the checklists to set their individual goals for the day's rehearsal.

Feedback about the Gap and Revision: Setting up the Peer Feedback Protocol

Ms. Hartong's first step in setting up peer feedback was to designate two areas in her theatre classroom; one for the audience and another for the stage. The student directors sat with her in the audience area while the actors rehearsed the scene in the stage area. After the first run through, directors gave feedback to the actors based on the criteria on the acting checklist. The actors were encouraged to ask questions of clarification if they did not understand the feedback, but at least initially they were not allowed to defend themselves or argue.

This is where the teacher's role was crucial: Ms. Hartong guided the students in giving and receiving constructive feedback related to the criteria so no one felt attacked. A three-step protocol for constructive feedback was used, and norms, or ensemble agreements, were established. Students would begin by simply commenting on what they noticed or observed in order to avoid the rush to judgment. Then they would share compliments (e.g., "I like that I could hear your words"), followed by gentle recommendations for revision ("I wish that you would turn your face to the audience when you say…"). The compliment had to come first in order to help students recognize and build on their strengths, and to make it safe to share the suggested improvement, which was always phrased as a wish. The students adopted this protocol very quickly, which made it possible to hear feedback from their peers in a productive way without getting defensive. The students soon settled into a routine. Below is a summary of a typical process of formative assessment in Ms. Hartong's Friday class.

1.Setting Goals Based on Success Criteria

Students arrive at theatre class and sit in their small groups. They begin by reviewing their acting or directing checklists, on which they had set a goal for themselves after the previous rehearsal. Then few actors, all student directors, and Ms. Hartong share a goal for the rehearsal.

2.Rehearsal

The class then rehearses a short scene as the class, Ms. Hartong, and three student directors observe. Ms. Hartong and the directors do not stop them to make changes but let the actors go through it.

3.Feedback

Immediately following rehearsal, the student directors give peer feedback to the student actors using the sentence stems 'I noticed…', 'I liked…', and 'I wish….' Ms. Hartong then gives feedback to the actors using the same protocol. She also asks students to informally check their progress toward their goals for this rehearsal.

4.Revision

Ms. Hartong assigns each director to a small group of actors to improve one aspect of the work identified during the feedback session. Small groups rehearse with their directors.

5.Rehearsal and Reflection

The actors rehearse the same scene again. Class ends with the actors discussing which goals they thought they reached that day, as well as why and how.

The Results

Ms. Hartong recalled that before she implemented effective peer feedback, when she was still the source of most of the feedback on students' work, the children rarely revised. After only a month with the new routine, however, changes to the ways in which students were learning were apparent. Student ownership of the rehearsal process was clearly visible. Many students were consistently on task, knew where they belonged, and adjusted their performances immediately, at least in terms of the agreed upon criteria. The biggest change, however, was the shift in leadership from the teacher as the only source of feedback to shared responsibility with students, who treated each other as colleagues. Ms. Hartong commented: "My students know a lot more about what they need to improve in their acting than I previously considered!"

Keeping to the criteria on the checklist resulted in the students using a lot of theatre vocabulary as well as in improvements to the quality of peer feedback. The young actors became more discerning consumers of feedback, as evidenced by their ability to use the criteria to articulate artistic choices. For example, when a student director told an actor to move upstage left, the

actor replied: "I think Oberon needs to be center stage because the fight between him and Titania is the focus." Ms. Hartong noticed that, even when the actors disagreed with the feedback they were given, the opportunities for immediate rethinking and revision helped them to greatly develop their targeted acting skills.

Ronald Sopyla: First and Second Grade Storytelling

Ronald Sopyla teaches theatre in PS 88, an early elementary school in a low income neighborhood in the Bronx, NY. The class introduced in this article included students in the first and second grades. In the storytelling unit, the children worked for several months on learning to tell a variety of short folktales. Mr. Sopyla's learning goals for the students included being able to:

> •use appropriate physical and vocal expression;
> •include the correct sequence of events;
> •include necessary details;
> •work as part of an ensemble;
> •reflect on, analyze, and critique one's own work and that of one's peers.

Laying the Groundwork: Warm Up Activities and Assessments

Mr. Sopyla employed a variety of theatre games to determine age appropriate expectations for children in theatre work and to assess their ability to follow directions, work as an ensemble, use expressive movement and speech, and engage in useful peer and self-assessment. See Appendix C for an example of the Clapping Game. After playing one of the games, the children might rate their performance on a three point scale. If they rated their performance as less than a three, Mr. Sopyla asked them to identify the area of difficulty and gave them a chance to fix it. When the focus was on expressive movement or vocal work that would be difficult to rate numerically (for example, pretending to walk through a room where a condition of super-gravity or zero-gravity exists), the children would be asked to observe each other, comment on who did a notable job, and describe it. Students who lacked the language skills needed to describe what they saw were invited to imitate it instead. This process served as an introduction to some elements of vocal and physical expression as well as to descriptive peer assessment.

Teaching the Stories

Mr. Sopyla modelled storytelling in the early days of the unit. The children learned a number of folktales of about one to five minutes in duration that increased in difficulty. The stories were

structured in terms of repetitive patterns that made them easy to remember. Each story was chosen for its focus on specific skills, including eye contact with the audience and with partners, specific vocal dynamics, physical expression and characterization, and finally improvisation skills. Subsequent stories all featured partner work skills at staging the stories. These stories were told in a story theatre style, the actors both acting out their roles and providing narration in character.

Articulating Success Criteria: Developing the Checklists and Rubrics

Mr. Sopyla often created and adapted checklists and rubrics in the moment when teaching new units, particularly after realizing that his students had skills he did not know about or, in contrast, when students made mistakes he had not anticipated. For example, in order to facilitate constructive peer assessment, the criteria for effective storytelling were made clear in discussion. After modeling, Mr. Sopyla generated a list of criteria (Appendix D) and story-specific rubrics that were shared with the students, bit by bit, as their abilities and difficulties became apparent. Mr. Sopyla also developed the three key performance criteria into a general storytelling rubric (Appendix E). This rubric was not shared with the young students: It was used only to guide his feedback and to formally evaluate student work.

Feedback about the Gap and Revision

The Peer Feedback Protocol.
Mr. Sopyla introduced each story by telling it and highlighting the skills on which he wanted the children to focus. Each child received a copy of the story and a chance to work independently or with a small group. During each class, a few children were chosen to tell their story and receive peer and teacher feedback. Mr. Sopyla modeled the feedback process using the same "I like, I wish" format that Ms. Hartong used with her class. First, positive feedback was given about what the teller did well. Then a wish was made for something the teller could improve upon based on the criteria for success. Mr. Sopyla shared his feedback last, usually serving to reinforce what had been said by the students. The children were encouraged to be specific and descriptive in their feedback. For example, instead of just saying, 'She used a scary voice', they would describe the vocal strategies the actor used by saying, 'She used a low voice and spoke very slowly.'

The children then revised their performances based on the feedback. Mr. Sopyla notes that their on-the-spot revisions were not always successful but, over time, all of the children were able to successfully revise their work.

Self-assessment via Videotape.

Self-assessment of storytelling was introduced late in the rehearsal process. Each child had chosen a story to tell to another class. They had time to rehearse their telling, receive peer feedback, and revise. In addition, the children viewed a videotape of their rehearsal and chose one or more goals for improvement from a checklist (see Appendix F for a sample student goal-setting checklist). Overall, the children's self-assessments were fairly accurate, although at times they focused on a minor issue rather than a major one. In these cases, Mr. Sopyla would accept the student's goal but add one of his own. After viewing the videos and setting goals, the children were given extra time to rehearse and received final directions from Mr. Sopyla. Finally, as a culminating event, the children shared their stories with another class.

The Results

Mr. Sopyla reports that the project went remarkably smoothly. The children were quite accurate in both peer and self-assessments. Video recording the rehearsals proved to be a powerful tool for helping the students improve their performance and technique. Being able to see their own improvement on video made a strong impact on the children's confidence and performance. They were most often able to see and improve very obvious faults such as not speaking loudly enough for the audience to hear, turning away from the audience, not making eye contact with the audience, or not controlling involuntary movements such as playing with clothes, kicking feet, or swaying. Some children were shy about viewing themselves on video but most were quite pleased and proud. Although it was sometimes hard for students to view themselves performing poorly, Mr. Sopyla encouraged them to go through with it, enforced a strict rule about not laughing about other's mistakes, and always saw improvements in the students' work through revision.

[Visit video here]

Conclusion

In a recent meta-analysis of research on learning, Hattie (2009) concluded that the biggest effects on student learning occur when teachers become learners of their own teaching, and when students become their own teachers: When students become their own teachers, they exhibit attributes that are desirable for learners, including self-monitoring, self-assessment, and self-teaching. One success of the Artful Learning Communities project is that it helped students learn how to learn from themselves and each other via self- and peer assessment, thereby increasing their motivation for, engagement in, and learning about making art. Another success of the project is that it helped teachers learn about the role of formative assessment in their own teaching, often moving from end-of-unit critiques and evaluations that mirrored their experiences as actors and students, to ensuring that assessment was informative and ongoing by having students look at and talk about their works-in-progress.

Classroom observations and conversations with the teachers and students revealed that revision and improvement became more natural, in part because the feedback students received was grounded in clearly articulated standards that they understood and owned.

About Arts Connection

www.artsconnection.org has many theatre and dance videos of students and teaching artists engaged in formative assessment practice. There is also a selection of videos of English Language Learners engaged in theatre learning.

References

Andrade, H. (2010) Students as the definitive source of formative assessment: Academic self-assessment and the self-regulation of learning. In: Andrade, H. and Cizek, G. (eds.) *Handbook of formative assessment*. New York: Routledge.

Andrade, H. and Brooke, G. (2010) Student self-assessment and learning to write. In Mertens, N. L. (ed.) *Writing: Processes, tools and techniques*. Nova Science.

Andrade, H., Du, Y., and Mycek, K. (2010) Rubric-referenced self-assessment and middle school students' writing. *Assessment in Education*. 17 (2). 199-214.

Andrade, H., Du, Y., and Wang, X. (2008) Putting rubrics to the test: The effect of a model, criteria generation, and rubric-referenced self-assessment on elementary school students' writing. *Educational Measurement: Issues and Practices*. 27 (2). 3-13.

Black, P. and Wiliam, D. (1998) *Inside the black box: Raising standards through classroom assessment*. Phi Delta Kappan. 80 (2). 139-148.

Brookhart, S. M. (2013). How to create and use rubrics for formative assessment and grading. Alexandria, VA: Association for Supervision & Curriculum Development.

Colwell, R. (2004) Evaluation in the arts is sheer madness. *ARTSPRAXIS*. 1. 1 -12.

Hattie, J. (2009) *Visible thinking: A synthesis of over 800 meta-analyses relating to achievement*. New York: Routledge.

Hattie, J. and Timperley, H. (2007) The power of feedback. *Review of Educational Research*. 77. 81-112.

Kempe, A. and Ashwell, M. (2002) *Progression in secondary drama*. Oxford, UK: Heinemann.

Kohn, A. (2006). The trouble with rubrics. *English Journal*. 9 (4). 12-14.

Moss, C. M. and Brookhart, S. M. (2012) *Learning targets: Helping students aim for understanding in today's lesson*. Alexandria. VA: ASCD.

Sadler, D. R. (1989) Formative assessment and the design of instructional systems. *Instructional Science*. 18. 119-144.

Schonmann, S. (1997) How to recognize dramatic talent when you see it: And then what? *Journal of Aesthetic Education*. 31 (4). 7-21.

Schonmann, S. (2007) Wrestling with assessment in drama education. In: Bresler, L. (Ed.) *International handbook on research in arts education*. New York: Springer.

Stiggins, R. J. (2006) *Assessment FOR learning: A key to student motivation and achievement*. Phi Delta Kappan EDGE. 2 (2). 3-19.

Topping, K. (2010) Peers as a source of formative assessment. In: Andrade, H. and Cizek, G. (Eds.) *Handbook of formative assessment*. New York: Routledge.

Topping, K. (2013) Peers as a source of formative and summative assessment. In: McMillan, J. (Ed.) *SAGE handbook of research on classroom assessment*. New York: SAGE.

Weeden, P., Winger. J. and Broadfoot. P. (2002) *Assessment: What's in it for schools?* London: Routledge-Falmer.

Wiliam, D. (2010) An integrative summary of the research literature and implications for a new theory of formative assessment. In: Andrade, H. and Cizek, G. (Eds.). *Handbook of formative assessment*. New York: Routledge.

Wiliam, D. (2007/2008) Changing classroom practice. *Educational Leadership*. 6. 36-42.

Wilson, M. (2006) *Rethinking rubric in writing assessment*. Portsmouth, NH: Heinemann.
Zessoules, R. and Gardner, H. (1991) Authentic assessment: Beyond the buzzword and into the classroom. In: Perrone, V. (Ed.) *Expanding student assessment*. Alexandria, VA: Association for Supervision & Curriculum Development.

Appendices

Appendix A: Third Grade Checklist for Acting

How was my rehearsal today?

__ I followed in my script and waited for my part and listened for my CUE
__ I didn't drop my script and I didn't cover my face with my script
__ My voice was loud enough to be heard by the audience
__ My words were clear enough to be understood by the audience
__ I used body movement and facial expression and voice that was appropriate for my part
__ I worked like a team and improved my acting
__ I used the whole stage and found empty spots
__ I did not turn my back to the audience!!
__ I stayed focused the whole rehearsal and if I made a mistake I kept going
__ Anything else?

Appendix B: Third Grade Checklist for Directing

Name   Date

Question asked of students: What does a good director do?

__ is patient
__ waits their turn to speak

__ I recorded what we changed
__ I helped and respected the actors and I was patient
__ If the actor had a question, I tried to answer it or to find out the answer for them
__ Anything else?

Appendix C: Clap Around

GOAL: To build concentration and ensemble skills.

PROCEDURE: The students stand in a circle. The leader starts the game by clapping one time for the person next to him or her. That person claps back to the leader and turns and claps for the person on the other side. The sequence progresses all around the circle.

TIPS: It is easy to create variations in this game: Clap more than once, clap with a rhythm, clap at exactly the same time as your partner, clap in a random order.

CRITERIA:
- Stand straight and still.
- Only clap when it is your turn.
- Clap for the person who clapped for you and then pass it on.
- Look at your partners.
- Clap the right pattern.
- No funny claps! (Clap simply, do not try to show off. An odd but important rule!)

Self-Assessment:
3: You were ready for your turn. You clapped for the person who clapped for you then passed the clap on. You made eye contact with the partners on both sides of you. You kept the rhythm going.

2: You made a small mistake. Perhaps you forgot to clap for the person who clapped for you, you broke the rhythm of the clap, or you clapped the wrong number of times.

1: You weren't ready for your turn. You may have tried to show off by doing a funny clap.

Appendix D: Criteria for Storytelling

EYE CONTACT:
- Look at the audience
- Look at your partners

USING YOUR BODY:
- Use your body to show who the characters are, what they feel, and what they do.
- Keep still when the other actors are talking.
- Don't wiggle! Always move and stand like your character.
- Don't turn your back on the audience. Make sure they can always see your face.
- Know where you have to go onstage.

USING YOUR VOICE:
- Talk loud enough for everybody to hear.
- Use your voice to show who the characters are, how they feel, and what they are doing.
- Don't scream!

WORKING WITH OTHERS:
- Look at your partners.
- Talk to your partners.
- Listen to your partners.
- If your partner has trouble, help them, but try not to let the audience know there was a problem.
- Be ready for your turn.
- Invite the audience to be a part of the story.

GETTING READY:
- Know what you have to say.
- Use your own words if you can.

Appendix E: Storytelling Rubric

	4 (Yes)	3 (Yes, but)	2 (No, but)	1 (No)
Eye Contact	You make eye contact with everyone in the audience. You look at acting partners when you are speaking to them and listening to them. You are able to go up to individual audience members and speak directly to them.	You make eye contact with the audience, but may look only at a few people in the front, or a few friends.	You don't make eye contact. You look in the direction of the audience, but not at the audience.	You don't make eye contact with the audience. You look at the floor or out in space.
Using Your Body	You use your face and body to show who the characters are, what they are doing and how they feel. All of your gestures are controlled, clear and easy to understand. You sit or stand straight, or stand and move like your character when telling the story. You are able to use your body to become different characters. All of your movement shows energy that fits the story and character.	You use your face and body to show who the characters are, what they are doing and how they feel. You sit or stand straight, or stand and move like your character. You move with energy that fits the story, but your gestures may be unclear, uncontrolled, or difficult to understand.	You aren't using your face and body to show who the characters are, what they are doing and how they feel, but you sit or stand straight when you tell stories. You may fidget, but are able to stop with reminders.	You don't use your face and body when you tell stories. You look shy and uncomfortable on stage. You may sit slouched over or stand leaning against something, or move your arms and legs when you should be standing still. You fidget or move your body in an uncontrolled way.
Voice	You speak with energy in a clear voice that everyone can hear all the time. You can change volume, pace, and pitch to fit what is happening and who is speaking. Your voice shows the feelings of the characters and even when speaking narration, your voice shows feeling and energy that fit the story.	You speak in a clear voice that everyone can hear. Your voice shows energy and feeling but it lacks the changes in volume, pace, and pitch that make the story easy to listen to and understand. You may speak the dialogue with feeling, but not the narration.	It's hard to hear you. You are using some tools that good speakers use, changing volume, pace and pitch, speaking with feeling, but you are speaking so softly it's hard to follow the story.	We can't hear you.

Appendix F: A sample of student goal setting checklist

NAME   Student A

GOALS: Something I need to work on

I will make eye contact with the whole audience_____

I will speak loud enough for everyone to hear even the quiet parts of the story._____

I will use my face and body to show how the characters felt and what they did._____ ✗

I will keep my body still and listen to the other storytellers. _____

I will stop wiggling and playing with my clothes _____

I will tell with energy. I will smile for a funny story and use a serious face for a scary story. _____

I will remember the whole story____ ✗ _____

Notes on Authors

Fei Chen is a PhD candidate in the Educational Psychology and Methodology program at the University at Albany, State University of New York. Her research interests include self-regulated learning, learning from assessment, and adaptability to change. Her research focuses on using mixed methods to reveal cognitive mechanisms underlying learning processes, and to design effective educational interventions to promote learning. She is co-author with David Yun Dai of the book *Paradigms of gifted education: A guide for use-inspired research* (2014).

Heidi Andrade is an Associate Professor of educational psychology and Associate Dean for Academic Affairs at the School of Education, University at Albany, SUNY. Her work focuses on the relationships between learning and assessment, with emphases on student self-assessment and self-regulated learning. She has written numerous articles, including an award-winning article on rubrics for *Educational Leadership* (1997). She has co-edited books on classroom assessment, including the *SAGE Handbook of Research on Classroom Assessment* (2013) and *The Handbook of Formative Assessment* (2010), edited a special issue of *Theory Into Practice* (2009) and co-edited an issue of *Applied Measurement in Education* (2013).

Joanna Hefferen is the Director of Professional Development at ArtsConnection in NYC. She works extensively on USED-funded arts education initiatives, co-directed the *Artful Learning Communities* project, and was Co-Theater Director of *Arts Achieve*. She is a member of the Digital DELLTA (Developing English Language

Literacy through the Arts), a contributor to *The New York City Blueprint for Teaching and Learning in Theater,* and co-author of *"Formative assessment in the visual arts"* (2014). Ms. Hefferen has consulted with Henry Street Settlement, the New Jersey State Council on the Arts, the Boston Public Schools, and the University of Massachusetts.
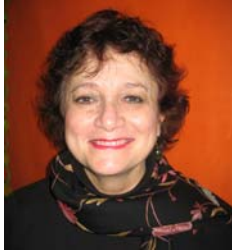
Maria Palma is the Director of Arts Accountability and Support, New York City Department of Education, Office of Arts and Special Projects, where she has designed numerous professional development initiatives in the arts, managed several USDOE grants including AEMDD 2004, PDAE 2005, 2008, and 2011, and supported an i3 grant, *Arts Achieve*. She was on the team that supported the NYCDOE's *Blueprints* and related professional development. In her role at NYCDOE she is supporting schools, administrators, and teachers in the implementation of quality standards-based arts education. Her focus has been on professional learning communities and formative assessment in the arts.

About *Drama Research*

National Drama Publications permits the sharing of this article, in print or electronically, in this specific PDF form only and should be accompanied by the following acknowledgment:

> *'This article was first published in Drama Research: international journal of drama in education Volume 6 No 1 April 2015 at: www.dramaresearch.co.uk It is one of a wide range of articles on drama/theatre in education available by subscription to the journal at: www.nationaldrama.org.uk/journal/subscribe/ Access to the journal is free to members of National Drama. Join National Drama at www.nationaldrama.org.uk/membership/ '*

Drama Research is an innovative, international refereed e-journal that provides a forum for practitioners and researchers across the spectrum of drama in educational settings. We encourage, gather and publish research---based articles from established and new writers to promote knowledge, understanding and dialogue about drama in learning contexts