

# National Coalition for Core Arts Standards

## Theatre Model Cornerstone Assessment: 2<sup>nd</sup> Grade

**Discipline:** Theatre

**Artistic Processes:** Creating, Performing, Responding, Connecting

**Title:** Drama Machine

**Description:** Students will collectively and collaboratively use body, voice and imagination in a teacher-led machine to express elements of a main character in a story. The students' work in the guided drama exercise will demonstrate an ability to creatively respond to teacher side-coaching, questioning, and open-ended suggestions with body, voice and imagination. The students' reflection on the drama exercise will demonstrate an ability to make connections between self, culture, and community.

**Grade:** 2nd

In this MCA you will find: (mark all that apply)

<input checked="" type="checkbox"/> <b>Strategies for Embedding in Instruction</b>	<input checked="" type="checkbox"/> <b>Detailed Assessment Procedures</b>	<input checked="" type="checkbox"/> <b>Knowledge, Skills and Vocabulary</b>	<input checked="" type="checkbox"/> <b>Differentiation Strategies</b> <input type="checkbox"/> <b>Strategies for Inclusion</b>
<input checked="" type="checkbox"/> <b>Suggested Scoring Devices</b> <input checked="" type="checkbox"/> <b>Task Specific Rubrics</b>	<input checked="" type="checkbox"/> <b>Resources needed for task implementation</b>	<input checked="" type="checkbox"/> <b>Assessment Focus Chart</b>	<input type="checkbox"/> <b>Benchmarked Student Work</b>

**Estimate Time for Teaching and Assessment:** (mark the appropriate box)

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

Approximately 2 hours       To be determined by the individual teacher

## **Strategies for Embedding in Instruction** *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

1. Develop collaboration techniques, proper peer behavior and focused attention. (Creating/Rehearse)
2. Select physical and vocal choices to best represent characters being studied. (Performing/Select)
3. Prepare body and voice to practice and refine character techniques for sustaining a character distinctly different than themselves. (Performing/Share Present)
4. Interpret images, sounds and words to describe character emotions and choices. (Responding/Reflect)
5. Research similarities and differences to own culture to another by portraying a character from that culture. (Connecting/Research)

## **Detailed Assessment Procedures** *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

### **Introduction:**

- Prior to using this Model Cornerstone Assessment (MCA), all students should have received scaffolded instruction that would prepare them to achieve proficiency in this assessment.
- When assessing students, be sure to read all materials thoroughly and completely to ensure that the assessment is implemented as suggested.
- This Model Cornerstone Assessment may be used in a variety of ways including: lesson planning, instruction, pre- or post-assessment, formative, intermediate, or summative assessment, data for professional development, or in any way that the teacher might find useful.

### **Assessment Administration Expectations:**

- Knowledge and skills assessed in this MCA should be taught in classroom instruction.
- When administering this MCA, supervision and safety should be paramount with adherence to all school, district, and state policies and procedures.
- Accommodations based on IEP or 504 plans should be strictly adhered to.
- Diversity, cultural, and religious mores may require modifications to this MCA.
- Students are to be assessed individually on the rubric.

### **Detailed Assessment Procedures:**

1. Give directions for Machine\*, and play one round, or until students are able to play well.
2. Introduce the concept of Machine having varying themes, including the characteristics of a protagonist in a story.
3. Prompt student creative choices through side-coaching\*\*, includes questions and suggestions for the students.
4. Employ prior knowledge and encourage student's development of cooperation skill
5. Build on cooperation skills to move into collaboration skills
6. Practice reflecting on own and student work after creative drama activities, both written and oral
7. Assess collective knowledge now known about the explored character

**\*Machine:**

**General Machine directions:** (Teacher may wish to introduce students to general machine work prior to this MCA)

Prior to guiding students in a machine, teacher may ask general questions about machines.

*For example: What is a machine? What would a machine make or do? What sounds/movements might a machine make?*

Teacher informs students that they will make a machine with their bodies and voices. Student stands in a large open space. She/he begins a repetitive body movement accompanied by a vocal sound of choice. The students should be able to keep the movement/sound combination going steadily for many minutes.

*For example, she/he may raise and lower the right arm while saying “zoop, zoop,” repeatedly.*

Students are invited to join in making a machine that “works together.”

*For example, the second student may add on, embodying a gear that appears to cause the “lever” of the first student’s arm to raise and lower. A third student may add on as if “cranking” the “gear” of the second student.*

Students continue to add on in the same manner, reacting and interacting until a full machine of all participants (or as many participants as the teacher deems appropriate) is created. Teacher side coaches inviting students to extend their creative choices by changing the qualities of the machine through the asking of questions or cueing.

*For example, “Imagine this machine has run out of oil. Or “Suddenly the boss pushes the Full Speed button!”*

Side coaching keeps students focused on cooperation and collaboration, while maintaining or changing creative choices.

**Character Machine directions:** (Practicing a character machine is only recommended after students are capable of participating in a general machine. This MCA is based on a character machine.)

Students build machine in a similar manner, but make choices that highlight the personality, behavior, thoughts and/or physicality of the character.

*For example, if the character machine was to represent The Big Bad Wolf, a student might huff and puff, or move as if chasing a pig, or rub his chin as if thinking, “How am I going to trap this pig?” etc. Others add on as seems appropriate.*

After a character machine teacher may ask students what they have discovered about that character now that they have tried to portray them with their bodies and voices, as well as what they learned about the characters from watching others’ creative choices and working cooperatively with them.

**\*\*Side-coaching:**

Side-coaching involves giving direct spoken commentary to the players simultaneously to the creative play. The teacher uses side-coaching to keep students focused, to encourage players to extend, expand, adjust or change in some other way the creative choices, without anyone stopping the action. It is formative assessment, designed to keep students on task, and encourage them to think and respond. Students respond with their bodies and voices, not in words. Just as baseball coach might shout out to a player, “Good, eye, good, eye!” so a drama side-coach might say, “Make your body energy match your vocal energy,” or “Make the pantomime real! Be specific!”

**Knowledge, Skills and Vocabulary** *[focusing on concepts required to successfully complete the task]***Key Vocabulary:**

Student vocabulary:

- character
- artistic choices
- culture
- gesture
- vocal characterization

Teacher vocabulary:

- collaborators
- cultural context
- physical characterization

**Knowledge and Skills** *[other than Key Vocabulary]*

*Students will:*

- Apply cooperation skills by positively working side by side with peers
- Apply collaboration skills by adding ideas to the creative activity
- Apply collaboration skills by incorporating peers ideas or parts of ideas
- Make cognitive and creative choices in response to side-coaching
- Observe interaction of their peers in the machine in response to side-coaching
- Demonstrate understanding of the main character through physical and vocal choices
- Demonstrate use of imagination by responding to side-coaching to exaggerate, extend or modify physical and vocal choices
- Focus on sustaining vocal and physical choices within the machine to enable full collaboration
- Focus on sustaining vocal and physical choices within the machine to repeat the machine if necessary
- Discuss what they heard and saw based on peer observation while in the machine

- Discuss the cause and effect of peer physical and vocal choices in the machine
- Discuss what they discovered about the main character being portrayed in the machine
- Discuss similarities and differences between themselves and the main character, when teacher prompts discussion of culture, community and context

**Strategies for Inclusion** *(Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.)*

Resource: (sample)

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

**Differentiation Strategies** *(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)*

Resource:

(sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

Assessment may be done in written or oral form, both are done through observation. Teacher must allow time to assess all students.

**Resources** *[for task implementation]*

- A selected story with a distinctive protagonist
- Scoring sheet
- An empty space, cleared of desks
- *Creative Drama in the Classroom & Beyond* by Nellie McCaslin
- *Structuring Drama Work: A handbook of available forms in theatre and drama* by Jonathan Neelands and Tony Goode
- *Theater Games for the Classroom: A Teacher's Handbook* by Viola Spolin

**Scoring Devices** *[rubrics, checklists, rating scales, etc. based on the Traits]*

- Rubric

## Task-specific Rubrics

	<b>Above Standard</b>	<b>At Standard</b>	<b>Near Standard</b>	<b>Below Standard</b>
Physical and Vocal Choices	Student creates distinctly different movement, sounds and gestures inherent to the characters and distinctly different than other student choices.	Student moves differently than self and other students, uses posture, gesture and sounds indicative and consistent with characteristics of a character different than self.	Student moves somewhat differently than self, and demonstrates some understanding that the character stands, moves and sounds differently than self.	Student makes little effort to create characters that move or sound differently than self.
Reflection Choices	Student makes distinctly unique connections between the character's life choices and/or culture being different or similar to ones own.	Student makes connections between the character's life choices and/or culture being different or similar to their own.	Student slowly or infrequently responds to guided questions regarding similarities and differences between the character's life choices and/or culture being different or similar to their own.	Student makes no effort to express ideas about how and why the character's life choices and/or culture are different or similar to their own.
Overall Choices	Student response and choices are grounded by experiences, observation or discovery in the machine exercise.	Student response and choices are grounded by experiences or discovery in the machine exercise.	Student response and choices are somewhat grounded by experiences in the machine exercise.	Student response and choices are not grounded by experiences in the machine exercise.

<b>Assessment Focus</b>					
<b>Artistic Process or Process Components</b>	<b>Enduring Understandings</b>	<b>Essential Questions</b>	<b>Anchor Standards</b>	<b>Key Traits</b>	<b>Performance Standards ( 2<sup>nd</sup> grade)</b>
<b>CREATING</b>					
Rehearse	Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform and edit their initial ideas?	Refine and complete artistic work.	Experiment through dramatic play; Visualize new ideas	Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>PERFORMING</b>					
Select	Theatre artists share and present stories, ideas, and envisioned worlds to explore human experience.	What happens when theatre artists and audiences share a creative experience?	Convey meaning through the presentation of artistic work.	Reenact elements of a story with others	Alter voice and body to expand and articulate nuances of a character in a guided drama experiences (e.g. process drama, story drama, creative drama).
<b>PERFORMING</b>					
Share/ Present	Theatre artists share and present stories, ideas, and envisioned worlds to explore human experience.	What happens when theatre artists and audiences share a creative experience?	Convey meaning through the presentation of artistic work	Present character and environment to others	Contribute to group guided drama experiences (e.g. process drama, story drama, creative drama) and informally share with peers.
<b>RESPONDING</b>					
Reflect	Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).	How do theatre artists comprehend the essence of drama processes and theatre experiences?	Perceive and analyze artistic work.	Make choices that are grounded by experiences and observations	Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).
<b>CONNECTING</b>					
Research	Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.	How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding	Participate in conversations connecting experiences to self, family and communities.	Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g. process drama, story drama, creative drama).

**Benchmarked Student Work** *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*  
(Anchor work to be collected and scored as MCA is piloted)

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