

National Coalition for Core Arts Standards

Theatre Model Cornerstone Assessment: HS Advanced III

Discipline: Theatre

Artistic Processes: Performing, Creating, Responding, Connecting

Title: Play Performance

Description: Students will analyze the text a full length scripted play to create a believable, sustainable character for performance before an audience. Using proper rehearsal etiquette and process, students will memorize lines, embody blocking and business given by the director, and interpret motivations to create a believable and sustainable character. Students will build truthful relationships with other characters on stage to create an ensemble. Reflecting on the reaction of the audience and personal reactions, students will revise for future performances.

Grade: High School Advanced III

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

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

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 50-80 hours To be determined by the individual teacher

Strategies for Embedding in Instruction

This assessment provides experience in the rehearsal and performance process as well as an opportunity to the student to work individually and collaboratively with peers and adults to create a finished product that will be performed for a specific audience. Students will become reflective of their own process and seek personal guidance from this experience to revise and reform future experience in rehearsal and performance of a play.

1. Envision themselves succeeding as an actor. (Creating/Envision)
2. Research the play, author, time period, topics, and themes of the play. (Connecting/Research)
3. Interpret the author's comments on the character they portray within the script. (Connecting/Interpret)
4. Develop a character from the given circumstances of the play. (Creating/Develop)
5. Empathize with the character, their objectives, obstacles, conflicts, crisis, and resolution. (Connecting/Empathize)
6. Conceptualize the believable character they will portray. (Creating/Conceptualize)
7. Select personal exercises for preparation and character choices within given circumstances. (Perform/Select)
8. Prepare movement, vocal, emotional, and practical work for the character. (Perform/Prepare)
9. Rehearse through the rehearsal process using correct rehearsal etiquette. (Creating/Rehearse)
10. Share the character with the ensemble during rehearsal to create relationships with other characters on stage. (Perform/Share)
11. Present a character within a play for an audience. (Perform/Present)
12. Evaluate the reaction of the audience during their performance. (Responding/Evaluate)
13. Reflect on their own performance in the play. (Responding/Reflect)
14. Interrelate their own reaction with that of the audience. (Responding/Interrelate)

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.

- Student must be given a MCA task sheet, glossary, student note sheet, student response sheet, and rubric prior to participating in the assessment.
- Students may write on, mark up, and/or highlight the task sheet, glossary, student note sheet, student response sheet, and rubric sheets.
- Teachers should review the glossary, student worksheet, scoring response sheet, and scoring rubrics as well as the task with the students orally.
- Teachers should answer any clarifying questions students may have about the MCA.
- All MCAs should be recorded for scoring, professional development, and documentation purposes.
- Students are to be scored individually on the rubric.

Students should be allowed the time they need to complete the assessment as long as they are engaged in the process.

- Teachers may select the play, audition, cast, and rehearse a play that is performed before an audience.
- Teachers may assign all students the same play to perform in for this assessment.
- Teachers may use a play that has been previously performed in class or as an extracurricular activity or ask students to perform in a play as part of this assessment.
- Teachers should be sure that all students have access to perform in the play they are using for the assessment.
- Teachers should record the final performance of this assessment
 - Recording should be in one of the following formats: The final video for upload must be in one these formats: .mp4, .mov, .avi, .wmv; standard aspect ratios 4:3 or 16:9; frame rates >24fps; sound – mp3 or aac > 44.1kHz
- The teacher should hand students documents including task, rubrics, response sheets, etc. and read them aloud as the students read silently.

Student Task Prompt

You will perform in a full length scripted play. First, read and analyze the text of the play for clues to the character you will portray. Then use proper rehearsal etiquette to prepare for and be a part of the rehearsal process. You must memorize the lines of the script in a timely fashion, use movement and vocal technique to create the character; including discovery of objectives, obstacles, and tactics within the emotional beats of scenes to help the audience understand the character. You must utilize blocking and business given to you by the director to help motivate your character objectives. You must enhance your work in rehearsal through personal journal writing, critical thinking, and a variety of attempts with different interpretations of the character. Emotional honesty within the given circumstances of the text to create a believable and sustainable character fully committed to the spine of the character and play is essential for success. The rehearsal process will help you achieve a feeling of ensemble with other members of the cast and will create honest reactions to other character within the performance, and build truthful relationships with other characters on stage. You will perform for an audience and reflect on the reaction of the audience and personal reactions following your performance to revise for future performances.

1. Read the play several times taking note of your character and the character's relationship with others in the play.
2. Take notes in an journal or Blog.
3. Analyze the text for clues to your character. Ask yourself these questions:
 - a. What the playwright says about you? (either in the description of the character, stage directions, or commentary written

- before or after the play was written)
- b. What do other characters in the play say about your character?
 - c. What does your character say about themselves?
4. Write the given circumstances of the play (time period, location, setting, season, etc.) and for your character (age, gender, social status, economic level, occupation, relationships, etc.).
 5. Use movement including facial expression, gesture, fully body movement, blocking, and business to create the character.
 6. Use vocal technique including projection, articulation, expression, pace and pitch variations to create the character.
 7. Mark your script where emotional beats begin and end.
 8. Write the objectives, obstacles, and tactics within each emotional beats of the scene for your character.
 9. Write down and use the blocking and business given by the director to help motivate your character objectives.
 10. Create a believable character through the use of character thoughts and subtext, then attempt to inhabit the world of the play.
 11. Create a sustainable character by remaining in character throughout the performance.
 12. Build truthful relationships on stage with other characters.
 13. Perform for an audience.
 14. Reflect on the reaction of the audience and your personal reactions to your performance.
 15. Revise your character and acting technique for future performances.

BE SURE TO:

- Read the script several times and take notes.
- Memorize your lines in the script early.
- Use proper rehearsal etiquette to prepare for your role in the play.
- Help the audience understand your character's objectives through vocal dynamics and physical movement.
- Enhance work done in rehearsal through personal journal writing, critical thinking, and exploration with different interpretations of the character.
- Use emotional honesty within the given circumstances of the text.

REMEMBER:

- Utilize the rehearsal process (text/table work, blocking, working, running, technical, dress, and character rehearsals) to help you create your role.
- Achieve a feeling of ensemble with other members of the cast.
- Reflection is important at every step in the rehearsal process use the reflection of others as well as your personal reflections.

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

Key Vocabulary

- Blocking
- Business
- Character Motivations
- Emotional Beats

- Emotional Honesty
- Ensemble
- Given Circumstances
- Main Objective
- Objectives
- Obstacles
- Raising The Stakes
- Rehearsal Etiquette
- Rehearsal Process
- Spine Of Character
- Tactics

Knowledge and Skills [other than Key Vocabulary]

Students will:

- Gain knowledge in text and character analysis.
- Understand given circumstances, objectives, tactics, and obstacles derived from a script for a specific character.
- Apply movement and vocal techniques.
- Apply rehearsal etiquette and process.
- Understand emotional beats, blocking, and business for a specific scripted character.
- Create a believable and sustainable character.
- Commitment to the spine of the character through raising the stakes.
- Use critical thinking, journal writing, and exploration to devise a character from a scripted text.
- Develop relationships between one character and another on stage.
- Perform for an audience.
- Reflect on their personal reactions to the performance and the reaction of the audience.

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>

Ensemble work

Small group work

Collaborative work

Kinesthetic product

Verbal product

Resources *[for task implementation]*

Students will need the following materials and resources to complete this MCA:

- A classroom set of reproduced student tasks, student worksheets, scoring response sheets, and rubrics.
- A play to perform in.
- Script for each student.
- Performance before an audience.
- Writing paper/journal and pencil for each student.
- A recording device.

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

Performance Rubric
Response Sheet
Responding Rubric

Task-specific Rubrics

Performance Rubric

| | Above Standard | At Standard | Near Standard | Below Standard |
|---------------------------|--|--|---|---|
| Text Analysis | Student insightfully uses the script, it's given circumstances and research to create a fully developed character. | Student uses the script, it's given circumstances and research to create a developed character. | Student makes limited use of the script, it's given circumstances and research to create an incomplete character. | Student makes minimal use of the script, it's given circumstances and research to create a an inadequate character. |
| Character Analysis | Student insightfully uses the text, subtext, given circumstances and imagination to create a fully developed character | Student uses the text, subtext, given circumstances and imagination to create a developed character. | Student makes limited use of the text, subtext, given circumstances and imagination to create an incomplete character. | Student makes minimal use of the text, subtext, given circumstances and imagination to create an inadequate character. |
| Movement | Student insightfully uses a wide variety of facial expression, gesture, fully body movement, blocking, and business to create a fully developed character. | Student uses many facial expression, gesture, fully body movement, blocking, and business to create a developed character. | Student uses limited facial expression, gesture, fully body movement, blocking, and business to create an incomplete character. | Student uses minimal facial expression, gesture, fully body movement, blocking, and business to create an inadequate character. |
| Vocal Technique | Student insightfully uses a wide variety of vocal techniques including projection, articulation, | Student uses many vocal techniques including projection, articulation, expression, pace and | Student uses a limited vocal techniques including projection, articulation, expression, | Student uses minimal vocal techniques including projection, articulation, expression, pace and pitch |

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| | expression, pace and pitch variation to create a fully developed character | pitch variation to create a fully developed character | pace and pitch variation to create an incomplete character | variation to create an inadequate character |
| Character Believability | Student insightfully uses subtext and character thoughts derived from objectives, obstacle, and tactics within the world of the play, that creates a completely believable character. | Student uses subtext and character thoughts derived from objectives, obstacle, and tactics within the world of the play, that creates a believable character. | Student uses limited subtext and character thoughts derived from objectives, obstacle, and tactics within the world of the play, that creates an incomplete believability in character. | Student uses minimal subtext and character thoughts derived from objectives, obstacle, and tactics within the world of the play, that creates inadequate believability in character. |
| Sustainable Character | Student maintains a fully committed character throughout the entire performance. | Student maintains a committed character throughout the majority of the performance. | Student maintains character through some of the performance. | Student maintains character through little of the performance. |
| Character Relationships | Student creates insightful and truthful relationships with other characters on stage that are developed from the given circumstances of the play. | Student creates truthful relationships with other characters on stage that are developed from the given circumstances of the play. | Student creates limited relationships with other characters on stage that are developed from the given circumstances of the play. | Student creates minimal relationships with other characters on stage that are developed from the given circumstances of the play. |

Response Sheet

Name _____

Following the performance before an audience:

Critique your own performance in the play, use critical thinking processes, and citing strong evidence.

1. Consider audience reaction to your performance. How do you believe the audience felt about your performance? Support your beliefs with evidence.
2. Focus on your own reaction to what you did during the performance. How do you think you did during the performance? Support your thoughts with evidence.

3. What would you change or do differently if you were to do the same character tomorrow?

4. How will you improve your acting technique and/or performance in the next production you do?

Response Rubric

| | Above Standard | At Standard | Near Standard | Below Standard |
|--|---|---|---|--|
| Audience Reaction | Student states clear and concise audience reactions to their individual performance as gives strong evidence to support their beliefs. | Student states audience reactions to their individual performance as gives evidence to support their beliefs. | Student states some audience reactions to their individual performance as gives limited evidence to support their beliefs. | Student states few audience reactions to their individual performance as gives minimal evidence to support their beliefs. |
| Personal Critique | Student states clear and concise personal critique of their performance and gives strong evidence to support their thinking. | Student states personal critique of their performance and gives evidence to support their thinking. | Student states some personal critique of their performance and gives limited evidence to support their thinking. | Student states little personal critique of their performance and gives minimal evidence to support their thinking. |
| Revision to the Same Character | Student states clear and specific revisions to the character based on audience reaction and personal critique that would strongly enhance the performance of the character portrayed. | Student states revisions to the character based on audience reaction and personal critique that would enhance the performance of the character portrayed. | Student states some revisions to the character based on audience reaction and personal critique that would have limited impact on the performance of the character portrayed. | Student states few revisions to the character based on audience reaction and personal critique that would have minimal impact on the performance of the character portrayed. |
| Effect on Future Characters or Acting Technique | Student states clear and specific effects that the audience reaction, personal critique, and critical thinking will insightfully enhance in their personal acting choices on future characters. | Student states effects that the audience reaction, personal critique, and critical thinking will enhance in their personal acting choices on future characters. | Student states limited effects that the audience reaction, personal critique, and critical thinking will make in their personal acting choices on future characters. | Student states minimal effects that the audience reaction, personal critique, and critical thinking will make in their personal acting choices on future characters. |

| Assessment Focus | | | | | |
|--|---|--|--|--|---|
| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
| Creating | | | | | |
| 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 | <ul style="list-style-type: none"> Know and apply the use of movement and vocal techniques. Identify and Use blocking and business for a specific character. | Develop personal vocal and physical warm-up techniques in preparation for drama/theatre work. |
| Performing | | | | | |
| Select | Theatre artists make strong choices to effectively convey meaning. | Why are strong choices essential to interpreting a drama or theatre piece? | Select, analyze, and interpret artistic work for presentation. | <ul style="list-style-type: none"> Comprehend the script of a play and its given circumstances. Analyze the text of a play to find character objectives. Develop objectives, obstacles, and tactics within emotional beats to discover the character's great want. Create a believable and sustainable character from a script. Commit to the character's main objective or spine of the character. Build honest relationships with other characters that are based on | Apply acting techniques as an approach to characterization in a drama/theatre work. |

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| | | | | <p>the given circumstances of the text.</p> <ul style="list-style-type: none"> • Perform for an audience. | |
| Responding | | | | | |
| Interpret | <p>Theatre artists' interpretation of a drama/theatre work is influenced by personal experiences and aesthetics.</p> | <p>How can the same work of art communicate different messages to different people?</p> | <p>Interpret intent and meaning in artistic work</p> | <ul style="list-style-type: none"> • Understand rehearsal etiquette and process. • Use critical thinking, journal writing, and experimentation to enhance character believability. | <p>Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.</p> |
| Connecting | | | | | |
| Research | <p>Theatre artists critically inquire into the ways others have thought about and created drama processes and productions as a way to inform their own work.</p> | <p>In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p> | <p>Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p> | <ul style="list-style-type: none"> • Reflect on performance for revision. | <p>Justify the creative choices made in a drama/theatre work, based on a critical interpretation of specific data.</p> |

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)