National Coalition for Core Arts Standards

Theatre Model Cornerstone Assessment: HS Proficient I

Discipline: Theatre

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Character Development

Description: Assess, in written and oral form, a character's wants, needs, objectives, and personality characteristics. Students will choose a character from a play/nursery rhyme/fable/cartoon that they are familiar with and fill out an assigned worksheet with the required criteria. Two students will then be given a place, a situation, a clear purpose for being in the scene, and an obstacle that might keep them from getting what they want. They must then improvise the scene in character, revealing as much of the information as possible from their worksheet. Next, they will revise the scene based on teacher and peer feedback and personal reflection, and will perform the scene again after applying the feedback.

Grade: High School Proficient I

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

☒Strategies for Embedding in Instruction	☒ Detailed Assessment Procedures	☒ Knowledge, Skills and Vocabulary	☒ Differentiation Strategies ☒ Strategies for Inclusion
☒ Suggested Scoring Devices ☒ Task Specific Rubrics	☒ Resources needed for task implementation	☒ Assessment Focus Chart	☐ 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 3-5 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. Envision prior knowledge of improvisation during a scene created while in character. (Creating/Envision/Conceptualize)
2. Develop voice, movement and space while improvising in character. (Creating/Develop)
3. Research and analyze what creates a successful character. (Connecting/Research)
4. Rehearse with a partner to prepare for sharing the improvisation. (Creating/Rehearse)
5. Select proper theatre vocabulary. (Perform/Select)
6. Prepare a focused performance while improvising in character. (Perform/Prepare)
7. Present different characters based on the same improvisation. (Perform/Present)
8. Share different characters performed by the same actor. (Perform/Share)
9. Reflect on constructive criticism received. (Responding/Reflect)
10. Interpret the information gained from feedback to improve character work. (Connecting/Interpret)
11. Evaluate other's performance and give constructive criticism. (Responding/Evaluate)
12. Interrelate the various characters seen with actual people to gain understanding of the character. (Responding/Interrelate)
13. Empathize with the characters portrayed to understand why they choose certain actions. (Connecting/Empathize)

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 instruction that would prepare them in a scaffolded way to be successful in the completion of this assessment.
- When assessing students be sure to read all materials thoroughly and completely to insure that the assessment is used 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, and rubric.
- Students may write on, mark up, and/or highlight the task sheet, glossary, and rubric sheets.
- Teachers should review the glossary and scoring rubrics as well as the task with the students orally.
- 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 all the time they need to complete the assessment as long as they are engaged in the process.

Detailed Assessment Procedures:
- Props and costumes should NOT be used in this assessment. Chairs may be used as a "sitting device."
- Recording setup needs to be in a defined space, so the performer can be seen at all times. The camera must be placed from an audience perspective.
    - 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
- Students may need to be coached by the teacher to face the audience while performing.
- Performers should have a 3-5 second pause prior to the start and after the end of their recorded assessment to demonstrate a clear beginning and ending.
- Students may choose to begin or end by entering into or exiting off the performance area/camera vision.
- Hand the following documents to each student and read aloud as they read silently.

Student Task Prompt:
You will choose a character from a play/nursery rhyme/fable/cartoon that you are familiar with and fill out the assigned worksheet with the required criteria:

Character Worksheet
1. Name
2. Age
3. Address / Hometown
4. Opinions / Beliefs
5. Likes / Dislikes
6. Hobbies/Leisure Activities
7. Family / Friends
8. Relationship to other characters (literal & emotional)
9. What do I want? (OBJECTIVE)
10. What is in my way? (OBSTACLE)
11. What do I do to get what I want? (TACTICS)
12. Any other information/background

Next, you and a partner will be given a location, a situation, a clear purpose for being in the scene, and an obstacle that might keep you from getting what you want. You and your partner must then improvise the scene in character, revealing as much of the information as possible from your worksheet.
- Work with an your assigned partner
- Perform your scene for the class to receive feedback
- Revise your scene based on the feedback you receive and on your personal reflections

- Perform the scene again after applying the feedback

BE SURE TO:
- Tell a clear story with a beginning (introduction of story, character and/or conflict), middle (expand the conflict), and end (resolution of the conflict).
- Follow the rules of improvisation in your scene.
- Use facial expression, movement, and gestures to bring the character to life.

REMEMBER:
- Vocalize clearly during the performance.
- No props or costumes maybe used.
- A chair only may be used for sitting only.
- Your performance will be recorded for the teacher's use.

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

Key Vocabulary
- Artistic choices
- Character analysis
- Character commitment
- Character embodiment
- Collaborative nature
- Constructive criticism
- Critical evaluation
- Critical thinking skills
- Cultural values
- Interpretation
- Objective
- Obstacle
- Personal aesthetic
- Rules of improvisation
- Rules of improvisation
- Tactic
- Theatrical choices
- Unbiased feedback

Knowledge and Skills [other than Key Vocabulary]

Students will:

- Make informed, critical evaluations (in written, oral, active and computer based formats), of theatrical performances from an audience member and a participant point of view, and develop a framework for making informed theatrical choices.
- Interpret constructive criticism and objective praise in order to improve upon one's work.
- Use critical thinking skills in character analysis and performance.
- Perceive and defend the quality of a theatrical work.
- Evaluate elements of characterization.
- Use prior knowledge of improvisation.
- Test the value of the collaborative nature in character improvisation.
- Evaluate processes and performances using relevant drama concepts and terminology.
- Discern and defend specific social and cultural choices in character work.

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.)*	**Differentiation Strategies** *(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)*
Resource: (sample) **http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/_1229**	*Resource: (sample)***http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx** Partner work

Resources [for task implementation]

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

- Classroom set of reproduced student tasks, student glossary of terms, and rubrics
- A marked performance space
- Locations, situations, clear purposes for being in the given scene, and an obstacle for each partnership
- Recordings of famous actors who have created multiple characters. For example, show clips of Leonardo DiCaprio in *Romeo and Juliet, Titanic, Catch Me If You Can, The Aviator,* and *The Great Gatsby*, and ask students to note the differences in each character he plays.
- Recording device

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

Performance Rubric
Responding Rubric
Self-Assessment Rubric for student use for personal assessment

Task-specific Rubrics

(All rubrics below are adapted from the Washington OSPI-Developed Performance Assessments for the Arts)

Performing Rubric (used to score student performance; complete a separate rubric for each performer**):**

	Above Standard	At Standard	Near Standard	Below Standard
Believability	The character was believable throughout the entire improvisation.	The character was believable throughout most of the improvisation.	The character was believable throughout some of the improvisation.	The character was not believable throughout most of the improvisation.
Truth	The character revealed his or her true identity throughout the entire improvisation.	The character revealed his or her true identity throughout most of the improvisation.	The character revealed his or her true identity throughout some of the improvisation.	The character did not reveal his or her true identity throughout most of the improvisation.
Commitment	The actor committed to staying in character throughout the entire improvisation.	The actor committed to staying in character throughout most of the improvisation.	The actor committed to staying in character throughout some of the improvisation.	The actor did not commit to staying in character throughout most of the improvisation.
Objective	The actor clearly fought for what his or her character wanted.	The actor fought for what his or her character wanted.	The actor somewhat fought for what his or her character wanted.	The actor did not fight hard enough for what his or her character wanted.
Relationship	The actors developed a strong, clear relationship	The actors developed a clear relationship.	The actors developed a somewhat clear relationship.	The actors did not develop a clear relationship.

NOTE: If the actor was not Above Standard, consider what s/he could have done to improve. If the actor did not fight for what s/he wanted, what else could s/he have done to obtain his or her objective?

Self-Assessment Rubric (used for the actors to self-assess their performance**):**

	Above Standard	At Standard	Near Standard	Below Standard
Embodiment	I embodied the character fully.	I embodied the character most of the time.	I embodied the character some of the time.	I did not embody the character.
Create	I used the worksheet to assist in creating my character.	I mostly used the worksheet to assist in creating my character.	I partially used the worksheet to assist in creating my character.	I did not use the worksheet to assist in creating my character.
Consistency	I stayed in character throughout the scene.	I mostly stayed in character throughout the scene.	I partially stay in character throughout the scene.	I did not stay in character throughout the scene.
Struggle	I fought hard for what I wanted.	I mostly fought hard for what I wanted.	I partially fought hard for what I wanted.	I did not fight hard enough for what I wanted.

Connection	I developed a connection with the other character in the scene	I developed a connection with the other character in the scene most of the time	I partially developed a connection with the other character in the scene	I did not develop a connection with the other character in the scene

Responding Rubric (used to score student improvement)**:**

	Above Standard	**At Standard**	**Near Standard**	**Below Standard**
Character Development Process	The student fully and clearly describes the process used to develop a character	The student adequately describes the process used to develop a character	The student partially describes the process used to develop a character	The student minimally describes the process used to develop a character
Identify Improvement	The student identifies several ways the performance was improved after feedback	The student identifies at least two ways the performance was improved after feedback	The student identifies at least one way the performance was improved after feedback	The student vaguely identifies how the performance was improved after feedback
Evidence Of Improvement	The student gives clear evidence from the second performance to support the improvements	The student gives adequate evidence from the second performance to support the improvements	The student gives partial evidence from the second performance to support the improvements	The student gives little evidence from the second performance to support the improvements
Vocabulary	The student uses theatre vocabulary correctly all of the time	The student uses theatre vocabulary correctly most of the time	The student uses theatre vocabulary correctly some of the time	The student rarely uses theatre vocabulary correctly

Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Proficient)
CREATING					
Envision/ Conceptualize	Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?	Generate and conceptualize artistic ideas and work.	• Use clear objectives, obstacles, and tactics in improvisation scene work • Identify quality character development and ways to enhance an actor's portrayal of a character	Use script analysis, to generate ideas about a character that is believable and authentic in a drama/theatre work
PERFORMING					
Prepare	Theatre artists develop personal processes and skills for a performance or design.	What can I do to fully prepare a performance or technical design?	Develop and refine artistic techniques and work for presentation.	• Adhere to the rules of improvisation in scene work • Use facial expression, movement, and gestures to enhance character development	Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
RESPONDING					
Reflect	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?	Apply criteria to evaluate artistic work.	• Write a quality critical evaluation of a drama or theatre work • Use constructive criticism to evaluate and improve upon drama or theatre work	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

CONNECTING					
Research	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.	In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Using proper theatre vocabulary and terminology • Understanding personal and cultural values that influence character traits	Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

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)