

# National Coalition for Core Arts Standards

## Theatre Model Cornerstone Assessment: HS Proficient I

**Discipline:** Theatre

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

**Title:** Character-Based Improvisation

**Description:** Assess a character's wants, needs, objectives, and how they inform personality characteristics. Students will choose a character from a suggested genre (fairy tale, nursery rhyme, or other literary source) with which they are familiar and complete the Character Analysis Worksheet. All students will then be given the same set of scene parameters that includes a place, situation and clearly-defined obstacle to overcome. Working with an assigned partner, students will improvise and perform a three-minute scene in character, revealing as much of the information from the worksheet as possible. They will then revise the scene based on oral or written teacher/peer feedback and personal reflection, and perform it again.

**Grade:** High School Proficient I

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 checked="" 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 2015-2016 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

## **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 could 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 3 minutes to complete the assessment.

### **Detailed Assessment Procedures:**

- Students should be provided with the scene parameters after they chosen a character.
- Props and costumes should NOT be used in this assessment. Chairs may be used as a “sitting device.”
- Video recording setup needs to be in a defined space no wider than can be defined by the camera to ensure that the performers 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, or wmv; in a standard aspect ratio of 4:3; frame rates >24fps; sound – mp3 or aac > 44.1kHz
- Students should 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.
- Each student should pronounce their designated number at the beginning and end of their performance.
- Distribute and review aloud the following student prompt (also included here as a separate PDF).

**Student Task Prompt:**

You will choose a character from a fairy tale, nursery rhyme, or fable that you are familiar with and fill out the Character Analysis Worksheet with the required criteria:

## Character Analysis Worksheet

<b><u>Part 1</u></b> - <i>“What do I know for certain about the character based on his or her original story?”</i>
Describe the character's personality.
How does the character relate to others?
Describe the character's likes/dislikes, strengths/weaknesses, joys/fears.

<b><u>Part 2</u></b> - <i>“What can I deduce about the character, based on what I know in Part 1?”</i>
Describe ways in which the character might grow, change and/or adapt when challenged.
How does the character feel about relationships/friendships?
Describe ways in which the character is likely to express his or her point of view.

**Part 3 - “How do I think the character will react/respond to new challenges/situations?”**

Describe the problem-solving skills the character might use.

How adaptable/flexible is the character and what might be his or her limits?

Describe ways in which the character would show dedication/commitment to his or her beliefs.

Next, you and your partner will review the scene’s given location, situation, and obstacle. You will each make choices and decisions— independently—about how your character will work to overcome the obstacle. You and your partner will then work together to improvise a three-minute scene in which your two characters interact to achieve their goals.

**YOU MUST:**

- Work with your assigned partner to fully develop a three-minute scene based on the above prompt.
- Perform your scene for the class to receive feedback.
- Revise your scene based on the oral or written feedback you receive and on your personal reflections.
- Perform the scene again after applying what you consider to be useful and applicable 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) within the 3-minutes of the scene.
- Follow the basic rules of improvisation in your scene ([http://improvincyclopedia.org/references/5\\_Basic\\_Improv\\_Rules.html](http://improvincyclopedia.org/references/5_Basic_Improv_Rules.html))
- Use appropriate vocal color, facial expression, movement, and gesture to bring the character to life.
- Reflect on your second performance, analyzing and justifying any changes you made

**REMEMBER:**

- Speak clearly during the performance.
- No props or costumes may be used.
- A chair may be used for sitting only.
- Your performance will be recorded for later review by yourself and/or teacher.

## **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
- Vocal color

### **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 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 that have been shared by the teacher.
- 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.*)

Resource: (sample)

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

The Kennedy Center's [Students with Disabilities and the Core Arts Standards](#)

**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>

## 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 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
- PDF handout of student prompt

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

Performance Rubric

Responding Rubric

Self-Assessment Rubric for student personal assessment

**Proficient Model Cornerstone Assessment  
Performance Rubric**

*Evidence of learning: 3-minute video*

Artistic Process, Anchor, Standard	Key Traits/ Look Fors	Rubric criteria	Above Standard	At Standard	Near Standard	Below Standard
<p><b>Creating</b> Generate and conceptualize artistic work. <i>Envision/</i> <i>Conceptualize:</i> Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.</p> <p><b>Performing</b> Develop and refine artistic ideas techniques and ideas for presentation <i>Prepare:</i> Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.</p> <p><b>Connecting</b> Use basic theatre research methods to better understand the social and cultural backgrounds of a drama/theatre work. <i>Research:</i> Relate artistic ideas and works with societal, cultural, and historic context to deepen meaning.</p>	<ul style="list-style-type: none"> <li>• Use clear objectives, obstacles, and tactics in improvisation scene work.</li> <li>• Identify quality character development and ways to enhance an actor's portrayal of a character.</li> </ul>	<b>Believability</b>	The actor's choices and behavior significantly enhanced the reality of the scene throughout the improvisation.	The actor's choices and behavior adequately expressed the reality of the scene throughout the improvisation.	The actor's choices and/or behavior communicated a limited sense of reality to the scene.	The actor's choices were not clear and/or distracted from the reality of the scene.
		<ul style="list-style-type: none"> <li>• Adhere to the rules of improvisation in scene work</li> <li>• Use facial expression, movement, gestures, and vocal color to enhance character development</li> </ul>	<b>Truthfulness</b>	The actor used engaging gesture, movement, and vocal tone to reveal nuances within the character's personality.	The actor used gesture, movement, and vocal tone to express the character's personality.	The actor used gesture, movement, and vocal tone to demonstrate some aspects of the character's personality.
	<p>Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.</p>		<b>Commitment to Character</b>	The actor became the character throughout the entire improvisation.	The actor stayed in character throughout the entire improvisation.	The actor stayed in character during most of the improvisation.
			<b>Commitment to Relationship</b>	The actor sustained a rich and revealing bond between the two characters.	The actor maintained a connection between the two characters.	The actor supported some interaction between the two characters.
		<b>Commitment to Objective</b>	The actor clearly and consistently pursued what his or her character wanted.	The actor consistently pursued what his or her character wanted.	The actor sometimes pursued what his or her character wanted.	The actor rarely pursued what his or her character wanted.

**Proficient Model Cornerstone Assessment  
Self-Assessment Rubric**

***Evidence of learning: audio or written self-critique of first performance***

Artistic Process, Anchor, Standard	Key Traits/ Look Fors	Rubric Criteria	Above Standard	At Standard	Near Standard	Below Standard
<p><b>Responding</b> Perceive and analyze artistic work. <i>Reflect:</i> Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.</p> <p><b>Responding</b> Interpret intent and meaning in artistic work. <i>Intrepret:</i> Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work</p>	<ul style="list-style-type: none"> <li>• Write a quality critical evaluation of a drama or theatre work</li> <li>• Use constructive criticism to evaluate and improve upon drama or theatre work.</li> <li>• Identify and articulate reasons for performance choices</li> <li>• Connect performances with personal aesthetics, experiences and beliefs</li> </ul>	<b>Embodiment</b>	I made choices that illuminated the nuances of my character’s personality throughout the scene.	I made choices that expressed my character’s personality throughout the scene.	I made choices that described most of my character’s personality during the scene.	I made unclear choices that did little to show my character’s personality during the scene.
		<b>Create</b>	I used the worksheet to explore, imagine and shape choices for playing my character.	I used the worksheet to identify and shape choices for playing my character.	I used the worksheet to make some choices for my character.	I did not use the worksheet to imagine and shape choices for my character.
		<b>Commitment</b>	I pursued my objective with highly specific and focused tactics.	I pursued my objective with specific and appropriate tactics.	I pursued my objective with appropriate tactics.	I pursued my objective.
		<b>Connection</b>	My character bonded with the other character in the scene.	My character maintained a relationship with the other character in the scene.	My character interacted with the other character in the scene.	My character worked independently in the scene.



**Proficient Model Cornerstone Assessment  
Responding Rubric**

*Evidence of learning: audio or written self-critique of second performance*

Artistic Process, Anchor, Standard	Key Traits/ Look Fors	Rubric Criteria	Above Standard	At Standard	Near Standard	Below Standard
<p><b>Responding</b> Perceive and analyze artistic work. <i>Reflect:</i> Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.</p> <p><b>Responding</b> Interpret intent and meaning in artistic work. <i>Intrepret:</i> Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work</p>	<ul style="list-style-type: none"> <li>• Write a quality critical evaluation of a drama or theatre work</li> <li>• Use constructive criticism to evaluate and improve upon drama or theatre work</li> <li>• Identify and articulate reasons for performance choices</li> <li>• Connect performances with personal aesthetics, experiences and beliefs</li> </ul>	<p><b>Character Improvisation Process</b></p>	<p>The student fully and clearly describes the process used to improvise the personality of their chosen character.</p>	<p>The student adequately describes the process used to improvise the personality of their chosen character.</p>	<p>The student partially describes the process used to improvise the personality of their chosen character.</p>	<p>The student minimally describes the process used to improvise the personality of their chosen character.</p>
		<p><b>Identify Improvement</b></p>	<p>The student explains ways the performance was improved after feedback.</p>	<p>The student identifies ways the performance was improved after feedback.</p>	<p>The student generalizes ways the performance was improved after feedback.</p>	<p>The student is vague about how the performance was improved after feedback.</p>
		<p><b>Evidence of Improvement</b></p>	<p>The student's second performance displays greater depth and clarity than the first.</p>	<p>The student's second performance displays greater clarity than the first.</p>	<p>The student's second performance is better-formed than the first.</p>	<p>The student's second performance is mostly unchanged from the first.</p>
		<p><b>Vocabulary</b></p>	<p>The student uses theatre vocabulary to explain and justify performance choices.</p>	<p>The student uses theatre vocabulary to explain performance choices.</p>	<p>The student uses some theatre vocabulary to explain performance choices.</p>	<p>The student uses limited theatre vocabulary to explain performance choices.</p>

<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>CREATING</b>				
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.	<ul style="list-style-type: none"> <li>• Use clear objectives, obstacles, and tactics in improvisation scene work.</li> <li>• Identify quality character development and ways to enhance an actor's portrayal of a character.</li> </ul>
<b>PERFORMING</b>				
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.	<ul style="list-style-type: none"> <li>• Adhere to the rules of improvisation in scene work.</li> <li>• Use facial expression, movement, gestures, and vocal color to enhance character development.</li> </ul>
<b>RESPONDING</b>				
Reflect	Theatre artists reflect to understand the impact of drama processes and theatre experiences.	How do theatre artists reflect to understand the essence of drama processes and theatre experiences?	Perceive and analyze artistic work.	<ul style="list-style-type: none"> <li>• Write a quality critical evaluation of a drama or theatre work.</li> <li>• Use constructive criticism to evaluate and improve upon drama or theatre work.</li> </ul>
Interpret	Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	Interpret intent and meaning in artistic work.	<ul style="list-style-type: none"> <li>• Identify and articulate reasons for performance choices.</li> <li>• Connect performances with personal aesthetics, experiences and beliefs</li> </ul>

**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.	<ul style="list-style-type: none"><li>• Using proper theatre vocabulary and terminology</li><li>• Understanding personal and cultural values that influence character traits</li></ul>
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**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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