

National Coalition for Core Arts Standards

Theatre Model Cornerstone Assessment: HS Advanced III A

Discipline: Theatre

Artistic Processes: Performing, Creating, Responding, Connecting

Title: Acting Performance

Description: Student will analyze the text of a published, scripted play, scene or monologue and apply performance skills to create a believable character in performance that might be presented to an audience. No more than five minutes of the performance will be video-recorded. The student will then receive feedback/critique from his or her peers and teacher before viewing the video and reflecting upon it and his or her work.

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 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 50-80 hours To be determined by the individual teacher

Strategies for Embedding in Instruction

This assessment provides experience in the performance process. Students will become reflective of their own process and apply this experience to future work in rehearsal and performance.

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 playwright'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. (Connecting/Empathize)
6. Conceptualize the believable character they will portray. (Creating/Conceptualize)
7. Derive character choices from the given circumstances. (Perform/Select)
8. Prepare physical, vocal, emotional, and practical work for the character. (Perform/Prepare)
9. Present a character within a performance for an audience. (Perform/Present)
10. Evaluate the reaction of the audience during their performance. (Responding/Evaluate)
11. Reflect on their own performance in the play. (Responding/Reflect)
12. Interrelate their perception of their own work 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 reflection worksheet and rubric prior to participating in the assessment.
- Students may write on, mark up, and/or highlight the task sheet, glossary, student reflection worksheet, and rubric sheets.
- Teachers should review orally the glossary, student worksheet and scoring rubrics as well as the task with the students.
- 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 or cocurricular activity or ask students to perform in a play as part of this assessment.
- Teachers should be sure that all students have access to copies of the play they are using for the assessment.
- Teachers should video-record no more than five minutes of the final performance for 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, reflection sheets, etc. and read them aloud as the students read silently.

Student Task Prompt

You will perform in a scripted play, scene or monologue. First, read and analyze the text of the play for clues to the character you will portray. You must memorize the lines of the script in a timely fashion, use physical and vocal technique to create the character; including discovery of objectives, obstacles, and tactics within the 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. Emotional honesty within the given circumstances of the text to create a believable character fully committed to the spine of the character and play is essential for success. You will perform for an audience and, afterwards, reflect upon the reaction of the audience and the critique of your classmates and teacher following your performance.

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 a journal or Blog.
3. Analyze the text for clues to your character. Ask yourself these questions:
 - a. What does the playwright says about your character? (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. How do the other characters react to your character?
 - d. What does your character say about him or herself?
4. Make note of the given circumstances of the play (time period, location, setting, season, etc.) and any facts about 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 beats begin and end.
8. Note the objectives, obstacles, and tactics within each beat of the scene for your character.
9. Write down and use the blocking and business given by the director.
10. Create a believable character through the analysis of subtext and attempt to inhabit the world of the play.
11. Remain 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, the critique of your peers and teacher and your personal reactions to your performance.
15. Apply what you have learned to future performances.

BE SURE TO:

- Read the script several times and take notes.
- Memorize your lines in the script as quickly as possible.
- Help the audience understand your character's objectives through vocal expression and physical movement.
- 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.
- Build a sense of ensemble with other members of the cast and crew.
- Reflection is important at every step in the rehearsal process so 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

<ul style="list-style-type: none">• Blocking• Business• Character Motivations• Emotional Beats• Emotional Honesty• Ensemble• Given Circumstances• Main Objective	<ul style="list-style-type: none">• Objectives• Obstacles• Raising The Stakes• Rehearsal Etiquette• Rehearsal Process• Spine Of Character• Tactics
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Knowledge and Skills *[other than Key Vocabulary]*

Students will:

- Gain knowledge in text and character analysis.
- Understand given circumstances, objectives and obstacles derived from a script for a specific character.
- Develop appropriate tactics for a character to use in overcoming obstacles and attaining objectives.
- Apply movement and vocal techniques.
- Apply rehearsal etiquette and process.
- Understand beats, blocking, and business for a specific scripted character.
- Create a believable character.
- Commitment to the spine of the character through raising the stakes.
- 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>

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

Reflection Worksheet

Task-specific Rubric

Performance Rubric

	Above Standard	At Standard	Near Standard	Below Standard
VOICE	<ul style="list-style-type: none"> • Speaks naturally with clarity, control and precise articulation • Employs vocal expression in a seamless and natural manner • Vocal choices illuminate both the text and the subtext 	<ul style="list-style-type: none"> • Speaks in a clear and conversational manner • Employs appropriate vocal expression • Vocal choices support the text 	<ul style="list-style-type: none"> • Speaks as if reciting • Uses some vocal expression • Vocal choices are conventional and/or stereotypical representations of the text 	<ul style="list-style-type: none"> • Speaks in an awkward, halting or unintelligible manner • Speech is colorless and/or uninflected • Vocal choices are unrelated to the text
MOVEMENT	<ul style="list-style-type: none"> • Moves naturally with grace and control • Movement is varied, meaningful and illuminates the character's personality • Movement choices enhance or extend the text 	<ul style="list-style-type: none"> • Moves in a natural and purposeful manner • Movement reflects the character's given circumstances • Movement choices are appropriate to the text 	<ul style="list-style-type: none"> • Moves in a formal or general manner • Movement reflects the actor's normal behavior • Movement choices mime the text 	<ul style="list-style-type: none"> • Moves in an awkward or uncomfortable manner • Movement appears false or unlikely for the character • Movement is unrelated to the text
INTERPRETATION	<ul style="list-style-type: none"> • Behavior enhances the character's reality • Makes exciting, engaging, affective and transparent choices • Reveals the inner truth of the moment 	<ul style="list-style-type: none"> • Behaves naturally within the given circumstances • Makes specific, observable choices • Maintains a lively and active sense of the moment 	<ul style="list-style-type: none"> • Behaves in a formal or general manner • Choices made are simplistic and/or stereotypical • Performance appears mechanical or preplanned 	<ul style="list-style-type: none"> • Behaves in a false or artificial manner • Choices, if made, are not evident • Performance is divorced or disconnected from the text
REFLECTION	<ul style="list-style-type: none"> • Assesses own performance • Evaluates audience reaction and peer & teacher critique • Hypothesizes possible avenues for future growth 	<ul style="list-style-type: none"> • Analyzes own performance • Interprets audience reaction and peer & teacher critique • Develops a plan for future growth 	<ul style="list-style-type: none"> • Describes own performance • Summarizes audience reaction and peer & teacher critique • Identifies focus for future growth 	<ul style="list-style-type: none"> • Recounts own performance • Lists audience reaction and peer & teacher critique • Explains possible future growth

“Appropriate” refers to those behaviors that are situationally acceptable or correct.

“Vocal Expression” refers to tone, pitch, pace, rate, volume, emphasis, pronunciation, etc.

“Gestus” refers to socially-encoded gesture and body language.

REFLECTION WORKSHEET

NAME _____

Reflect upon your own performance in the play. Use critical thinking processes and cite strong evidence.

Reviewing your performance, how well do you feel you achieved what you set-out to do? How well did the choices you made help the audience better understand your character and your character's goals and objectives? How well did the tactics you employed serve to help your character overcome obstacles?

Consider the audience's reaction to your performance and the critique you received from your peers and teacher. How well did they understand what you were trying to do? How valid do you consider their comments and suggestions to be? How will you adjust your performance to alleviate any confusion they may have had or to compensate for any weaknesses they may have described?

What have you learned about your skill level and your use of acting technique through developing this performance and how will this new knowledge be of use to you in the future? What adjustments might you make to this specific performance before performing it again? Have you identified areas of skill and technique in through which your work would benefit from additional focus and training and, if so, what plans do you have to do so?

Assessment Focus					
Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards
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 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 the given circumstances of the text. • Perform for an audience. 	Apply acting techniques as an approach to characterization in a drama/theatre work.
Responding					

Interpret	Theatre artists' interpretation of a drama/theatre work is 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"> • Understand rehearsal etiquette and process. • Use critical thinking, journal writing, and experimentation to enhance character believability. 	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.
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.	Reflect on performance for revision.	Justify the creative choices made in a drama/theatre work, based on a critical interpretation of specific data.

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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