

National Coalition for Core Arts Standards

Theatre Model Cornerstone Assessment: HS Advanced

Discipline: Theatre

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Directing

Description: Students will learn to prepare a director's notebook by analyzing a familiar play; then apply these techniques to analyze and direct a 3-5 minute scene. They will analyze and interpret the scene. They will create a design concept that incorporates all technical elements. Students will collaborate with actors, block and rehearse their scene for a performance for their peers. Students will compile a directing notebook that documents their process. After completion students will reflect on their journey and learning.

Grade: HS Advanced

In this MCA you will find:

<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 checked="" type="checkbox"/> Benchmarked Student Work

Estimate Time for Teaching and Assessment:

Approximately 25-30 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. Analyze a play to determine its dramatic action. (Connect/Empathize)
2. Conduct dramaturgical research to understand historical/cultural. (Connect/Research)
3. Interpret the play for its meaning(s) to create a thematic statement.(Respond/Interpret)
4. Identify technical demands within the script. (Respond/Evaluate)
5. Explore multiple directing concepts for the same text. (Create/Conceptualize)
6. Express your response to a play through visual means. (Create/Envision)
7. Collaborate as a team to develop a well-rounded vision that addresses the needs of the play. (Create/Develop)
8. Communicate directorial and design concepts to actors. (Connect/Interrelate)
9. Create and explore blocking and stage business. (Perform/Select)
10. Rehearse and respond to scene work. (Perform/Prepare)
11. Perform scene for peers. (Perform/Present)
12. Critique peers performances through the lens of a director. (Respond/Evaluate)
13. Reflect on the process of directing a scene. (Respond/Evaluate)

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.3
- All MCAs should be recorded for scoring, professional development, and documentation purposes.
- Students are to be scored individually on the rubric.

Detailed Assessment Procedures:

- Teachers should provide a selection of 3-5 minute scenes for students to direct.
- Teachers should guide students through the analysis and interpretation of the scene.
- Teachers should guide students through the development of design and directorial concepts.
- Teachers should guide students through exploration, blocking and rehearsal.
- Teachers should video-record the final performance.
- Teachers should critique and evaluate directing notebook, performance, and reflection.

Student Task Prompt:

Students will direct -- analyze, design, rehearse, and present -- a 3-5 minute scene. Students will create a directing notebook to outline their process and concept. Unit will culminate in a class critique and personal reflection.

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

Key Vocabulary

Dramatic Action
Theme (thematic statement)
Theatrical Virtues
Given Circumstances
Character Analysis
French Scenes
Beats and Tactics
Action Imperatives
Contextual Research
Directing Concept
Design Concept
Ground Plan
Stage Picture
Subtext
Motivation
Stage Picture
Blocking
Stage Business
Action and Obstacles
Underscoring
Tableaux

Knowledge and Skills [other than Key Vocabulary]

Students will:

- *Analyze and interpret a script.*
- *Create and communicate an informed design concept.*
- *Collaborate with actors in the rehearsal and staging process.*
- *Develop a directing notebook with research and analysis.*
- *Present a 3-5 minute performance.*
- *Reflect on the process, performance and overall experience.*

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.*)

Follow student's 504 plan.

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

- Follow student's IEP.
- Students can stage a fable or fairy tale instead of dramatic text.
- Students can direct a non-verbal scene.
- Verbal or written work.

Suggested Resources: [for task implementation]

"Visit To a Small Planet" by Elinor Fuchs,

http://web.mit.edu/jscheib/Public/foundations_06/ef_smallplanet.pdf

"How To Read a Play: 30 Ways To Understand a Script" by Michael Bigelow Dixon,

https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=63bab4_09-e269-440b-972e-a7f80fec2c69

7 Jon Jory 3-5 minute scenes (or other 3-5 minute scenes)

["Critical Response Methodology"](#) by Liz Lerman

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

- Directing Notebook Portfolio Rubric
- Scene Performance Rubric
- Peer Scene Critique Form
- Reflection Essay Rubric

Task-specific Rubrics

- Directing Notebook Portfolio Rubric
- Scene Performance Rubric
- Reflection Essay Rubric
- Critique Rubric

Work to be collected and scored:

Directors Notebook Portfolio:

- Analysis Worksheet
- French Scenes
- Script Preparation
- Analysis Reflection
- Action Imperative List
- Dramaturgical Research
- Visual/Image Research
- Directing Concept Statement
- Design Concept Statement
- Ground Plan
- Design Process Reflection
- Blocking Notation
- Images of Stage Picture Exploration
- Sound Notes and Research
- Exploration Reflection
- Daily Rehearsal Log
- Rehearsal Video
- Performance Video
- Student Peer Critique
- Student Reflection Essay

RUBRIC

	Above Standard	At Standard	Near Standard	Below Standard
Directing Notebook Portfolio	<ul style="list-style-type: none"> • Technical and character analyses are thorough and descriptive • Images are specific to the production • Design statements are detailed and descriptive • Concept statement is applicable and intriguing • Journal is thorough and highly detailed 	<ul style="list-style-type: none"> • Technical and character analyses are thorough • Images are relevant and informative • Design statements are detailed and specific • Concept statement is applicable • Journal is thorough 	<ul style="list-style-type: none"> • Technical and character analyses are superficial • Images are simplistic and/or non-specific • Design statements lack specificity • Concept statement of limited applicability • Journal is not so thorough as it might be 	<ul style="list-style-type: none"> • Technical and character analyses are lacking in detail • Images are of questionable relevance • Design statements lack detail and/or are unclear • Concept statement has serious applicability issues • Journal is cursory
Performance	<ul style="list-style-type: none"> • Directing concept is seamlessly integrated • Staging is natural and engaging • Production elements enrich the action 	<ul style="list-style-type: none"> • Directing concept is evident throughout • Staging is effective • Production elements support the action 	<ul style="list-style-type: none"> • Directing concept is applied superficially • Staging is conventional • Production elements do not fully engage with the action 	<ul style="list-style-type: none"> • Directing concept is not readily evident • Staging is awkward or simplistic • Production element have little bearing on the action
Reflection	<ul style="list-style-type: none"> • Reflection is personal and revelatory • Challenges and solutions are analyzed • Realizations and/or discoveries are explored 	<ul style="list-style-type: none"> • Reflection is introspective • Challenges and solutions are discussed • Realizations and/or discoveries are discussed 	<ul style="list-style-type: none"> • Reflection is superficial • Challenges and solutions are mentioned • Realizations and/or discoveries are mentioned 	<ul style="list-style-type: none"> • Reflection is cursory • Challenges and/or solutions are given short shrift • Realizations and/or discoveries are limited in number

Assessment Focus					
Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Advanced)
CREATING					
Develop	Theatre artists work to discover different ways of communicating meaning.	How, when, and why do theatre artists' choices change?	Organize and develop artistic ideas and work.	Design and communicate a directing concept that is justified by and based on research and play analysis.	TH: Cr2-III.a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or nonwestern theatre.
PERFORMING					
Share/Present	Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.	What happens when theatre artists and audiences share a creative experience?	Convey meaning through the presentation of artistic work.	Research, analysis and rehearsal that has been accomplished are evident in the final performance.	TH: Pr6.1.III.a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
RESPONDING					
Evaluate	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.	Critique and reflect on personal and peer directorial choices employing their understanding of directorial aesthetic responsibilities.	TH: Re9.1.III.b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
CONNECTING					
Research	Theatre artists critically inquire into the ways others have thought about and created drama processes and productions 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	The directors notebook demonstrates and records the connections between the analysis, research, creation, and performance.	TH: Cn11.2.III.a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

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