

Educational Theatre Association Model Cornerstone Assessment Theatre - HS Advanced

Model Cornerstone Assessments focus on performance tasks linked to examples of student work and guidance for replicating the assessment in your own classroom.

Discipline: Theater

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Theater of the Oppressed – Forum Theater

Assessment Task Description: Students will devise a series (2-3) of short scenes that depict different aspects of a chosen social issue. Students will present the scenes for an invited audience using forum theater techniques.

Grade: HS Advanced

In this MCA you will find:

- Guidelines for instruction prior to the assessment
- Related knowledge, skills and suggested vocabulary
- Suggested formative assessments
- Summative assessment rubrics specific to the assessment task
- Strategies for differentiation and inclusion
- List of materials and resources needed to carry out the assessment
- Assessment focus chart

Estimate Time for Teaching and Assessment:

4 – 55 minute sessions. (220 minutes)

Instruction and Assessment Procedures

Students will be introduced to the work of Augusto Boal and the principles of Theater of the Oppressed through lecture/discussions, participation in exercises, and the preparation and presentation of original Forum Theater scenes.

- Introduction to Augusto Boal & Theater of the Oppressed (25 mins)
- Participation in Introductory Exercises in Forum Theater (30 mins)(formative assessment: classroom observation)
- 3 teams devise first drafts of Social Issue scenes (20 mins)
- Students informally present scenes as Forum Theater (35 mins) (formative assessment: classroom observation & discussion)
- Refine social issue scenes (55 mins)
- Presentation for invited audience. (55 mins) summative assessment (performance rubric & reflective writing)

Students will be Assessed through classroom observation, a presentation rubric, and reflective writing.

Knowledge, Skills and Vocabulary *[Indicate any knowledge, skill or vocabulary taught and/or listed which should be prior knowledge]*

Students undertaking this MCA will have previously received scaffolded instruction in Basic Acting Technique and Improvisation. They should have prior knowledge of Conflict, Given Circumstances, Motivation, Objective and Tactics.

Knowledge Skills & Vocabulary specific to this MCA:

Theater of the Oppressed

Forum Theater

The Spect-Actor

The Joker

Image Theater

Protagonist

Antagonist

Inner Monologue

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

Resource:

The forum theatre in TOO is greatly amenable to being performed without words, using tableau and being specific about status.

The spec-actors can either physically replace the actor, or call from the audience how they want them to try the scene

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

Resource:

Resources and materials needed [*for task implementation*]

Classroom space for preparation and presentation.

Whiteboard or Poster Paper and Markers (for full class brainstorming and agreements)

Individual notebooks & writing implements for group scene development

Suggested Assessment Tools (list suggestions for teacher designed formative assessments)

Classroom observation checklist

Reflective/journal writing

Reflective group discussion

Summative Assessment Rubrics

FORUM THEATRE PRESENTATION RUBRIC: GROUP

	Above Standard	At Standard	Near Standard	Below Standard
Scene Content	Scene explores a global or societal issue through a distinct incident which generates multiple spect-actor interactions and possible solutions.	Scene illustrates a global or societal issue through a distinct incident which engages spect-actor involvement.	Scene identifies a global or societal issue through a distinct incident which offers some opportunity for spect-actor involvement.	Scene infers a global or societal issue; however is cursory, inaccurate or confusing limiting spect-actor involvement.

FORUM THEATRE PRESENTATION RUBRIC: INDIVIDUAL

	Above Standard	At Standard	Near Standard	Below Standard
Individual Characterization Original Scene	The performer embodies and sustains a characterization within the context of the scene, responding authentically and significantly adjusting to spect-actor input.	The performer creates and sustains a characterization within the context of the scene, reacting and adjusting to spect-actor input if available.	The performer creates a characterization that is more or less believable within the context of the scene, reacting and/or adjusting to spect-actor input inconsistently	The performer adopts a stereotypic characterization related to the context of the scene, regardless of spect-actor input
Facilitation	The facilitator acts without bias to challenge the spect-actors to explore a variety of different solutions to the problem and guides them to reflection and/or consensus.	The facilitator acts without bias to encourage the spect-actors to explore a variety of different solutions to the problem.	The facilitator acts without bias to accept all spect-actor input.	The facilitator rarely allows the spect-actors autonomy in providing solutions to the problem.

Reflective Writing	The writer reflects on the workshop experience in a richly detailed and insightful manner.	The writer reflects on the workshop experience in a thorough and thoughtful manner.	The writer reflects on the workshop experience in a basic and/or cursory manner.	The writer reflects on the workshop experience in a superficial and/or substantially incomplete manner.
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Assessment Focus

click [here](#) to learn more about the components of the standards listed

(complete one row for each performance standard aligned to this MCA)

Artistic Process	Anchor Standard	Grade Level Performance Standard	What is the Enduring Understanding connected to this standard?	What is the Essential Question connected to this standard?	Assessment Tool
Creating: Envision/Conceptualize	Generate and conceptualize artistic ideas and work.	TH:Cr1.1.III.c: Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.	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?	Presentation Rubric Reflective Writing
Creating: Develop	Organize and develop artistic ideas and work.	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 traditions.	Theatre artists work to discover different ways of communicating meaning	How, when, and why do theatre artists' choices change?	Classroom observation Reflective Writing

Performing: Share/Present	Convey meaning through the presentation of artistic work.	TH:Pr6.1.II.a: Present a drama/theatre work using creative processes that shape the production for a specific audience.	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?	Presentation rubric
Responding: Evaluate	Apply criteria to evaluate artistic work.	TH:Re9.1.III.c: Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.	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?	Reflective Writing
Connecting: Empathize	Synthesize and relate knowledge and personal experiences to make art.	TH:Cn10.1.III.a: Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.	Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.	What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?	Presentation Rubric
Connecting: Interrelate	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	TH:Cn11.1.III.a: Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.	Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.	What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?	Presentation Rubric

[Benchmarked Student Work](#)

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