

National Coalition for Core Arts Standards

Musical Theatre Model Cornerstone Assessment: HS Proficient

Discipline: Musical Theatre

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Finding the Meaning Behind the Movement

Description: This Musical Theatre unit will focus on a student actor finding the meaning behind a character's movement on stage. Throughout this study, the student will discover the connection between character and movement, with attention to blocking decisions, gestures, and stillness. Emphasis will be on replacing movement for movement's sake with movement driven by character.

Grade: HS Proficient

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:

Approximately _____ 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]*

- Conceptualize the believable character the student will portray. (Creating/Conceptualize)
- Discover the connection between character and movement. (Connecting/Research)
- Derive character movement choices from the given circumstances. (Performing/Select)
- Experiment with the character's physicality. (Creating/Rehearse)
- Refine character's movement choices through a rehearsal period. (Performing/Prepare)
- Present a character with purpose-driven movement within a performance for an audience. (Performing/Present)
- Assess student performance through teacher and peer feedback and self-evaluation. (Responding/Reflect)

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.]*

Pre-Requisites:

- Basic understanding of character analysis and development
- Comprehension of musical techniques and terms
- Ability to memorize and internalize text and blocking

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 to which should be strictly adhered.
- Diversity, cultural, and religious mores may require modifications to this MCA.
- Student may be given a MCA task sheet, glossary, presentation checklist, and rubric prior to participating in the assessment.
- Students may write on, mark up, and/or highlight the task sheet, glossary, presentation checklist and rubric sheets.
- Teachers should review the glossary, presentation checklist, 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 using the rubric as a scoring guide.
- Students should be allowed the time they need to complete the assessment as long as they are engaged in the process.

Classroom Procedures:

- Teachers should pre-select songs or provide a selection of songs from which to choose.
- Students should journal character findings after each class.
- Props and costumes should NOT be used in this assessment. Chairs may be used as a “sitting device.”
- Performers should have a 3 - 5 second pause prior to the start and after the end of their assessment to demonstrate a clear beginning and ending.
- Students should be allowed the time they need to complete the assessment as long as they are engaged in the process.
- The teacher should hand students documents including task, rubrics, reflection sheets, etc.

Student Task Prompt: *What drives a character to move on stage?*

You will perform a song from the musical theatre. First, you need to analyze the provided material for clues to the character you will portray. Use the analysis to guide your exploration of the character’s physicality and choose movement which reflects the character’s objectives and obstacles. You must utilize any blocking/staging to bring purposeful movement and gestures to enhance your performance. Consider gestures and stillness (when appropriate) to express your character’s feelings and intentions. You will perform for an audience and reflect upon the reaction of the audience and the critique of your classmates and teacher.

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

- Blocking/Staging
- Business
- Character Analysis
- Commitment
- Constructive Criticism/Critique
- Gestures
- Intentions
- Motivations
- Movement/Stillness
- Objectives
- Obstacles
- Unbiased Feedback

Knowledge and Skills *[other than Key Vocabulary]*

Students will:

- Learn how to research and examine text.
- Use movement to explore, develop, and analyze a character.
- Discover a character’s motivation through defining objectives and obstacles derived from a script.

- Understand blocking/staging and business for a character.
- Apply critique for improvement of character development.
- Perform a scene with defined, purposeful movement.
- Reflect on performance and constructive criticism.

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

Resource: 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: <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:

- a selection to perform.
- a way to journal.
- a designated performance space.
- musical accompaniment.

Scoring Devices:

- Performance Rubric
- Teacher created Self-Assessment Rubric
- Reflection Worksheet

Task-specific Rubrics: Final Performance

	Above Standard	At Standard	Approaching Standard	Below Standard
Interpretation	<ul style="list-style-type: none"> ● Choices made are effective and engaging ● Choices fully integrate the character's objectives and obstacles ● Performance reveals the depth and breadth of the character 	<ul style="list-style-type: none"> ● Choices made are specific and observable ● Choices relate to the character's objective and obstacles ● Performance expresses the character 	<ul style="list-style-type: none"> ● Choices made are simplistic and/or conventional ● Choices inconsistently relate to the character's objectives and obstacles ● Performance inconsistently expresses the character 	<ul style="list-style-type: none"> ● Choices made are stereotypical ● Choices demonstrate limited understanding of the character's objectives and obstacles ● Performance suggests some aspects of the character
Movement	<ul style="list-style-type: none"> ● Moves expressively ● Movement and gestures illuminate the character ● Movement choices enhance or extend the material 	<ul style="list-style-type: none"> ● Moves purposefully ● Movement and gestures are appropriate to the character ● Movement choices are appropriate to the material 	<ul style="list-style-type: none"> ● Moves with inconsistent purpose ● Movement and gestures are inconsistently appropriate to the character ● Movement choices are inconsistently appropriate to the material 	<ul style="list-style-type: none"> ● Moves randomly ● Movement and gestures reflect the actor's normal behavior and not the character ● Movement choices are inappropriate and/or unrelated to the material
Reflection	<ul style="list-style-type: none"> ● Describes own performance accurately and in depth ● Reflects upon feedback and critique ● Develops a detailed and comprehensive plan for future growth ● Analyzes and justifies how movement choices affected own performance 	<ul style="list-style-type: none"> ● Describes own performance accurately ● Describes feedback and critique ● Develops a plan for future growth ● Describes how movement choices affected own performance 	<ul style="list-style-type: none"> ● Describes own performance superficially ● Refers to feedback and critique ● Describes some thoughts about future growth ● Describes some movement choices from own performance 	<ul style="list-style-type: none"> ● Describes own performance without specific detail ● Minimal mention of feedback and /or critique ● Mentions some non-specific thoughts about future growth ● Superficial or little mention of movement choices in own performance.

Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Advanced)
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. • Identify and Use blocking and business for a specific character. 	TH:Cr3.1.1.b. Explore physical choices to develop a performance that is believable, authentic, and relevant to a theatrical work.
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"> • Use critical thinking, journal writing, and experimentation to enhance character believability. 	TH:Cr1.1.1.c. Use script analysis to generate ideas about a character that is believable and authentic in a theatrical work.

Performing					
Prepare	Theatre artists develop personal processes and skills for a performance.	What can I do to fully prepare for a performance?	Develop and refine artistic techniques and work for presentation.	<ul style="list-style-type: none"> 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. 	TH:Pr5.1.1.a. Practice various acting techniques to expand skills in a rehearsal and/or performance.
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.	<ul style="list-style-type: none"> Perform for an audience. 	TH:Pr6.1.1.a. Perform a scripted work for a specific audience.
Responding					
Reflect	Theatre artists reflect to understand the impact of drama processes and theatre experiences.	How do theatre artists comprehend the essence of drama processes and theatre experiences?	Perceive and analyze artistic work.	<ul style="list-style-type: none"> Reflect on performance for revision. 	TH:Re7.1.1.a. Respond to what is seen, felt, and heard in a theatrical work to develop criteria for artistic choices.

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on website]*
 (Anchor work to be collected and scored as MCA is piloted)