# National Coalition for Core Arts Standards

## Acting/Dramaturgy Model Cornerstone Assessment: High School Accomplished

**Discipline:** Acting/Dramaturgy  
**Artistic Processes:** Creating, Performing, Responding, Connecting  
**Title:** Bringing *Twelfth Night* to Life  
**Description:** Using scenes from Shakespeare’s *Twelfth Night*, students will analyze the text and learn how to use the language of Shakespeare in performance. Through written work and rehearsal, they will learn how to identify verse versus prose, formal and informal language, the rules of scansion, operative words, and how to translate all textual information into actable choices. Students will be divided into groups and prepare 3-5 minute performances of selected scenes.  

**Grade:** High School Accomplished  
In this MCA you will find:

| ☒ Strategies for Embedding in Instruction | ☒ Detailed Assessment Procedures | ☒ Knowledge, Skills and Vocabulary | ☒ Differentiation Strategies or Strategies for Inclusion |
| ☒ Suggested Scoring Devices | ☒ Resources needed for task implementation | ☒ Assessment Focus Chart | ☐ Benchmarked Student Work |

**Estimate Time for Teaching and Assessment:** To be determined by the individual teacher
### Strategies for Embedding in Instruction [possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]

**Envision** how to communicate meaning to an audience using the language of the play.  
(Creating/Envision)  
**Develop** a character through text and language analysis. (Responding/Develop)  
**Conceptualize** a design for the scene to support character choices.  
(Conceptualize/Create)  
**Reflect and refine** choices. (Respond/Reflect)  
**Empathize** with the audience to interpret the overall theme of the play as they will experience it.  
**Prepare and Perform** a scene presentation for an audience to view. (Perform/Prepare)

### 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.]

Teachers should provide students with a scene selection from *Twelfth Night*. (We recommend a text only, 16 pt. double spaced version of the selections. ( go to [http://anatomyofachoice.com](http://anatomyofachoice.com))

Teachers should provide each participating student with access to the play. (We recommend the Folger edition for students.)

Teacher should video-record the final performance.
**Knowledge, Skills and Vocabulary [focusing on concepts required to successfully complete the task]**

**Introduction:**
Prerequisite: basic scene study

Prior to using this Model Cornerstone Assessment (MCA), all students should have received scaffolded instruction in scene study. The students should know how to analyze a text, translate that analysis into actable choices, and understand the elements of performance.

**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 an 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.

**Student Task Prompt:**

Read, close read, scan and analyze a teacher-selected scene from *Twelfth Night*. Based on the information that you analyze from the text create:
- a character and relationships between characters.
- a physical environment for the characters.
- a final performance of the scene.

Consider all the acting elements (objective, obstacle, tactics, pivotal points, character and historical information [given circumstances]) and language elements (scansion, operative words, word choice, formal and informal, prose and verse) in order to translate the text from the page to the stage.

You will be assessed in four key areas:
1. Investigation of the text.
2. Active use of language into the scene.
3. Creation of a relationship between characters utilizing language, physical environment, and acting elements.
4. Demonstration of your ability to translate all information into performance.

**Key Vocabulary**

- Iambic pentameter
- Scansion
- Prose
- Verse
- Blank verse
- Shared lines
- Trochee
- Operative word
- Dramaturgy
- Anapest
- Soft endings
- Dactyl
- Metric feet
- Literary device

**Knowledge and Skills** [other than Key Vocabulary]

Student will:
- Communicate/tell a Shakespearean story to an audience.
- Interpret and perform a scene from Shakespeare.
- Analyze a dramatic relationship and define the central conflict in a Shakespearean scene.
- Research and utilize historical information and apply it to both the scene and their own lives.
- Transform, transition, and convert the language from text to performance.
- Transform themselves into a character and convert Shakespeare’s language into actable choices.
- Explore and research a text.
- Research and design the physical reality of the scene.
- Use improvisation as a tool to create the world of a play.
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.)

See the Kennedy Center's Student's 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.)

See ASCD's Leadership for Differentiating Schools & Classrooms

16 pt. double spaced copies of materials found at: http://anatomyofachoice.com

Resources: [for task implementation]
Thee, Thou, Thine
Thee, Thou, Thine worksheet
First scansion assignment (monologue) (with Scansion answer guide)
Non-annotated scenes in 16 point font, double spaced
Second scansion assignment (scene) (with Scansion answer guide)

Recommended Resources:
The Folger Shakespeare Library edition of Twelfth Night, Or What You Will is the recommended text: https://www.folger.edu/twelfth-night

Other helpful websites
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<thead>
<tr>
<th>Character Development</th>
<th>Above Standard</th>
<th>At Standard</th>
<th>Approaching Standard</th>
<th>Below Standard</th>
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<tbody>
<tr>
<td></td>
<td>• Makes a compelling connection with their scene partner.</td>
<td>• Makes a connection with their scene partner.</td>
<td>• Character's motivation is vaguely defined.</td>
<td>• Character's motivation is completely absent.</td>
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<td>• Always pursues an objective, using strong actions and command of the language to achieve that objective.</td>
<td>• Pursues an objective using actions and language to achieve that objective.</td>
<td>• Depth and range of emotion is limited.</td>
<td>• Depth and range of emotion is completely absent.</td>
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<td></td>
<td>• Depth and range of emotion are expansive.</td>
<td>• Depth and range of emotion are interesting.</td>
<td>• Life and world of character are minimally suggested by actor's choices.</td>
<td>• Life and world of character are unclearly presented.</td>
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<td></td>
<td>• Life and world of character are completely illuminated through actor's choices.</td>
<td>• Life and world of character are presented through actor's choices.</td>
<td>• Sometimes uses language choices to define and effect their relationship with the other character.</td>
<td>• Life and world of character are minimally suggested by actor's choices.</td>
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<td></td>
<td>• Uses language choices vividly to define and develop the character.</td>
<td>• Language choices contribute to the development of the character.</td>
<td>• Language choices contribute to the development of the character.</td>
<td>• Language choices are unclear and do not define their relationship with the other character.</td>
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<tr>
<td>Vocal Choices</td>
<td>• Vocalization is clear and expressive.</td>
<td>• Vocalization is clear and understandable.</td>
<td>• Vocalization is inconsistently clear or understandable.</td>
<td>• Vocalization is rarely clear or understandable.</td>
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<td></td>
<td>• Varies, pitch, rate, volume, and tone in a natural way appropriate to their character.</td>
<td>• Varies voice pitch and tone and reflects some level of expressiveness appropriate to their character.</td>
<td>• Sometimes varies voice pitch and tone appropriate to their character.</td>
<td>• Vocal choices are improper and minimally appropriate to their character.</td>
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<tr>
<td>Movement Choices</td>
<td>• Employs rigorous and deliberate physical actions to explore the character through body movement and facial expressions.</td>
<td>• Employs specific physical actions to explore the character through body movement and facial expressions.</td>
<td>• Employs somewhat appropriate physical actions to explore the character.</td>
<td>• Employs little or no physical actions to explore the character.</td>
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<td>Assessment Focus</td>
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<td>Artistic Process or Process Components</td>
<td>Enduring Understanding</td>
<td>Essential Questions</td>
<td>Anchor Standards</td>
<td>Key Traits</td>
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<td><strong>Creating</strong></td>
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<td>Envision/Conceptualize</td>
<td>Theatre artists rely on intuition, curiosity and critical inquiry.</td>
<td>What happens when theatre artists use their imaginations and/or learned theater skills while engaging in creative exploration and inquiry?</td>
<td>Generate and conceptualize artistic ideas and works.</td>
<td>Understand the world of Shakespeare: class distinction and relationship. Reflect on personal experiences and knowledge to develop and refine a drama/theatre work.</td>
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<td>Rehearse</td>
<td>Theatre artists refine their work and practice their craft through rehearsal.</td>
<td>How do theatre artists transform and edit their original ideas?</td>
<td>Theatre artists refine their work and practice their craft through rehearsal.</td>
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<tr>
<td>Performing</td>
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<td>Select</td>
<td>Theatre artists make strong choices to effectively convey meaning.</td>
<td>Why are strong choices essential to interpreting a drama or theatre piece?</td>
<td>Select, analyze, and interpret artist work for presentation.</td>
<td>Understand the language of Shakespeare: verse, prose, scansion, operative word, character defining language. Identify and apply text analysis to acting choices.</td>
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<td>Prepare</td>
<td>Theatre artists develop personal processes and skills for a performance or design.</td>
<td>What can I do to fully prepare a performance or technical design?</td>
<td>Develop and refine artistic techniques and work for presentation.</td>
<td>Select vocal and movement choices to shape a believable character based on the language of Shakespeare.</td>
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<td>Share &amp; Present</td>
<td>Theatre artists share and present stories, ideas and envisioned worlds to explore the human experience.</td>
<td>What happens when theatre artists and audiences share a creative experience?</td>
<td>Convey meaning through the presentation of artistic work.</td>
<td>Utilize textual information to create a scene from Twelfth Night. Utilize historical information to create a scene from Twelfth Night. Understand how physical space informs the performance.</td>
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<td>Responding</td>
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<td>Reflect</td>
<td>Theater artists reflect to understand the impact of drama processes and theater experiences.</td>
<td>How do theater artists comprehend the essence of drama processes and theater experiences?</td>
<td>Perceive and analyze artistic work.</td>
<td>Comprehend the text of Shakespeare: close reading, word definition, historical context.</td>
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<td>Interpret</td>
<td>Theater artists’ interpretations of drama/theater work are influenced by personal experiences and aesthetics.</td>
<td>How can the same work of art communicate different messages to different people?</td>
<td>Interpret intend and meaning in artistic work.</td>
<td>Develop and refine vocal and movement choices utilizing knowledge of the language of Shakespeare: verse, prose, scansion, operative word, character defining language.</td>
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<td>Evaluate</td>
<td>Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</td>
<td>How are the theater artist’s processes and the audience’s perspectives impacted by analysis and synthesis?</td>
<td>Apply criteria to evaluate artistic work.</td>
<td>Justify and explain choices utilizing knowledge of the language of Shakespeare: verse, prose, scansion, operative word, character defining language.</td>
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<td>Connecting</td>
<td>Theater artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.</td>
<td>In what ways can research into theater histories, theories, literature, and performances alter the way a drama process or production is understood?</td>
<td>Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.</td>
<td>Research the world of Shakespeare: language and conventions, class distinction and relationship.</td>
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