National Coalition for Core Arts Standards
Model Cornerstone Assessment
Theatre/Visual Arts/Media Arts/Music/Dance- (10th Grade)

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

**Discipline:** English
**Artistic Processes:** Creating, Connecting, Performing, Connecting.
**Title:** A Midsummer Night’s Dream Performance
**Assessment Task Description:**
As a class, students will decide what the most important scene is in *A Midsummer Night’s Dream*, revising it into a 2-3 minute scene written in their own words. Afterwards, each student will choose a position they want to take in order to create a theatrical production of the scene. Jobs include: actor, director, set design, prop design, light/sound design, costumes, hair and makeup design, poster and playbill design. They will then work cooperatively in order to bring the scene to production.

**Grade:** 10

**In this MCA you will find:**
Resources needed for task implementation.
Formative and summative rubrics specific to the assessment task

*Unit overview*

Unit timeline with corresponding standards, vocabulary and job descriptions

**Estimate Time for Teaching and Assessment:**
Estimated time is based on a 43-minute class period.
Total Hours: approximately 30 hours
Individual task times may vary depending on the dynamics of the group.
Strategies for Embedding Assessment within Instruction (sequences of tasks)

Part I
Task - Pre-Reading Activity (4 days) (3 hours)
  * Background to the theatre PowerPoint
  * Globe Theatre Vocabulary Worksheet
  * Shakespearean History Mini-Lesson

Standards connected to the task: CONNECTING: TH:Cn10.1.I.a, TH:Cn11.1.I.a

What are the criteria for meeting standard?

How will you evaluate student work/learning for this task?
Students will work in small groups to research a chosen topic related to historical, socio-economic and cultural aspects of the time period and of theatre in particular.

Part II
Task - Staged Reading (with costumes and props) (4 weeks) (14 hours)
  *Plot Map
  *Character Map

Standards connected to the task: PERFORMING: TH:Pr6.1.4.a, RESPONDING: TH:Re8.1.4.b-c

What are the criteria for meeting standard?

How will you evaluate student work/learning for this task?

Part III
Task - Team script-writing (4 days) (3 hours)
  *Class works on deciding what the most important scene is in the entire play
  *Students then break into small groups and work on rewriting the chosen scene in entire play
  *Scenes are to be 2-3 minutes in length
  *Each group then reads their scene to the class and the class decides which script they will use for their production

Standards connected to the task: CREATING: TH:Cr2.1.II.b, TH:Cr3.1.4.a

What are the criteria for meeting standard?

How will you evaluate student work/learning for this task?
Part IV
Task - **Rehearsal and Performance** (2 weeks) (7 hours)
  * Production team jobs and rubrics are introduced and explained
  * Students will choose and then break into production jobs and teams
  * Students, with teacher supervision, will work through the rehearsal process
  * Students will perform their finished production for an invited audience of other 10th grade English classes

**Standards connected to the task:** CONNECTING: TH:Cn11.2.I.b, CREATING: TH:Cr1.1.II.a-c, TH:Cr3.1.II.a-c, PERFORMING: TH:Pr4.1.II.a-b, TH: Pr5.1.II.a-b

**What are the criteria for meeting standard?**
Refer to the task-specific rubrics and to the job descriptions below.

**How will you evaluate student work/learning for this task?**
Each job has a specific worksheet that they will be responsible for completing. At the end of every worksheet is a task-specific rubric.

Part V
Task - **Reflection** (6 journal entries at 20 minutes each) (1 class period) (3 hours)
  * Students will complete 6 journal entries based on prompts
  * Prompts are given at the end of each of the above sections. Rehearsal and performance are each an individual category.
  * The rubric for the journal entries is on the general rubric for each production job
  * The final part of this project is a full-class debriefing for one class period.

**Standards connected to the task:** RESPONDING: TH:Re7.1.4.a, TH:Re7.1.II.a, TH: Re8.1.4.a-c

**What are the criteria for meeting standard?**
There is a reflection section to each rubric.

**How will you evaluate student work/learning for this task?**
Individual students will be evaluated through the reflection rubric.

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**Required Prior Knowledge, Skills and Vocabulary**

**Key Vocabulary With Definitions**

- Words and definitions are from the Theatre Glossary by School Theatre

1) **Actor** - A performer in a play who strives to portray a deep understanding of a character through the use of body,, voice, imagination and emotion.
2) **Adaptation** - Taking an already existing idea, text, or work and modifying it to meet the needs of the theatre piece.
3) **Aesthetic** - A guiding principle of creating artwork concerned with visual and emotional experience rather than construction of the work itself.
4) **Artistic Choices** - Aesthetic decisions made by a theatre artist about a situation, action, direction and design in order to convey meaning and purpose.
5) **Backstory** - Underlying actions and events that have happened to the characters before the play begins.
6) **Blocking** - The precise movement and positioning of actors on a stage in order to facilitate the performance.
7) Business/Stage Business - Small movements created by an actor that indicate lifelike behaviors of a character.
8) Character Analysis - The study, investigation and research used to examine a character in a theatrical work. It is both physical and emotional.
9) Character Traits - Observable embodied actions that illustrate a character’s personality, values, beliefs and history.
10) Costumes - Clothing accessories, or materials worn by an actor that can express personality or status of the character, the time period and the style of the play.
11) Design - The creative process of envisioning, developing and executing aesthetic or functional choices about the visual world of the play.
12) Design Elements - The elements of spectacle such as sets, sound, costume, light, props and makeup used to create a unified and meaningful design.
13) Director - The individual responsible for developing and carrying out the artistic vision and interpretation of a production.
14) Directing - The act of making artistic choices and conveying these ideas to the performers.
15) Flexibility - The awareness of and consideration for other people and objects in the theatrical space and the ability to adapt to meet new needs.
16) Guided Drama Experience - A leader (teacher) guides participants during the drama through side-coaching, narration and prompting.
17) Historical Context - The influence of the time period on the characters, plot and setting in a play or scene.
18) Motivation - Reasons why a character behaves or reacts in a particular way in a play or scene.
19) Non-Representational Materials - Objects that can be transformed into specific props through the use of imagination.
20) Objective - A goal or particular need that a character has within a play or scene.
21) Physical Characterization - The process of communicating a character’s emotions, ideas and temperament through expression, gesture and movement.
22) Production Elements - Technical elements selected for use in a production. These may include set, sound, lighting, costumes, props, makeup, puppets, etc.
23) Props (Properties) - Objects used in a theatrical production that express information about the story, theme, character and time period.
24) Script Analysis - The study of a script to understand the underlying structure, themes and motives and objectives of the characters.
25) Scenery - The background constructed to identify location.
26) Stage Picture - The physical look of the stage used in designing and directing.
27) Staging/Blocking - Patterns of movement in a play or scene including stage crosses, entrances and exits that help convey the meaning.
28) Tableau - A group of mute, motionless actors that create an artistic picture of an event or moment in a play or scene.
29) Technical Design - Unifying visual aspects including design and creation of sets, lighting, sound, props, costumes and makeup.
30) Text Analysis - The study, investigation and research used to examine a theatrical text by an actor, director, designer.
31) Vocal Characterization - The use of techniques such as rate, pitch, volume, intensity, clarity and accent to create the unique voice of the character.

**Job Descriptions**

**ACTOR**
- Memorizing lines
- Taking direction from the director
- Interpreting the character based on his/her background and relationship to other characters
- Using voice, movement, gesture and emotions to convey the interpretation of the characters
- Remaining focused and emotionally connected with other characters, sets, costumes and props

**DIRECTOR**
- Decides, along with the technical team, on the theme of the scene
- Decides, along with the technical team, on the mood, historical aspects, setting and socio-economic aspects of the scene
*Works collaboratively with all technical departments to make sure that the artistic vision of the production is established, applied and sustained
*Works with actors to establish the situational and emotional aspects of the scene
*Blocks the scene
*Overssees and runs rehearsals
*Will work collaboratively with departments, but will make any final decisions concerning artistic interpretations and visions

SET DESIGN
*Makes decisions about how the acting space will be used in terms of set pieces
*Decides how the actors will interact with the set
*Works with the director to decide on the mood, historical aspects, setting and socio-economic aspects of the scene
*Produce full-color drawings of all aspects of the set
*Construct the set using available materials

PROP DESIGN
*Decides how the actors will interact with the props
*Works with the director to decide on the mood, historical aspects, setting and socio-economic aspects of the scene
*Produce full-color drawings of each prop that will be used in the scene
*Construct the props using available materials
*Oversee the storage and use of the props during the performance

LIGHTING / SOUND DESIGN
*Decide how the set and actors will be lit
*Works with the director to decide on the mood, historical aspects, setting and socio-economic aspects of the scene
*Produces full-color drawings of the scene showing each lighting element
*Set up and direct all of the lighting fixtures
*Run the lights and sound during the performance

COSTUME / HAIR AND MAKEUP DESIGN
*Decide how the actors will be dressed
*Works with the director to decide on the mood, historical aspects, setting and socio-economic aspects of the scene
*Produce full-color drawings of each costume
*Make sure that all actors are in costume for the performance
*Oversee all costumes during the performance

POSTER / PLAYBILL DESIGN
*Works with the director to decide on the mood, historical aspects, setting and socio-economic aspects of the scene
*Produce full-color drawings of the poster and the Playbill
*Oversee and produce the Playbill that will be given to the audience the day of the performance
*Print posters
*Print and assemble the Playbill
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<tr>
<th>Strategies for Inclusion (Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.)</th>
<th>Differentiation Strategies (Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)</th>
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<td>Resource:</td>
<td>Resource:</td>
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<th>Resources and materials needed [for task implementation]</th>
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<td>1) Background to the theatre PowerPoint</td>
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| 2) Globe Theatre vocabulary worksheet  
Globe Theatre Vocabulary Worksheet |
| 3) Shakespearean history mini-research lesson |
| 4) Plot map  
Plot Map |
| 5) Character map  
Character Map |
| 6) A Midsummer Night’s Dream script  
Folger’s Library Script |

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<tr>
<th>Assessment Tools (rubrics or other measures used to score evidence of student’s progress toward meeting the standards documented within the instructional tasks)</th>
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</table>
| 1) Essay quizzes for Acts 1-5  
Quiz #1  
Quiz #2  
Quiz #3 |
| 2) Response Journal prompts  
Journal Prompt #1 |
| 3) Worksheets and Rubrics for each job position  
Actor  
Director  
Set Design  
Costume, Hair & Makeup Design  
Prop Design  
Lighting / Sound Design  
Poster / Playbill Design |
## Assessment Focus

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<th>Artistic Process (and process components)</th>
<th>Enduring Understanding</th>
<th>Essential Question</th>
<th>Anchor Standard</th>
<th>Key Traits</th>
<th>Performance Standards (Proficient)</th>
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<td><strong>CONNECTING</strong></td>
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<tr>
<td>Emphasize</td>
<td>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</td>
<td>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy?</td>
<td>Synthesize and relate knowledge and personal experiences to make art.</td>
<td>Apply the concepts from a historical time period and the current time period into the creation of a drama.</td>
<td>TH:Cn10.1.I.a Investigate how cultural perspectives, community ideas and personal beliefs impact a drama.</td>
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<td>Interrelate</td>
<td>Theatre artists understand and can communicate their creative process as they challenge the way the world may be understood.</td>
<td>What happens when theatre artists allow an understanding of themselves, theatre and the world to inform perceptions about the purpose of their work?</td>
<td>Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</td>
<td>Incorporate societal, cultural, socio-economic, political, gender and religious aspects from the time period into a drama.</td>
<td>TH:Cn11.1.I.a Explore how cultural, global and historic belief systems affect creative choices in a drama.</td>
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<td>Research</td>
<td>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.</td>
<td>In what ways can research into theatre histories, theories, literature and performances alter the way a drama process or production is understood?</td>
<td>Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</td>
<td>Explore historical, socio-economic, political, gender and religious aspects inherent in the time period and the text.</td>
<td>TH:Cn11.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama.</td>
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<td><strong>PERFORMING</strong></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?</td>
<td>Select, analyze and interpret artistic work for presentation.</td>
<td>Synthesize a variety of information from multiple sources in order to create a realistic drama.</td>
<td>TH:Pr4.1.II.a Discover how unique choices shape believable and sustainable drama.</td>
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<td>TH:Pr4.1.II.b Identify essential text information, research from various sources and the director’s concept that</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>Use physical and emotional techniques to enhance character development. Apply the concepts established by the technical team to the design elements of the drama.</td>
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<td>TH:Pr5.1.II.a Refine a range of acting skills to build a believable and sustainable drama. TH:Pr5.1.II.b Apply technical elements and research to create a design that communicates the concept of a drama.</td>
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<td>Share, 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>Perform a theatrical piece in order to convey an artistic vision.</td>
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<td>TH:Pr6.1.4.a Share small-group drama work with peers as audience.</td>
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<td><strong>RESPONDING</strong></td>
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<td>Reflect</td>
<td>Theatre artists reflect to understand the impact of drama processes and theatre experiences.</td>
<td>How do theatre artists comprehend the essence of drama processes and theatre experiences?</td>
<td>Perceive and analyze artistic work.</td>
<td>Critique the various aspects of the production for professionalism, artistic interpretation and performance quality.</td>
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<td>TH:Re7.1.4.a Identify artistic choices made in a drama through participation and observation. TH:Re7.1.11.a Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama.</td>
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<td>Interpret</td>
<td>Theatre artists’ interpretations of drama 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 intent and meaning in artistic work.</td>
<td>Use individual interpretations and understandings of the world to influence artistic choices.</td>
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<td>TH:Re8.1.4.a Compare and contrast multiple personal experiences when participating in or observing a drama. TH:Re8.1.4.b Compare and contrast the qualities of characters in a drama through physical characteristics and prop or costume design choices that reflect cultural perspectives.</td>
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<td>Envision / Conceptualize</td>
<td>What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</td>
<td>Generate and conceptualize artistic ideas and work.</td>
<td>Use individual skills and perceptions to help create an artistic vision.</td>
<td>TH:Cr1.1.II.a Investigate historical and cultural conventions and their impact on the visual composition of a drama. TH:Cr1.1.II.b Understand and apply technology to design solutions for a drama. TH:Cr1.1.II.c Use personal experiences and knowledge to develop a character that is believable and authentic in a drama.</td>
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<td>Develop</td>
<td>Theatre artists work to discover different ways of communicating meaning.</td>
<td>How, when and why do theatre artists' choices change?</td>
<td>Organize and develop artistic ideas and work.</td>
<td>Work collaboratively with other artists to formulate and create a theatrical piece. TH:Cr2.1.II.b Cooperate as a creative team to make interpretive choices for a drama.</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 initial ideas?</td>
<td>Refine and complete artistic work.</td>
<td>Work collaboratively with other artists to review and refine a theatrical piece. TH:Cr3.1.4.a Revise and improve an improvised or scripted drama work through repetition and collaborative review. TH:Cr3.1.II.a Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama. TH:Cr3.1.II.b Use research and script analysis to revise physical, vocal and physiological choices impacting the believability and relevance of a drama. TH:Cr.3.1.II.c Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama.</td>
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Benchmarked Student Work: Click on the links below to view benchmarked student work assessed using the summative rubrics contained in this MCA

| ABOVE STANDARD STUDENT WORK | AT STANDARD STUDENT WORK |

NOTE: This MCA format represents an update to the National Coalition for Core Arts Standards Model Cornerstone Assessment template
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