

National Coalition for Core Arts Standards

Theatre Model Cornerstone Assessment: HS Proficient

Discipline: Theatre

Artistic Processes: Creating, Performing, Responding, Connecting

Title: *Long Story Short*

Description:

Understanding that actors are storytellers, students will synthesize and relate knowledge and personal experiences into a one-to-three-minute original monologue, which they will perform for an audience. The purpose of this exercise is for students to establish that storytelling and connection are important elements of acting, which can be used to evoke emotion and influence society.

Grade: HS Proficient

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 or Strategies for Inclusion
<input checked="" type="checkbox"/> Suggested Scoring Devices	<input checked="" type="checkbox"/> Resources needed for task implementation	<input checked="" type="checkbox"/> Assessment Focus Chart	<input checked="" type="checkbox"/> Benchmarked Student Work
<input checked="" type="checkbox"/> Task Specific Rubrics			

Estimate Time for Teaching and Assessment:

(Note: If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

- 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]*

This assessment provides an opportunity to explore how cultural, global, and historic belief systems impact and/or influence a drama/theatre work. Students should have a general understanding of social media, basic understanding of research techniques, and ability to incorporate both nonverbal and verbal communication.

1. Research the origins of storytelling and acting (Research)
2. Identify the first actor in Greek Drama and how he influenced how a story is both told and developed (Research, Interrelate)
3. Explore modern day/contemporary storytelling through news outlets and social media (Interrelate, Research, Empathize, Interpret)
4. Explore how an individual, artist, entity, or organization creates stories and connects to an audience through stories. (Research, Interpret, Reflect, Empathize)
5. Explore the elements of monologue creation through the telling of personal stories. {Action, Dialogue, Description, Exposition and Inner Monologue} (Research, Interpret)
6. Explore storytelling techniques from other cultures. (Research, Empathize, Interrelate)
7. Identify cultural and community experiences that may affect the creation of a drama. (Empathize, Interrelate, Reflect)
8. Evaluate the power of movement and vocal choices in storytelling and dramatic works. (Evaluate, Interpret)
9. Use physical and vocal exploration to develop a monologue and create a character. (Rehearse, Develop)
10. Articulate, and apply critical analysis, background knowledge, research, cultural and historical experiences to your theatre work (Develop, Research, Envision and Empathize.
11. Create a scripted piece based on your improvised monologue.
12. Present a scripted monologue or scene for peers or a specific audience (Share/Present)

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 the 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.

- Teachers should guide students to create a story and write down the story in script form following standard conventions of writing.
- Teachers should provide students with the opportunity to workshop their scripts with the class so they can get feedback on their scripts.
- Teachers should video-record the final performance for student self reflection.

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

Key Vocabulary

- Verbal communication
 - Nonverbal communication
 - Indigenous
 - Myth
 - Tales
 - Oral Tradition
 - Gestures
 - Reflection
 - Chronological order
 - Spatial Order
 - Stage Reading
 - Rehearsal
 - Social Media
- Symbolism
 - Monologue
 - Stance
 - Draft
 - Creative License
 - Memorization
 - Repetition
 - Audience
 - Research
 - Argument
 - Articulation
 - Emoting
 - Blog
- Action Dialogue
 - Description
 - Exposition
 - Inner Monologue
 - Prior/Background Knowledge
 - Origin
 - Narrative
 - Physicality
 - Persuasion
 - Script
 - Projection

Knowledge and Skills *[other than Key Vocabulary]*

Students will:

- Explore connections between theatre, storytelling and the oral tradition.
- Formulate a deeper understanding of storytelling and its relevance to acting.
- Consider multiple ways to develop a monologue or scene.
- Create and perform a theatre work (monologue or scene) for an audience.
- Use a variety of acting techniques to develop skills in a rehearsal or performance.
- Shape character choices in the development of the monologue.
- Explore the ways a theatre work incorporates cultural perspectives, community ideas, and personal beliefs.
- Apply principles of effective verbal and nonverbal communication to tell a story as a dramatic work.
- Justify personal aesthetics and preferences through participation in and observation of other modes of storytelling.

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.*)

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

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

Teacher Created Writers Workshop and Performance Peer Evaluation Handouts (see additional teacher tool examples)

Performance Rubric

Story Scripts Rubric

Task Specific Rubrics

(see below)

STORY RUBRIC

	Above Standard	At Standard	Near Standard	Below Standard
Ideas <i>A clear idea/position is expressed in the piece</i>	Story distinctly and effectively enhances and extends the playwright's idea or position.	Story expresses the playwright's idea or position.	Story tentatively expresses the playwright's idea or position.	Story vaguely expresses the playwright's idea or position.
Word Choice <i>Words are used to tell the story and to express the playwright's position</i>	Word choices enhance and extend a cohesive idea or position.	Word choices succinctly express a cohesive idea or position.	Word choices inconsistently express a cohesive idea or position.	Word choices are vague and/or unfocused, distracting from a cohesive idea or position.
Structure <i>Appropriate conventions of English are used when writing</i>	<ul style="list-style-type: none"> Language used to communicate ideas is nuanced, complex and figurative. The structure of the monologue is constant throughout the text and enhances the meaning. 	<ul style="list-style-type: none"> Language used to communicate ideas is direct, well-chosen, and varied. The structure of the monologue is consistent throughout. 	<ul style="list-style-type: none"> Language used to communicate ideas is mostly direct with limited variety. The structure of the monologue is inconsistent. 	<ul style="list-style-type: none"> Language used to communicate ideas is vague and/or limited. The structure of the monologue is unclear.

PERFORMANCE RUBRIC

	Above Standard	At Standard	Near Standard	Below Standard
<p>Communication</p> <p><i>Projection, articulation, and vocal expression (pitch, tempo, tone, inflection), Body language, gestures, facial expressions, movements express the character's intentions and actions</i></p>	<p>Voice and movement choices illuminate the character's intentions and actions.</p>	<p>Voice and movement choices align with the character's intentions and actions.</p>	<p>Voice and movement choices inconsistently align with the character's intentions and actions.</p>	<p>Voice and/or movement choices inadequately align with the character's intentions and actions.</p>
<p>Execution</p> <p><i>Concentration and commitment to moment- to-moment choices; integration of voice, body, and intentions create a believable character and tells a story.</i></p>	<ul style="list-style-type: none"> • Exceptional concentration and commitment to moment- to-moment choices are sustained throughout the performance. • Integration of voice, body and intentions extend and enhance the story. 	<ul style="list-style-type: none"> • Concentration and commitment to moment- to-moment choices are sustained throughout the performance. • Integration of voice, body and intentions support the story. 	<ul style="list-style-type: none"> • Concentration, and commitment to moment-to-moment choices are inconsistently sustained throughout the performance. • Integration of voice, body and intentions inconsistently support the story. 	<ul style="list-style-type: none"> • Concentration and commitment to moment-to-moment choices are minimally effective.. • Integration of voice, body and intentions minimally support the story.

Assessment Focus					
Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Advanced)
CONNECTING					
Empathize	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?	Synthesize and relate knowledge and personal experiences to make art	Explore the ways a theatre work incorporates cultural perspectives, community ideas, and personal beliefs to impact an audience	TH:Cn10.1.1.a Investigate cultural perspectives, community ideas and personal beliefs impact a drama/theatre work
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	principles of effective verbal and nonverbal communication to tell a story	TH:Cr3.1.1b Explore physical, vocal, and physiological choices to develop a performances that is believable, authentic, and relevant to a drama/theatre work
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	and perform a theatre work for an audience	TH:Pr6.1.1a Perform a scripted drama/theatre work for a specific audience
RESPONDING					
	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	How are the theatre artists processes and the audience's perspective impacted by analysis and synthesis?	Apply criteria to evaluate artistic work	ate classmates' performances using identified criteria	TH:Re9.1.1a Examine a drama / theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines

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