

# National Coalition for Core Arts Standards

## Theater Model Cornerstone Assessment: HS Advanced III

**Discipline:** Theater/Musical Theater

**Artistic Processes:** Creating/Performing/Responding/Connecting

**Title:** Building the Hip Hop Musical

**Description:** Students will collaboratively develop the narrative outline for an original musical based on the life of a historical figure. Working in small groups, students will create, rehearse and perform sample numbers which fit into that narrative outline.

**Grade:** HS- Advanced III

In this MCA you will find:

<input checked="" type="checkbox"/> <b>Strategies for Embedding in Instruction</b>	<input checked="" type="checkbox"/> <b>Detailed Assessment Procedures</b>	<input checked="" type="checkbox"/> <b>Knowledge, Skills and Vocabulary</b>	<input checked="" type="checkbox"/> <b>Differentiation Strategies</b> <input checked="" type="checkbox"/> <b>Strategies for Inclusion</b>
<input checked="" type="checkbox"/> <b>Suggested Scoring Devices</b> <input checked="" type="checkbox"/> <b>Task Specific Rubrics</b>	<input checked="" type="checkbox"/> <b>Resources needed for task implementation</b>	<input checked="" type="checkbox"/> <b>Assessment Focus Chart</b>	<input type="checkbox"/> <b>Benchmarked Student Work</b>

**Estimate Time for Teaching and Assessment:**

- Approximately 40-60 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]*

- Analyze an existing piece of musical theatre for plot structure (exposition, inciting incident, rising action, climax, resolution) and the function that songs serve within that structure. (Respond/Evaluate)
- Conduct a dramaturgical investigation of assigned subject material and its historical and cultural context. (Connect/Research).
- Create a narrative outline for a proposed piece of musical theater based upon the subject material identifying the placement of musical numbers within that structure. (Create/Develop)
- Create individual loops or beats that can reflect distinct tempos and/or moods. (Create/Envision)
- Compose a rap lyric based on the developed loops which enhances one of the established narrative events. (Create/Envision)
- Use choreographic devices, movement dynamics and principles of visual composition to put the song onto the stage. (Create/Develop)
- Refine and hone performance by experimenting with and applying various tools of vocal expression. (Create/Rehearse)
- Present the song within the classroom setting. (Perform/Present)

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

### **Key Vocabulary:**

Plot Structure	Staging
Visual composition	Lyrics
Events/Incidents	Rhythm
Rhyme	Choreography
Beat	Choreographic Devices Loop
Mood	
Tempo	

### **Definitions:**

Choreographic Devices: refers to the manipulation of movement sequences including repetition, canon, call & response, accumulation.

Principles of Visual Composition: include symmetry, proximity, vertical levels and orientation on stage.

### **Knowledge and Skills**

*Students will:*

- Understand the narrative elements of musical theatre.
- Understand how music, mood, and tempo enhance dramatic storytelling
- Understand how staging choices can inform dramatic storytelling
- Write lyrics and create music for an original song which serves a specific narrative purpose.
- Rehearse and perform an original song which serves a specific narrative purpose.

## Task Prompt

You are going to write, rehearse and perform a musical number from an original hip-hop musical based on the life of \_\_\_\_\_.

- Watch the video and read the articles you received. Note the events and characters in \_\_\_\_\_'s biography that might contribute to a play based on the subject.
- As a class, we will brainstorm some topics for additional research. You will be assigned one topic from the list to research on your own.

**Formative Assessment #1 to be scored with a teacher designed rubric:** Present a 1 page summary of your research to the class which includes at least 3 visual images that relate to your topic. Upload your summary and images to the class project folder on Google Drive.

- Following a class discussion about dramatic structure – and the specific structures related to Musical Theater, we will collaboratively build an outline for a new musical based on Fuller's life and identify the placement of possible songs.

**Formative Assessment #2 to be scored with a teacher designed rubric:** Working in small groups on [www.soundtrap.com](http://www.soundtrap.com) or using a music software of your own choosing (like Garage Band or Audacity) – **create 3 different beats or loops** that relate to specific incidents or scenes that we included in the plot outline. Each of your loops/beats should have a distinct mood and make use of different tempos, instrumentations, musical modes or styles. Export your loops as an .mp3 and upload it to the class project folder on Google Drive.

**Formative Assessment #3 to be scored with a teacher designed rubric:** Choose a specific event or incident from our plot outline. Working in small groups, select the beat or series of beats that best conveys the mood(s) of your chosen event. **Compose a rap/spoken word lyric** that tells the story of that event. Pay attention to verbal rhythms and rhyming language. Consider the use of consonance, assonance and/or alliteration in your writing. Incorporate material from the class' research to make your writing as specific as possible. Upload your Lyric Draft to Google Drive.

- After a class exploration of staging techniques and choreography, use choreographic techniques and principles of visual composition to **stage your song**. Use the visual imagery from the class' research as inspiration.
- Through rehearsal and daily feedback, clarify, specify and refine your staging, acting and writing choices until your piece is performance-ready.

### Final Project Presentation: Perform your song for the class.

- Be sure that your song serves a specific narrative purpose and incorporates details from our original research.
- Be sure that your song reflects a specific emotional mood – and reveals something about the characters who are involved.
- Be sure that your staging/choreography tells the story and reflects specific character relationships.

**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.*)

Lyric assignments may be completed in a student's primary language (spoken or signed).

Choreography assignments may be adjusted to accommodate students' physical abilities.

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

Students may be assigned to different roles on the production team to take advantage of individual strengths/skill sets – director, choreographer, composer, playwright, dramaturg. Assessments should be adjusted to reflect the modified roles of non-performers.

**Resources:** [*for task implementation*]

Prior to approaching this task students should have had instruction in basic dramatic structure.

Prior to approaching this task, students should have exposure to some system of theatre movement (Viewpoints, Suzuki, Laban, etc.) and/or technical dance (Hip-hop, Jazz, Modern, etc....)

Students will need the following materials and resources to complete this MCA:

- A classroom set of reproduced student tasks, checklist and rubric.
- Access to computers or other electronic devices with software for music/beat making such as Soundtrap, Garage Band, Audacity, etc.
- Space in which to rehearse small group choreography.
- Means to video-record the presentation in one of the following formats: .mp4, .mov, .avi, wmv.

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

- Final Presentation Rubric
- Final Composition Rubric
- Teacher Designed Formative Assessment Rubrics
- Preparation Checklist
- Teacher/Peer Critique

There are opportunities for Formative Assessment at several phases of the project:

- Assessment of individual research
- Assessment of the composition of beats/loops
- Assessment of draft lyrics
- Daily Rehearsal Self-Assessments
- Daily peer/teacher feedback as the performance is being developed.

## Task Specific Rubrics

### Final Composition Rubric:

	<b>Above Standard</b>	<b>At Standard</b>	<b>Near Standard</b>	<b>Below Standard</b>
<b>Narrative</b>	The song aligns with the plot, theme and central concept of the overall play and depicts a change in the character's circumstance or emotional state.	The song aligns with the plot, theme and central concept of the overall play.	The song minimally aligns with the plot, theme and central concept of the overall play.	The song is unclear in its alignment with the plot, theme and central concept of the overall play.
<b>Music</b>	The musical choices extend and enhance the song's emotional content by supporting and communicating a change in the character's circumstance or emotional state.	The musical choices support the song's emotional content and overall mood.	The musical choices minimally support the song's emotional content or mood.	The musical choices appear unrelated to the song's emotional content of mood.
<b>Use of Language</b>	The lyrics of the song make creative, unique and/or unexpected use of poetic devices (such as rhyming, consonance, assonance, alliteration) to communicate a narrative.	The lyrics of the song make use of poetic devices (such as rhyming, consonance, assonance, alliteration) to communicate a narrative event.	The lyrics of the song make inconsistent use of poetic devices (such as rhyming, consonance, assonance, alliteration).	The lyrics of the song seldom make use of poetic devices (such as rhyming, consonance, assonance, alliteration).
<b>Staging/ Choreography</b>	The staging and choreography employ principles of visual composition (such as proximity, levels, groupings) in complex and varied ways to communicate narrative events and character relationships.	The staging and choreography employ principles of visual composition (such as proximity, levels, groupings) to communicate narrative events and character relationships clearly.	The staging and choreography inconsistently employ principles of visual composition (such as proximity, levels, groupings) to communicate narrative events and character relationships.	The staging and choreography rarely employ principles of visual composition (such as proximity, levels, groupings) to communicate narrative events and character relationships.

## Final Performance Rubric:

	<b>Above Standard</b>	<b>At Standard</b>	<b>Near Standard</b>	<b>Below Standard</b>
<b>Preparation &amp; Movement</b>	<ul style="list-style-type: none"> <li>The performer exhibits mastery of the text and the choreography and is flawlessly in sync with the music and the group.</li> <li>Movement communicates the character's emotional life.</li> </ul>	<ul style="list-style-type: none"> <li>The performer appears familiar with the text and the choreography and is in sync with the music and the group.</li> <li>Movement expresses character.</li> </ul>	<ul style="list-style-type: none"> <li>The performer appears somewhat familiar with the text and the choreography and is inconsistently in sync with the music and the group.</li> <li>Movement inconsistently expresses character</li> </ul>	<ul style="list-style-type: none"> <li>The performer appears inadequately familiar with the text and/or the choreography and rarely remains in sync with the music and the group.</li> <li>Movement rarely expresses character.</li> </ul>
<b>Focus</b>	The performer appears fully engaged in the imaginative world of the play, enhancing the sense of the character's reality.	The performer remains within the imaginative world of the play.	The performer inconsistently remains within the imaginative world of the play.	The performer rarely remains within the imaginative world of the play.
<b>Vocal Expression</b>	<ul style="list-style-type: none"> <li>The performer demonstrates the ability to manipulate the musical rhythm by working both on and around the beat.</li> <li>The performer integrates voice, lyrics and music in a way that believably communicates the character's emotional life with detail and subtlety.</li> </ul>	<ul style="list-style-type: none"> <li>The performer adheres to the musical rhythm.</li> <li>The performer integrates voice, lyrics and music in a way that believably communicates the character's emotional life.</li> </ul>	<ul style="list-style-type: none"> <li>The performer inconsistently adheres to the musical rhythm.</li> <li>The performer inconsistently integrates voice, lyrics and music in a way that believably communicates the character's emotional life.</li> </ul>	<ul style="list-style-type: none"> <li>The performer rarely adheres to the musical rhythm.</li> <li>The performer rarely integrates voice, lyrics and music in a way that believably communicates the character's emotional life.</li> </ul>

## Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Advanced)
<b>CREATING</b>					
<b>Rehearse</b>	Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform their initial ideas?	Refine and complete artistic work.	Demonstrate an understanding of narrative function by refining a series of performance choices which clearly communicate story and character.	TH:Cr3.1.III.b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic and relevant in a drama/theatre work.
<b>Envision/Conceptualize</b>	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.	Create a series of music elements which appropriately communicate a variety of moods.  Create a lyric which expresses a specific, character-based perspective and relates narrative information.	TH:Cr1.1.II.b. Understand and apply technology to design solutions for a drama/theatre work.
<b>Develop</b>	Theatre artists work to discover different ways of communicating meaning	How, when and why do theatre artists' choices change?	Organize and develop artistic ideas and work.	Apply knowledge gained through research to develop an original plot structure.	TH:Cr2.1.III.b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.
<b>PERFORMING</b>					
<b>Share/Present</b>	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.	Communicate plot points and character relationships to an audience through song, choreography, and/or physical behavior.	TH:Pr6.1.III.a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer and dramaturg.
<b>CONNECTING</b>					
<b>Research</b>	Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.	In what ways can research into theatre histories, theories, literature and performances alter the way a drama process or production is understood?	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	Demonstrate an understanding of the historical subject matter and its cultural contexts.	TH:Cn11.2.III. a. Formulate creative choices for a devised or scripted drama/theatre work using theatre research methods.
<b>RESPONDING</b>					
<b>Evaluate</b>	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?	Apply criteria to evaluate artistic work.	Use the understanding of a traditional plot structure to organize historical/cultural research into a narrative form.	TH:Re9.1.III.a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

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