

# National Coalition for Core Arts Standards Model Cornerstone Assessment Theatre/Visual Arts/Media Arts/Music/Dance- (9-12)

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

**Discipline:** Theatre/Visual Arts/Media Arts/Music/Dance

**Artistic Processes:** Creating, Performing, Responding

**MCA Title:** Crafting and Refining the Monologue

**Grade:** 9-12

**Task Description:** Students will select a monologue from one of the pre-selected choices. They will engage in script scoring by making choices about the monologue they have selected and work to prepare for two separate performances (Baseline and Summative). The students will then present their monologue for the class and teacher in a collaborative setting.

In this MCA you will find

- Guidelines for instruction prior to the assessment
- Related knowledge, skills and suggested vocabulary
- Suggested formative assessments
- Summative assessment rubrics specific to the assessment task
- Strategies for differentiation and inclusion
- List of materials and resources needed to carry out the assessment
- Assessment focus chart

**Estimate Time for Teaching and Assessment:**

(3-5 days, 2-5 sessions per week, 40-80 min class sessions, depending on school schedule)

## **Strategies for Embedding Assessment within Instruction (sequences of tasks)**

### **Part I (early instruction)**

- 1. Analyze a text to connect to its dramatic action. (Creating)**
- 2. Interpret the text for its meaning(s) to create choices about the moment.(Responding)**
- 3. Identify and explore possible interpretations of the same text. (Creating)**
- 4. Create and explore blocking and stage business. (Performing)**
- 5. Rehearse and respond to scene work. (Performing)**
- 6. Perform Baseline scene for peers in collaborative setting. (Performing)**
- 7. Critique each other's performances through the lens of an actor AND audience. (Responding)**
- 8. Reflect on the process of performing a scene or monologue. (Responding)**
- 9. Revise and refine their process by performing the scene or monologue after reflection and critique (Performing)**
- 10. Perform Summative scene for peers in collaborative setting. (Performing)**

### **Detailed Assessment Procedures:**

- Teachers should provide a selection of 1-3 minute monologues for students to perform.**
- Teachers should guide students through the analysis and interpretation of the scene.**
- Teachers should guide students through the understanding of moment-to-moment performance**
- Teachers should guide students through the power of vulnerability and authentic feeling.**
- Teachers should guide students through exploration, blocking and rehearsal.**
- Teachers should video-record all of the performances (Baseline and Final)**
- Teachers should critique and evaluate all pre-performance assessments, performance, and reflection.**

### **Student Task Prompt:**

**Students will perform -- analyze, prepare, rehearse, and present -- a 1-3 minute monologue. Students will complete small assessments to help prepare and explore their selected monologue. Students will perform a baseline and final monologue through a series of workshop settings (time to perform, practice, improve). Unit will culminate in a personal reflection that focuses on comparing and contrasting their two monologues and their growth.**

## Required Prior Knowledge, Skills and Vocabulary

### Skills (Content & Thinking Skills)

1. *Discover the basic feel, flow and foundational aspect of master class workshopping*
2. *Discover a basic un*
3. *Learn specific acting terminology that will be used throughout their acting experience*
4. *Explore the connection between text and feeling*
5. *Learn how to improve their acting ability and personal life skills (what makes you a good actor, makes you a good person.)*

### Vocabulary

*Text without Feeling*

*Feeling without Text*

*Vulnerability*

*Permission to feel*

*Text*

*Doing vs. Being*

*Workshopping*

*Adjustment*

*Feeling*

*Beat*

*On Breath*

*Commitment*

*Investment*

*The Moment*

*Instinct*

*Awareness*

*Character*

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

Resource: The Kennedy Center’s [Students with Disabilities and the Core Arts Standards](https://www.nationalartsstandards.org/sites/default/files/Theatre%20Grade%20HS%20Proficient_0.pdf)

[https://www.nationalartsstandards.org/sites/default/files/Theatre%20Grade%20HS%20Proficient\\_0.pdf](https://www.nationalartsstandards.org/sites/default/files/Theatre%20Grade%20HS%20Proficient_0.pdf)

[https://www.leeway.org/resources/workshop/resources\\_for\\_inclusion\\_of\\_people\\_with\\_disabilities\\_in\\_the\\_arts/](https://www.leeway.org/resources/workshop/resources_for_inclusion_of_people_with_disabilities_in_the_arts/)

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

Resource: <https://www.edutopia.org/blog/differentiated-instruction-strategies-pbl-andrew-miller>

<http://dramacasestudy.weebly.com/differentiated-instruction.html>

**Resources and materials needed** [for task implementation]

<b>Title</b>	<b>Link/Chapter</b>	<b>Unit Tags</b>
<i>Live and Work Your Moments! (Studio Philosophy)</i>	<a href="https://youtu.be/QhiRv3U_69s">https://youtu.be/QhiRv3U_69s</a>	Studio Philosophy Overview
<i>Make Mistakes, Attempt Things, Fail, Risk</i>	<a href="https://youtu.be/iSdzW9n5Fe8">https://youtu.be/iSdzW9n5Fe8</a>	The Work, Just do it!
<i>Be Wild (because you already are)</i>	<a href="https://youtu.be/ZftsSTTE4yE">https://youtu.be/ZftsSTTE4yE</a>	Just going for it, How we work
<i>Introduction</i>	BTJ (for Teens) pg. xiii-xvii	AMAW Basics
<i>How do I develop technique?</i>	BTJ (for Teens) pg. 3-6	Text vs. Feeling
<i>What is a beat?</i>	BTJ (for Teens) pg. 7-10	Moment, pacing, feeling
<i>What is the difference between a need and an objective?</i>	BTJ (for Teens) pg. 11-17	Instinct, being vs. doing
<i>How do I find and develop a character?</i>	BTJ (for Teens) pg. 21-25	Character, exploration, investment

**Setting the Moment Assessment**

**Props/object list**

•items or objects used

**Possible Staging (set pieces, chairs, awareness of location, blocking)**

**Character Walk Assessment**

1. Begin walking “as self”
2. Select one line from their monologue. Begin to repeat in head.
3. Continue moving about the space now letting the repeated line to start affecting their physical & physiological choices.
4. Teacher will say FREEZE. Then call out one (or two) of the actors in the room and have them begin to explore vocal choices.

**Given Circumstances Assessment**

Actor will read 3-5 monologues and identify

1. Who is speaking and who are they speaking to?
2. What is going on?
3. Where is the monologue is taking place?
4. What are the emotional circumstances?

**Assessment Tools** (rubrics or other measures used to score evidence of student's progress toward meeting the standards documented within the instructional tasks)

**Rubric Focus: on process**

<b>Assessment Focus</b>					
(complete one row for each performance standard aligned to this MCA)					
Artistic Process (and process components)	Enduring Understanding	Essential Question	Anchor Standard	Grade Level Performance Standard	Type of Assessment Tool (e.g. checklist, teacher observation, rubric)
<b>Creating</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?	Use script analysis to <b>generate ideas about a character</b> that is believable and authentic in a drama/theatre work.	HS Proficient TH:Cr1.1.1.c	TSW complete a Short Constructed Response Assessment

<b>Creating</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?	Explore physical, vocal and physiological choices to develop a performance that is believable, authentic and relevant to a drama/theatre work.	HS Proficient TH:Cr3.1.1.b	TSW complete several character building activities.
<b>Performing</b>	Theatre artists make strong choices to effectively convey meaning	Why are strong choices essential to interpreting a drama or theatre piece?	Shape character choices using given circumstances in a drama/theatre work.	HS Proficient TH:Pr4.1.1.b	TSW Short Constructed Response Assessment (Given Circumstances Assessment) Rubric
<b>Responding</b>	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?	Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	HS Proficient TH:Re8.1.1.a	TSW complete two written (or oral) reflections: one after the Baseline perf and one after the Final. (rubric) Handout

**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**

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