

# National Coalition for Core Arts Standards

## Theatre Model Cornerstone Assessment: 5<sup>th</sup> grade

**Discipline:** Theatre

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

**Title:** Adapting a character from literature or a folk story into an improvised scene

**Description:** Students will use physical and vocal characterization to interpret, through a planned improvisation, a scene from a work of literature or folk story. They will perform their improvisation for an audience and will reflect on a peer's performance using drama/theatre vocabulary.

**Grade:** 5<sup>th</sup> grade

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

**Estimate Time for Teaching and Assessment:**

(Note: Once piloted, the estimated time may be revised. 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 \_\_\_\_\_ 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]*

1. Visualize the world of a story and given circumstances (Create/ Develop)
2. Review plot structure and add original ideas. (Create/Develop)
3. Create a character with the body and voice. (Create/Envision)
4. Explore the various characters in a given story. (Create/ Envision)
5. Arrange the space to create a setting (Create/Develop)
6. Adapt a piece of literature using story drama techniques into a scene with improvised dialogue. (Perform/Share-Present)
7. Present a scene using well developed staging and projection (Perform/Share-Present)
8. Demonstrate respectful audience behavior (Respond/Reflect)
9. Evaluating a peer's scene using drama theatre vocabulary. (Respond/Reflect)

## **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 this Model Cornerstone Assessment (MCA), all students should have received scaffolded instruction that would prepare them to be successful in the completion of this assessment.
- When assessing students be sure to read all materials thoroughly and completely to ensure that the assessment is used 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.

### **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.
- Teachers should review the glossary and scoring rubrics as well as the task with the students orally.
- Answer any clarifying questions students may have about the MCA.
- All MCAs may be recorded for scoring, professional development, and documentation purposes.
- Students are to be scored individually on the rubric.
- Students should be allowed all the time they need to complete the assessment as long as they are engaged in the process.
- Props and costumes should NOT be used in this assessment. Objects/props should be created using pantomime.
- If recorded, setup needs to be in a defined space, so the performer can be seen at all times. The camera must be placed from an audience perspective.

- Recording should be in one of the following formats: The final video for upload must be in one these formats: .mp4, .mov, .avi, .wmv; standard aspect ratios 4:3 or 16:9; frame rates >24fps; sound – mp3 or aac > 44.1kHz
- Students may need to be coached by the teacher to face the audience while performing.

### **Detailed Assessment Procedures:**

- The instructor should create groups before the assessment. Groups could range in size from four to six students depending on the skill level of the students and the size of the class.
- Students may choose to begin or end by entering into or exiting off the performance area/camera vision.
- Choose a scene from a piece of literature that has playable action and strong characters and conflict.
- Provide necessary background information about the world of the story or historical context.
- The teacher should use different modalities including storytelling, pictures, and modeling to present the story.

1. As a warmup, select a small section of the selected scene to develop as a narrative pantomime. Have the students work individually in a personal space. As the teacher describes a section of a scene from a piece of literature/folk story, have the students act it out silently using movement, facial expression, and gesture.
2. The instructor will tell the entire story of the scene selected. List and post the characters in the scene. Display the beginning, middle, and end of the action of the scene for the students.
3. In the small assigned groups have the students plan a scene with dialogue, vocal and physical characterization, and concentration which develops the beginning, middle, and end of the scene.
4. Give the students time to plan and rehearse the scene before they perform/share it for the class.
5. Share the scenes.
6. Have each group evaluate the work of another group by making a positive comment using drama/theatre vocabulary. The evaluation may be either verbal or written.

### **Student Task Prompts:**

Sample prompts have been provided below, but the teacher may choose a scene from a folk story or work of literature that is part of the curriculum of the school or district.

(An example from literature: The Whitewashing the Fence scene from *Tom Sawyer*, by Mark Twain. The scene is halfway through Chapter 1.)

Today we are going to work with a famous scene from *The Adventures of Tom Sawyer*, by Mark Twain. A long time ago, a boy about 11 years old named Tom Sawyer, lived with his old Aunt Polly in a little village right along the Mississippi River. Aunt Polly was very old and worried about Tom. Tom loved his Aunt Polly, and tried to do his best, but he was always getting into trouble.

I am going to narrate a story for you. You are going to work in your own individual space. You are going to act out the scene I narrate using your facial expression, movement, and gesture to tell the story. Since you will not have any props or actual objects you will make them through your movement. You will work hard to make your character believable.

**It is morning. You are going to try and get out of the house before Aunt Polly catches you. You sneak down the stairs. Careful don't step on the third step, it squeaks. So does the seventh. Aunt Polly catches you. She is standing at the bottom with a pail of whitewash and big paint brush. She hands them to you. It is a hot summer day. You are standing in front of a long, high fence. Look up and down at the fence. Look back and forth at the fence. You are feeling so discouraged. Dip your brush into the bucket of whitewash. Slowly paint a streak on the fence. You feel ever more discouraged. Dip your brush, paint another streak on the fence. Paint faster, Aunt Polly is looking at you out the window. She goes away. Paint slowly again. You are sweating. It is so hot.**

**You hear your friend Ben Rogers calling you. (*Teacher's voice as Ben*) "Tom!" Oh, no, you wish you could hide. He'll make terrible fun of you. You get an idea! If you make painting look like fun, maybe Ben will want to do it for you. Start to paint as if you are an artist. Stand back and look at your work. Dab a little paint here. Check it out. Dab a little paint there. Ignore your friend Ben who is staring at you. While you paint, make it look like you are so careful and picky about getting the painting just right. Take your time, show how serious you are about getting the paint just right. See a tiny spot that needs paint. Dip your brush in the bucket and carefully paint that spot.**

Now you will work in a pre-assigned group. You will plan a scene with dialogue, vocal and physical characterization, and concentration which develops the beginning, middle, and end of the scene. I will give you time to plan and rehearse the scene before your group shares it with the class. Your scene is about Tom Sawyer.

(Scene outline)

Tom was always getting into mischief or fighting. One day he was especially naughty and as a punishment he was assigned to whitewash/paint the fence. Tom pretended that white washing was fun. Tom then managed to trick all the kids who came by into trading him something for the opportunity to whitewashing the fence. Tom outsmarted a lot of boys and ended up with many treasures including an apple core, a kite in good repair, a dead rat, 12 marbles, a harmonica, a piece of blue glass, a spool cannon , a key, a piece of chalk , a kitten with one eye, a brass doorknob, a dog collar, a handle of a knife, and some orange peel.

After we see the scenes. each group evaluate the work of another group by making a positive comment using drama/theatre vocabulary. I will tell you which group you will evaluate.

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These same instructions can be applied to a folk story:

*Stone Soup* (an example of a traditional folk story)

Three soldiers become lost from their unit. They have not had anything to eat in several days. They come to a village. They go from house to house asking for food. No one will give them any. The soldiers go out of the village and make a plan. They build a fire and ask a villager if they may borrow a pot because they are going to make a soup from stones. The villager is interested in how they can make soup from stones, so he lets them borrow the pot. The soldiers borrow a bucket to get water after explaining that they are going to make stone soup and the person who let them borrow the pot and the bucket would be welcome to have some of the soup when it is done.

They add the water and the stones and begin to cook the soup. The villagers come out to watch. They ask how the soup tastes. The soldiers say it is delicious, but it would be even better if it had some vegetables in it. They would be willing to give anyone who would let them have some vegetables have some of their soup. People rush to bring them some. They ask for meat and spices and other food. Soon everyone contributes in some way to the soup or brings things to go with the soup that is created and everyone, including the soldiers, has a share in the feast.

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

### **Key Vocabulary**

- Focus/Concentration
- Narrative pantomime
- Physical characterization
- Vocal characterization
- Group collaboration
- Critical evaluation
- Pantomime
- Adaptation
- Dialogue
- Story context
- Conflict
- Improvisation
- Projection
- Facial expression
- Given circumstances
- Inner thoughts

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

Students will:

- Listen actively as the story is told.
- Find and maintain a personal space while pantomiming as a the teacher narrates.
- Accept assigned partners.
- Cast the scene collaboratively.
- Review the plot collaboratively.
- Explore the characters and dialogue
- Rehearse the scene using vocal and physical characterization
- Develop the scene and make improvements.
- Perform/share the scene with focus.
- Evaluate the work of another group using drama/ theatre vocabulary.

**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.*)

*Resource:*

Use heterogeneous grouping

Partner non-speaking students with verbal students

Allow students to self-select roles at their own ability level

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

*Resource:*

Allow students to use different modalities to tell the story

Allow students to evaluate the peer work either orally or in written form

## Scoring Devices

Rubric

### Task-specific Rubrics

#### Character Interpretation, Performance, and Evaluation 5<sup>th</sup> grade

	Above Standard	At Standard	Near Standard	Below Standard
<b>Narrative Pantomime/ Movement</b>	Uses facial expression and body movement to create/interpret a character and pantomimed objects have size, weight, and shape.	Uses facial expression or body movement to create/interpret a character and pantomimed objects are identifiable but not specific.	Characters lack detail and pantomimed objects are rarely identifiable.	Needs verbal intervention to create/interpret a character and pantomimic objects.
<b>Rehearse</b>	Supports the focus of the group to complete tasks by listening respectfully to others, giving and accepting suggestion, and leads the group in decision making.	Supports the focus of the group to complete tasks by listening respectfully to others, giving and accepting suggestion, and participating in decision making.	Requires peer or adult support to focus on completing the task and passively goes along with the group's decisions.	Does not communicate with partners or accept suggestions and decisions of group.
<b>Character</b>	Makes original choices to define the character's, physical characterization, vocal expression, projection, and original dialogue.	Makes choices which mirror the character in the story; physical characterization, vocal expression, projection and dialogue mirrors story.	Makes character choices which do not align with the story and demonstrates limited physical characterization, inconsistent vocal expression, projection, and limited dialogue.	Makes no discernable character choices.
<b>Evaluation</b>	Makes a positive and accurate comment using drama vocabulary and supports comment with detail and specificity.	Makes comment with vocabulary and can support it, but the comment lacks detail.	Comment lacks vocabulary and detail and specificity to support their claim.	Unable to comment.

## Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (5 <sup>TH</sup> grade)
<b>CREATING</b>					
Envision	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.	Explore character movement, gesture and facial expression in a narrative pantomime.	Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.
Develop	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.	Adapt a folk story or scene from a work of literature, developing the central conflict and dialogue.	Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.
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.	Refine the improvisation by adding original additions to the story.	Revise and improve an improvised or scripted drama/theatre work through repetition and self- review.
<b>PERFORMING</b>					
Select	Theatre artists make strong choices to effectively convey meaning.	Why are strong choices essential to interpreting a drama or theatre piece?	Select, analyze, and interpret artistic work for presentation.	Create dialogue appropriate to the characters.	Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.
Share	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.	Present the scene with projection and meaningful staging.	Present drama/theatre work informally to an audience.
<b>RESPONDING</b>					
Reflect	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?	Perceive and analyze artistic work.	Respond to a peer's work using drama theatre vocabulary and cite specific examples from the scene.	Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

**Benchmarked Student Work** *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*  
(Anchor work to be collected and scored as MCA is piloted)

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