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

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

**Title:** Analyzing a Musical Through a Director’s Eye

**Assessment Task Description:** This Musical Theatre unit will focus on a student director’s ability to analyze and research a script, understand the importance of dialogue and song in a musical, notate effective blocking/movement in a script and floor plan and create a Director’s promptbook.

**Grade:** 10-12

**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 weeks, 5 sessions each week, 42 minutes per session

**Instruction and Assessment Procedures**
Anticipatory Set

Day 1  *The students will:*
- Be placed into groups of 3-4 and asked to select either *Mamma Mia* or *The Little Mermaid* (our last 2 musicals.)
- They will then be given 15-20 minutes to complete a Play Analysis on their selected musical.
- Then, come back together as a group and discuss the following: *Exposition, Inciting Incident, Rising Action, Climax, Falling Action, Resolution* for their selected musical. Students will discuss the strongest choices for each part of the analysis. During this analysis the teacher may lead a discussion in selecting the protagonist and antagonist as well as their objectives and motivation and how those choices create a *Root Action Statement.*

Day 2  *The students will:*
- Read the script *Guilty* in class twice while switching up roles.

Day 3 - 4  *The students will:*
- Work with the Choral Director to learn the vocal libretto for the musical.

Day 5 - 6  *The students will:*
- Choose the Protagonist and Antagonist of the musical
- Use those choices to write a Root Action Statement*
- Complete a play analysis* of *Guilty* and share their responses with the class. Time will be given to the students to make revisions to their analysis before moving on.

Days 9 - 11  *The students will:*
- Create a *Vision Board* for *Guilty.*

Days 12  *The students will:*
- Select a scene from the musical that includes dialogue and a song.
- Complete an analysis of that scene.

Day 13  *The students will:*
- Create a scale floor plan for their scene.

Day 14  *The students will:*
- Learn basic techniques of blocking and blocking notation
Notate blocking in their floor plans and script.

**Day 15 - 17 The students will answer the following questions:**
Day 15: “Why’s Worksheet”
- What do you perceive as the “goal” of the selected scene/song?
- What story needs to be told during the selected scene/song?
  - How does movement help tell that story and deepen character?
- Why does this scene/song occur?
- What happened just prior to this scene/song?
- What emotions are the characters going through during the scene/song?
- What changes occur from the beginning to the end of the scene/song?

Day 16:
- Students will practice a variety of blocking techniques

Day 17:
- Students will learn “choreography” to George’s song.

**Day 18 - 19 The students will:**
- Finalize all blocking/movement in their scene.
- Finish Director’s Prompt Book

**Knowledge, Skills and Vocabulary** *(Indicate any knowledge, skill or vocabulary taught and/or listed which should be prior knowledge)*
- Learn how to research and examine text.
- Discover a character’s motivation through defining objectives and obstacles derived from a script.
- Understand blocking/staging and business for characters within dialogue and song
- Use blocking to explore, develop, and analyze character and plot.

**Strategies for Inclusion** *(Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.)*
*Resource: See the Kennedy Center’s Student’s with Disabilities and the Core Arts Standards*

**Differentiation Strategies** *(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)*
*Resource: See ASCD’s Leadership for Differentiating Schools & Classrooms*
Resources and materials needed [for task implementation]

scripts/librettos

Helpful Resources:

*Play Directing: Analysis, Communication, and Style* by Francis Hodge
*How to Direct a Musical* by David Young
*Backwards and Forwards: A Technical Manual for Reading Plays* by David Ball
*The Director’s Eye* by John Ahart
*Thinking Like a Director* by Michael Bloom

Suggested Assessment Tools (list suggestions for teacher designed formative assessments)

*Pre-Assessment for Learning:*
  Anticipatory Set: The students will be placed into groups of 3-4 and asked to select either *Mamma Mia* or *The Little Mermaid* (our last 2 musicals.) They will then be given 15-20 minutes to complete a Play Analysis on their selected musical. Then, come back together as a group and discuss the following: *Exposition, Inciting Incident, Rising Action, Climax, Falling Action, Resolution* for their selected musical. Students will discuss the strongest choices for each part of the analysis. During this analysis the teacher may lead a discussion in selecting the protagonist and antagonist as well as their objectives and motivation and how those choices create a *Root Action Statement.*

*Formative Assessment (as learning):*
  - Play Analysis / Root Action Statement*
  - Designer’s Analysis*
  - Vision Board*
  - “Why” Worksheet*
  - Notation of blocking/movement in script

*Summative Assessment (of learning):*
  Director’s Promptbook Rubric
<table>
<thead>
<tr>
<th></th>
<th>Above Standard</th>
<th>At Standard</th>
<th>Approaching Standard</th>
<th>Below Standard</th>
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</thead>
<tbody>
<tr>
<td><strong>Analysis</strong></td>
<td>Root action, play analysis and song/scene analysis align and work together to</td>
<td>Root action, play analysis and song/scene analysis describe each character’s</td>
<td>Root action, play analysis and song/scene analysis provide a superficial overview of</td>
<td>Root action, play analysis and song/scene analysis provide a cursory list of</td>
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<td></td>
<td>analyze each character’s motivation, objective and obstacles supported by</td>
<td>motivation, objective and obstacles.</td>
<td>character motivation, objectives motivation, objective and obstacles.</td>
<td>character motivation, objectives and obstacles.</td>
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<td></td>
<td>examples from the script.</td>
<td>Vision board and set design analysis show evidence of understanding mood, time</td>
<td>Vision board and set design analysis offers some evidence of understanding mood,</td>
<td>Vision board and set design analysis offers limited sense of a defined mood and/or</td>
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<tr>
<td></td>
<td>Vision board and set design analysis offer detailed and varied images and</td>
<td>and place appropriate to the scene.</td>
<td>time and place of the scene.</td>
<td>time and place for the production.</td>
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<td>analysis which present a unified vision for the production.</td>
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<tr>
<td><strong>Blocking</strong></td>
<td>Blocking supports and enhances the action of the scene and song.</td>
<td>Blocking clarifies the action of the scene and song.</td>
<td>Blocking highlights some action in the scene and song.</td>
<td>Blocking lacks a clear connection to the action of the scene and song.</td>
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### Assessment Focus

click [here](#) to learn more about the components of the standards listed

(complete one row for each performance standard aligned to this MCA)

<table>
<thead>
<tr>
<th>Artistic Process</th>
<th>Anchor Standard</th>
<th>Grade Level Performance Standard</th>
<th>What is the Enduring Understanding connected to this standard?</th>
<th>What is the Essential Question connected to this standard?</th>
<th>Assessment Tool</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creating</strong></td>
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<tr>
<td>Develop</td>
<td></td>
<td>Organize and develop artistic ideas and work</td>
<td>Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a theatre work</td>
<td>Theatre artists work to discover different ways of communicating meaning</td>
<td>How, when, and why do theatre artists’ choices change?</td>
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<tr>
<td><strong>Responding</strong></td>
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<td>Reflect</td>
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<td>Perceive and analyze artistic work</td>
<td>Respond to what is seen, felt, and heard in a theatre work to develop criteria for artistic choices</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>
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<tr>
<td><strong>Connecting</strong></td>
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<td>Research</td>
<td></td>
<td>Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</td>
<td>Use basic theatre research methods to better understand the social and cultural background of a theatre work</td>
<td>Theatre artists critically inquire into the ways others have thought about and created drama processes and productions 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>
</tr>
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</table>

**Benchmarked Student Work**

NOTE: This MCA format represents an EdTA variation of the National Coalition for Core Arts Standards Model Cornerstone Assessment template

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