

Educational Theatre Association Model Cornerstone Assessment Theatre - Accomplished

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

Summative Assessment Rubric: Director's Prompt Book

	Above Standard	At Standard	Approaching Standard	Below Standard
Analysis	<p>Root action, play analysis and song/scene analysis align and work together to analyze each character's motivation, objective and obstacles supported by examples from the script.</p> <p>Vision board and set design analysis offer detailed and varied images and analysis which present a unified vision for the production.</p>	<p>Root action, play analysis and song/scene analysis describe each character's motivation, objective and obstacles.</p> <p>Vision board and set design analysis show evidence of understanding mood, time and place appropriate to the scene.</p>	<p>Root action, play analysis and song/scene analysis provide a superficial overview of character motivation, objective and obstacles.</p> <p>Vision board and set design analysis offers some evidence of understanding mood, time and place of the scene.</p>	<p>Root action, play analysis and song/scene analysis provide a cursory list of character motivation, objectives and obstacles.</p> <p>Vision board and set design analysis offers limited sense of a defined mood and/or time and place for the production.</p>
Blocking	Blocking supports and enhances the action of the scene and song	Blocking clarifies the action of the scene and song	Blocking highlights some action in the scene and song	Blocking lacks a clear connection to the action of the scene and song.
Prompt Book	Prompt book includes evidence of in-depth analysis, along with detailed blocking notes, floor plans and supporting diagrams.	Prompt book includes a functional blocking notes, floor plans and diagrams.	Prompt book includes some blocking notes and diagrams.	Prompt book includes limited blocking notes and diagrams

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)

Artistic Process	Anchor Standard	Grade Level Performance Standard	What is the Enduring Understanding connected to this standard?	What is the Essential Question connected to this standard?	Assessment Tool
Creating					
Develop	Organize and develop artistic ideas and work	Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a theatre work	Theatre artists work to discover different ways of communicating meaning	How, when, and why do theatre artists' choices change?	Root action statement Play Analysis Designer's Analysis Scene Analysis
Responding					
Reflect	Perceive and analyze artistic work	Respond to what is seen, felt, and heard in a theatre work to develop criteria for artistic choices	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?	Scene Analysis
Connecting					
Research	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	Use basic theatre research methods to better understand the social and cultural background of a theatre work	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?	Vision Board Director's Promptbook

[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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