

National Coalition for Core Arts Standards

Model Cornerstone Assessment: HS Advanced

Discipline: Theatre

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Monologue Mash-Up

Description: Students will find and prepare a contemporary monologue (1980-present day) of one minute in length. They will perform an in-depth textual analysis identifying key words, phrases, and moments (beats). Through non-linear physical exploration exercises and established acting techniques, students will organically discover kinesthetic connections between the internal and the external. Students will then form small groups of three to work through these monologues now as scenes, in order to find and feel fresh impulses that motivate their performance “in the moment.”

Grade: HS Advanced

In this MCA you will find: (mark all that apply)

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

Estimate Time for Teaching and Assessment:

Teachers should make their own determination as to the duration of the lesson

Approximately 25-30 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]*

- Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work. (Create/Rehearse)
- Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research. (Connect/Research)
- Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work. (Perform/Select)
- Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work. (Respond/Interpret)
- Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama (Create/Develop)
- Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research. (Reflect/Research)
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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 achieve proficiency in this assessment. When assessing students, be sure to read all materials thoroughly and completely to ensure that the assessment is implemented 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.
- Student must be given a MCA task sheet, glossary, presentation checklist, and rubric prior to participating in the assessment.
- Students may write on, mark up, and/or highlight the task sheet, glossary, presentation checklist and rubric sheets.
- Teachers should review the glossary, presentation checklist, and scoring rubrics as well as the task with the students.
- Teachers should answer any clarifying questions students may have about the MCA.
- All MCAs should be recorded for scoring, professional development, and documentation purposes.
- Students are to be scored individually using the rubric as a scoring guide.
- Students should be allowed the time they need to complete the assessment as long as they are engaged in the process.

Detailed Assessment Procedures

- Teachers should give specific criteria for selecting monologues (see Monologue Checklist for example)
- Teachers should group students in ways where their monologues can connect to each other in at least a few obvious ways. (theme, tone, subject matter, etc.)
- Teachers should video-record students as a pre-assessment (initial solo monologue performance with teacher and peer feedback), a formative assessment midway through (first performance as a group with teacher and peer feedback), and as a final assessment (final performance with student reflection).
- Teachers should keep record of written work as examples of formative assessment (i.e. journals, textual analysis work, beat breakdowns)

Student Task Prompt

Find and prepare a contemporary monologue (1980-present) from a published play that is sixty seconds in length to which you connect emotionally. You will be responsible for conducting a thorough script analysis to determine the given circumstances, intention, action, subtext, and beats. After presenting the monologue by yourself initially, you will select the ten key lines from your piece, and you will then be placed in groups of three, and will use your key lines as your “text” in a newly created scene. You will rehearse this scene and perform it once for feedback from your teacher and peers. Then you will perform it once again for your summative assessment.

1. Find a sixty second monologue from a published play written any time between 1980 and present day. Monologues that are stand alone, whether in a book of monologues or “free online” are not acceptable. Pick a monologue you connect to on an emotional level. Use the monologue checklist when selecting your piece- if you can’t check all the boxes, you may not use it.
2. Commit the monologue to memory without “acting” it. Learn it by rote and repetition.
3. Analyze the text in terms of intent, keywords, key phrases, action (literal and essential), subtext, beats; and generate a spine phrase based on your analysis. Select your ten key lines based on your analysis.
4. Discover and refine physical choices based on your spine phrase and intent of character.
5. Work off of your scene partners to develop a believable, kinesthetic, and organic scene using your selected texts.
6. Be able to explain and justify your choices, and how you incorporated feedback from your first group performance into your second group performance.

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.*)

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

Adapt physical exercises to the limitations of your students
Completely kinesthetic or non-verbal performance
Verbal Presentation of textual analysis documents
Video or audio journal entries
Translate texts via Google Translate

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

Key Vocabulary

intention (objective)
literal action/ "behavior"
essential action (tactic)
obstacle
beat
beat change
subtext
key fact
key phrase
spine phrase
kinesthetic awareness
kinesthetic response

"working off"
emotional impulse
corporeals
ensemble
raising the stakes
spatial relationship
given circumstances
blocking
prop work
non-linear
"journey"
organic performance

Knowledge and Skills *[other than Key Vocabulary]*

Students will:

Understand how to analyze a text and a character
Develop a cohesive ensemble
Develop a connection between physicality and internal impulses.
Commit to listening and responding in the moment
Understand the difference between literal action and essential action.
Perform with a "kinesthetic awareness" of the space and energy around them
Create a performance that is believable and organic
Reflect on choices, process, and performance using self, peer, and teacher feedback
Apply self-reflection and feedback in order to improve performance
Select and critique monologues for performance

Resources: *[for task implementation]*

Copies of assignment, activities, textual analysis prompts, glossary, and rubrics.
Hard copies or online versions of plays for monologue selection
Classroom space conducive to movement
Clothing conducive to movement
Props
Paper and writing materials
Recording devices
Reflection/feedback prompts
Physical exploration exercises/lessons
Monologue Checklist

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

Monologue Mash-Up Rubric
Textual Analysis Documents
Journal Entries
Performance Feedback

Monologue Selection Checklist

- Is it from a published play written after 1980?
- Is it something you can print off or copy by hand and bring into class?
- Is it sixty seconds in length?
- Is it in the present tense?
- Is the character talking to someone physically in the room or space? (i.e. NOT on the phone)
- Is it active (has a clear objective, has emotional stakes) rather than passive (simply relates or narrates a story)?
- Does it have a clear “journey” (beginning, middle, and end)?
- Is the circumstance of the character relatable to you?
- Do you connect to it on an emotional level?
- Would you want to watch someone else do it?

Performance & Process Reflection Rubric				
	Above Standard	At Standard	Approaching Standard	Below Standard
Interpretation	Vocal and physical choices communicate and enhance the given circumstances. Beat changes are internalized and natural.	Vocal and physical choices communicate the given circumstances. Beat changes are clear and effective.	Vocal and/or physical choices are inconsistently connected with the given circumstances. Beat changes are awkward, mechanical, and/or forced.	Vocal and/or physical choices are limited and fail to communicate any given circumstances. Beat changes are unclear and/or ineffective.
Connection	Appears to effortlessly listen to and “work off” their ensemble members. Displays a skilled and responsive kinesthetic awareness, naturally reacting to scene partners. Internal and external impulses seem effortlessly connected naturally.	Listens to and “works off” their ensemble members. Displays a kinesthetic awareness of others in the space. Internal and external impulses seem connected.	Listening to and/or “working off” their ensemble members is inconsistent. Displays limited kinesthetic awareness of others in the space. Internal and external impulses are inconsistently connected.	Listening to and/or “working off” their ensemble members is absent and/or mechanical or forced. Displays little or no kinesthetic awareness of others in the space. Internal and external impulses are disconnected.
Physicality	Physical gestures are enhance the meaning of the words and appear natural. Use of stage business, blocking and props enhances the story and deepens the character. Naturally motivates blocking.	Physical gestures are committed. Use of stage business, blocking and props supports the story and communicates a character.	Physical gestures are awkward, forced and/or mechanical. Use of stage business blocking, and/or props has limited connection to the story or character.	Physical gestures lacking, or are ineffective Use of stage business, blocking and/or props is awkward, forced and mechanical with little or no connection to the story or character.
Process Reflection	Can clearly analyze and evaluate the effectiveness of their acting choices; articulating examples of use of feedback to modify their performance.	Can clearly analyze and articulate a rationale for acting choices.	Analysis is limited; rationale for acting choices is confusing and/or unclear.	Vaguely and/or ineffectively articulates rationale for acting choices with little to no evidence of analysis.

Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards
CREATING					
Rehearse	How do theatre artists transform and edit their initial ideas?	How do theatre artists transform and edit their initial ideas?	Refine and complete artistic work.	Understand how to analyze a text and analyze a character Develop a connection between physicality and internal impulses	Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in 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.	Develop a cohesive ensemble	Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama
PERFORMING					
Select	Theatre artists make strong choices to effectively convey meaning.	Why are strong around them choices essential to interpreting a drama or theatre piece?	Select, analyze, and interpret artistic work for presentation.	Perform with a "kinesthetic awareness" of the space and energy around them Commit to listening and responding in the moment Understand the difference between literal action and essential action Create a performance that is believable and organic	Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.
RESPONDING					
Interpret	Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics	How can the same work of art communicate different messages to different people?	Interpret intent and meaning in artistic work.	Reflect on choices, process, and performance using self, peer, and teacher feedback	Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.

CONNECTING					
Research	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	Select and critique monologues for performance Apply self-reflection and feedback in order to improve performance	Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

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