

# **National Coalition for Core Arts Standards Model Cornerstone Assessment Theatre - 6th Grade**

**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**

**Grade: 6**

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

**Title: Designing for a Greek Myth**

**Assessment Task Description: Students will design sets or costumes for three scenes from the Greek myth Orpheus and Eurydice.**

**Digital Presentation Assessment:**

- Students will submit a final presentation with the following components:
  - Set or costume design for three scenes from Orpheus and Eurydice myth
  - Relevant research for the designs
  - Written vision statement for their design

**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

**Estimated Time for Teaching and Assessment:**

Note: This unit was originally taught remotely during the 2020-21 school year during a quarter when class periods varied from 50-80 minutes per day, 2-3 times per week

Part I (Introduction to Theatrical Design, and Greek Society, Theatre, and Myth) - 6-8 class periods

Part II (Visual Research and Mood Boards) - 6-8 class periods

Part III (Final Design and Reflection) - 5-6 class periods

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

- TH:Cr1.1.6b. Identify solutions to design challenges in a drama/theatre work.
- TH:Cr1.1.6c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.
- TH:Pr5.1.6.b. Articulate how technical elements are integrated into a drama/ theatre work.
- TH: Re8.1.6a - Explain how artists make choices based on personal experience in a drama/theatre work.
- TH: Re8.1.6b - Identify cultural perspectives that may influence the evaluation of a drama/theatre work.
- TH:Re8.1.7. - Identify the artistic choices made based on personal experience in a drama/theatre work
- TH: Cn11.2.6b - Investigate the time period and place of a drama/theatre work to better understand performance and design choices.

**Part I: Introduction to Theatrical Design, Greek Society, Theatre and Myth**

In this part, students are introduced to theatrical design with an emphasis on set and costume, and the ways in which design can advance a production's storytelling. Students view videos by theatrical designers to understand the general design process. They begin to use visual elements to tell stories with a beginning, middle, and end. This part also introduces students to Greek myth as a source of dramatic storytelling in classical Athens. Students explore character through the narrative and visual creation of an original monster or creature. After introducing students to Greek myth, they begin to explore more about the society of classical Athens and the ways in which theatrical drama and production developed in this period. Students are introduced to the social and political structures and locations. They also are introduced to the forms of drama, theatrical architecture, and production elements. They create an imagined encounter between their original monster or creature and the Greek goddess Athena.

**Vocabulary:** Sets, Costumes, Design, Model, Mythology, Polytheism, Olympian Gods, Heroes, Monsters, Creatures, Greece, Athens, Democracy, Pericles, Sparta, Polis, Citizen, Mentorship, Agora, Symposium, Assembly, Acropolis, Parthenon, Athena, Ground Plan, Tragedy, Comedy, Satyr Play, Playwright, Patron, Chorus, Thespis, Theatre of Dionysus, City Dionysia, Amphitheater, Theatron, Orchestra, Parados, Altar, Skene, Ekkyklema, Machina, Chiton, Kothornoi, Mask

**Performance Standards:**

- TH: Re8.1.6a - Explain how artists make choices based on personal experience in a drama/theatre work.
- TH: Re8.1.6b - Identify cultural perspectives that may influence the evaluation of a drama/theatre work.

- TH: Cn11.2.6b - Investigate the time period and place of a drama/theatre work to better understand performance and design choices.

**Assignments:** Telling a Story Through Three Pictures; Create an Original Monster or Creature Assignment; Athena Versus Your Monster or Creature Story Assignment

## **Part II: Visual Research and Mood Boards**

Students focus on the myth of Orpheus and Eurydice for their major projects and assessments, a story that has been the source material for many dramatic and theatrical texts. They imagine designing for a new production of the story. The myth is divided into three parts - beginning, middle, and end - with three scenes for each part. Students select one scene each from the beginning, middle and end sections, and brainstorm potential scenic and costume elements for each scene. They then select one design area to focus on - sets or costumes - and research visual images for each of the identified elements. An introduction to various art periods provides some guidance for visual research. They refine and organize the images into a mood board for each of the three scenes, presented in digital format along with the vision statements. Students talk through their mood boards and artistic choices with the class.

### **Performance Standards:**

- TH:Cr1.1.6c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.
- TH:Cr1.1.6b. Identify solutions to design challenges in a drama/theatre work.
- TH:Re8.1.7. Identify the artistic choices made based on personal experience in a drama/theatre work

**Assignments:** Action, Location and Character Worksheet; Design Vision Statement

**Major Assessment:** Mood Board

## **Part III: Final Design**

In this section, students create their own original set or costume designs for their three scenes from Orpheus and Eurydice, and pair that with the relevant research from their mood board and their vision statement narrative. Students are provided with multiple options for creating their final designs based on available materials at their disposal. These include drawing (hand or computer), collage (hand or computer), pulling from existing garment stock, and set design models using cardboard boxes and available items. The final project is presented in digital format, and the students present these in class.

### **Performance Standards:**

- TH:Cr1.1.6b. Identify solutions to design challenges in a drama/theatre work.
- TH:Re8.1.7. Identify the artistic choices made based on personal experience in a drama/theatre work.
- TH:Pr5.1.6.b. Articulate how technical elements are integrated into a drama/ theatre work.

**Unit Assessment:** Presentation of set or costume design for three scenes from Orpheus and Eurydice myth, including relevant visual research and narrative vision statement.

## **Required Prior Knowledge, Skills and Vocabulary**

Basic knowledge of theatrical design areas, particularly sets and costumes

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

Resource:

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

Resource:

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

Note: This unit was taught entirely online originally.

PowerPoint presentations and videos are used for introductory lessons. Students use computers for Internet research and to construct their presentations. Students may use whatever materials they have at home for their final set or costume design.

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

1. Mood Board- Part 2
2. Final Project - Part 3

Other formative assignments are intended to build skills that are assessed through these two major assessments.

## **Assessment Focus**

<b>Artistic Process (and process components)</b>	<b>Enduring Understanding</b>	<b>Essential Question</b>	<b>Anchor Standard</b>	<b>Grade Level Performance Standard</b>	<b>Type of Assessment Tool (e.g. checklist, teacher observation, rubric)</b>
Identify solutions to design challenges in a drama/theatre work.	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.	TH:Cr1.1.6b.	Unit Assessment project

Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.	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.	TH:Cr1.1.6c.	Worksheet Assignment
Articulate how technical elements are integrated into a drama/ theatre work.	Theatre artists develop personal processes and skills for a performance or design.	What can I do to fully prepare a performance or technical design?	Develop and refine artistic techniques and work for presentation.	TH:Pr5.1.6.b.	Unit Assessment Project
Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.	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. <sup>[1][1]</sup> <sub>[SEP]</sub>	TH: Re8.1.6c	Mood Board Assessment
Apply the production elements used in a drama/theatre work to assess aesthetic choices.	Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?	Apply criteria to evaluate artistic work.	TH: Re9.1.6b	Written and Visual Assignment
Identify the artistic choices made based on personal experience in a drama/theatre work	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. <sup>[1][1]</sup> <sub>[SEP]</sub>	TH:Re8.1.7a	Unit Assessment Project
Investigate the time period and place of a drama/theatre work to better understand performance and design choices.	Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.	What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	TH: Cn11.2.6b	Written and Visual Assignment

**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	APPROACHING STANDARD STUDENT WORK
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**Mood Board Rubric**

Criteria	ABOVE STANDARD	AT STANDARD	APPROACHING STANDARD
<b>Visual Presentation</b> is complete, cohesive, and considers the design role in storytelling	The mood board exceeds the standard through the addition of elements such as extra designs or research elements; exceptional visual presentation; deeper expression of the vision statement or connection to character and storytelling	The mood board presentation contains all of the outlined elements and is easy to navigate. The choice of elements shows cohesion between characters and plot.	The mood board is missing some elements or the elements do not relate to each other. There is some consideration for the way the design helps to tell the story.
<b>Vision Statement</b> connects the student's point of view and the role of design in storytelling	The student provides additional written detail about their intention or the manner in which the design reflects character psychology and/or plot structure.	The student is able to articulate in words their intention of the design including its relation to the plot structure.	The vision statement contains some elements but lacks cohesion or detail about intention.

**Final Design Presentation Rubric**

Criteria	ABOVE STANDARD	AT STANDARD	APPROACHING STANDARD
<b>Completeness</b> Contains all elements: Designs for Three (3) Scenes Relevant Research for each Vision Statement for each	The presentation exceeds the standard through the addition of elements such as extra designs or research elements and/or exceptional visual presentation.	The final presentation contains designs for three scenes, the relevant research for elements in each scene, and a vision statement for each scene.	The final presentation is missing some elements of the designs, research, and/or vision statements.

<b><u>Cohesion</u></b> <b>Elements have cohesion and unity to realize the vision</b>	The design creates a clear and unified world that reflects in detail the psychology and journey of characters or the various locations through the beginning, middle, and end of the plot.	There is cohesion and unity between the final designs and the vision statement. The design considers elements of character psychology and/or plot considerations.	There is a lack of cohesion or unity between the elements. The statement may lack a point of view about the way in which the design reflects the character journey or plot.
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**NOTE:** This MCA format represents an update to the [National Coalition for Core Arts Standards Model Cornerstone Assessment template](#)  
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