

# National Coalition for Core Arts Standards

## Theatre Model Cornerstone Assessment: 8<sup>th</sup> Grade

**Discipline:** Theatre

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

**Title:** Pantomime

**Description:** Students will create, rehearse, revise, and present a short pantomime in the form of a story with a beginning, conflict, and ending resolution that expresses meaning, emotion, and character. This pantomime will be done in small groups around a theme that involves solving a community issue (e.g. need for a new park, clean ground water, healthier cafeteria food). Proficiency will be demonstrated through the use of facial expression, gesture, full body movement (stage picture), movement in space (blocking), and cessation of movement (tableau). Although done in small groups, the assessment should be done individually.

**Grade:** 8th

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

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

**Estimate Time for Teaching and Assessment:** (mark the appropriate box)

(Note: This task will be piloted during the 2014-2015 school year. 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 2-4 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. Research models of pantomime, and analyze what creates a successful pantomime. (Connecting/Research)
2. Envision movement without props to simulate a specific everyday event. (Creating/Envision)
3. Conceptualize a story using only the body to convey meaning. (Creating/Conceptualize)
4. Develop movement that isolates different parts of the body. (Creating/Develop)
5. Rehearse movement in space and the cessation of the movement to create pictures with meaning. (Creating/Rehearse)
6. Prepare a story structure: beginning (exposition), conflict (middle), ending (resolution). (Performing/Prepare)
7. Empathize different emotions (happiness, sadness, anger, etc.) that prompt movement and meaning. (Connecting/Empathize)
8. Share movement developed with a peer or class. (Performing/Share)
9. Reflect on the movement shared with others. (Responding/Reflect)
10. Interpret peers work and reflect on how their work can help with revision. (Responding/Interpret)

## **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, and rubric prior to participating in the assessment.
- Students may write on, mark up, and/or highlight the task sheet, glossary, and rubric sheets.
- Teachers should review the glossary and scoring rubrics as well as the task with the students orally.
- 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 on the rubric.
- Students should be allowed the time they need to complete the assessment as long as they are engaged in the process.

**Detailed Assessment Procedures:**

- Props and costumes should NOT be used in this assessment. Chairs may be used as a “sitting device.”
- Recording setup must be in a defined space, so the performer can be seen at all times. The camera must be placed from an audience perspective.
- Students must be coached by the teacher to face the audience while performing. *The performer’s face must be seen, so “facial expression” can be assessed.*
- Teachers may assign groups and a partnership of groups to watch each other’s performances and provide feedback.
- Performers should include a 3-5 second pause prior to the start and after the end of their recorded assessment to demonstrate a clear beginning and ending.
- Students may choose to begin or end by entering into or exiting off the performance area/camera vision.
- The teacher should hand the following documents to each student and read them aloud as the students read silently.

**Student Task Prompt:**

Pantomimes allow you to tell a story using your face, gestures, body, movement, and even the stopping of movement.

- How could you create a pantomime that tells an interesting story?
- How do you create and communicate ideas and meaning without any words or sounds, only with your face, body, and movement?

**Assembly into a pre-assigned group as instructed by your teachers.**

Create a pantomime based on solving a community issue, be sure it tells a clear story.

- Discuss a community issue that you would like to solve.
- Decide on a topic as a group.
- Create the pantomime as a group.
- Use facial expressions, hand gestures, full body movements, blocking (movement in space), and the cessation (stopping) of movement to tell a story with a beginning, middle and end.
- Rehearse the pantomime carefully to be sure that all the required elements are included.
- Share the pantomime with another group to receive feedback.
- Give feedback to another group after viewing their pantomime.
- As a group discuss the feedback and your personal reflections about your pantomime performance.
- Revise the pantomime based on the feedback received, your personal, and group reflection of how you feel about the pantomime.
- Continue to rehearse the pantomime.
- Share the pantomime with the class.

**BE SURE TO:**

- Tell a clear story with a beginning (introduction of story, character and/or conflict), middle (expand the conflict), and end (resolution of the conflict).

- Work together as an ensemble to create the pantomime.
- Use facial expressions during the pantomime.
- Use gestures during the pantomime.
- Use the full body throughout the pantomime.
- Move around the performance space with blocking.
- Create moments when there is no movement, and other moments when there is a lot of movement.
- Align your work with the rubric provided by your teacher.

**REMEMBER:**

- There can be no vocalization of any type during the performance—live or recorded.
- No props or costumes may be used.
- A chair may only be used for sitting.
- Your performance will be recorded for the teacher's use.

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

**Key Vocabulary**

- Blocking
- Facial Expression
- Full Body Movement
- Gesture
- Locomotor Movement
- Non-locomotor Movement
- Pantomime
- Stage Pictures
- Story Structure
- Tableau

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

*Students will:*

- Gain knowledge in movement vocabulary and concepts.
- Understand the use of story structure expressed through movement.
- Develop ensemble.
- Apply understanding of movement concepts.
- Demonstrate movement expressing meaning and emotion.
- Use movement to communicate with an audience.
- Tell a story through movement.
- Develop movement that expresses emotion within the context of a story.

**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: (sample)

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

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

Resource:

(sample) <http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

Small group

Partnering with peers

**Resources** [for task implementation]

Students will need the following materials and resources to complete this MCA:

- A classroom set of reproduced student tasks, student glossary of terms, and rubric.
- A marked performance space.
- Recordings of famous mime and pantomime artists such as Charlie Chaplin, Buster Keaton, Red Skelton, Marcel Marceau or other comparable performers.
- List of community issues that student might generate in earlier discussion.
- Pre-assigned small groups.
- A recording device.
  - 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

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

Performance Rubric

**Task-specific Rubrics**

Scoring Devices: Rubric

	<b>Above Standard</b>	<b>At Standard</b>	<b>Near Standard</b>	<b>Below Standard</b>
<b>Facial Expression</b>	Student facial expressions are insightful and demonstrate meaning and emotion that fully reflects the context and content of the complete story.	Student facial expressions demonstrate meaning and emotion within the context of the story.	Student facial expressions are limited and demonstrate meaning and emotion, but are incomplete in relation to the context of the story.	Student facial expressions are minimal and demonstrate meaning or emotion unrelated to the context of the story.
<b>Gesture</b>	Student gestures of the fingers, hands, and arms	Student gestures of the fingers, hands, and arms	Student gestures of the fingers, hands, or arms	Student gestures of the fingers, hands, or arms

	that uniquely demonstrate meaning and emotion within the context of a complete story structure.	that demonstrate meaning and emotion within the context of a story structure.	demonstrate limited meaning or emotion, but are incomplete in relation to the context of a story.	are minimal and demonstrate meaning or emotion unrelated to story structure.
<b>Full Body Movement</b>	Student uses full body movement, including unique isolation of body parts (legs, hips, feet, neck, head, etc.), to demonstrate meaning and convey emotion within the context of a complete story structure.	Student uses full body movement, including some isolation of body parts, to demonstrate both meaning and emotion within the context of a story structure.	Student uses limited body movement to demonstrate meaning or emotion, but are incomplete in relation to the context of the story structure.	Student uses minimal body movement to demonstrate meaning or emotion unrelated to story structure.
<b>Movement in Space</b>	Student uses insightful movement in space, including unique blocking, to demonstrate meaning and convey emotion within the context of a complete story structure.	Student uses movement in space, including blocking to demonstrate meaning and convey emotion within the context of a story structure.	Student uses limited movement in space to demonstrate meaning or emotion, but movements are incomplete in relation to the context of a story structure.	Student uses minimal movement in space to demonstrate meaning or emotion unrelated to story structure.
<b>Cessation of Movement</b>	Student uses the insightful cessation of movement to create unique tableaux that demonstrate meaning or convey emotion within the context of a complete story structure.	Student uses cessation of movement to create tableaux that demonstrate meaning or convey emotion within the context of a story structure.	Student uses limited cessation of movement to demonstrate meaning or emotion, but movements are incomplete in relation to the context of a story structure.	Students uses minimal cessation of movement to demonstrate meaning or emotion unrelated to story structure.

## Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (8 <sup>th</sup> grade)
<b>CREATING</b>					
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	<ul style="list-style-type: none"> <li>• Comprehending locomotor and non-locomotor variations of movement.</li> <li>• Using facial expression to create meaning and demonstrate emotion.</li> <li>• Using gestures to enhance blocking and stage pictures.</li> <li>• Using full body movement to develop a story.</li> </ul>	Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.
<b>PERFORMING</b>					
Prepare	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.	<ul style="list-style-type: none"> <li>• Understanding blocking as movement traffic patterns in stage space.</li> <li>• Creating stage pictures through movement and stillness.</li> </ul>	Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.
<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.	Reflect and revise based on feedback from peers, group discussion, and self-reflection.	Apply personal reactions to artistic choices in the analysis of a drama/theatre work.

CONNECTING

Empathize	Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.	What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?	Synthesize and relate knowledge and personal experiences to make art.	Consider an issue in your community to make the theme of the pantomime.	Examine a community issue through multiple perspectives in a drama/theatre work.
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**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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