### National Coalition for Core Arts Standards

**Acting/Dramaturgy Model Cornerstone Assessment: High School Accomplished**

**Discipline:** Acting/Dramaturgy  
**Artistic Processes:** Creating, Performing, Responding, Connecting  
**Title:** Bringing *Twelfth Night* to Life  
**Description:** Using scenes from Shakespeare’s *Twelfth Night*, students will analyze the text and learn how to use the language of Shakespeare in performance. Through written work and rehearsal, they will learn how to identify verse versus prose, formal and informal language, the rules of scansion, operative words, and how to translate all textual information into actable choices. Students will divide into groups and prepare 3-5 minute performances of selected scenes.  
**Grade:** High School Accomplished

In this MCA you will find:

| ☒ Strategies for Embedding in Instruction | ☒ Detailed Assessment Procedures | ☒ Knowledge, Skills and Vocabulary | ☒ Differentiation Strategies or Strategies for Inclusion |
| ☒ Suggested Scoring Devices | ☒ Resources needed for task implementation | ☒ Assessment Focus Chart | ☐ Benchmarked Student Work |

**Estimate Time for Teaching and Assessment:** To be determined by the individual teacher
**Strategies for Embedding in Instruction** [possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]

- **Envision** how to communicate meaning to an audience using the language of the play. (Creating/Envision)
- **Develop** a character through text and language analysis. (Responding/Develop)
- **Conceptualize** a design for the scene to support character choices. (Conceptualize/Create)
- **Reflect and refine** choices. (Respond/Reflect)
- **Empathize** with the audience to interpret the overall theme of the play as they will experience it.
- **Prepare and Perform** a scene presentation for an audience to view. (Perform/Prepare)

**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.]

Teachers should provide students with a scene selection from *Twelfth Night*. (We recommend a text only, 16 pt. double spaced version of the selections. ( go to http://anatomyofachoice.com)

Teachers should provide each participating student with access to the play. (We recommend the Folger edition for students.)

Teacher should video-record the final performance.
Knowledge, Skills and Vocabulary  [focusing on concepts required to successfully complete the task]

Introduction:
Prerequisite: basic scene study
Prior to using this Model Cornerstone Assessment (MCA), all students should have received scaffolded instruction in scene study. The students should know how to analyze a text, translate that analysis into actable choices, and understand the elements of performance.

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.

Student Task Prompt:
Read, close read, scan and analyze a teacher-selected scene from *Twelfth Night*. Based on the information that you analyze from the text create:
- a character and relationships between characters.
• a physical environment for the characters.
• a final performance of the scene.

Consider all the acting elements (objective, obstacle, tactics, pivotal points, character and historical information [given circumstances]) and language elements (scansion, operative words, word choice, formal and informal, prose and verse) in order to translate the text from the page to the stage.

You will be assessed in four key areas:
1. Investigation of the text.
2. Active use of language into the scene.
3. Creation of a relationship between characters utilizing language, physical environment, and acting elements.
4. Demonstration of your ability to translate all information into performance.

**Key Vocabulary**
- Iambic pentameter
- Scansion
- Prose
- Verse
- Blank verse
- Shared lines
- Trochee
- Operative word
- Dramaturgy
- Anapest
- Soft endings
- Dactyl
- Metric feet
- Literary device

**Knowledge and Skills** [other than Key Vocabulary]
Student will:
• Communicate/tell a Shakespearean story to an audience.
• Interpret and perform a scene from Shakespeare.
• Analyze a dramatic relationship and define the central conflict in a Shakespearean scene.
• Research and utilize historical information and apply it to both the scene and their own lives.
• Transform, transition, and convert the language from text to performance.
• Transform themselves into a character and convert Shakespeare’s language into actable choices.
• Explore and research a text.
• Research and design the physical reality of the scene.
• Use improvisation as a tool to create the world of a play.
**Resources: [for task implementation]**
Thee, Thou, Thine
Thee, Thou, Thine worksheet
First scansion assignment (monologue) (with Scansion answer guide)
Non-annotated scenes in 16 point font, double spaced
Second scansion assignment (scene) (with Scansion answer guide)

**Recommended Resources:**
The Folger Shakespeare Library edition of *Twelfth Night, Or What You Will* is the recommended text: [https://www.folger.edu/twelfth-night](https://www.folger.edu/twelfth-night)
Other helpful websites

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

See ASCD’s *Leadership for Differentiating Schools & Classrooms*
16 pt. double spaced copies of materials found at: [http://anatomyofachoice.com](http://anatomyofachoice.com)

**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.)*

See the Kennedy Center’s *Student’s with Disabilities and the Core Arts Standards*
### Scoring Device: Performance

<table>
<thead>
<tr>
<th>TEXT ANALYSIS</th>
<th>Above Standard</th>
<th>At Standard</th>
<th>Near Standard</th>
<th>Below Standard</th>
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</thead>
<tbody>
<tr>
<td>• Makes a compelling connection with their scene partner.</td>
<td>• Makes a meaningful connection with their scene partner.</td>
<td>• Rarely makes a connection with their scene partner.</td>
<td>• Does not appear to be invested in the scene with their partner.</td>
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<tr>
<td>• Always pursues an objective, using appropriate actions and language to achieve that objective.</td>
<td>• Pursues an objective often, using generally appropriate actions and language to achieve that objective.</td>
<td>• Seldom uses language to pursue an objective and applies somewhat relevant actions to achieve the objective.</td>
<td>• Does not pursue an objective or use language and actions that are appropriate.</td>
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<tr>
<td>• Uses language choices intuitively to define and effect their relationship to the other character.</td>
<td>• Uses language choices consistently to define and effect their relationship with the other character.</td>
<td>• Sometimes uses language choices to define and effect their relationship with the other character.</td>
<td>• Language choices are unclear and do not define their relationship with the other character.</td>
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<tr>
<td>CHARACTER DEVELOPMENT</td>
<td>• Character's motivation is richly defined.</td>
<td>• Character's motivation is adequately defined.</td>
<td>• Character's motivation is vaguely defined.</td>
<td>• Character’s motivation is completely absent.</td>
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<td>• Depth and range of emotion are expansive.</td>
<td>• Depth and range of emotion are interesting.</td>
<td>• Depth and range of emotion is limited.</td>
<td>• Depth and range of emotion is completely absent.</td>
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<td>• Life and world of character are completely illuminated through actor's choices.</td>
<td>• Life and world of character are mostly presented through actor's choices.</td>
<td>• Life and world of character are minimally suggested by actor's choices.</td>
<td>• Life and world of character are unclearly presented.</td>
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<td>• Language choices vividly define and develop the character.</td>
<td>• Language choices contribute to the development of the character.</td>
<td>• Language is used insufficiently to develop the character.</td>
<td>• Language choices never develop the character.</td>
</tr>
<tr>
<td>VOCAL CHOICES</td>
<td>• Vocalization is clear and expressive.</td>
<td>• Vocalization is clear and understandable.</td>
<td>• Vocalization is inconsistently clear or understandable.</td>
<td>• Vocalization is rarely clear or understandable.</td>
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<td>• Varies, pitch, rate, volume, and tone in a natural way appropriate to their character.</td>
<td>• Varies voice pitch and tone, and reflects some level of expressiveness appropriate to their character.</td>
<td>• Sometimes varies voice pitch and tone appropriate to their character.</td>
<td>• Vocal choices are improper and minimally appropriate to their character.</td>
</tr>
<tr>
<td>MOVEMENT CHOICES</td>
<td>Breath control is intuitive.</td>
<td>Breath control is appropriate.</td>
<td>Breath control is inconsistent.</td>
<td>Random and illogical breath control.</td>
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<td>Employs rigorous and deliberate physical actions to explore the character through body movements and facial expressions.</td>
<td>Employs specific physical actions to explore the character through movement and facial expression.</td>
<td>Employs somewhat appropriate physical actions to explore the character.</td>
<td>Employs little or no physical actions to explore the character</td>
</tr>
</tbody>
</table>
## Assessment Focus

<table>
<thead>
<tr>
<th>Artistic Process or Process Components</th>
<th>Enduring Understandings</th>
<th>Essential Questions</th>
<th>Anchor Standards</th>
<th>Key Traits</th>
<th>Performance Standards (Proficient, Accomplished, Advanced)</th>
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<tbody>
<tr>
<td><strong>Responding</strong></td>
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<td><strong>Interpret</strong></td>
<td>Theater artists reflect to understand the impact of drama processes and theater experiences.</td>
<td>How do theater artists comprehend the essence of drama processes and theater experiences?</td>
<td>Perceive and analyze artistic work.</td>
<td>Comprehend the text of Shakespeare: close reading, word definition, historical context.</td>
<td>TH:Re7.1.III Use historical and cultural context to structure and justify personal responses to a drama/theater work.</td>
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<td>Theater artists' interpretations of drama/theater work are influenced by personal experiences and aesthetics.</td>
<td>How can the same work of art communicate different messages to different people?</td>
<td>Interpret intend and meaning in artistic work.</td>
<td>Understand the language of Shakespeare: verse, prose, scansion, operative word, character defining language.</td>
<td>TH:Re8.1.III Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.</td>
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<td>Theater 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 theater histories, theories, literature, and performances alter the way a drama process or production is understood?</td>
<td>Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.</td>
<td>Understand the world of Shakespeare: class distinction and relationship.</td>
<td>TH:Cr1.1.II Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.</td>
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<td>TH:Cr11.2.I Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.</td>
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<tr>
<td>Creating</td>
<td>Rehearse</td>
<td>Why are strong choices essential to interpreting a drama or theatre piece? What can I do to fully prepare a performance or technical design? How do theater artists comprehend the essence of drama processes and theater experiences? How can the same work of art communicate different messages to different people? How are the theater artist's processes and the audience's perspectives impacted by analysis and synthesis? In what ways can research into theater histories, theories, literature, and performances alter the way a drama process or production is understood?</td>
<td>Select, analyze, and interpret artist work for presentation. Develop and refine artistic techniques and work for presentation. Perceive and analyze artistic work. Interpret intend and meaning in artistic work. Apply criteria to evaluate artistic work. Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.</td>
<td>Identify and utilize the blocking to support the text and define relationships. Identify and apply text analysis to acting choices. Identify and utilize the blocking to support the text and define relationships. Identify and apply text analysis to acting choices.</td>
<td>TH:Pr4.1.I  a. Examine how character relationships assist in telling the story of a drama/theatre work. b. Shape character choices using given circumstances in a drama/theatre work. TH:Pr4.1.II  a. Discover how unique choices shape believable and sustainable drama/theatre work. TH:Pr5.1.III  a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance. TH:Re7.1.III  a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work. TH:Re8.1.III  a. 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. b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.</td>
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</tbody>
</table>
TH:Re9.1.II
a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

TH:Cr11.2.I
Use basic theatre research methods to better understand social and cultural background of drama/theatre work.

Th.Cr3.1.III
b. Synthesize ideas from research script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theater work.
| Performing | Perform | Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. | What happens when theatre artist and audiences share a creative experience? | Convey meaning through the presentation of artistic work. | Utilize textual information to create a scene from *Twelfth Night*. Utilize historical information to create a scene from *Twelfth Night*. Understand how physical space informs the performance. | TH.Pr6.1.II Present a drama/theater work using creative processes that shape the production for a specific audience. |

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