

Arts Assessment For Learning

THEATER — 8TH GRADE

ACTION PLAN: MONOLOGUES/AUDITION PREP

Who (the class or group I will focus on):

8th grade audition prep after school program, which consists of students who are auditioning for performing arts high schools.

Inquiry question:

Do co-creating checklists and using the checklists for individual goal setting and peer assessment improve monologue performance and audition skills?

Student learning goals:

- Students enhance and develop their performance skills while learning to work in diverse styles and forms.
- Students continue to develop the processes and the analytical and imaginative skills associated with acting.
- Students share their theater learning by performing for others including their own school, families, and communities.
- Students become informed, active participants in deciding on a high school career by researching opportunities.
- Students assess and evaluate their own personal and professional skills through the identification and examination of theater careers.

Identify indicators from the *Blueprint* aligned with the student learning goals:

See above: Student learning goals.

What formative assessment strategy I will put into practice:

Peer assessment, self assessment and teacher assessment

Why this strategy will help my students achieve or improve the above goals:

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I believe that students' work will improve when they receive criterion based feedback, with time for immediate revision from their peers, as well as from me. I believe that taking time to reflect on their work will enhance their performance.

How I plan to implement this assessment strategy in my practice and/or lessons:

For Introductions:

1. Co-create a checklist with students when working on a specific audition skill: students' introductions of themselves and their audition pieces.
2. After creating a checklist, students introduce themselves and their audition piece.
3. After each student's introduction, look at the list of criteria as a class to see if the student met all of the criteria. Both the class and teacher provide feedback,
4. Students revise their performance by introducing themselves and their piece again. This will be videotaped, and students will have the opportunity to self-assess by watching the tape back.

For Monologue Work:

1. Create a list of criteria for a good monologue performance. Ideally, students would have already chosen their monologues, and some should have already put substantial work into their monologues. Have students refer to the monologue criteria in each session.
2. Students select one criterion from the list to work on as their goal for the day.
3. After they perform their monologue with their goal in mind, as a class, discuss whether they have achieved their goal, and whether or not there are things they need to continue working on.
4. Finally, make a list of criteria for a cold-read. To practice cold readings, pair up students and give them a scene to read. Give them approximately 10-15 minutes to read it over before they read it for the rest of the group.
5. As a group, provide feedback, and give students the opportunity to revise with their feedback in mind.

When I plan to implement this strategy (at which point in the teaching/learning cycle or unit plan):

I will begin this in October, after students have become familiar with the audition process and all have their monologues selected and memorized.

Evidence of effectiveness of this assessment strategy:

Introductions:

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1. Students will introduce themselves and their audition pieces in a loud clear voice.
2. Students will make eye contact with the auditioners during their introduction.
3. Students will know the name of their character, as well as the title of the play and the playwright, and introduce them fluently.
4. Students will exude confidence through their body language as well as their voice.

Monologues:

1. Students will have their monologues completely memorized. If they make a mistake, they will be able to recover and continue.
2. Students will create strong, believable characters that will be embodied in their voices and bodies.
3. Students will be connected with their imaginary partner. We will have a sense of who they are talking to and why.
4. The prior moment before the monologue starts will be evident.
5. Students will have a clear motivation and/or sense of urgency. We as the audience will be able to see that they have a strong need to speak.
6. Students will not break character. They will not look at the auditioner or audience members during their monologue.