

Arts Assessment For Learning

THEATER — 7TH GRADE

ACTION PLAN: SCRIPTWRITING

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

7th grade

Inquiry question:

Does peer editing based on rubrics and goal-setting aid in the process of scriptwriting for performance?

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

This strategy will help my students achieve or improve the following learning goals:

- Students will be able to write imaginative original scripts for performance.
- Students will be able to understand the script-writing process.
- Students will be able to give and apply peer feedback on scripts.

What formative assessment strategy I will put into practice:

Peer and Self-Assessment – using rubrics, checklists and protocols

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

- Generating a checklist and rubric from checklist specifically for scriptwriting
- Utilizing goal-setting and partner work
- Utilizing rubrics and peer feedback forms for peer feedback on scripts for performance
- Creating clear criteria for original script creation

Session 1: In the first session of this unit, students were introduced to the concept of writing in proper script format as opposed to writing a story. Students then selected a partner (or a group of three in some cases) to work with and in pairs, they then wrote the story of what their script was going to be based on (for this unit, I asked them to write forum theater pieces based on oppressions that they had viewed in their community and in New York City in general).

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- Session 2: In the next session, I introduced the concept of the 5Ws of scriptwriting (Who are the characters? What is the conflict? Where is the scene taking place? When is the scene taking place? Why does the conflict exist?), which most students were already familiar with from the ELA version. I modeled how to extract the 5Ws out of an already written example script about bullying. Then, I asked the students to create the 5Ws of their script.
- Session 3: In the next session, I asked the students to create character biographies of their three main characters. I asked that they have one character be the oppressor, one character be the oppressed and one character be the witness in the situation. I used the example scene to show that the “Bully” in the scene was the oppressor, the “Victim” was the oppressed, and the “Friend” was the witness.
- Session 4: In the next session, students came up with an objective for each character they had created and continued to work on their biographies as well.
- Session 5: In the next session, students came up with the tactics that the characters would use in order to achieve their objectives utilizing an “Active Verb List” to aid in this process.
- Session 6: In the following session, I introduced the checklist, rubric and goal sheet. The students then brainstormed about how to begin their first scene.
- Session 7-10: In the next few sessions, students were introduced to a new element of the script structure based on the class’ needs. As a “Do Now” for each session, students would write a goal for their writing based on their progress. The students would write in their pairs. At the end of each class, one pair would volunteer to share their progress by allowing other students to be the readers of their script and hearing a short whole class critique at the end. The critique consisted of “What did you like about their script? What do you wish could have been different to make the script better?”
- Session 11: In this session the students’ first draft was due and they wrote that their goal for today was to receive feedback on their script. Then, each partnership exchanged scripts with another pair and filled out a feedback form for them. Then they shared their feedback with the pair whose script they had read and discussed any changes that they might make and wrote that they needed to work on that for next time.

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Session 12: In this session, the students went back to the pair who gave them feedback and began the editing process together. Each pair helped one another change what they thought needed to be changed and edit the script for improvement.

Session 13-16: In the next few sessions, the students edited their own scripts and re-wrote the script in order to submit it as their final draft.

Session 17: In the last session, the students wrote a paragraph explaining how they worked with their partner and then gave their partner a grade. Finally the students submitted their final script for me to grade and we discussed their feelings about their process. I eventually selected two scripts that would be performed for their Spring Show.

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

- Scriptwriting unit (February/March)
- During partner work and whole group critique sessions

Evidence of effectiveness of this assessment strategy:

- Completed checklists and evidence of goal work
- Peer feedback on feedback forms
- Drafts of their work at different stages/Clear editing within the rehearsal process