

RUBRIC FOR DRAMA PRESENTATION

CATEGORY	4-5 points	3 points	2 points	0-1 points
Content	There is very clear main idea that is well-developed with lots of detail throughout the presentation.	The main idea is clear and the development throughout the presentation can be seen.	The main idea is somewhat clear, but needs more development throughout the presentation.	The main idea is not clear or well-developed.
Organization	Information is very organized with well-constructed slide/ video continuity.	Information is organized with well-constructed slide/ video continuity.	Information is organized, but the slide/ video are not well-constructed.	The information appear to be disorganized.
Creativity	Student clearly explored and expressed multiple ideas in a unique way.	Student project is explored and expressed in a fairly original way.	Student project is original, but mostly based on an existing idea.	Students follows a set of direction to complete a project, but did not explore new ways to alter the idea.
Quality of information	Information clearly relates to the main topic. It includes several.	Information clearly relates to the main topic. It provides 1-2 supporting.	Information on clearly relates to the main topic no details and/ or examples are.	Information has little or nothing to do with the main topic.
Props, pictures and graphics	Students use several props/pictures/graphics that accurately describe the time period to make the project better.	Students use 1-2 props/pictures/graphics that accurately fit the period and help describe character.	Students use 1-2 props which makes the presentation better. (May not all fit time period or relevant) that accurately fit the period and help describe character.	The students no props or pictures OR the props/pictures chosen detract from the presentation.

SUBMITTED BY:

DYNA JANGIT PAJOTEA

EDU 535 UI-FB1-COED3-2

Rubric For Drama Presentation

Robert L. A. Clark



Rubric For Drama Presentation:

Standards-based Activities with Scoring Rubrics: Performance-based projects, 2002 *Drama Themes, Schemes, and Dreams* Larry Swartz, 2010 This book offers a comprehensive outline of improvisation and interpretation strategies that teachers can incorporate in classroom instruction Page 4 of cover Assessment in the Drama Classroom Jonathan P. Jones, 2023-12-01 This textbook offers a practical approach for designing and implementing assessment for learning in the drama classroom Assessment in the Drama Classroom begins with a theoretical overview that covers the purpose of assessment with student centered culturally responsive methods The following chapters present an in depth analysis of how to organize drama curriculum develop measurable learning objectives and implement a backward planning approach to summative assessment Models and tools for generating diagnostic formative and summative assessments for various grade levels invite the reader to adapt these approaches to their classrooms Ideal for drama education and pedagogy courses this book is an accessible tool for drama educators to engage in critical reflection on assessment Drama educators will find methods and suggestions for reimagining their assessment practices and be empowered to meet the learning needs of their students **A Complete Guide to Rubrics** Audrey M. Quinlan, 2012 This book takes a developmental perspective at the use of scoring rubrics to assess student work Citing developmental characteristics of each age the author presents examples and adaptations of assessment rubrics on a variety of subjects for teachers from kindergarten through adult college After a presentation of foundation information on rubrics separate chapters are devoted to each grade level from primary through adult Written so that each chapter can be addressed independently the book provides additional chapters devoted to assessing technological topics and using rubrics with students with special needs The final chapters provide practical information to help teachers to create their own rubrics and to covert rubric scores to letter grades An updated annotated listing of recommended rubric websites is included *Leadership of Assessment, Inclusion, and Learning* Shelleyann Scott, Donald E. Scott, Charles F. Webber, 2015-10-20 This book provides pragmatic strategies and models for student assessment and ameliorates the heightened sense of confusion that too many educators and leaders experience around the complexities associated with assessment In particular it offers guidance to school and district personnel charged with fair and appropriate assessment of students who represent a wide variety of abilities and cultures Chapters focus on issues that directly impact the educational lives of teachers students parents and caregivers Importantly the confluence of assessment practices and community expectations also are highlighted Assessment is highly politicised in contemporary society and this book will both confirm and challenge readers beliefs and practices Indeed discerning readers will understand that the chapters offer them a bridge from many established assessment paradigms to pragmatic ethical solutions that align with current expectations for schools and districts In Part One readers engage with concepts and skills needed by school learning leaders to guide optimal assessment practices Part Two delves into student assessment within and across disciplines Part

Three provides pragmatic approaches that address assessment in the context of inclusive intercultural education pluralism and globalisation

The Liturgical Drama in Medieval Spain Richard B. Donovan, 1958

Spanish Drama Before Lope de Vega James Pyle Wickersham Crawford, 1922

The Intimate Screen Jason Jacobs, 2000 This book explores the formative period of British television drama concentrating on the years 1936-55. It examines the continuities and changes of early television drama and the impact this had upon the subsequent golden age. In particular it questions the caricature of early television drama as photographed stage plays and argues that early television pioneers in fact produced a diverse range of innovative drama productions using a wide range of techniques. It also explores the often competing definitions about the form and aesthetics of early television drama both inside and outside the BBC. Given the absence of an audio visual record of early television drama the book uses written archive material in order to reconstruct how early television drama looked and how it was considered by producers and critics whilst also offering a critical examination of surviving dramas such as *Rudolph Cartier's Nineteen Eighty-Four*.

Words and Music in the Middle Ages John Stevens, John E. Stevens, 1986-10-16 This book examines the relation of words and music in England and France during the three centuries following the Norman Conquest. The basic material of the study includes the chansons of the troubadours and trouvères and the varied Latin songs of the period. In addition to these lyric forms the author discusses the relations of music and poetry in dance song in narrative and in the ecclesiastical drama. Professor Stevens examines the ready-made often unconscious and misleading assumptions we bring to the study and performance of early music. In particular he affirms the importance of Number in more than one sense as a clue to the aesthetic of the greater part of repertoire to the relation of words and melody and to the baffling problem of their rhythmic interpretation. This is the first wide-ranging study of words and music in this period in any language. It will be essential reading for scholars of the music and the literature of medieval Europe and will provide a basic and comprehensive introduction to the repertoire for students.

Contemporary British Drama David Lane, 2010-09-09 This book offers an extended analysis of writers and theatre companies in Britain since 1995 and explores them alongside recent cultural social and political developments. Referencing well-known practitioners from modern theatre this book is an excellent

The New Dramathemes Larry Swartz, 2002 This remarkable book includes more than one hundred games and drama activities all with a clear learning focus. The activities use themes as a springboard for easy drama through games movement tableau role playing improvisation readers theatre choral speaking and much more. Teachers will find opportunities to explore literary genres that include the picture book novel rhyme folktale poem script and photograph. New drama structures look at relevant topics that range from personal narrative and the immigrant experience to bullying and building a community. This comprehensive approach to drama illustrates how teachers can reach each learner in the classroom.

ROMARD: Research on Medieval and Renaissance Drama, vol 52-53 Robert L. A. Clark, 2014-07-05 ROMARD Research on Medieval and Renaissance Drama is an academic journal devoted to the study of Medieval and Renaissance

drama in Europe Previously published under the title of Research Opportunities in Renaissance Drama RORD the journal has been in publication since 1956 ROMARD is published annually at Western University www.uwo.ca For further details please visit the ROMARD website at www.romard.org The Ritual Life of Medieval Europe Papers By and For C Clifford Flanigan Guest Editor Robert L A Clark Chief Editor Mario B Longtin Volume 52 53 is a double issue honouring the memory of C Clifford Flanigan It consists of the unpublished articles of Professor Flanigan and articles in tribute by his friends and colleagues in the field

Realism and the American Dramatic Tradition William W. Demastes, 1996-08-30 This book reconsiders realism on the American stage by addressing the great variety and richness of the plays that form the American theatre canon

Dramathemes, 4th Edition Swartz, Larry, 2014-09-19 In this totally revised 4th edition Larry Swartz digs deeply into the riches of the past three books and considers the experiences of language arts teachers who have used all three versions for almost three decades Full of engaging new ideas the book includes many new sources and carefully chosen strategies for exploring challenging issues with students including identity poverty diversity bullying and immigration Literary sources are at the root of this amazing book and encompass picture books novels poetry scripts and photographs Compelling strategies throughout the book are designed to enrich interactive possibilities amongst learners in the language arts classroom By reading writing and talking both in and out of role students can develop and share their responses stories and ideas A bestselling classroom resource for almost thirty years Dramathemes is an ideal book for teachers who want to put drama into literacy programs and literacy into drama programs

Creativity in Theatre Suzanne Burgoyne, 2018-09-14 People who don't know theatre may think the only creative artist in the field is the playwright with actors directors and designers mere interpreters of the dramatist's vision Historically however creative mastery and power have passed through different hands Sometimes the playwright did the staging In other periods leading actors demanded plays be changed to fatten their roles The late 19th and 20th centuries saw the rise of the director in which director and playwright struggled for creative dominance But no matter where the balance of power rested good theatre artists of all kinds have created powerful experiences for their audience The purpose of this volume is to bridge the interdisciplinary abyss between the study of creativity in theatre drama and in other fields Sharing theories research findings and pedagogical practices the authors and I hope to stimulate discussion among creativity and theatre scholar teachers as well as multidisciplinary research Theatre educators know from experience that performance classes enhance student creativity This volume is the first to bring together perspectives from multiple disciplines on how drama pedagogy facilitates learning creativity Drawing on current findings in cognitive science as well as drama teachers' lived experience the contributors analyze how acting techniques train the imagination allow students to explore alternate identities and discover the confidence to take risks The goal is to stimulate further multidisciplinary investigation of theatre education and creativity with the intention of benefitting both fields

Theatre of the Ridiculous Kelly I. Aliano, 2018-10-30 Theatre of the Ridiculous

is a significant movement that highlighted the radical possibilities inherent in camp. Much of contemporary theatre owes this form a great debt but little has been written about its history or aesthetic markers. This book offers a comprehensive overview of the important practitioners along with critical commentary of their work. Beginning with the most recognizable name, Charles Ludlam, the author traces the development of this campy queer genre from the B movies of Maria Montez to the Pop Art scene of Andy Warhol to the founding of the Play House of the Ridiculous and the dawn of Ludlam's career and finally to the contemporary theatre scene.

The Cambridge Companion to Greek and Roman Theatre Marianne McDonald, Michael Walton, 2007-05-31 This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of dramatic presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, this 2007

Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two thousand year timescale and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion, and drama, comedy, and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics as well as anyone with an interest in the theatre's history and practice.

Vertigo Katalin Makkai, 2013-08-21 Released in 1958, *Vertigo* is widely regarded as Alfred Hitchcock's masterpiece and one of the greatest films of all time. This is the first book devoted to exploring the philosophical aspects of *Vertigo*. Following an introduction by the editor that places the film in context, each chapter reflects upon Hitchcock's film from a philosophical perspective. Topics discussed include memory, loss, memorialisation, and creativity; mimetic or representational art; and art as magic, the nature of romantic love, gender, sexual objectification, and identity; looking, the gaze, and voyeurism; film and psychoanalysis; fantasy, illusion, and reality; the phenomenology of colour. Including annotated further reading at the end of each chapter, this collection is essential reading for anyone interested in *Vertigo* and an ideal resource for students of film and philosophy.

Jane Austen on Screen Gina MacDonald, Andrew MacDonald, 2003-10-09 This collection of essays explores the literary and cinematic implications of translating Austen's prose into film. Contributors raise questions of how prose fiction and cinema differ, of how mass commercial audiences require changes to script and character, and of how continually remade films evoke memories of earlier productions. The essays represent widely divergent perspectives from literary purists suspicious of filmic renderings of Austen to film makers who see the text as a stimulus for producing exceptional cinema. This comprehensive study will be of interest to students and teachers alike.

Early Colonial Religious Drama in Mexico Marilyn Ekdahl Ravicz, 1970

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