

Drama Performance Rubric

Criteria	4	3	2	1	
Voice	Voice was loud and clear; words were easily understood	Student spoke clearly but it was difficult to understand some of the script.	Voice and language were not very clear.	Could not understand what was being said due to unclear and low speech	
Audience	Audience felt like part of the show.	Was aware and well-connected to the audience.	Needed more audience awareness and connection.	No audience awareness or connection at all.	
Blocking	Good use of stage and movement -did not turn back to audience.	Almost used the entire stage-turned way from the audience only once or twice.	Could have used more of the stage; must concentrate on facing forward.	Needed more blocking.	
Script/Purpose	Enticing vivid details used in script/dialogue; evident reasons for the performance.	Script and dialogue were well-written; considerable detail	Some detail used in script, dialogue; needed more of a purpose.	Script/dialogue contained no purpose and very little details.	
Facial Expression / Body Language	Great use of gestures, facial expression, and body movement!	Contained some facial expression, gestures & body movement.	Needed more facial expressions gestures & movement.	Contained little to no facial expression, gesture, or movement.	
Memorization/Improvisation	Script was fully memorized; student improvised in place of lines.	Script was almost fully memorized; some improvisation used to make up for missed lines.	Script was partially memorized; student did not attempt improvisation.	Script was not at all memorized; no improvisation used.	
OVERALL	Committed, cooperated & concentrated. WOW!	Semi-committed, concentrated & cooperative. GREAT!	Almost committed, cooperative & concentrated. NOT TOO BAD!	No commitment, cooperation, or concentration. MORE REHEARSAL!	

Rubric For Drama Performance

Karl Young



Rubric For Drama Performance:

An English Teacher's Guide to Performance Tasks & Rubrics, Middle School Amy Benjamin, 2000 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company **Standards-based Activities with Scoring**

Rubrics: Performance-based projects ,2002 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 **Drama,**

Performance and Polity in Pre-Cromwellian Ireland Alan John Fletcher, 2000-01-01 A study of the early history of drama and performance in Ireland from the 7th century through the 16th and 17th centuries ending on the eve of the arrival of Oliver Cromwell An English Teacher's Guide to Performance Tasks & Rubrics Amy Benjamin, 2000 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company **The Drama Book** Alice Savage, 2019-04-22

Everything you need to get dramatic in the classroom This easy to use comprehensive teacher resource book has lesson plans and practical activities that integrate theater into language learning Plus ten original scripts so you can put the activities into action immediately Drama and play scripts can be used to teach pronunciation pragmatics and other communication skills as well as provide grammar and vocabulary practice Conveniently organized into two parts Part 1 includes pragmatics mini lessons community builders drama games and pronunciation activities There are also lesson plans for producing a play either fully staged or as Reader s Theater as well as guidelines and activities for writing plays to use with or without students and suggestions for integrating academic content You ll even find rubrics and evaluation schemes for giving notes and feedback Part 2 includes 10 original monologues and scripts of varying lengths that can be photocopied and used in the classroom Specifically designed to feature everyday language and high frequency social interactions these scenes and sketches follow engaging plot arcs in which characters face obstacles and strive to achieve objectives With a foreword by Ken Wilson this book is a must have for anyone interested in using the performing arts to help students become more confident and fluent speakers *From Standards to Rubrics in Six Steps* Kay Burke, 2010-10-18 Featuring a comprehensive six step process for moving from standards to rubrics this updated bestseller helps teachers build tasks checklists and rubrics differentiate for special needs and more *Drama, Performance and Debate* Jan Bloemendal, Peter Eversmann, Elsa Strietman, 2012-10-31

Early modern theatre was a visual matter even though the authors wrote plays which were mainly meant to be read. But whether they wrote their plays to have them performed or not, authors could use comedies, tragicomedies or tragedies to influence public opinion, to make a statement in a debate or to convey explicit or implicit lessons that they carried out or had carried out by linguistic, rhetorical and theatrical means. How explicit they were in expressing their views depended on the characters of the authors or the circumstances in which they wrote. Questions regarding the opinion-forming and opinion-following functions of theatre, the means by which authors and theatre makers expressed their ideas and the role of theatre and plays in public debate are discussed from various angles. Such questions refer not only to literary plays but also to other forms of theatrical event such as royal entrances. Contributors include Imre B. Sanger, Hartmut Beyer, Stijn Bussels, Jean-Frédéric Chevalier, Verena Demoed, Arjan van Dixhoorn, Ron Gruijters, Jelle Koopmans, Frans Willem Korsten, Katell Lavant, Hubert Meeus, Marco Prandoni and Helmar Schramm.

Renaissance in the Classroom Gail E. Burnaford, Arnold Aprill, Cynthia Weiss, 2013-09-05. This book invites readers to consider the possibilities for learning and growth when artists and arts educators come into a classroom and work with teachers to engage students in drama, dance, visual art, music and media arts. It is a nuts and bolts guide to arts integration across the curriculum in grades K-12, describing how students, teachers and artists get started with arts integration work through classroom curriculum involving the arts and go beyond the typical unit to engage in the arts throughout the school year. The framework is based on six years of arts integration in the Chicago Arts Partnerships in Education (CAPE). *Renaissance in the Classroom* fully explains the planning, implementation and assessment processes in arts integration, frames arts integration in the larger context of curriculum integration, problem-based learning and the multiple intelligences, provides the theoretical frameworks that connect standards-based instruction to innovative teaching and learning and embeds arts education in the larger issue of whole school improvement. It blends a description of the arts integration process with personal stories, anecdotes and impressions of those involved, with a wealth of examples from diverse cultural backgrounds. It tells the stories of arts integration from the classroom to the school level and introduces the dynamics of arts partnerships in communities that connect arts organizations, schools and neighborhoods. It offers a variety of resources for engaging the arts, either as an individual teacher or within a partnership, and includes a color insert that illustrates the work teachers, students and artists have done in arts integration schools and an extensive appendix of tools, instruments, Web site contacts and curriculum ideas for immediate use. Of primary interest to K-12 classroom teachers, arts specialists and visiting artists who work with young people in schools or community arts organizations, this book is also highly relevant and useful for policymakers, arts partnerships administrators and parents.

Performing Remains Rebecca Schneider, 2011-03-01. At last, the past has arrived. *Performing Remains* is Rebecca Schneider's authoritative statement on a major topic of interest to the field of theatre and performance studies. It extends and consolidates her pioneering contributions to the field through its interdisciplinary method, vivid writing and stimulating polemic. *Performing Remains* has

been eagerly awaited and will be appreciated now and in the future for its rigorous investigations into the aesthetic and political potential of reenactments Tavia Nyong'o Tisch School of the Arts New York University I have often wondered where the big important paradigm changing book about re enactment is Schneider's book seems to me to be that book Her work is challenging thoughtful and innovative and will set the agenda for study in a number of areas for the next decade Jerome de Groot University of Manchester *Performing Remains* is a dazzling new study exploring the role of the fake the false and the faux in contemporary performance Rebecca Schneider argues passionately that performance can be engaged as what remains rather than what disappears Across seven essays Schneider presents a forensic and unique examination of both contemporary and historical performance drawing on a variety of elucidating sources including the America plays of Linda Mussmann and Suzan Lori Parks performances of Marina Abramovic and Allison Smith and the continued popular appeal of Civil War reenactments *Performing Remains* questions the importance of representation throughout history and today while boldly reassessing the ritual value of failure to recapture the past and recreate the original [The Drama of the Medieval Church](#) Karl Young, 1967 **The Routledge Research Companion to Early Drama and Performance** Pamela King, 2016-12-01 The study of early drama has undergone a quiet revolution in the last four decades radically altering critical approaches to form genre and canon Drawing on disciplines from art history to musicology and reception studies *The Routledge Research Companion to Early Drama and Performance* reconsiders early drama as a mixed mode entertainment best studied not only alongside non dramatic texts but also other modes of performance From performance before the playhouse to the afterlife of medieval drama in the contemporary avant garde this stunning collection of essays is divided into four sections Northern European Playing before the Playhouse Modes of Production and Reception Reviewing the Anglophone Tradition The Long Middle Ages Offering a much needed reassessment of what is generally understood as English medieval drama *The Routledge Research Companion to Early Drama and Performance* provides an invaluable resource for both students and scholars of medieval studies **Forays into Contemporary South African Theatre**, 2019-11-11 In the years that followed the end of apartheid South African theatre was characterized by a remarkable productivity which resulted in a process of constant aesthetic reinvention After 1994 the protest theatre template of the apartheid years morphed into a wealth of diverse forms of stage idioms detectable in the works of Greg Homann Mike van Graan Craig Higginson Lara Foot Omphile Molusi Nadia Davids Magnet Theatre Rehane Abrahams Amy Jephta and Reza de Wet to cite only a few prominent examples Marc and Jessica Maufort's multivocal edited volume documents some of the various ways in which the rainbow nation has forged these innovative stage idioms This book's underlying assumption is that creolization reflects the processes of identity renegotiation in contemporary South Africa and their multi faceted theatrical representations Contributors Veronica Baxter Marcia Blumberg Vicki Briault Manus Petrus du Preez Paula Fourie Craig Higginson Greg Homann Jessica Maufort Marc Maufort Omphile Molusi Jessica Murray Jill Planche Ksenia Robbe Mathilde

Rogez Chris Thurman Mike van Graan and Ralph Yarrow *Teaching Drama in Primary and Secondary Schools* Michael Fleming, 2013-12-19 This book will be of major interest to student teachers teachers lecturers and researchers It provides a case for an integrated approach to the teaching of drama in primary and secondary schools that will help practitioners develop a theoretical rationale for their work It also offers practical examples of lesson plans and schemes of work designed to give pupils a broad and balanced experience of drama These are presented within a framework that argues for an integration of content and form means and ends and internal and external experience Whereas the author's previous work argued for an inclusive approach that reconciled polarized views about performance drama and improvisation this book shows how those activities can be related to each other in practice in an integrated curriculum *Teaching Postdramatic Theatre* Glenn D'Cruz, 2018-04-06 This book explores the concept and vocabulary of postdramatic theatre from a pedagogical perspective It identifies some of the major anxieties and paradoxes generated by teaching postdramatic theatre through practice with reference to the aesthetic cultural and institutional pressures that shape teaching practices It also presents a series of case studies that identify the pedagogical fault lines that expose the power relations inherent in teaching with a focus on the higher education sector as opposed to actor training institutions It uses auto ethnography performance analysis and critical theory to assist university teachers involved in directing theatre productions to deepen their understanding of the concept of postdramatic theatre *The Play of Antichrist* John Wright, 1967 *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 **The Politics of Interweaving Performance Cultures** Erika Fischer-Lichte, Torsten Jost, Saskya Iris Jain, 2014-01-10 This book provides a timely intervention in the fields of performance studies and theatre history and to larger issues of global cultural exchange The authors offer a provocative argument for rethinking the scholarly assessment of how diverse performative cultures interact how they are interwoven and how they are dependent upon each other While the term intercultural theatre as a concept points back to postcolonialism and its contradictions *The Politics of Interweaving Performance Cultures* explores global developments in the performing arts that cannot adequately be explained and understood using postcolonial theory The authors challenge the dichotomy the West and the rest where Western cultures are universal and non Western cultures are particular as well as ideas of national culture and cultural ownership This volume uses international case studies to

explore the politics of globalization looking at new paternalistic forms of exchange and the new inequalities emerging from it. These case studies are guided by the principle that processes of interweaving performance cultures are in fact political processes. The authors explore the inextricability of the aesthetic and the political whereby aesthetics cannot be perceived as opposite to the political rather the aesthetic is the political. Helen Gilbert's essay 'Let the Games Begin: Pageants, Protests, Indigeneity' (1968-2010) won the 2015 Marlis Thiersch Prize for best essay from the Australasian Drama Theatre and Performance Studies Association.

Drama, Play, and Game Lawrence M. Clopper, 2001-05. How was it possible for drama, especially biblical representations, to appear in the Christian West given the church's condemnation of the theatrum of the ancient world? In a book with radical implications for the study of medieval literature, Lawrence Clopper resolves this perplexing question. *Drama, Play, and Game* demonstrates that the theatrum repudiated by medieval clerics was not theater as we understand the term today. Clopper contends that critics have misrepresented Western stage history because they have assumed that theatrum designates a place where drama is performed. While theatrum was thought of as a site of spectacle during the Middle Ages, the term was more closely connected with immodest behavior and lurid forms of festive culture. Clerics were not opposed to liturgical representations in churches but they strove ardently to suppress May games, ludi, festivals, and liturgical parodies. Medieval drama then stemmed from a more vernacular tradition than previously acknowledged one developed by England's laity outside the boundaries of clerical rule.

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 politicized 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.

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