

# 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

**Yicheng Fang**



## **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

**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 tragi comedies 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 Fr d ric Chevalier Verena Demoed Arjan van Dixhoorn Ron Gruijters Jelle Koopmans Frans Willem Korsten Katell Lav ant Hubert Meeus Marco Prandoni and Helmar Schramm      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

*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 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 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 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

*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

*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

**Visualizing Medieval Performance** Elina Gertsman, 2017-07-05 Taking a fresh look at the interconnections between medieval images texts theater and practices of viewing reading and listening this explicitly interdisciplinary volume explores various manifestations of performance and meanings of performativity in the Middle Ages The contributors from their various perspectives as scholars of art history religion history literary studies theater studies music and dance combine their resources to reassess the complexity of expressions and definitions of medieval performance in a variety of different media Among the topics considered are interconnections between ritual and theater dynamics of performative readings of illuminated manuscripts buildings and sculptures linguistic performances of identity performative models of medieval spirituality social and political spectacles encoded in ceremonies junctures between spatial configurations of the medieval stage and mnemonic practices used for meditation performances of late medieval music that raise questions about the issues of historicity authenticity and historical correctness in performance and tensions inherent in the very notion of a medieval dance performance

**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      **The Drama of the Medieval Church** Karl Young,1967      **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      **Music in English Renaissance Drama** John H. Long,2021-10-21 Nowhere is the richness and variety of the English Renaissance better shown than in the dramatic works of the period which combined to an unusual degree the arts of poetry music acting and dance This collection of essays by a number of distinguished scholars offers a series of views of the music of this drama ranging from the mystery cycles still performed in the late sixteenth century to the cavalier drama of the early seventeenth The essays included here are mainly concerned with the minor dramatic forms the mystery plays the entertainments the masques and the works of such playwrights as Marston and Cartwright which reveal more extensively the blending of music and drama and they illustrate a variety of approaches to the dramatic art The collection as a whole demonstrates the need for an interdisciplinary consideration of this important area of study Of especial value to musicologists is the bibliography of extant music used in dramatic works of the period      [Shakespeare Survey 74](#) Emma Smith,2021-09-16 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for Volume 74 is Shakespeare and Education The complete set of Survey volumes is also available online at <https://www.cambridge.org/core/what-we-publish/collections/shakespeare-survey> This fully searchable resource enables users to browse by author essay and volume search by play theme

and topic and save and bookmark their results      The Broadview Anthology of Medieval Drama Christina M. Fitzgerald, John T. Sebastian, 2012-12-05 The past generation has been an extraordinarily active one in medieval drama scholarship our appreciation of the range of medieval drama has been significantly broadened and our understanding of certain medieval genres most notably biblical drama has been fundamentally altered The Broadview Anthology of British Literature has been widely praised for the degree to which it has taken this scholarship into account in its selection of and presentation of medieval plays Now Broadview launches a new anthology that takes those plays as its base while expanding very substantially beyond them to represent the full range of drama in English and where strong connections exist in French Latin Cornish and Welsh as well through to 1576 In all over forty plays are included Each work has been fully annotated and is prefaced by a substantial introduction In many cases the language is to some extent modernized in order to make the plays more accessible to readers today      **The Play about the Antichrist (Ludus de Antichristo)** Kyle A. Thomas, Carol Symes, 2023-07-24 The Play about the Antichrist Ludus de Antichristo was composed around 1160 at the imperial Bavarian abbey of Tegernsee at a critical point in the power struggle between the papacy and Emperor Frederick Barbarossa This new translation and commentary reveals this drama to be strikingly representative of the role that theatrical performance played in shaping contemporary politics diplomacy and public opinion It also shows how drama functioned as an integral component of the educational curricula of elite monastic institutions like Tegernsee where political administrators and diplomats were trained and how performance served as a common connective lingua franca among monasteries in twelfth century Bavaria In this new translation Carol Symes provides the first full and faithful rendering of the play's dynamic language maintaining the meter rhyme scheme and stage directions of the Latin original and restoring the liturgical elements embedded in the text Kyle A Thomas whose fully staged production tested the theatricality of this translation provides a new historical and dramaturgical analysis of the play's rich interpretive and performative possibilities

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