

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 Presentation

William W. Demastes



Rubric For Drama Presentation:

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 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 **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 excellence

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

Cooperative Work Groups Scott M. Mandel,2003-06-11 Prepare your students for the modern day workplace by implementing cooperative work groups in the classroom In today s political climate where the value and success of the educational process is directly linked to publishable test scores cooperative learning experiences have been either de emphasized or ignored This has created a learning environment diametrically opposite to the requirements of the real work world leaving our students unprepared for the future challenges they will face Mandel outlines how educators can design meaningful learning experiences that will address standards and utilize modern day cooperative learning brain research and the Internet to effectively develop a student s ability to thrive in the twenty first century s workforce Key features include Benefits of cooperative work groups and how students accomplish tasks in groups Application of brain research in the classroom to maximize learning Integration of technology into the curriculum even when computer accessibility is extremely limited Classroom tested ready to use unit plans Modification strategies for learning disabled and English Language Learners Reproducible forms Multiple Intelligence assessments group and individual assessment strategies and grading rubrics Numerous references and Web resources for further support including the author s weekly updated Web site The cooperative learning techniques put forth in *Cooperative Work Groups* are designed to emphasize the students best learning styles and integrate the newest technology into their work ensuring their success as individuals working together in groups on long term projects in today s work society

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 Ridiculous 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. *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

Postmodern Brecht Elizabeth Wright, 2016-08-19 In this radical and deliberately controversial re reading of Brecht first published in 1989 Elizabeth Wright takes a new view of the playwright giving us a more Brechtian reading than so far achieved and making his work historically relevant here and now The author discusses in detail Brecht s principle theories and concepts in the light of poststructuralist theory and reassess the aesthetics and politics with regard to Marxist critics of his own day Wright includes a re reading of Brecht s early works which presents them in relation to a postmodern theatre and gives critical analyses of the work of Pina Bausch Robert Wilson and Heiner M ller who use the techniques of performance theatre showing how they deconstruct Brecht s distinction between illusion and reality and point to a postmodern understanding of their dialectical relation

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Table of Contents Rubric For Drama Presentation

1. Understanding the eBook Rubric For Drama Presentation
 - The Rise of Digital Reading Rubric For Drama Presentation
 - Advantages of eBooks Over Traditional Books
2. Identifying Rubric For Drama Presentation
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rubric For Drama Presentation
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rubric For Drama Presentation
 - Personalized Recommendations
 - Rubric For Drama Presentation User Reviews and Ratings
 - Rubric For Drama Presentation and Bestseller Lists

5. Accessing Rubric For Drama Presentation Free and Paid eBooks
 - Rubric For Drama Presentation Public Domain eBooks
 - Rubric For Drama Presentation eBook Subscription Services
 - Rubric For Drama Presentation Budget-Friendly Options
6. Navigating Rubric For Drama Presentation eBook Formats
 - ePub, PDF, MOBI, and More
 - Rubric For Drama Presentation Compatibility with Devices
 - Rubric For Drama Presentation Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rubric For Drama Presentation
 - Highlighting and Note-Taking Rubric For Drama Presentation
 - Interactive Elements Rubric For Drama Presentation
8. Staying Engaged with Rubric For Drama Presentation
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rubric For Drama Presentation
9. Balancing eBooks and Physical Books Rubric For Drama Presentation
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rubric For Drama Presentation
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Rubric For Drama Presentation
 - Setting Reading Goals Rubric For Drama Presentation
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Rubric For Drama Presentation
 - Fact-Checking eBook Content of Rubric For Drama Presentation
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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