Drama Curriculum

Grade: 10th Grade
Speech and Theater: Unit 2 Acting/Improvisation
Course Description

This course offers second year Drama Majors a focus on characterization. This higher level performance class includes advanced scene study, improvisation, musical theatre, directing, audition, and script analysis. Through participation and performance, students develop physical, vocal, and performance skill with a truer understanding of the art of theatre. Students are required to be involved in a production. Attendance for rehearsals and performances is required beyond regular school hours.
<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>• SWBAT rehearse and perform a 5-9 minute shared scene.</td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>December (2 weeks)</td>
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<tr>
<td></td>
<td>• SWBAT rehearse and perform for the Christmas play.</td>
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<tr>
<td>2</td>
<td>• SWBAT read and analyze plays.</td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>December (2 weeks)</td>
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<tr>
<td></td>
<td>• SWBAT participate in various improvisational activities.</td>
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<td>• SWBAT rehearse for competition.</td>
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<td>• SWBAT participate in various improvisational activities.</td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>January (2 weeks)</td>
</tr>
<tr>
<td></td>
<td>• SWBAT rehearse for competition.</td>
<td>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
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<tr>
<td>4</td>
<td><strong>Theater History</strong></td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre</td>
<td>January (2 weeks)</td>
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<td></td>
<td>• SWBAT discuss the Italian Renaissance</td>
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<td>• SWBAT define Commedia Dell’arte.</td>
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<td>• SWBAT to identify stock characters</td>
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<td></td>
<td>• SWBAT analyze Commedia Dell’arte’s influence with modern theatre, including television and film.</td>
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</table>
| 5 | • SWBAT portray distinct characters that reflect physical, vocal and emotional choices in short and long form improvisational scenarios.  
• SWBAT prepare for various performances.  
• SWBAT evaluate their performances. | **1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre. | February (2 Weeks) |

| 6 | • SWBAT demonstrate intentionality of the actor's choices by creating and performing physically, vocally and emotionally invested characters whose actions are justified by the script and/or situation. | **1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre. | February (2 Weeks) |
Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
### Career Ready Practices

#### Standards

| CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12 |

- **CRP1. Act as a responsible and contributing citizen and employee**
  Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

- **CRP2. Apply appropriate academic and technical skills.**
  Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

- **CRP3. Attend to personal health and financial well-being.**
  Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

- **CRP4. Communicate clearly and effectively and with reason.**
  Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.
• **CRP5. Consider the environmental, social and economic impacts of decisions.**
  Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

• **CRP6. Demonstrate creativity and innovation.**
  Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

• **CRP7. Employ valid and reliable research strategies.**
  Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

• **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
  Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

• **CRP9. Model integrity, ethical leadership and effective management.**
  Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the
directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

- **CRP10. Plan education and career paths aligned to personal goals.**
  Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

- **CRP11. Use technology to enhance productivity.**
  Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**
  Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

## Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extra time for assigned tasks</td>
<td>Extra Response time</td>
<td>Precise step-by-step directions</td>
<td>Teacher-made checklist</td>
</tr>
<tr>
<td>Adjust length of assignment</td>
<td>Have students verbalize steps</td>
<td>Short manageable tasks</td>
<td>Use visual graphic organizers</td>
</tr>
<tr>
<td>Timeline with due dates for</td>
<td>Repeat, clarify or reword</td>
<td>Brief and concrete directions</td>
<td>Reference resources to</td>
</tr>
<tr>
<td>reports and projects</td>
<td>directions</td>
<td>Provide immediate feedback</td>
<td>promote independence</td>
</tr>
<tr>
<td>Communication system</td>
<td>Mini-breaks between tasks</td>
<td>Small group instruction</td>
<td>Visual and verbal reminders</td>
</tr>
<tr>
<td>between home and school</td>
<td>Provide a warning for transitions</td>
<td>Emphasize multi-sensory</td>
<td>Graphic organizers</td>
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<tr>
<td>Provide lecture notes/outline</td>
<td>Reading partners</td>
<td>learning</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer/whiteboard</td>
<td>Extended time</td>
<td>Consistent daily structured</td>
<td>Individual daily planner</td>
</tr>
<tr>
<td>Tape recorder</td>
<td>Study guides</td>
<td>routine</td>
<td>Display a written agenda</td>
</tr>
<tr>
<td>Spell-checker</td>
<td>Shortened tests</td>
<td>Simple and clear classroom rules</td>
<td>Note-taking assistance</td>
</tr>
<tr>
<td>Audio-taped books</td>
<td>Read directions aloud</td>
<td>Frequent feedback</td>
<td>Color code materials</td>
</tr>
</tbody>
</table>

- Assistive Technology
- Tests/Quizzes/Grading
- Behavior/Attention
- Organization
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

❖ 1.1.12.C.1

Content Statement: Theatre and the arts play a significant role in human history and culture.

Cumulative Progress Indicator: Analyze examples of theatre’s influence on history and history’s influence on theatre in Western and non-Western theatre traditions.

❖ 1.1.12.C.2

Content Statement: Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.

Cumulative Progress Indicator: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.

❖ 1.1.12.C.3

Content Statement: Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.

Cumulative Progress Indicator: Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

❖ 1.2.12.A.3

Content Statement: Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

Cumulative Progress Indicator: Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

❖ 1.3.12.C.1
Content Statement: Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.

Cumulative Progress Indicator: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

❖ 1.3.12.C.2

Content Statement: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

Cumulative Progress Indicator: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

❖ 1.4.5.A.1

Content Statement: Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).

Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

❖ 1.4.5.A.2

Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.

Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

❖ 1.4.5.A.3

Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
**Cumulative Progress Indicator:** Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).

- 1.4.5.B.1

**Content Statement:** Identifying criteria for evaluating performances results in deeper understanding of art and art-making.

**Cumulative Progress Indicator:** Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

- 1.4.5.B.2

**Content Statement:** Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.

**Cumulative Progress Indicator:** Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

- 1.4.5.B.3

**Content Statement:** While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.

**Cumulative Progress Indicator:** Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

- 1.4.5.B.4

**Content Statement:** Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.

**Cumulative Progress Indicator:** Define technical proficiency, using the elements of the arts and principles of design.

- 1.4.5.B.5

**Content Statement:** Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).
Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art
Interdisciplinary Connections

- **History:** Students study historical playwrights and read plays related to various moments in history.
- **Language Arts:** Students write, interpret, and analyze scripts. Students also read classic and contemporary literature.
- **Visual Art:** Set design, costume design, and makeup require understanding of visual arts.
- **Math:** Set design, production management, costuming, and layouts of sound and lighting demonstrate understanding of math calculations.
- **Music:** Musical Theater, rhythm, plays with music, understanding vocal uses such as projection, pitch, and rate.
### NJDOE Student Learning Objective

Students will read and analyze plays using different viewpoints.

Students will evaluate the play and provide feedback and suggestions on improvements.

### Essential Questions

- What is the important of play analysis?
- How should we analyze the following: Characters, Plot, Setting, Theme, language, Genre?
- What types of questions would we inquire about in regards to each field? (See Appendix)

### Skills

- Speaking and Listening
- Reading and Writing
- Creativity
- Communication
- Collaboration

### Resources

- [http://writing.wisc.edu/Han裆book/PlayReview.html](http://writing.wisc.edu/Han裆book/PlayReview.html)

### Sample Activities

- Go see plays
- Compare and contrast different types of plays.
- Describe, Interpret, analyze and evaluate the play.
- Some different aspects to consider:
  - Why were the lights dimmed at the beginning of the scene? (shock effect? slow unfolding of horror?)
  - Why was the backdrop painted black? (contrast? mood?)
  - Why was there no order to
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will analyze the importance and skill of improvisational.</td>
<td>How does improvisation add to a scene?</td>
<td>Improvisational skills:</td>
<td><a href="http://www.copyblogger.com/improv-acting-for-bloggers/">http://www.copyblogger.com/improv-acting-for-bloggers/</a></td>
<td>Improvisation techniques:</td>
</tr>
<tr>
<td>Students will evaluate different types of improvisation.</td>
<td>How do you think improvisation impacts an actor's ability to perform?</td>
<td>- very quick thinkers</td>
<td><a href="http://plays.about.com/od/activities/a/activitylist.htm">http://plays.about.com/od/activities/a/activitylist.htm</a></td>
<td>Let Go of Your Inhibitions</td>
</tr>
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<td></td>
<td>Why do some people struggle with improvisation and some do not?</td>
<td>- not afraid of messing up</td>
<td><a href="http://esldrama.weebly.com/what-is-improvisation.html">http://esldrama.weebly.com/what-is-improvisation.html</a></td>
<td>Value Emotional</td>
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<td></td>
<td>What skills are needed for successful improvisation?</td>
<td>- imaginative</td>
<td><a href="https://owlcation.com/academia/improv-lesson-plan">https://owlcation.com/academia/improv-lesson-plan</a></td>
<td>Integrity Over Audience Response</td>
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<td></td>
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<td>- have amazing memories so they know everyone's lines in every scene</td>
<td><a href="https://onestopdramashop.com/blog-">https://onestopdramashop.com/blog-</a></td>
<td>Saying “Yes, And…”</td>
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<td></td>
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<td>- very quick to notice another actor's need for help and when they should allow that actor to talk themselves out of trouble</td>
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<td>Be Specific</td>
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<td></td>
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<td>- and above all, great acting skills to make improvised lines fit</td>
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<td>lay from the Top of Your Intelligence</td>
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<td></td>
<td>Students should participate in improvisation activities using techniques above..</td>
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<tr>
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<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
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<tr>
<td>Students will rehearse for principles of theater. Students will display elements of improvisation. Students will critique each other performance and provide suggestions.</td>
<td>How does rehearsal assist with memory and maintenance? How does critiquing improvisation differ from other critiquing? What can be learned from peer to peer review?</td>
<td>Speaking and Listening Reading and Writing Creativity Communication Collaboration</td>
<td>posts/improvisation-as-a-teaching-technique/</td>
<td>1. Rehearsing and performing in class and for a public audience. 2. Character maps, journaling, and textual clues. 3. Graphic organizers for compare/contrast emotional life of character with self. 4. View and critique theatrical performances.</td>
</tr>
</tbody>
</table>
### Additional Improvisation Assignments

- Perform before a live audience in an original production or showcase that includes improvisation or inspired by improvisational exercises.

- Research the work of noted contemporary improvisational theatre companies including the San Francisco Mime Troupe, Teatro Campesino, Capitol Steps and Second City. Present results to class orally and in a written report.

- Describe the ways that improvisation in theatre reflects and influences culture and politics.

- Participate in discussions and improvisational activities and theatre games.

- Keep a daily reflective journal.
### Projects/Assessment Tasks

- Monologue Performances (3-5 minutes)
- Shared Scene Performances (4-9 minutes)
- Working Crews For Shows
- Performing In Christmas Show
- Performing in Black History Show
- Auditioning
- Collages (design and construction)
- Costumes (designing and constructing)
- Group Scene Performances (4-9 minutes)

- Critiques/reviews
- Discussion/demonstration
- Individual and group presentations and performances
- Make-up (designing and constructing)
- Vocabulary Quizes
- Peer coaching and evaluation
- Props (designing and constructing)

### Assessment Tools
- Conferences with students
- Evaluation by self, peers and teacher
- Journals, graphic organizers, performance logs • Learning contracts
- Multimedia devices (e.g., computers, digital cameras)
- Performance observations
- Portfolios
- Recordings (video- and audiotapes) • Reports, essays, reviews
- Rubrics
- Standardized theatre assessments • Teacher-made quizzes and tests

SAMPLE PERFORMANCE RUBRIC
### VOICE
- **4**: Voice was loud and clear; words were easily understood.
- **3**: Student spoke clearly but it was difficult to understand some of the script; could've been much louder.
- **2**: Voice and language was not very clear; could’ve been much louder.
- **1**: Could not understand what was being said due to unclear and low speech.

### AUDIENCE
- **4**: Audience felt like part of the show.
- **3**: Was aware and well-connected to the audience.
- **2**: Needed more audience awareness and connection.
- **1**: No audience awareness or connection at all.

### BLOCKING
- **4**: Good use of stage and movement — did not turn back to audience.
- **3**: Almost used entire stage — turned away from audience only once or twice.
- **2**: Could have used more of the stage; must concentrate on facing forward.
- **1**: Needed more blocking — always face audience and use the stage!

### MEMORIZATION/IMPROVISATION
- **4**: Script was fully memorized; student improvised in place of lines.
- **3**: Script was almost fully memorized — some improvis used to make up for missed lines.
- **2**: Script was partially memorized; student did not attempt improvisation.
- **1**: Script was not at all memorized; no improvisation used.

### FACIAL EXPRESSION/BODY LANGUAGE
- **4**: Great use of gestures, facial expression and body movement!
- **3**: Contained some facial expression, gestures & body movement.
- **2**: Needed more facial expressions, gestures & movement.
- **1**: Contained little to no facial expression, gesture or movement.

### OVERALL
- **4**: Committed, cooperated & concentrated.
- **3**: Semi-committed, concentrated & cooperative.
- **2**: Almost committed, cooperative & concentrated.
- **1**: No commitment, cooperation or concentration — MORE REHEARSAL!

**Comments:**

**Final Grade:**
## Sample Musical Theater Rubric

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<thead>
<tr>
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<th>4</th>
<th>3</th>
<th>2</th>
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</thead>
<tbody>
<tr>
<td><strong>Advanced Proficient</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
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<tr>
<td><strong>Exemplary Response</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
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<td><strong>Competent Response</strong></td>
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<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
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<tr>
<td><strong>Basic</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
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<tr>
<td><strong>Minimal Response</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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</tr>
<tr>
<td><strong>In Progress</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Superficial Response</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Unscoreable</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Unacceptable Response or No Attempt</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

### Vocal Qualities

<table>
<thead>
<tr>
<th>Quality</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pitch</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Consistently sings notes with accuracy</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Occasional distortion of true musical tones/notes</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Inconsistent use of correct vocal frequencies</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Lack of understanding of tonality</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>No effort to perform task or follow direction</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quality</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Volume</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Student can be heard consistently throughout the audience</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Generally able to be heard</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Rarely able to project vocally</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Lack of ability to project voice</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quality</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rate</strong></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Student consistently vocalizes articulately in an under-standable tempo-rhythm</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Occasional articulation errors impacted by speed</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Limited ability to express vocal variety via tempo change</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Speech pattern indecipherable due to inappropriate speed / diction</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Breath support</td>
<td>Consistent, controlled diaphragmatic breathing</td>
<td>Fluctuation in control of supporting breath</td>
<td>Incomplete understanding of breathing in vocalizing</td>
<td>Strident vocal quality due to insufficient breath control</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------</td>
<td>----------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Inflection</td>
<td>The student expresses themselves vocally using a range of tonality ranging in high to low pitch</td>
<td>Vocal range is apparent but not used consistently</td>
<td>Vocal range is extremely limited and expresses little emotion</td>
<td>The student’s vocal delivery is flat, void of expressivity</td>
<td></td>
</tr>
<tr>
<td>Phonation</td>
<td>Student consistently articulates sounds with a relaxed, open thotted voice</td>
<td>There is occasional audible vocal tension in the throat</td>
<td>There is considerable vocal tension</td>
<td>The student lacks vocal control and sings with practically no resonance or vocal power</td>
<td></td>
</tr>
</tbody>
</table>

**Physicallity**

<table>
<thead>
<tr>
<th>Coordination</th>
<th>Highly developed ability to perform synchronized tasks</th>
<th>Fairly agile. Occasional dysfunction</th>
<th>Limited bodily kinesthetic awareness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direction of Focus</strong></td>
<td>Consistently controls point of attention</td>
<td>Generally able to steer attention of audience</td>
<td>Limited ability to orient audiences point of attention</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------</td>
<td>-----------------------------------------------</td>
<td>------------------------------------------------------</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Use of Weight</strong></th>
<th>Fluency in use of weight distribution as function of character development</th>
<th>Mostly effective display of believable weight distribution</th>
<th>Little accuracy or inconsistent use of weight</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Use of Space</strong></th>
<th>Complete understanding of ramifications of near, middle &amp; far reach</th>
<th>Moderate understanding of spatial awareness</th>
<th>Inaccurate perception of spatial relationships</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Movement Quality</strong></th>
<th>Highly refined capability to utilize a wide array of physical effort actions</th>
<th>Fundamentally sound ability to move with different energies</th>
<th>Rudimentary knowledge of stylization of movement</th>
</tr>
</thead>
</table>

**Total Grade**

**Comments**
ANALYZING A PLAY

The following questions are intended to direct a reader/writer to what he/she should look for in a play. They are general questions, and not all of them will apply to a specific play. They are not an outline for writing about a play, but answering (or even attempting to answer) the questions should help you to formulate your own thesis statement and outline. (If there are terms here that you don't understand, see A Handbook to Literature in the Writing Lab.)

CHARACTER
1. Who is the protagonist or main character? What are his/her character traits? His/her chief weaknesses? Virtues?

2. What are the functions of the other characters? Do any serve to bring out certain aspects of the main character? How? Is there a character who seems to be the special vehicle for the playwright=s own comment on the play?

3. Who is the antagonist, if there is one? Is he/she a complex character, a mixture of good and bad?

4. If the play is a classical tragedy, does the main character have a"tragic flaw" (weakness, moral defect, or an error in judgment)? What part does chance play in his downfall? Is he/she of sufficient nobility of character to win our admiration and sympathy in spite of his/her shortcomings?

5. What means does the playwright use to characterize? Stage directions? Self-revelation by monologue or conversation? Actions? Comments by other characters?

6. Does the playwright try to give characters well-rounded personalities? Are there any type or stock characters in the play?

PLOT
1. What are the main elements? Into how many "chapters of action" is the play divided, regardless of the act divisions? Can you summarize each chapter of action after you have read it? Is the progress of the action clear or confused?

2. Is the plot of sufficient scope and importance to engage our interest?

3. What brings on the dramatic conflict? Where does the play really begin?

4. Are the incidents well and plausibly connected? Is there sufficient causation? How are gaps in time treated?

5. Is the resolution sufficiently inevitable, or is the denouement brought about by arbitrary coincidence?
1. Is there dramatic irony present? To what degree? What does it achieve?

SETTING 1. What is the setting? Does it change? If so, does the change weaken the play? Is the change necessary and natural?

How does the setting contribute to the theme and characterization? Is the particular setting important to the play?

THEME 1. What is the moral or human significance of the play? Does it have universal significance through its theme, plot and characters? Does it stimulate thought about any important problems of life? Does it supply answers by implication or by direct statement?

Does the play clearly reveal any over-all view of the universe on the part of the dramatist? Is his view sentimental, cynical, Christian, humanist, romantic, etc.? Does the dramatist leave conclusions up to the reader? Or does he use devices to help form the reader's conclusions?

LANGUAGE (NOTE: Before discussing language, be sure to note if the play is a translation.)

1. If verse, what kind? Does the dramatist seem hampered by his verse form?
2. Is the language elevated or close to that of real life?

3. Does it contribute significantly to the enjoyment of the play?

4. Is the language used by each character especially adapted to him? Is it used to help characterize him?

GENERAL 1. What is the genre of the play (tragedy, melodrama, etc.)? How well does this play fit the definition of the genre? 2. Would you like to read the play a second or third time? Why? Why not?

Adapted from Literature in Critical Perspectives, pp. 777-778