

Name: _____

Performance Date: _____

Performance Type: _____

MUSICAL THEATRE SOLO PERFORMANCE RUBRIC

Criteria	5	4	3	2	1 or 0
Tone Quality	Tone is vibrant, free of tension, is resonant, projected with energy.	Tone is vibrant most of the time; free of tension, most of the time; often resonant, projected with energy most of the time.	Tone is somewhat unsupported, has some tension, is sometimes unfocused, has some projection.	Tone is frequently tense, frequently unsupported, requires more focus & resonance, frequently lacks projection.	Tone is harsh, forced, unsupported, very tense, unfocused & has a resonance, lacks projection.
Diction	Clearly articulated all words clearly deliver intelligible throughout, student understands & communicates full & precise ideas.	Highly articulated and delivered intelligible effort is focused; frequently a struggle to the end & a communicated meaning.	Sometimes clearly articulated but delivered with some effort & tension; only partially connects to the end & partially communicates meaning.	Not articulated and pronounced words & hardly clearly effort to be understood due to poor articulation.	Not articulated and pronounced words clearly difficult to understand due to poor articulation... makes little effort to communicate.
Rhythm / Tempo Accuracy	Performed all rhythm and tempo correctly with great tempo never distracting.	Performed most of the rhythm and tempo of piece correctly tempo rarely distracting.	Performed some of the rhythm and tempo of piece correctly tempo slightly distracting.	Performed few rhythm and tempo of the piece correctly tempo somewhat distracting.	Performed no rhythm correctly (distraction of tempo with music).
Note / Pitch Accuracy	Performed all pitches correctly with great pitch never distracting.	Performed most of the pitches of piece correctly pitch rarely distracting.	Performed some of pitches of piece correctly pitch slightly distracting.	Performed few pitches of the piece correctly pitch somewhat distracting.	Performed no pitches correctly (distraction of pitch with music).
Musicianship (Dynamics, Phrasing, Style, Meliculousness & Level/Softly)	Performing is musical. Phrases have shape and direction. Consistent attention to dynamics. Displays sensitivity to the music.	Displays fairly complete awareness of dynamics and some attention to detail. Phrases have some shape and direction.	Displays some awareness of dynamics and some attention to detail. Performance may still be slightly rigid, awkward, and/or inconsistent.	Displays little awareness of dynamics and little attention to detail. Performance is rigid, awkward, and/or inconsistent.	Displays no awareness of dynamics and no attention to detail. Performance is completely rigid, awkward, and/or inconsistent.
Body Language / Movement / Choreography	Body language appears all of the time, accents the lyrics, and is representative of the character adds depth to the character, and is interesting to the audience.	Body language and movement present and accent the lyrics, still a bit awkward, but good use of body language most of the time.	There is movement and it accents the lyrics. Movement is inconsistent with character, sometimes uses body language well.	Movement is awkward, not well thought-out, attempts to use body language, but often misses the mark.	No movement or use of phrase of space. Inappropriate or negative body language.
Stage Presence / Believability	Completely aware of the audience, has a distinct character and showed depth of character throughout performance; stage is character throughout entire performance.	Aware of audience, has a distinct character, stage is character through almost all of the performance.	Sometimes aware of audience, has a fairly distinct character, tried to stay in character throughout most of the performance.	Hardly aware of the audience, did not have a distinct character, broke character some of the time.	Never aware of the audience and performer did not have a character.
Emotional Commitment & Energy	Well-developed character with a variety of emotional levels, very realistic and believable performance.	Good character with some emotional levels, very few spots lacking focus.	Good character with some emotional levels, some spots lacking focus.	Weak character, not dimensional, very little focus, very little emotional levels and energy.	No emotional commitment or energy.
Memorization / Concentration	Lines seem to be memorized, accurate, and music in background has achieved "ownership of the piece" as if they are singing their own words. It is easy to tell that lots of effort was put into the performance.	Lines appear to be memorized, accurate, and flow easily. It has hesitations or notes missed. It is easy to tell that effort was put into the performance.	Lines seem to be memorized but not individually. It is a bit dependent on music. It is easy to tell that effort was put into the performance.	Lines seem to be there, but student does not appear to have lyrics and music completely memorized. Limited effort put into the performance.	Student does not appear to have music and lines memorized. Little effort was put into the performance.
Presentation	Being chosen was appropriate for assignment & performer's skill level.	Being chosen was nearly appropriate for assignment & performer's skill level.	Being chosen was somewhat appropriate for assignment & performer's skill level.		Being chosen was not appropriate for assignment nor performer's skill level.

Theatre Performance Rubric

S Ashworth



Theatre Performance Rubric:

Assessment Rubrics Decoded Kelvin Heng Kiat Tan, 2020-03-27 Rubrics offer concrete artefacts of what schools evaluate to be of merit and what educators and schools value to be worth rewarding Assessment Rubrics Decoded offers insights into a myriad of issues that affect and are affected by the construction of merit in students learning and the articulation of underlying educational ideologies in the assessment of student achievement Designed for both students and teachers who should have parity of involvement in developing and using rubrics this book covers the problematic issues of assessment in schools while offering readers practical solutions to navigating the ensuing tensions and dilemmas The notion that rubrics may hinder assessment transparency is also discussed with examples to warn against uncritical use of rubrics that may discipline rather than help learners The perspective of a school leader in providing assessment leadership to rubrics usage across a school is included for extending awareness of rubrics beyond classroom contexts This provides an informed approach for teachers to understand the stakes and complexities involved in judging learning and learners whilst offering concrete options and suggestions to consider This book will be a valuable resource for classroom teachers school leaders teacher educators and researchers interested in the field of assessment rubrics **Principled Practices for Adolescent**

Literacy Elizabeth G. Sturtevant, Fenice B. Boyd, William G. Brozo, Kathleen A. Hinchman, David W. Moore, Donna E. Alvermann, 2016-02-11 This book presents an evidence based framework for understanding the literacy needs of adolescents The premise is that educators and other critical stakeholders need to understand evidence based principles in order to develop effective curriculum to meet the needs of diverse learners Recommendations are provided for middle and secondary education professional development teacher education research and policy At the center of the book are Eight Guiding Principles developed by the authors through a process that included an extensive review of research and policy literature in literacy and related fields a comparison of National Standards documents and visits to the classrooms of 28 middle and high school teachers across the United States The Principles are broad enough to encompass a variety of contexts and student needs yet specific enough to offer real support to those involved in program development or policy decisions They provide an overarching structure that districts and teachers can use to develop site specific curriculum that is both research based and designed to meet the needs of the learners for whom they are responsible Important Text Features Organized to help readers understand empirically supported principles of practice that can be used to address literacy concerns in today's schools each chapter that addresses one of the eight Principles follows a similar format The Principle is presented along with a brief explanation of the research base and a sample of national standards that support it One or more case examples spanning a wide variety of disciplines grade levels and local conditions provide an in depth look at the Principle in action A well known adolescent literacy expert offers a response to each case example giving readers an informed view of the importance of the Principle how it is enacted in the cases and examples of other work related to the Principle Discussion questions are provided

that can be used for individual reflection or group discussion Principled Practices for Adolescent Literacy is intended as a text for pre service and in service upper elementary middle and high school literacy methods courses and graduate courses related to adolescent literacy and as a resource for school district personnel policymakers and parents **Performing Arts Rubrics and Program Templates** Anita Anderson Endsley,2010-08-13 Take the subjectivity out of grading student performances Properly rank the skill level of performers at auditions to secure the top candidates for your Theatre Program Recruit better through informative Open House Events and Community School Programming Turn your High School Theatre program into a professional feeder school for the top University Departments of Theatre **Learning from Each Other** Michele Lee Kozimor-King,Jeffrey Chin,2018-08-21 Learning from Each Other includes 20 original chapters written by well known experts in the field of teaching and learning Conceived for both new and experienced faculty at community colleges four year institutions and research intensive universities the volume also addresses the interests of faculty and graduate students in programs designed to prepare future faculty and campus individuals responsible for faculty professional development With the aim of cultivating engagement amongst students and deepening their understanding of the content topics covered in this edited volume include employing the science of learning in a social science context understanding the effects of a flipped classroom on student success pedagogical techniques to create a community of inquiry in online learning environments the risks and rewards of co teaching reaching and teaching non traditional students facilitating learning and leadership in student team projects connecting students with the community through research issues of assessment including backward design developing and using rubrics and defining and implementing the scholarship of teaching and learning Through Learning from Each Other all faculty who care about their teaching but especially faculty in the social sciences can successfully employ curricular innovations classroom techniques and advances in assessment to create better learning environments for their students *All the School's a Stage* Sharon Strong,1993 *TDR.* ,2009 **Menander and the Making of Comedy** J. M. Walton,Peter D. Arnott,1996-02-28 An engaging introduction to the plays and dramatic method of the most highly regarded comic writer of the classical period *Ethnic Theatre in the United States* Maxine Seller,1983-09-27 Strongly recommended for undergraduate and graduate libraries useful in theater American history and ethnic studies Choice *A History of Early Eighteenth Century Drama, 1700-1750* Allardyce Nicoll,1925 *Theatre at the Margins* John W. Frick,2000 This collection of essays explores the complex and ever fluctuating relationship between the mainstream and the marginal as it applies to the world of theatre *The Best Plays Theater Yearbook 2007-2008* Jeffrey Eric Jenkins,2009 Here in this 86th edition of The Best Plays Theater Yearbook are all of the many features that have long distinguished this indispensable reference work on the American theater What makes the series unique is its unequalled depth and breadth of information on the season under review and its record of the key achievements in theater over a multitude of earlier seasons detailed listings of all plays produced on and Off Broadway and hundreds Off Off Broadway

between June 2004 and May 2005 essays by distinguished theater critics and commentators on all 10 of the chosen plays listings of the longest running plays and of the winners of the notable theater awards in many cases ever since those awards were established and the full membership of the Theater Hall of Fame But the scope of this book extends far beyond New York recognizing as it does the vitality and the innovative contributions of resident theaters throughout the country The invaluable survey of the season around the United States includes the American Theatre Critics Association's Steinberg New Play Award and Citations plus a directory of more than 300 new play productions and readings at resident theaters everywhere As always this compendious book is illustrated with scores of photographs of productions in New York and around the United States Book Jacket

A Teaching Artist at Work Barbara McKean, 2006 The works presented are moving and impressive their authenticity and tone in harmony with the story teller's voice The story itself may open new windows for those intent on enriching and humanizing what occurs in contemporary schools Maxine Greene A fabulous book for arts and theater education Merryl Goldberg Author of *Integrating the Arts* Third Edition Are you a theatre teaching artist or considering it No matter what kind of educational setting you're in the theatre skills you teach are intimately linked to your own artistry you've got to know how to teach from your own practice while you learn to practice the art of teaching The key is discovering how the educational setting the students and the stage link *A Teaching Artist at Work* helps theatre teaching artists develop connections between their pedagogical and artistic selves The book presents a framework for thinking about the work of teaching artists in general and theatre teaching artists in particular Through descriptive examinations of practice the book also provides theatre teaching artists and those who prepare and work beside them with concrete examples of three theatre education projects in three different educational settings as well as the collaborative processes that helped them succeed Replicable in other settings such as community outreach programs after school and summer programs hosted by professional theatres and not for profit educational theatres these projects provide a jumping off point for others who work to create interesting theatre curriculum In any educational setting theatre teaching artists create spaces where teachers and students can envision a new different and exciting way of learning and doing that they can apply to theatre education and many other content areas With emphasis on linking personal artistry with pedagogical artistry and examples drawn from McKean's own practice *A Teaching Artist At Work* is an invaluable resource for teaching artists and the arts education community

Christopher Marlowe and the Renaissance of Tragedy Douglas Cole, 1995-11-20 This work focuses on Marlowe's works as an index of the major transformation of Elizabethan theatrical practices In the opening chapter Cole reviews the unusually intriguing historical record of Marlowe's life outside the theatre The body of the book addresses Marlowe's individual plays as experiments in extending and redefining the traditional concepts and techniques of tragic drama and suggests how his contemporaries and followers made use of his innovations Intended as an introduction to the subject this book provides an insightful approach to Marlowe's work and the study of Elizabethan thought and theatre

Michel Saint-Denis and the Shaping of the Modern Actor Jane Baldwin, 2003-09-30 In a career that spanned more than four decades and four countries Michel Saint Denis actor director teacher and theorist was a major force in 20th century theatre In this long overdue assessment Saint Denis s contribution to the stage is brought to light in vivid detail

Career Technical Education Framework for California Public Schools ,2007 Serves as a how to manual for teachers school and district administrators curriculum specialists and school boards in developing standards based career technical education CTE pathways courses curricula and assessments For use in middle schools high schools regional occupational centers and programs and adult education programs Provides students with rigor and relevance in both academic and CTE knowledge and skills for success in postsecondary education and employment Students are instructed in responsibility learn what is required to get and keep a job receive information about and gain experience in careers of interest so they can make informed choices in education and careers **California Journal of Science Education** ,2005

Oscar Asche, Orientalism, and British Musical Comedy Brian Singleton, 2004-07-30 Explores the life and works of Oscar Asche one of the most commercially successful actor managers in British theatre history Scheme & Estimates for a National Theatre William Archer, Harley Granville-Barker, 1908 **A National Theatre, Scheme & Estimates** William Archer, Harley Granville-Barker, 1907 **A History of English Drama, 1660-1900: Early eighteenth century drama. 3d ed** Allardyce Nicoll, 1955

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