

Artsource[®]

*The Music Center's Study Guide
to the Performing Arts*

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GLOSSARY OF TERMS FROM THE THEATRE SECTION

À Capella:

Singing without instrumental accompaniment.

Accent:

Stress or emphasis in pronunciation; the unique speech patterns, inflections, choice of words, etc., that identify a particular individual.

Acrostic:

A series of written lines or verses in which the first letters of each line form a word or phrase.

Action:

The events in a play or story.

American Sign Language (ASL):

The sign language used by most deaf people in the United States and Canada, with its own unique symbol system, formal structure, and rules of grammar.

Anecdote:

A amusing or interesting story about a real person or event.

Arrow Story:

A participatory storytelling exercise which uses an arrow as a control or signal to cue sound effects and/or movement.

Auditory Journal:

A record of various sounds and their impressions on the listener.

Avant-Garde:

The experimental work in any of the arts; any movement in advance of that which is considered mainstream.

Body Shape:

A particular body position.

Cascade (The):

A juggling technique in which the balls cross in mid-air.

Censorship:

The act of censoring or suppressing anything objectionable.

Chain Improvisation:

A role-playing exercise in which the actors who originate a scene are gradually replaced by other actors who sustain the original characters and continue or progress the action of the scene.

Chant:

A simple melody, especially one in which several syllables are intoned.

Character:

A person, animal, or thing represented in a drama or story.

Character Biography:

A story or outline written to create the psychological and physical basis for an original character.

Characterization (forms of):

Taking on the persona of a character and portraying him/her through acting.

Choreography:

The creation and composition of dances by arranging and inventing steps, movements and patterns of movement.

Choral Reading:

A drama technique which uses the voice to creatively interpret poetry or dramatic verse either in unison or in cumulative, antiphonal, or solo readings: choral speaking was used in the religious ceremonies and festivals of primitive peoples and was an important element of ancient Greek theatre.

Classic:

Of or pertaining to ancient Greek and Roman literature and art.

Clown:

A comic performer, especially in a circus, who entertains by pantomime, tumbling, etc.

Clubs (or Pins):

Popular juggling objects, similar in shape to bowling pins, but less heavy.

Columns:

A basic three-ball juggling pattern where the balls rise and fall parallel to each other.

Commedia Dell' Arte:

An Italian comedy of the Renaissance period employing stock characters who improvised plays from a repertoire of scenarios.

Concentration:

The ability to focus attention and sustain it.

Conflict:

The struggle, in a play, between the protagonist and the antagonist.

Conflict Resolution:

In theatre, a type of role-playing exercise where a conflict is explored and then resolved through a series of improvisations.

Contact:

Being in touch, physically coming together, communication.

Control of Movement:

Body awareness and muscle control (in mime).

Cooperative Games:

A series of games designed to help children experience the fun of playing together rather than in competition against each other.

Courtroom Drama:

A genre of dramatic literature which uses a law court as a setting and the proceedings of a trial as the basis for a play.

Creation Stories:

Native American mythology explaining the origin of man, the uncharted areas of human experience, the world and all its mysteries, such as "How the Stars Came to be in the Sky" and "How Fire was Brought to the Earth."

Creative Drama:

An improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences.

Cue:

Anything said or done that is followed by a specific line or action.

Cultural Exchange:

A meeting or experience between individuals and/or groups of different heritages or geopolitical orientations.

Dedication:

A page at the front of a book where the author inscribes the book to a person or cause.

Dialogue:

Words spoken by a character.

Director:

An interpretive artist who creates living theatre out of a written script.

Dramatic Action:

The events in a play or story.

Elements of Art:

Color, line, space, shape, form and texture.

Endow:

To give or furnish something with a particular property or quality; in theatrical use, for example, to use a coarse dish towel as a lace bridal veil.

End Paper:

The pages between the beginning and end of a book and its cover.

Ensemble:

A group of performing artists.

Ensemble Playing:

Working together in harmony, stressing the artistic unity of the performance rather than the individual performances of specific actors and actresses.

Event:

Something that happens, especially something important.

Exit:

A departure of an actor or actress from the stage or playing area.

Fable:

A short tale which teaches a moral, often with animals as characters.

Figurative:

Of the nature of or involving a figure of speech, especially a metaphor; metaphorical, not literal.

Finger spelling alphabet:

Sometimes called the manual alphabet, it is a system of hand positions which individually represent the 26 letters of the written alphabet, A to Z.

Floor Plan:

A drawing of a stage area showing the position of curtains, screens, backdrops, flats, doors, steps, set pieces, etc., as viewed from an overhead perspective.

Folklore:

The traditional beliefs, legends and customs of a people.

Frame:

To mark off a space with specific boundaries.

Genealogy:

A record or account of one's ancestry.

Gesture:

An expressive movement of any part of the body.

Gibberish:

Nonsense or meaningless talk.

Greasepaint:

An oily makeup used by actors, clowns, etc.

Guide:

A person who shows or leads the way on a course of action.

Haiku:

A major form of Japanese verse limited to seventeen syllables in three lines, usually creating a single picture or impression.

Headdress:

A covering or decoration for the head, usually in a style or manner of arranging the hair.

Headgear:

Any covering for the head, especially a hat, cap, bonnet or helmet.

Image:

The representation of a mental picture.

Imagination:

The action of imagining, or of forming mental images or concepts of what is not actually present to the senses.

Impressionistic:

Pertaining to a movement in art, especially in painting, which attempts to convey general impressions rather than objective reality.

Improvisation:

The act of improvising; something improvised.

Improvise:

To perform without previous preparation; to execute a scene extemporaneously.

Instant Replay:

The immediate replay of an event or action often projected in slow motion.

Interview:

A conversation with a person to obtain comments and information from him/her.

Investigation:

A careful study of something to discover the facts about it.

Juggling:

Keeping objects in motion in the air by repeatedly tossing and catching them.

Lazzi:

Bits of comic business used by the stock characters of the commedia dell' arte.

Legend:

An unverifiable story handed down by tradition from earliest times and popularly accepted as historical.

Life-Study:

An artist's rendering of a plant or animal subject.

Locomotor Movement:

Movements that travel from one point in space to another, such as a walk or run.

Machine:

An apparatus for applying mechanical power, having several parts each with a definite function.

Mask:

A covering for the face of an actor to symbolize the character he represents.

Masterpieces (As it pertains to the visual arts):

The works of the great master painters and sculptors such as Rembrandt, Van Gogh, Monet, Matisse, Picasso, etc.

Memento:

An object or item, often of a personal nature, given or serving as a reminder of a person or event.

Metaphor:

A figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance, i.e., "Her heart was stone."

Meter:

An arrangement of words in rhythmic lines or verse.

Mime:

The art of dramatic representation by movement and gestures only, without words; also, a performer specializing in this art.

Mirrors (as a theatre game):

A creative movement activity usually done in pairs (A,B) where A faces B and follows B's movement, creating a mirror reflection.

Mock Trial:

An exercise which imitates the proceedings of a real trial, using role-playing and improvisation techniques.

Monologue:

A dramatic soliloquy by a solo speaker.

Motivations (of characters):

The inner urge or motive that prompts a person to action with a sense of purpose.

Narration:

A spoken or written account of something.

Neutral Base:

A body position in which a person stands balanced, feet slightly apart, arms at his/her sides, head and eye focus level.

Neutral Prop:

A simple prop which can be transformed into other things by using pantomime techniques and one's imagination in creative drama games. For example, a broom can become a dance partner or a long-handled fan.

Non-Traditional Casting (or Rainbow-Colored):

The practice of casting performers against racial or sexual stereotypes.

Nonverbal communication:

A message conveyed without the use of spoken words, e.g., through body language, facial expressions, gestures, posture, etc.

Notation:

A system of symbols or signs used to represent data or ideas; in dance, it refers to the record of movements and steps in a piece of choreography.

Observation:

The act of observing or regarding with keen attention.

Obstacle Course:

A maze of persons or objects which stand in the way or obstruct a path, complicating the field or course of action.

Offstage:

Away from the part of a stage in view of the audience.

One-ball Exchange:

A beginning juggling skill in which one ball is tossed up and exchanged back and forth between the left and right hands.

Opera:

A play in which all the words are sung to orchestral accompaniment instead of spoken.

Oral History:

Historical events passed on orally.

Oral Tradition:

Not of written origin; referring to a body of folk tales, folklore, legends, etc., passed down by word of mouth from generation to generation.

Orchestration (as it pertains to choral reading):

The arrangement of verse or literature for performance by choral readers.

Origami:

A Japanese art of folding paper into decorative or representational forms.

Orizuru:

A Japanese tradition which holds that anyone who folds one thousand paper cranes will be granted health and have a long life.

Pageant:

An elaborate public spectacle, often given in dramatic form or as a costumed procession with colorful floats.

Pantomime:

The ability to create imaginary objects and convey them to an audience; a play or scene in which the performers express themselves mutely by gestures.

Penny Post:

An inexpensive correspondence rate adopted by the British postal system in 1840.

Percussion:

Sounds produced by either hitting, shaking or scraping.

Personal History Stories:

Original tales based upon one's own life experiences.

Personification:

To represent an idea or thing as a person.

Physical Attributes:

Physical qualities that are characteristic of a person or thing.

Physical Reaction to Events:

The spontaneous discovery and subsequent response to a person, place or thing (in mime).

Physicalization:

The act of bringing a character to life on stage, showing the character's particular physical behavior (posture, walk, gesture, etc.) and individual vocal qualities.

Picture Letter:

An illustrated letter where images depict the letter's content, such as Beatrix Potter's letter about Peter Rabbit.

Playwriting:

The writing of plays.

Plot:

The main story of a play, novel, poem or short story.

Plotline:

The sequence of events in a play.

Point of View:

A specific perspective on a subject or situation.

Polish:

In a theatrical rehearsal, to practice and refine the performance of a particular scene, act, production number, etc., until it achieves the director's objectives.

Proportion:

Symmetry or balance.

Puppet:

Anything which a puppeteer can bring to life.

Bandanna Puppet:

A hand puppet created by putting a bandanna or cloth over your hand and manipulated using your first and middle fingers as the 'head' and your thumb and little fingers as the 'arms.' (Place rubber bands around the 'head' and 'arms' to give them definition and to hold the cloth in place.)

Glove Puppet:

A hand puppet created by sewing together two pieces of material to make a glove and manipulated using your thumb and third finger as the 'arms' and your index finger as the 'head.'

Shadow Puppet:

Any stick or rod puppet manipulated behind a sheet or screen or which light has been projected so that the puppet creates a shadow or silhouette.

Sock Puppet:

A hand puppet created by putting your fingers into a sock's toe and your thumb into its head to make the upper and lower jaws of a mouth.

Stick or Rod Puppet:

A puppet on a stick sometimes with sticks attached to arms and legs to provide additional animation.

Quotation:

A passage or phrase repeated or quoted from a book, author, etc.

Read-Through:

An aural reading of a script in a theatrical rehearsal; a read-through is usually done around a table with the actors reading their parts and the stage manager reading the stage directions.

Readers' Theatre:

A drama technique in which creative oral reading calls forth mental images of characters performing actions that exist only in the minds of the readers and the audience. It employs a narrator and an ensemble of readers who give voice to a variety of characters.

Realistic:

The representation in literature or art of things as they really are.

Rebus:

A puzzle in which words or phrases are shown by images.

Reclining:

To be in a more or less horizontal or leaning position.

Resolution:

A mental pledge, something one intends to do; the solving of a problem or question.

Resonance:

Amplification of speech sounds in the cavities of the head, throat and chest.

Revision:

Something that has been re-examined, altered or corrected.

Rhyme:

Matching of similar sounds in word endings, often found at the ends of lines in verse.

Ritual:

Any practice or behavior repeated in a proscribed manner.

Role-Play:

To assume a particular character in an improvisation or scene.

Routine:

A sequence of gags, comic bits or stage business.

Run-Through:

An uninterrupted rehearsal.

Sand Painting:

Navajo artwork, used in sacred rituals.

Scavenger Hunt:

A game in which players search for and collect a specified list of objects.

Scenario:

An episode or scene where some of the action or events occur; scenario can also be used to mean the script for a unit of action or scene.

Scene:

A subdivision of an act in a play or movie.

Setting:

The time and place of a play or story.

Shadows (as a theatre game):

A creative movement activity usually done in pairs (A,B), where A stands behind B as his shadow and mirrors B's movements.

Shakespeare, William (1564 - 1616):

The English poet-dramatist considered to be the world's greatest playwright of all time.

Sign Language:

A language consisting of specific gestures and shapes used by the deaf.

Simile:

A figure of speech in which two unlike things are compared using 'like' or 'as.'

“Sing:”

Navajo name for a number of rituals using ceremony and chants.

Slow Motion (in mime):

Movement which is slower than that in natural circumstances, projected through bodily control so that there is a sustained slow rhythm without any stops in the action or sudden, sharp movements.

Sonnet:

A poem of 14 lines rhymed according to certain definite schemes.

Sound Effect:

A noise produced to convey a specific thing or set a certain mood.

Stage Directions:

The cues for the action in a play; stage directions also provide a physical description of a play's set, props and costumes.

Stage Picture:

The arrangement of actors, set pieces, props, costumes, etc., to create an overall effect; a 'stage picture' can also refer to a tableau.

Stereotype:

An idea or expression lacking in freshness or originality; a conventional or standardized conception or image.

Stock Character:

A stereotyped character where one personality trait or behavior is dominant, usually appearing in comedy or melodrama.

Storyboarding:

A visual arts technique where the events of a story, legend, play, etc., are represented in picture panels in the sequence in which they occurred.

Story Scene:

A particular setting of a story.

Story Script:

An adaptation of a story, fable, poem, etc., written in a dramatic format with dialogue and stage directions.

Story Theatre:

A creative drama technique facilitating the acting out of literature.

String Story:

A storytelling technique where a selection of objects are tied on a yard of string and used as the points of departure to create an original story.

Stylize:

To design, shape, arrange or portray something in a specific style.

Subtext:

The true meaning or intention behind an author's written words; the expression of a character's emotions and motivations for specific dialogue and action in a play.

Suet:

The hard fat about the loins and kidneys of beef, sheep, etc., used in cooking.

Suite:

A series of dances.

Sultanas:

Small, seedless raisins.

Symbol:

A mark or sign with a special meaning.

Synopsis:

A brief summary or description, as of the plot of a play or story.

Tableau:

A picturesque grouping of persons; a 'living' photograph.

Text:

The actual wording of anything written or printed; the author's words or dialogue in the script of a play.

Theatre Game:

A creative dramatics exercise fostering spontaneity and improvisatory techniques, often used as a basis in theatre training.

The Auguste Clown:

In German, "august" means "stupid" and this clown is the more grotesque, colorful, big-nosed clown with baggy pants. Instead of using white as a base color, other light colors such as pink, orange, yellow or light blue are worn. He is usually clumsy and would be the clown who trips over the bucket and gets drenched with water.

The Shower:

A basic three-ball juggling pattern where the balls follow each other round in a circle.

The Whiteface Clown:

A sophisticated, graceful, aristocratic clown who classically wears an elegant costume and whiteface makeup. He is the "straight man" in a team with an auguste clown.

The Tramp Clown:

This genre encompasses happy hobos and sad tramps whose makeup is characterized by a white mouth and black greasepaint beard. A definitive tramp clown is Emmett Kelly.

Thruline:

The progression or order of plot events from the beginning action to the conclusion.

Time Capsule:

A container with selected contents which represents a specific time period or particular theme.

Title Page:

The page following the end paper at the front of a book listing the book's title, author and publisher.

Totem:

A natural object or an animate being, as an animal or bird, assumed as the emblem of a clan, family or group.

Traveling (as it pertains to dance):

Action which takes a performer from one spot in space to another spot.

Trickster Tales:

A genre of Native American storytelling featuring a being who takes the form of a particularly clever and mischievous animal, known in different tribes as Coyote, Hare, Raven, etc.

Troupe:

A group or ensemble of performers.

Two-ball Exchange:

A beginning juggling skill in which two balls are repeatedly passed back and forth between the left and right hands.

Verbal Communication:

A message conveyed through the use of spoken words.

Verse:

A group of lines forming a unit in a poem.

Visualization:

To form a mental image.

Volume (as pertains to sound):

The degree of sound intensity or audibility; loudness.

“The Four Ws”

Who The characters in a scene.

What The action of a scene.

Where The setting of a scene.

Why The reasons or motivations for characters' actions.

STAGE JARGON

The following definitions are terms commonly used in the theatre.

Directions:

Always given from the actor's point of view as he stands on the stage facing the audience:

- **Stage Right** - toward the actor's right hand
- **Stage Left** - toward the actor's left hand
- **Stage Center** - the middle of the stage
- **Downstage** - toward the front of the stage
- **Upstage** - toward the back of the stage
- **Off stage** or **backstage** - the places at the sides or the back of the scenery not seen by the audience. Thus, off-stage right and off-stage left are the sides away from the actor's right and left.

Historically, these terms came from early English theatre, where the stages were raked (sloped downwards toward the front) so that the audience could get a better view of the action on the entire stage.

Properties or Props:

Everything used in the play except scenery and costumes:

- **Hand props** - small properties handled by actors
- **Stage props** - larger properties of the play

Scenery Terms:

- **Backdrop** - a drape or canvas at the back of the set.
- **Border** - a narrow drape across the top of the stage to hide the ceiling area.
- **Curtain, Front Curtain** or **House Curtain** - the curtain which separates the stage from the audience.
- **Cyclorama** or **Cyc** - a large background curtain or canvas.
- **Proscenium Arch** - the front frame of the stage.
- **Set** - furniture, platforms, etc. arranged to suggest a specific locale.
- **Wings** - spaces used for entrances and exits at the sides of the stage off the set.

Lighting Terms:

- **Border Lights** - sections of lights hung above the stage.
- **Floodlights** - lights which can be focused on large areas.
- **Footlights** - strips of lights on the floor at the downstage edge of the stage.
- **Gelatins** - colored sheets of gelatin placed over bulbs to give colored light.
- **House Lights** - the lights in the audience's part of the building.
- **Spotlights** - lights which can be focused on small areas.
- **Switchboard** or **Light Board** - a panel of light switches off stage.

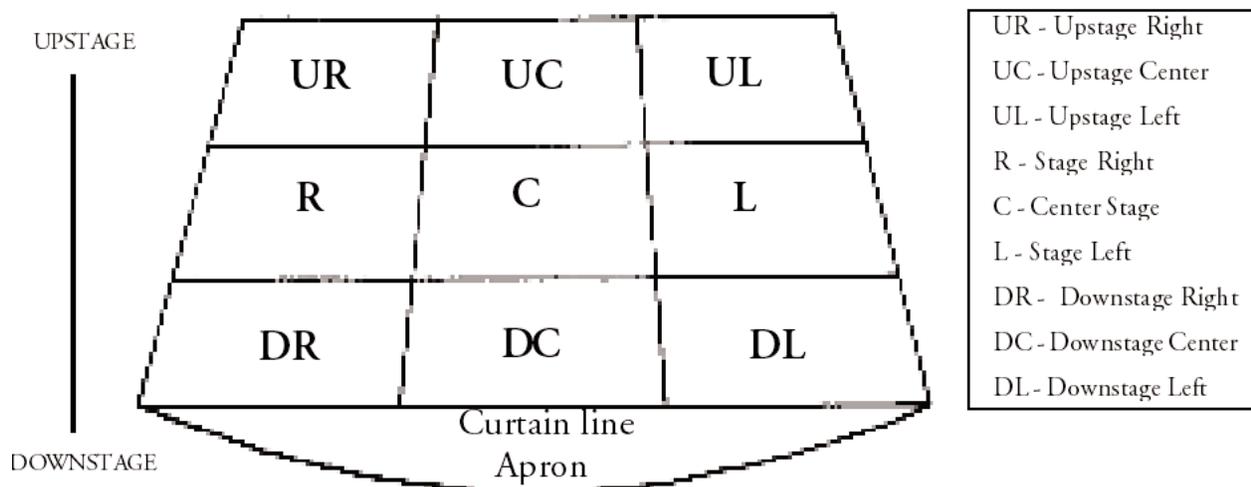
General Terms:

- **Cue** - **for an actor** - the lines which come immediately before his own actions or speeches.
- **Cue** - **for a backstage worker** - the lines which come immediately before a change in lights, or sound effect or a "curtain", etc.
- **Blocking** - working out positions and movements of the actors.
- **"Curtain"** - the signal that opens or closes a scene.
- **Curtain Call** - the bow taken by the actors after the play is over.
- **Clear** - to clear the stage of actors, scenery and props in order to set the stage for the next scene.
- **Pantomime** - action without speech.
- **"Places"** - the signal for everyone, off stage and on, to be in his proper places to start a scene.
- **Run-through** - rehearsal of the whole play which does not stop to practice special sections.
- **Score** - the music for a play.
- **Script** - a copy of the play.
- **Strike** - to take down a scene from the stage.

STAGE GEOGRAPHY

The stage area is mapped out in a specific way so that theatre artists have a common movement language with which to communicate. Stage directions always apply to the actor as he faces the audience. Stage right (R) is the actor's right as he faces the audience. Stage left (L) is the actor's left as he faces the audience. Down stage (D) is nearest the audience. Upstage (U) is away from the audience. If a stage director or stage designers or technicians are talking about the part of the theater where the audience is, they refer to this area as "the house," either house-left or house-right as the audience faces the stage.

The following floor plan shows how the stage or playing area is divided into nine locations. "C" means stage center.

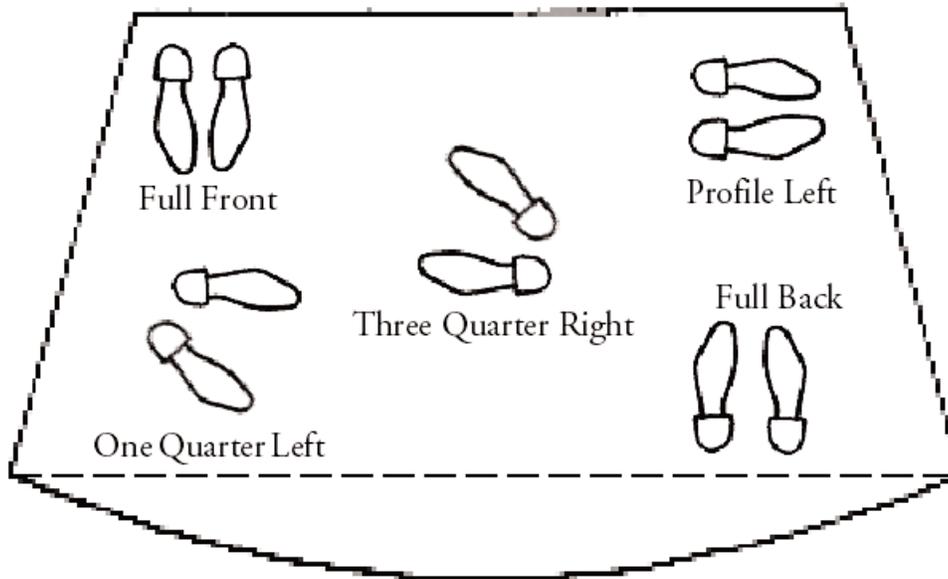


Body positions are also part of the movement techniques an actor must know. There are five basic body positions. These positions are not like ballet positions which must be executed with precision; they may be modified to suit the particular character or style of a play.

Actors need to be able to use the positions effectively according to the blocking given to them by the stage director. The five basic positions are:

- One quarter:** The actor is a quarter turn away from the audience. This position is frequently used when two actors "share" a scene.
- Full front:** The actor faces directly front.
- Profile:** The actor faces directly right or left.
- Three quarter:** The actor turns away from the audience so that they see three quarters of his back and only one quarter of his face.
- Full back:** The actor stands with his back to the audience.

These positions can be turned to the right or left.



Practice moving from one area to another, assuming a variety of positions. Stage crosses, indicated by “X,” are movements from one stage area to another.

1. Stand DR in a one quarter position facing left.
2. X UC; stand in a full front position.
3. X UR; stand in a one quarter position facing left.
4. X C; stand profile, facing right.
5. X R; stand in a full back position.
6. X DL; stand in a three quarter position, facing right.
7. X UL; stand in a full front position.

Activity Suggestions:

- Give students a chance to be stage directors and actors. The directors should write a short list of stage directions which they then instruct the actors to execute.
- A variation on this exercise would be to have the directors give specific movement tasks for the actors to perform while going from one stage area to the next, such as “run from UR to DL,” “slither like a snake from L to R,” “walk in double-time from UL to DC,” etc.
- Learn how to do a “counter-cross,” where actor A crosses in front of actor B and B adjusts his stage position by taking a step or two in the opposite direction and turning toward A.

ACTIVITY SHEET

Fill out the following stage crosses and body positions. Tear out this sheet. Hand the bottom part to your instructor and deposit the top part in a class box provided for it.

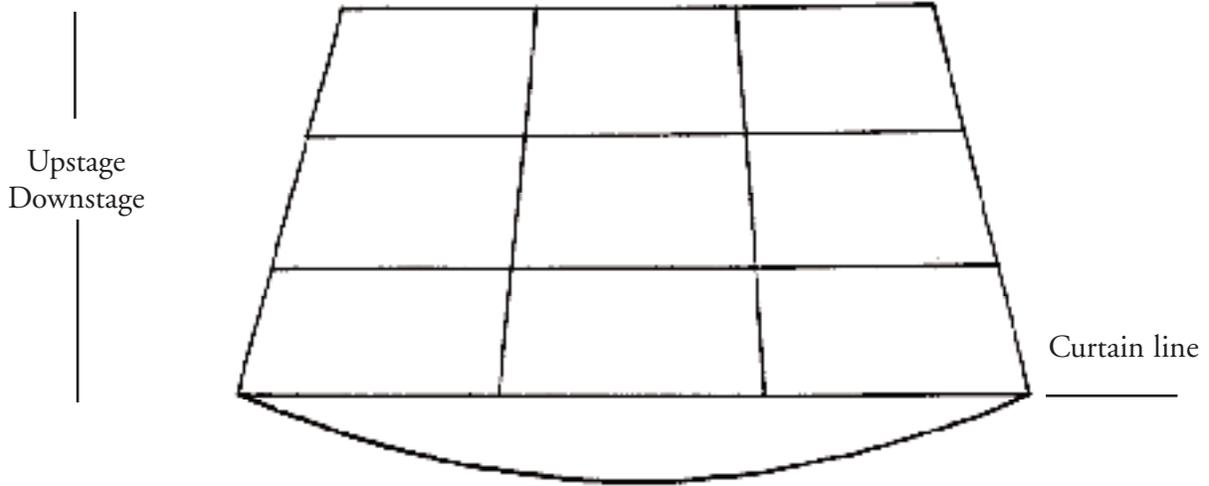
Type of activity: _____ Name: _____

Purpose of assignment: _____

Directions:

1. X _____; stand in a _____ position.
2. X _____; stand in a _____ position.
3. X _____; stand in a _____ position.
4. X _____; stand in a _____ position.
5. X _____; stand in a _____ position.
6. X _____; stand in a _____ position.

Plotting



Instructor's Comments:

Name: _____

1. Executed crosses accurately _____
2. Executed crosses confidently _____
3. Assumed body positions accurately _____
4. Assumed body positions with poise _____

Other suggestions: _____

THEATRE CRITERIA AND RUBRIC

WHAT IS PERFORMANCE BASED ASSESSMENT?

The term *assessment* encompasses all the ways that a teacher checks on the progress and understanding of students as they learn. It involves questions which cause them to reflect on the experiences they have just had and encourages them to make connections to their lives, or other things they know about.

Performance Based Assessment places responsibility for learning on the students and helps them pick up new threads of understanding and perception, encouraging them to weave them into the larger tapestry of their total experience.

Ideally, assessment questions should be embedded throughout the lesson, rather than just at the end. It is important to note, however, that you do not want to disrupt the flow of energy in a dance lesson by interrupting the physical energy which has been created. The balance between assessment and flow of energy is one which requires intuition and experience.

WHY ASSESS THE ARTS?

The arts are core subjects, K-12 grades. In order to present them with integrity and meaning, the skills and knowledge gained by students must be assessed. Art lessons need to be more than just an activity or recreational. Rather, the arts should be presented as an authentic learning experience with clear objectives and measurable student outcomes.

When an art task is presented to students, the teacher should present criteria. Work with the students to develop a rubric which can measure their success in achieving the criteria. Then, students are clear on what they are working toward, the elements and principles which should be included in the project, and other pertinent information.

When the students understand the criteria and how it will be measured, they are more focused and motivated to do their best. It also objectifies the work so that students themselves can see what they need to work on.

CRITERIA:

It is very important that the specific criteria components are the same for each level of the rubric. The same ingredients must be measured at each level of the score, but with differing degrees of fulfillment and quality in completing the task.

SUGGESTED COMPONENTS FOR BUILDING THEATRE CRITERIA

When designing a culminating task or study for a lesson, think about what you want the students to know and do, then create criteria which clearly identifies each aspect of the task. See the Assessment section, page iv, in the *Artsource*® Introduction for definitions of *assessment*, *criteria*, and *rubric*.

SUGGESTED COMPONENTS FOR BUILDING CRITERIA AND A RUBRIC IN THEATRE

1. focus and effort
2. beginning, middle, end for the study or work
3. criteria for the specific assignment
4. observation, concentration, sensory and emotional awareness used in the development of the work
5. body and voice are used in the process and performance of theatrical forms: storytelling, puppetry, pantomime, improvisation, playmaking, mask work, playwriting and formal acting
6. imagination, experimentation and creative expression are apparent in the work
7. cooperation and collaborative skills are demonstrated between partners or group members

RUBRIC SAMPLE - based on a score of 1-4, with 4 being the highest and 1 the lowest.
This is a way that students can score themselves or a teacher can score them for an assignment.

4

- demonstrates a consistently high level of focus and effort throughout
- has a clear beginning, middle and ending
- goes beyond the assignment in fulfilling criteria
- incorporates extraordinary observation, concentration, sensory and emotional awareness
- extraordinary use of body and voice
- demonstrates exceptional imagination, experimentation and creative expression
- effectively cooperates and collaborates with a partner or group

3

- demonstrates adequate focus and effort through most of work
- has a beginning, middle and ending, but needs some clarity
- fulfills most of the criteria for the assignment
- incorporates fairly good observation, concentration, sensory and emotional awareness
- good use of body and voice
- demonstrates some imagination, experimentation and creative expression
- mostly cooperates and collaborates with a partner or group

2

- demonstrates some focus and effort, needs to be more consistent
- has a beginning, middle and ending, but needs to be clearer and stronger
- leaves out two or more aspects of criteria for the assignment
- incorporates fairly good observation, concentration, sensory and emotional awareness, but needs more refinement
- needs more effective use of body and voice
- demonstrates some imagination, experimentation and creative expression, but needs more
- has some problems cooperating and collaborating with a partner or group

1

- no focus and effort
- is missing beginning, middle and ending for the assignment
- leaves out many aspects of criteria for the assignment
- does not incorporate observation, concentration, sensory and emotional awareness
- does not use body and voice effectively, needs lots of work
- demonstrates no imagination, experimentation or creative expression
- can't cooperate or collaborate with a partner or group