



<b>COURSE NAME:</b> Drama – ADA20	
<b>Unit 4, VOICE: Radio Advertisement Project</b>	<b>Student's Name:</b>
	<b>Date:</b> Friday, December 2nd, 2022
<b>Teacher:</b> Mr. Victor Gajardo	<b>Mark:</b> <b>%</b> <b>Level:</b>

<b>Categories</b>	<b>Knowledge/ Understanding</b>	<b>Thinking/Inquiry/ Problem Solving</b>	<b>Communication</b>	<b>Application</b>
<b>Symbol</b>	K/U	T/I	C	A
<b>Weight</b>	25 %	25 %	25 %	25 %
<b>Level</b>				
<b>Percentage</b>				
<b>Mark</b>	/8	/8	/8	/8

**Overall Expectations/Specific Expectations:**

**Overall Expectations:**

**A. CREATING AND PRESENTING**

- A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works.

**B. REFLECTING, RESPONDING, AND ANALYSING**

- B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.

**C. FOUNDATIONS**

- C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components.

**Specific Expectations:**

A1.3 use role play and characterization to explore personal and social issues.

B3.1 identify and describe skills, attitudes, and strategies they used in collaborative drama activities.

C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works.



**Rubric:**

<b>CRITERIA</b>	<b>Level 1 4 pts.</b>	<b>Level 2 5 pts.</b>	<b>Level 3 6 - 7 pts.</b>	<b>Level 4 8 pts.</b>	<b>SCORE</b>
<b>Knowledge/ Understanding</b>	Dramatic conventions of voice acting are barely present during the performance: projection, pace, pitch, emphasis, and intonation.	Dramatic conventions of voice acting are present during half of the performance: projection, pace, pitch, emphasis, and intonation.	Dramatic conventions of voice acting are present during most of the performance: projection, pace, pitch, emphasis, and intonation.	Dramatic conventions of voice acting are present during the whole performance: projection, pace, pitch, emphasis, and intonation.	
<b>Thinking/ Inquiry/ Problem Solving</b>	Student lacks concentration and focus resulting in limited collaboration during the performance. Storyline does not possess two of the next elements: beginning, middle or end, or is not clear.	Student attempts to collaborate with partners, but concentration and focus are weak during the performance. Storyline does not possess one of the next elements: beginning, middle or end.	Student uses concentration and focus to collaborate appropriately with their partners during the performance. Storyline with beginning, middle, and end is clear.	Student uses concentration and focus to collaborate seamlessly with partner during performance. Storyline with beginning, middle, and end is very clear.	
<b>Communication</b>	Student uses limited or inappropriate gestures, body movements and facial expressions. Costumes and props do not help to communicate the purpose or are not present. Articulation is not clear: lines can be understood by the audience with difficulty.	Student sometimes moves expressively, using exaggerated gestures, body movements and facial expressions in half of the performance. Costumes and props are vaguely related to the character performed. Articulation is sometimes clear: lines can be understood by the audience with some struggle.	Student moves cleanly, using exaggerated gestures, body movements and facial expressions. Costumes and props help communicate purpose. Articulation is mostly clear: lines can be understood by the audience with little struggle.	Student moves expressively, using exaggerated gestures, body movements and facial expressions. Costumes and props help communicate purpose effectively. Articulation is smooth and clear: lines can be understood without struggle.	



<b>Application</b>	No evidence of Preparation, nor interpretation of blocking: moving with poor intention, constant covering up of actors, and disorganised movements. The student struggles to stay in character during the performance. Rules of Theatre (stage hands and feet, and no back to audience) are vaguely applied during the performance.	Some evidence of preparation and interpretation of blocking: moving with vague intention, some covering up of actors, and disorganised movements. The student stays in character during half of the performance. Rules of Theatre (stage hands and feet, and no back to audience) are sometimes applied during the performance.	Adequate interpretation of blocking: moving with intention, no covering up of actors, and organised movements. The student stays in character during most of the performance. Rules of Theatre (stage hands and feet, and no back to audience) are applied during most of the performance.	Exemplary interpretation of blocking: moving with intention, no covering up of actors, and organised movements. The student stays in character during the whole performance. Rules of Theatre are effectively applied (stage hands and feet, and no back to audience). Blocking is very effective: no covering up of actors.	
<b>FINAL SCORE</b>					

**REHEARSAL AND AUDIENCE SELF-EVALUATION**

**Give yourself a mark for the rehearsal process here:**

- Listening and respecting other group members: \_\_\_\_ / 10
- Consistently on task: \_\_\_\_ / 10
- Doing fair share of the work: \_\_\_\_ / 10
- Showing care and concern for the outcome of the performance: \_\_\_\_ / 10