



# APPENDIX III: SELF ASSESSMENT: READING SCRIPTS ALOUD

SCENE: \_\_\_\_\_

STUDENT NAME: \_\_\_\_\_

Scale: (1 - 4)

1 = seldom  
3 = often

2 = sometimes  
4 = consistently

## Accurate Reading

Punctuation

I take cues about how to read from the punctuation provided

1      2      3      4

Self-Correction I catch my own reading errors and correct them

1      2      3      4

## Expressive Reading

Emphasis

and Modulation I change pitch and tone, and put emphasis on key words and phrases

1      2      3      4

Pause

I pause, in appropriate places, for emphasis

1      2      3      4

Feeling

I read to convey feelings I think the character really owns

1      2      3      4

## Connecting Character to Script

Insight

I offer insights and interpretations

1      2      3      4

Support

I connect my insights to details of the text

1      2      3      4

## APPENDIX V: JOURNAL ASSIGNMENTS

The journal assignment in this unit will record your developing understanding of your script character, as well as your responses to collaborative work and ideas for performance. The journal would include all, or some of the following assignments, depending on how your class puts the unit into action:

letter	diary
history	reflections on the improvisation
consensus checklist	set drawing
design chart	career reflections
collaborative skills checklist	
reflective entries on performance	

Here are some directions for two of the entries.

DIARY In the voice of the character, write one, or a few diary entries s/he might have kept in the fictional time of the scene. The diary will help you develop "sub-text" - that is, all of the sorts of things your character might have been thinking or feeling about the events of the scene. A letter might also allow this sort of exploration of the character. Decide, with your teacher, which one will do the trick.

The Diary or Letter would be evaluated for things like: connection to the events of the scene, authentic sounding voice for your character/writer, and insight established.

### CHARACTER HISTORY

Using either the voice of your character, or a third person voice, write a history of the character you own in the scene. Of course, the history will contain key information, not all information about your character's life. The key information might be things that pertain to the scene. Suppose in your scene you play a character who simply cannot make up his/her mind. Your history might reflect how your character became a deep thinker, or someone very anxious and uncertain about themselves.

The History might be evaluated for things like convincing detail, connection to the scene under study, and its contribution to a more "full" picture of the character.

## APPENDIX I: EXPECTATIONS FOR READING SCENES ALOUD

In groups you will prepare for a reading of your scene. There are three things that should come out of this: 1) an accurate reading 2) an expressive reading, and 3) some ability to discuss your character with insight.

Here are some things you should attend to as you prepare for this:

1. Do you understand all words, and can you pronounce them properly?
2. Are you paying attention to what punctuation tells you about pace, or meaning, or expression?
3. Are you taking into account any directions the script gives you about line delivery?
4. Can you avoid monotone?
5. Through tone, pitch, or pauses, can you give key words or phrases some emphasis and add interest and meaning to what your character is saying?
6. Do you understand why your character acts or feels the way he/she does?

You should probably avoid "putting on" any special voice for your character. This is often hard to sustain and can take attention away from real expression.

Basically, the reading your group does aloud should reflect an understanding of the scene and the people in it.

**APPENDIX VI:**

**WRITING RUBRIC FOR DRAMA UNIT  
(HISTORY / DIARY ASSIGNMENT)**

**STUDENT NAME:** \_\_\_\_\_

<b>CRITERIA</b>	Level 1	Level 2	Level 3	Level 4
<p><b>Content / Insight</b> (Comprehension of task and scene)</p> <p>The writing conveys insight into the character, based on support from the scene.</p>	<p>Understands concrete / literal aspects of character</p>	<p>More fully developed with some insights supported by scene detail</p>	<p>Writing conveys a supported understanding of believable thoughts and feelings for the character</p>	<p>Writing strongly suggests subtleties of character such as sub-text, motivation, and relationship to place</p>
<p><b>Purpose / Form</b></p> <p>It sounds and reads like a real diary or history.</p>	<p>Minimal sense of diary, history or letter as a form</p>	<p>Some aspects of the form emerge and suggest its authentic use (e.g. a letter might begin with a greeting but have no other parts of the letter format)</p>	<p>The form is clearly established in some detail, and is the appropriate one for what is said.</p>	<p>The form is used creatively. (e.g. a history may be embellished with dates and facts and reference to supposed sources / a diary might include some drawing or quotes or clippings...)</p>
<p><b>Conventions</b></p> <p>Appropriate use of the writing conventions.</p> <p>Sentences                      Punctuation            Paragraphing                Spelling            Vocabulary                    Grammar</p>	<p>Writing errors create reading problems</p>	<p>An emerging sense of the right <i>voice</i> for the character. Minimal writing errors.</p>	<p>A consistent sense of the character's voice conveyed by appropriate vocabulary and sentences</p>	<p>The language helps define the character, echoes the language used in the scene, and makes appropriate and correct use of conventions</p>