|  |  |  |
| --- | --- | --- |
| Score | Grade | Participation |
| 7 | A+/100 | Student participates actively in class. Her comments show understanding and insight. The student helps to create a productive session by moving the class in interesting directions. The student is respectful of her peers and encourages participation from others.  |
| 6 | A/95 | The student participates actively in class. Her comments show curiosity and growing understanding and move the conversation forward. The student is mindful and respectful of other students.  |
| 5 | A-/90 | The student participates actively in class. Her comments show understanding. The student remains on topic and is respectful of other.  |
| 4 | B/85 | The student participates, but her comments show limited understanding. Or the student’s participation is minimal, but her contributions, when they occur, show good understanding. The student may sometimes pull the discussion off-track. |
| 3 | B-/80 | The student’s participation is minimal and reflects limited understanding. The student’s contributions are not directly connected to the topic at hand. The student is sometimes not appropriately respectful of the contributions of others.  |
| 2 | C/75 | The student is not participating in discussion or her contributions are frequently off topic or distracting. The student behaves in ways that make it hard for others to participate.  |
| 1 | D/70 | The students does not participate in discussion or her contributions do not show understanding or connection to the topic. The student may be sometimes disrespectful toward the other students.  |
| 0 | F/50 | The student does not participate in discussion at all or consistently disrupts discussion.  |

**Class Discussion Rubric – Whole Class Assessment**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2** | **1** | **0** |
| **Engagement** | All students had read and thought about the material before glass and the discussion was insightful, meaningful, and sometimes surprising.  | Most students were familiar with the material before class. Discussion sometimes progressed beyond the obvious and made connections beyond the material at hand.  | Many students had not read the material before class. The discussion did not progress past obvious or clichéd points.  |
| **Collaboration** | Students listened and built on one another’s contributions. Differences of opinion or analysis were explored with a spirit of kindness and mutual appreciation.  | Students were respectful of one another, but most contributions were self-contained and did not build on earlier comments.  | Students were dismissive of one another or argumentative.  |
| **Participation** | All students participated meaningfully in the discussion | Most students participated and contributed to the discussion.  | A few students dominated the discussion or there was little participation overall.  |
| **Relevance and Range** | Discussion remained on topic and covered multiple elements of the subject matter. Any digressions were relevant and fruitful. | Discussion was mostly on topic, but sometimes got off track or got bogged down in one specific area.  | Most of the discussion time was spent off-topic or the discussion circled around a single point.  |

**Conversion to Letter Grades**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 7-8 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| 100 | 95 | 90 | 85 | 80 | 75 | 70 | 50 |
| A+ | A | A- | B | B- | C | D | F |

|  |  |  |
| --- | --- | --- |
| Score | Grade | Performance/Project |
| 7 | A+/100 | Student shows commitment and creativity. Artistic choices are clear and strong. The product is rooted in a strong understanding of the source text and is surprising, moving, or deeply evocative. Theatre techniques are thoughtfully chosen and effectively used. |
| 6 | A/95 | Student show commitment and creativity. Artistic choices are clear and rooted in an understanding of the text. Student demonstrates effective use of theatrical techniques. The result is a product that reaches and impacts its audience.  |
| 5 | A-/90 | Student shows commitment and makes artistic choices rooted in the text. Student shows growth in use of theatrical techniques. The end product is clear and communicates the sense of the text to the audience.  |
| 4 | B/85 | The student shows effort but not necessarily full commitment. The product is connected to the source text. The student relies on familiar techniques. Choices are disconnected from the source or do not clearly communicate the sense of the text.  |
| 3 | B-/80 | The student shows some effort but is not committed to the imagined world or the given circumstances. Choices are unclear, inconsistent, or not followed through. If a performance, text may not be adequately memorized.  |
| 2 | C/75 | The student has put some effort into the product, but it is not effective in communicating with the audience. Choices are unclear or clichéd. Project does not effectively use design or acting techniques. If a performance, memorization is inadequate.  |
| 1 | D/70 | The project reflects minimal effort or engagement with the text. Choices are unclear. Lines are not memorized. The end product does not effectively communicate the text to the audience  |
| 0 | F/50 | The student has not attempted or presented the project or performance.  |

|  |  |  |
| --- | --- | --- |
| Score | Grade | Off-Book Assessment |
| 7 | A+/100 | Lines are perfect. No calls for line. No noticeable paraphrasing. Searching for lines does not interrupt the pace of the scene. Performance-ready level of memorization.  |
| 6 | A/95 | Minimal calls for line and/or occasional paraphrases. Line calls are handled professionally and disruption to rehearsal is minimal. A good first off-book rehearsal.  |
| 5 | A-/90 | Several calls for line or significant paraphrasing. But the momentum of the performance is still sustained. Line calls are handled professionally. A good first off-book rehearsal is still possible if the rest of the ensemble is strong.  |
| 4 | B/85 | The actor has the sense of the text, but calls for line and/or paraphrases get in the way of doing the work of rehearsal. Calls for line are themselves disruptive – actor is apologizing or slowing things down with visible reactions to going up. |
| 3 | B-/80 | The actor is missing chunks of text and does not have enough grasp of the lines to be able to create a character or commit to the given circumstances. This actor is not ready for an off-book rehearsal.  |
| 2 | C/75 | The actor is unable to make it through the rehearsal without picking up a script or having long sections given to them. This actor is not ready for an off-book rehearsal |
| 1 | D/70 | The actor has only memorized a few lines or passages and is unable to rehearse effectively without a script. This actor is not ready for an off-book rehearsal |
| 0 | F/50 | The actor has not memorized any lines at all. This actor is not ready for an off-book rehearsal  |

**CamTech Log Rubric**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2** | **1** | **0** |
| **Creativity** | Student finds novel or insightful solutions to problems. Design work shows strong and interesting choices | Student uses existing plans to solve problems. Design work is functional and effective.  | Student does not question the situation as they find it. Designs rely entirely on previous work and do not engage the situation at hand. |
| **Responsibility** | Student shows a sense of ownership of the Cameron and goes the extra mile to make events successful and the facility better. | Student is mindful of their responsibilities to the class and community and executes them effectively.  | Student is neglectful of the space or fails to carry out tasks in the expected time frame.  |
| **Collaboration** | Students build on each other’s work, resulting in a greater final result than any individual could achieve.  | Student communicates as needed with colleagues and faculty.  | Student fails to communicate important information.  |
| **Initiative** | Student actively contributes to a vision for an improved Cameron Theatre.  | Students notice problems and areas for improvement and propose actions to deal with them.  | Student has to be reminded to take care of basic tasks.  |

**Project Rubric**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2** | **1** | **0** |
| **Artistic Choices** | Choices are clear and strong and the work shows commitment to the choices made. The audience is led to see an element of the story in a new light and may be surprised.  | Choices have been made that are clear and followed through. The artist's intent is discernable in the work. | Choices are unclear, inconsistent, or not followed through. |
| **Execution** | The student uses the tools of theatre effectively. The work is thorough and shows attention to detail. | The student demonstrates competence with the skills and tools needed for the project. Attention has been paid to all aspects of the project. | The project reflects limited understanding or facility with the tools and skills needed. There is a lack of follow-through or the project is incomplete or represents a bare minimum. |
| **Connection to the Text** | The product is rooted in a strong understanding of the source text. | The work presented and the choices made are connected to the text examined. | The project reflects minimal understanding or engagement with the text. |
| **Collaboration** | Students build on each other’s work, resulting in a greater final result than any individual could achieve. | Student communicates as needed with colleagues and faculty. | Students do not work well together or fail to communicate with colleagues working on other aspects of the production or project |