**H. Drama I Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Unit 2- *Class Action* Scene Rubric                  Total: \_\_\_\_\_\_\_\_\_/100**

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| **Area** | **10** | **8** | **7** | **6** | **4** | **0-3** |
| **Synthesis of location/time in behavior** | Time and place are reflected authentically through character behavior and specific action. | Time and place are reflected through character behavior and specific action. | Time and place are somewhat reflected through character behavior and specific action. | Time and place are inconsistently reflected through character behavior and specific action. | Time and place are ambiguous. The actor’s behavior as the character does not reflect the “when” and “where” of the scene. | The behavior of the actor does not reflect time and place. |
| **Believable actions** | At least one scene partner performs a believable action that is thoughtful, realistic, and enhances the overall quality of the scene. The actor’s actions are real. | At least one scene partner performs a believable action that is realistic for the character in the circumstance. The actor’s actions are real. | At least one scene partner performs a believable action that is realistic for the character or the circumstance. The actor’s actions are real. | At least one scene partner performs a believable action but it is not connected to character or circumstance. The actor’s actions are real.  OR They pantomime actions that relate to the character and circumstances. | Neither scene partner completes a believable action.  They pantomime actions that relate to the character or circumstances. | Neither scene partner completes a believable action.  They pantomime or complete no actions. |
| **Intentions/ tactics** | Actor clearly understands his/her intention within the scene, actively pursues intention, and employs tactic(s) that are realistic for the character. | Actor seems to understand his/her intention within the scene, tries to pursue intention, and employs a tactic to achieve intention. | Actor somewhat understands and pursues intention. | Actor has minimal understanding of his/her intention. | Actor does not seem to understand or pursue intention. | Actor does not understand or pursue intention. |
| **Character Creation** | Actor makes strong vocal and physical choices to create character.  Actor fully embodies character. Actor can be heard and understood. | Actor makes vocal and physical choices to create character.  Actor mostly embodies character. Actor can be heard and understood. | Actor makes vocal or physical choices to create character.  Actor embodies character a majority of the time.  Actor can be heard. | Actor makes some choices for the voice or physicality of character.  Actor somewhat embodies character. | Actor makes no vocal or physical choices.  They somewhat connect to their character. | Actor makes no choices in creating a character.  They are not a character. |
| **Truthful behavior** | Actor connects with their character in a truthful way. | Actor tries to create mostly a truthful performance. | Actor creates a somewhat truthful performances Actor may be “presenting” at times. | Actor is minimally truthful and relies on “presenting.” The actor’s performance is not completely believable. | Actor’s behavior is only slightly truthful at times. | Actor’s behavior is unnatural. The performance lacks any truthful behaviors and relies on “presenting.” |
| **Memorization** | Actor is perfectly memorized. | Actor makes minor errors, but the actor can continue the scene without pausing for very long. | Actor makes minor errors which pause the action of the scene, but they can continue the scene in character. | Actor makes errors which pause the scene and prevents them from reconnecting with character. | Actor misses a large number of lines which prevents the scene from continuing without prompting. | Actor is not memorized.  They use a script. |
| **Blocking** | Movement in the scene reflects the given circumstances and helps tell the story.  Blocking is motivated, interesting, and keeps the audience’s view of the stage in mind. | Movement in the scene helps tell the story.  Blocking is interesting, and keeps the audience’s view of the stage in mind. | Movement in the scene helps tell the story.  Blocking keeps the audience’s view of the stage in mind. | Movement in the scene is does not really help tell the story and is confusing. Blocking keeps the audience’s view of the stage in mind. | Movement in the scene does not tell the story and misrepresents the given circumstances in the scene. The audience cannot see the entire scene. | Blocking negatively impacts the meaning of the scene. |
| **Energy, effort, focus** | Actor remains in character and has great energy for the duration of the scene; actor approaches the work with enthusiasm. | Actor remains in character and has energy for the duration of the scene; actor mostly approaches the work with enthusiasm. | Actor has some trouble staying in character.  Actor needs a bit more energy. | Actor has trouble staying in character.  Actor needs more energy and effort. | Actor has great trouble staying in character. Actor needs a good deal more energy and effort. | Actor is not connected to character and needs to prepare for scene. Actor needs energy and focus. |
| **Actor’s Planning (x2)** | Actor has taken time and effort to thoughtfully complete the scene analysis. | Actor has completed the scene analysis, but could expand further. | Parts of the scene analysis are incomplete.  Actor need to expand analysis. | Actor has completed some written planning. | Much of the Actor’s scene planning is incomplete. | Little or no written planning or analysis. |

**Comments:**