<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Area of Need</th>
<th>Nearing Expectations</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content Standard 1 Skills: The student discovers and develops essential skills in acting, directing, and technical work for classroom dramatizations.</td>
<td>Little or no attempt to use body and/or voice to portray character.</td>
<td>Uses body and voice to portray character 50% of the time.</td>
<td>Uses body and voice to portray character that contributes to the action of a dramatization.</td>
<td>Uses body and voice to compose and refine character that contributes to the action of a dramatization.</td>
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<tr>
<td>Content Standard 1 Skills: The student discovers and develops essential skills in acting, directing, and technical work for classroom dramatizations.</td>
<td>No improvisation of dialogue.</td>
<td>Improvises most of the dialogue to tell stories.</td>
<td>Improvises dialogue to tell stories.</td>
<td>Improvises detailed dialogue to tell stories.</td>
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<tr>
<td>Content Standard 1 Skills: The student discovers and develops essential skills in acting, directing, and technical work for classroom dramatizations.</td>
<td>No movement used to enhance dramatization.</td>
<td>Some movements are used to enhance dramatization.</td>
<td>Selects movement to enhance a dramatization.</td>
<td>Selects complex movement to enhance a dramatization.</td>
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<tr>
<td>Content Standard 2 Creativity: The student designs and plans improvisations and classroom dramatizations to express ideas.</td>
<td>Little or no description of ideas or emotions.</td>
<td>Describes some ideas and emotions through drama.</td>
<td>Describes how ideas and emotions are expressed through drama.</td>
<td>Interprets how ideas and emotions are expressed through drama.</td>
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<tr>
<td>Content Standard 2 Creativity: The student designs and plans improvisations and classroom dramatizations to express ideas.</td>
<td>Demonstrates few if any moods or emotions in improvisation.</td>
<td>Dramatization expresses mood and emotion most of the time.</td>
<td>Develops improvised classroom dramatizations that express various moods/emotions.</td>
<td>Creates improvised classroom dramatizations that express various complex moods/emotions.</td>
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</tbody>
</table>

NOTE: Mastery—Consistently understands and applies the concepts presented.

Created by Erin K. Hulse, Drama Resource Teacher
APS ARTS Center/Fine Arts Albuquerque Public Schools
Score points are used to measure the degree of frequency the trait is demonstrated within any given activity.

<table>
<thead>
<tr>
<th>Key Traits</th>
<th>Points Earned (1-3)</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Voice</td>
<td></td>
<td></td>
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<tr>
<td>• Retells story/play/scene with details</td>
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<tr>
<td>• Communicates character</td>
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<td>• Uses a range of volume</td>
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<tr>
<td>• Speaks clearly</td>
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<tr>
<td>Movement</td>
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<tr>
<td>• Communicates character or idea using a developing range of movement</td>
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<tr>
<td>• Integrates locomotor and non-locomotor movement</td>
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<tr>
<td>• Moves body parts in isolation</td>
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<tr>
<td>Sensory Skills</td>
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<tr>
<td>• Communicates sensory properties of objects (i.e. size, shape, weight, texture, temperature)</td>
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<tr>
<td>• Expresses appropriate emotions within dramatic activities through voice and movement</td>
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<td>• Identifies and uses appropriate feelings within drama activities</td>
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<tr>
<td>Ensemble</td>
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<tr>
<td>• Solves dramatic problems with a partner</td>
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<tr>
<td>• Listens courteously to others</td>
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<tr>
<td>Focus</td>
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<td></td>
</tr>
<tr>
<td>• Follows directions and stage cues</td>
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<td></td>
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<tr>
<td>• Sustains involvement in dramatic activities</td>
<td></td>
<td></td>
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<tr>
<td>Audience Skills</td>
<td></td>
<td></td>
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<tr>
<td>• Purposefully attends during a performance</td>
<td></td>
<td></td>
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<tr>
<td>• Describes and analyses a performance</td>
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Kid-Friendly Playwriting Rubric
(Thanks to Barbara Dupre, Jefferson Middle School)

Idea and Content

Level 5
a. It’s easy to say what my play is about.
b. The audience likes my characters because I have given them traits that the audience can identify with.
c. My play explains enough of the backstory so that everybody understands what’s happening.
d. My main character has a problem that makes him/her struggle with choices through the play.
e. My plot is perfect for the length of my play.
f. My message to the audience is perfectly clear.
g. Wow! All the dialogue and action keep the audience wondering what’s going to happen next.

Level 3
a. Sometimes I lose track of what my play is supposed to be about, and so does my audience.
b. Sometimes I forgot to tell enough about what happened before the play started.
c. I either gave my main character too many problems, or it’s a little hazy.
d. I need to add or cut some events in my play.
e. My message is unclear sometimes.
f. My dialogue and actions don’t always fit this play.

Level 1
a. It’s really hard to tell what my play is about.
b. Yikes! I left out some important history. No one knows what I’m talking about.
c. My character has too many little problems or doesn’t have a problem at all. It’s just a boring little story.
d. I wanted to cover the Civil War in a one-act play. Help!

Organization

Level 5
a. My play grabs the audience right away. I show the protagonist’s main problem in the very beginning.
b. My audience knows what the main character’s prize is and my main character struggles harder and harder to get it.
c. My play has a clear beginning, middle and end. The tension builds to a climax, followed by an ending that shows how the character’s life has changed.
d. Everything (characters, problems, backstory, and supporting details) fits into the main problem.
e. Changes in time and place are clear and believable.
f. I have just the right number and length of scenes.
g. If I’ve used a narrator, I’ve done it in a creative way.
h. My stage directions are clear. All of them give just the necessary information. They aren’t too long or too short.

Level 3
a. My play has a beginning, but it doesn’t really grab the audience. I take too long to show what the protagonist’s main problem is.
b. The audience doesn’t quite know what my main character’s “prize” is. My main character doesn’t have to try harder and harder to win the prize.
c. My play may have a beginning, middle and end, but things happen too slowly or too quickly. We feel “ho-hum” about what happens next, even at the climax. My character’s life hasn’t changed much by the end of the play.
d. Some things fit into the main problem. I’m not sure why the other things are there.
e. Sometimes the changes in time and place are believable, but sometimes they are not.
f. Some of my scenes are too short and there are too many or too few of them.
g. If I’ve used a narrator, it’s sometimes just to signal changes in time and location. Yawn…..
h. Stage directions are sometimes a problem. Sometimes I use them to tell too much of the story instead of having my characters show it through their dialogue and actions, or I don’t have enough of them.
**Level 1 (Organization):**

a. My play just “takes off”. It’s not very interesting and doesn’t show that the protagonist has a problem.
b. I’m not sure what the main character’s “prize” is and things don’t get worse for him or her.
c. My play seems scrambled, jumbled, and disconnected. It’s confusing. What climax?? What ending??
d. Help! I’m so confused. None of my characters, problems, or backstory have anything to do with each other.
e. Changes in time and place are unclear and unbelievable.
f. This is such a mess. I have way too many or too few scenes and they’re TOO SHORT!
g. If I’ve used a narrator it’s in a really boring way or it’s confusing.
h. Stage direction are a major problem. Either I went crazy writing too many or there just aren’t any.

**Voice**

**Part I: Voice of the Playwright**

**Level 5**

a. I have written a plot that no one else has thought of.
b. You can believe my play even if it seems silly or unreal.
c. My characters are not all good or all bad.
d. I’m not afraid to say what I think to take some risks with my play.
e. This play really sounds like me.
f. My play is full of feelings. You can really feel my commitment to this topic, too.

**Level 3**

a. Only some parts of my play are original.
b. Most of my play is realistic, but some of it is too silly or unbelievable.
c. Some of my characters are special, but I need to give others traits that will make them unique.
d. I need to take some more risks to give my play more meaning and to show that I care about my characters.
e. This play sounds like me some of the time, but sometimes it sill sounds kind of general.
f. There are some feelings in this play, but I’m not quite committed to my topic yet.

**Level 1**

a. My plot doesn’t have any new twists. Oops—did I copy this from a movie that I saw? A book that I read?
b. My play is way out there. It is too hard for anyone to relate to or believe.
c. My characters don’t have a life. I didn’t tell enough about them or make them seem human. The good guys are all good; the bad guys are all bad.
d. It seems like I don’t care about what I wrote. I haven’t taken any risks.
e. This play doesn’t sound like me much at all.
f. My play has no feelings. Wasn’t it enough just to turn it in?

**Part II: Voice of the Character(s)**

**Level 5**

a. My main characters are caught up in the problem.
b. My main characters have personalities that set them apart from others.
c. My characters’ actions show their personalities to the audience.
d. My characters say lines that reveal how each is different from the others.

**Level 3**

a. Sometimes my characters are involved in the problem. I’m not sure why some of them are even there.
b. My characters are sometimes special and sometimes bland and boring.
c. Sometimes you can tell what my characters are like by what they do.
d. Some of my characters’ lines could have been said by anyone in the play.
Level 1 Part II: Voice of the Character(s)
a. My characters are not involved at all in the problem. I’m not sure why most of them are even there.
b. My characters are B-O-R-I-N-G.
c. You can’t tell what my characters are like by what they do.
d. You can’t tell who said what.

Word Choice

Level 5
a. Most of the words I use for dialogue show the age, background, secrets, emotions, personality, and objectives of each individual character.
   For example: PECOS BILL: You’re right about that thar cowpoke, pardner!
b. I use language (slang, jargon, and expressions) that fits each character.
c. All the words in my play fit. Each one seems just right.
d. My words are colorful, snappy, vital, brisk, and fresh. You won’t find overdone, vague, or flowery language. Some of the words and phrases are so vivid that you won’t be able to forget them.
e. I write the way real people talk. I choose words for my characters that are real specific—paint pictures.

Level 3
a. Sometimes the words I use for dialogue aren’t detailed enough to show the “special” traits of my characters.
b. Sometimes I use language (slang, jargon, and expressions) that doesn’t fit my characters.
   For example: GRANDMA HELEN: Yo, Mama.
c. Sometimes I use clichés or expressions that are overdone.
d. I use everyday words pretty well, but I don’t stretch for a new or better way to say things.
e. Most of the time, I write the way real people talk but sometimes my words aren’t real specific.

Level 1
a. My dialogue just isn’t detailed enough to show that each character speaks in a way that is his/her own.
b. I use slang, jargon, and expressions all the time, but they don’t fit my characters. I think I’ve confused the audience.
c. I use too many clichés and overdone expressions.
d. A lot of my words and phrases are vague: “We liked to do things” “We were friends and stuff”.
e. My words don’t make pictures yet. “Something neat happened” “It was awesome”. Over and over I used the same words, over and over, and then over and over again until my play was over.

Line Fluency

Level 5
a. When read aloud, my dialogue flows well. Some lines are long, others short. They just fit perfectly.
b. My dialogue is easy to read and follows the beat of the plot. For example: Look out! The bridge is gonna go! Versus I come from the Aegean’s briny depth, where circling mermaids trace a fair design with dancing feet. (The Trojan Women, Euripides)
c. My characters’ lines sound natural, just the way the characters would speak.
d. I love the sound of my lines.
e. All the lines of dialogue in my play are important.

Level 3
a. When read aloud, some of my dialogue flows well but I need to change the length of some of the lines.
b. Sometimes the dialogue is difficult to read aloud. Some characters’ lines just don’t fit the situation.
c. Some of my characters’ lines sound natural, others don’t.
d. I like some lines a lot, but there are some that could sound better.
e. Okay, I need to cut some of my lines. They really don’t help my audience understand the play. I just got carried away.
Level 1 Line Fluency
a. When read aloud, my dialogue sounds choppy or the characters’ lines ramble on and on and on. Most of my lines are the same length.
b. Yeck! My dialogue is very difficult to read aloud. My characters either take forever to say something in a tense situation, or they don’t talk long enough to let us know what they are thinking.
c. My characters’ lines never sound like real people would say them.
d. I don’t like the sound of my words at all. Do we have to perform this out loud?
e. Hmmm…I could cut much of the dialogue because it doesn’t help my audience. It just clutters up the plot and makes the play longer.

Conventions

Level 5
a. My play has few or no mistakes in capitalization, punctuation, and spelling.
b. My play follows a basic script form—includes cast list, correctly labeled acts and scenes, main body/dialogue, and ending word or phrase (CURTAIN, LIGHTS DOWN) in all caps.
c. I have written each speaker’s name in all caps, either like this:

JAMIE

Where did you put the umbrella, Ben? It’s pouring down rain.

or like this

JAMIE: Where did you put the umbrella, Ben? It’s pouring down rain.

d. I enclosed all of my stage directions in parentheses, like this: (Laughing wickedly) or (she exits, limping)
e. I identified each change of scene with Time, Place, and At Rise.
f. My final script is neatly written or typed.

Level 3
a. My play has some mistakes in capitalization, punctuation, and spelling.
b. My play sometimes follows a basic script form.
c. Sometimes I forgot to write the characters’ names correctly before their lines.
d. I enclosed some of my stage directions in parentheses.
e. Sometimes it’s hard to tell where one scene ends and another begins.
f. Some of the words in my script are hard to read. I need to recopy it.

Level 1
a. My play has so many mistakes in CAPITALIZATION, p.u.n.c.t.u.a.t.i.o.n., and spelling that people cannot read my script.
b. I didn’t follow a basic script form.
c. I didn’t write the characters’ names correctly AT ALL! No one knows whose line it is.
d. I didn’t enclose any of my stage directions in parentheses.
e. I never show where the scenes change. It’s very confusing.
f. What do you mean, you can’t read my writing?

For more information on the Six Trait Writing Rubric for Playwriting, including anchor papers, please contact the APS ARTS Center.