

Unit 6, Activity 1, Reading Response Prompts

ELA.6.9	Compare and contrast elements (e.g., plot, setting, characters, theme) in a variety of genres.
	- How is the plot of this text similar to or different from another book you've read? - Describe the primary setting of this text. How is the setting of this text similar to or different from another book you've read? - How are the characters in this book similar to or different from those in other books you have read? - Determine the theme of your book. How is the theme similar or different from another book you have read before?
ELA.6.11a	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including sequencing events and steps in a process.
	- Develop a timeline of events in your book. - What are the five most important or significant events in your book at this point?
ELA.6.11b	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information.
	- Summarize the most recent chapter read in your independent reading book. - Select one passage from your book. Paraphrase it.
ELA.6.11c	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying stated or implied main ideas and supporting details.
	- Identify the main idea of the _____ (novel, chapter, or passage). Label the main idea as stated or implied. - List supporting details in support of the main idea you identified.
ELA.6.11d	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas.
	- How does the author use literary elements in this _____ (novel, chapter, or story)? - Compare and contrast the use of two literary elements.
ELA.6.11e	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making simple inferences and drawing conclusions.
	As you read this _____ (novel, chapter, or passage), make a list of inferences you make. Identify the background knowledge you used to form each inference.
ELA.6.11f	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including predicting the outcome of a story or situation?
	- What do you think will happen next (in tomorrow's reading)? - What events led you to this prediction/
ELA.6.11g	Demonstrate understanding of information in grade-appropriate texts by identifying literary devices.
	Make a list of metaphors, similes, or imagery the author has used to bring events to life for the reader.
ELA.6.14	Analyze an author's stated or implied purpose for writing (e.g., to explain, to entertain, to persuade, to inform, to express personal attitudes or beliefs).
	What was the author's purpose for writing (to explain, to entertain, to persuade, to inform, to express personal attitudes or beliefs, or a combination of these)? How do you know? Use evidence from the novel to support your choice.

Unit 6, Activity 2, Frayer Model Vocabulary Card

Prayer Model Vocabulary Card

Definition:	Characteristics:
Example:	Non-Example:
Key Word:	

Frayer Model EXAMPLE

Definition: <i>A solid made of atoms arranged in an ordered pattern</i>	Characteristics: <i>glassy</i> <i>clear colored</i> <i>brightly colored</i> <i>evenly shaped</i> <i>patterned</i> <i>glimmer or sparkle</i>
Example: <i>metals</i> <i>rocks</i> <i>snowflakes</i> <i>salt</i> <i>sugar</i>	Non-Example: <i>coal</i> <i>pepper</i> <i>snowflakes</i> <i>lava</i> <i>obsidian</i>

Word Map

Definition:	Synonym:
Vocabulary Word:	
Antonym:	Visual Representation [Drawing]:

Definition:	Synonym:
Vocabulary Word:	
Antonym:	Visual Representation [Drawing]:

Unit 6, Activity 2, Vocabulary Self-Awareness

Vocabulary Self-Awareness Chart

Word	+ ? -	Example	Definition

Word	+ ? -	Example	Definition

Word	+ ? -	Example	Definition

Unit 6, Activity 2, Drama Vocabulary

Drama Vocabulary

- **ad lib:** To extemporize stage business or conversation.
- **at rise:** Who and what are on stage when the curtain opens.
- **back or backstage:** The area of the stage that is not visible to the audience.
- **bit:** An acting role with very few lines.
- **blocking yourself:** Getting behind furniture or other actors so you cannot be seen by the audience.
- **building a scene:** Using dramatic devices such as increased tempo, volume, and emphasis to bring a scene to a climax.
- **business:** Any specific action other than movement performed on the stage such as picking up a book or turning on a TV.
- **C:** The symbol used to identify the center of the stage.
- **cast:** (*As a noun*): The actors in the play. (*As a Verb*): To give individuals certain parts in a play.
- **counter-cross:** A shifting of position by two or more actors to balance the stage picture.
- **cover:** To obstruct the view of the audience.
- **cross:** The movement by an actor from one location to another on-stage.
- **cue:** The last words, action, or technical effect that immediately precedes any line or business; a stage signal.
- **curtain:** The curtain or drapery that shuts off the stage from the audience; when written in all capital letters in a script, it indicates that the curtain is to be closed.
- **cut:** To stop action or to omit.
- **cut in:** To break into the speech of another character.
- **dialogue:** The words spoken by the characters in a play.
- **down or downstage:** The part of the stage toward the audience.
- **dressing the stage:** Keeping the stage picture balanced during the action.
- **exit or exuent:** To leave the stage.
- **feeding:** Giving lines and action in such a way that another actor can make a point or get a laugh.
- **foil:** An acting role that is used for personality comparison, usually with the protagonist or main character.
- **hand props:** Properties such as a letter or luggage, carried on stage by an individual player.
- **hit:** To emphasize a word or line with extra force.
- **holding for laughs:** Waiting for the audience to quiet down after a funny line or scene.
- **left and right:** Terms used to refer to the stage from the actor's point of view, not that of the audience.
- **milk:** To draw the maximum response from the audience from comic lines.
- **movement:** Using one's body and its ability to move through space to affect character, time, and place.
- **off or offstage:** Off the visible stage.
- **on or onstage:** On the visible stage.
- **overlap:** To speak when someone else is speaking.
- **pace:** The movement or sweep of the play as it progresses.
- **pantomime:** Acting without words; using the body to express an idea, an emotion, or a character.
- **personal props:** Small props that are usually carried in an actor's costume, such as money, matches, a pipe, or a pen.

Unit 6, Activity 2, Drama Vocabulary

- **places:** The positions of the actors at the opening of an act or scene.
- **plot:** To plan stage business, as to "plot" the action; to plan a speech by working out the phrasing, emphasis, and inflections.
- **pointing lines:** Emphasizing an idea.
- **principals:** The main characters in a play.
- **properties or props:** All the stage furnishing, including furniture.
- **protocol:** Courtesies that are established as proper and correct behavior.
- **ring up:** To raise the curtain.
- **role scoring:** The analysis of a character.
- **scene:** A part of a play or short improvisation.
- **script scoring or scripting:** The marking of a script for one character, indicating interpretation, pauses, phrasing, stress, and so on.
- **set:** The scenery for an act or a scene.
- **set props:** Properties placed on stage for the use of actors.
- **showmanship:** A sense of theatre and the ability to present oneself effectively to the audience; stage charisma.
- **sides:** Half-sheet pages of a script that contain the line, cues, and business for one character.
- **stage directions:** UP is away from the audience. DOWN is toward the audience. CENTER is in the middle of the stage. RIGHT is to the actor's right when facing the audience. LEFT is to the actor's left when facing the audience.
- **stealing a scene:** Attracting attention from the person to whom the center of interest legitimately belongs.
- **subtext:** Character interpretations that are not in a script but are supplied by the actor.
- **tag line:** The last speech in an act or a play, usually humorous or clever.
- **taking the stage:** Giving an actor the freedom to move over the entire stage area, usually during a lengthy speech.
- **tempo:** The speed at which the action of a play moves along.
- **timing:** The execution of a line or piece of business at a specific moment to achieve the most telling effect.
- **top:** To build to a climax by speaking at a higher pitch, at a faster rate, or with more force and greater emphasis than in preceding speeches.
- **up or upstage:** The area of the stage away from the audience, toward the back wall.
- **upstaging:** Improperly taking attention from an actor who should be the focus of interest.
- **voice:** (*As an art form*): A condition or quality of a vocal sound that communicates a feeling.
- **walk-on:** A small acting part which has no lines.
- **warn:** To notify of an upcoming action or cue.
- **working script:** An unfinished, unpublished, original script that is usable for purpose of the drama. Might be changed in the course of rehearsals.

Unit 6, Activity 3, Words in Context

Book: _____

date	word	sentence(s) from context, page number	definition	restatement	example	contrast	student-developed definition	understanding level + ? -

Unit 6, Activities 4 and 5, Writing Piece with Target Skills Planner

Standards, Benchmarks, Grade Level
Objectives

Instructional Decisions to Make before
Beginning Writing Unit:

Writing Genre: _____

Writing Mode: _____

Prewriting Technique(s) _____

Model(s) from Literature: _____

Student Model(s): _____

Organization Style: _____

Transition Type: _____

Graphic Organizer(s): _____

Focus: _____

Supporting Details: _____

Beginning Technique: _____

Ending Technique: _____

Composing Skill(s): _____

Literary Device(s): _____

Revision Focus(es): _____

Proofreading for: _____

Assessment with: _____

Unit 5, Activity, 5, Writing Record

[illegible]

Proofreading/Editing Strategies for Students



Try these proofreading strategies:

- 1) Read your own paper backward word by word.
- 2) Make an index card with a word-size hole in the center of it and move it over the page one word at a time, checking spelling and capitalization as you do.
- 3) Read the first sentence in your paper carefully. Put your left index finger over the punctuation mark that signals the end of that first sentence. Next, put your right index finger on the punctuation mark that ends the second sentence. Carefully read material between two of your fingers, looking for errors.

Then move your left index finger to the end of the second sentence and move your right index finger to the end of the third sentence and read carefully. Keep moving fingers until you have carefully examined every sentence in your paper.
- 4) Do any of these strategies for a peer.

Unit 6, Activities 6 and 11, Secondary Editing/Proofreading Checklist, BLANK

Secondary Editing/Proofreading Checklist

Name _____

Period _____

Directions: For each corrected assignment, record title/description and number of errors you made in each area. ERROR Types										
Title										
Irregular Verbs										
Possessive Pronoun Form										
Appropriate Part of Speech to Enhance Writing [preposition, interjection]										
Homophones										
Word Endings										
Word Omissions										
Unnecessary Repetition										
Spelling										
Capitalization [Indicate companies, buildings, monuments, geographical names]										
Comma Use [Compound Sentence; Adjectives; Intro. Phrase/Clause; Items in a Series, etc.]										
Colon Use (after salutation in business letters)										
Hyphen/Dash Use [Indicate: to separate syllables of words, compound adjectives.]										
Italics/Underlining										
Legibility										
Review from Previous Grades:										
Sentence Fragments										
Run-Ons										
Varied Sentence Structure										
Double Negatives										
Subject-Verb Agreement										
Consistent Verb Tense										
Plurals										
Pronoun Agreement										
Capitalization [first, important words, titles, proper nouns, proper adjectives.]										
End Marks										
Apostrophe [contractions, possession]										
Comma Use [Appositives; Adjectives; Intro. Phrase/Clause; Items in a Series, etc]										
Quotation Marks/Dialogue										
Indentation/Margins										
Writing Development Focus:										
Literary Devices [flashback, foreshadowing, imagery]										

NOTE: DE = Daily Edit; ¶ = Practice Paragraph

Unit 6, Activities 6 and 11, Secondary Editing/Proofreading Checklist, EXAMPLE

Name _____

Period _____

Directions: For each corrected assignment, record title/description and number of errors you made in each area. ERROR Types	11/10	11/12	11/13	11/15	12/1	12/2	12/3	12/4		
							☺	☺		
Title										
Irregular Verbs										
Possessive Pronoun Form		✓		✓						
Appropriate Part of Speech to Enhance Writing [preposition, interjection]										
Homophones	✓									
Word Endings										
Word Omissions										
Unnecessary Repetition										
Spelling					✓					
Capitalization [Indicate companies, buildings, monuments, <u>geographical names</u>]	✓									
Comma Use [Compound Sentence; Adjectives; Intro. Phrase/Clause; Items in a Series, etc.]										
Colon Use (after salutation in business letters)										
Hyphen/Dash Use [Indicate: to <u>separate syllables of words</u> ; compound adjectives.]	✓	✓								
Italics/Underlining										
Legibility										
Review from Previous Grades:										
Sentence Fragments										
Run-Ons										
Varied Sentence Structure										
Double Negatives										
Subject-Verb Agreement	✓	✓		✓						
Consistent Verb Tense										
Plurals										
Pronoun Agreement	✓									
Capitalization [first, important words, titles, proper nouns, proper adjectives.]										
End Marks										
Apostrophe [contractions, <u>possession</u>]		✓								
Comma Use [Appositives; Adjectives; Intro. Phrase/Clause; Items in a Series, etc]										
Quotation Marks/Dialogue										
Indentation/Margins										
Writing Development Focus:										
Literary Devices [flashback, foreshadowing, imagery]		✓		✓						

NOTE: DE = Daily Edit; ¶ = Practice Paragraph

Unit 6, Activity 7, GIST Worksheet

GIST Worksheet

[illegible]

Unit 6, Activity 7, Linear Venn Diagram

Linear Venn Diagram

Attributes: Items Being Compared:	Literary Element 1	Literary Element 2	Literary Element 3	Ideas
Play				
Poetry				

Unit 6, Activity 7, Summary Rubric

Written Summary Rubric

	4	3	2	1
Ideas and Key Points	Supporting information creates a clear and complete explanation.	Supporting information creates a clear but partial explanation.	Much supporting information missing.	Most supporting information missing or indiscriminately lists information
Organization	Organization is logical, with smooth transitions	Organization is mostly logical, with a few transitions	Organization is choppy, with few or no transitions	Organization is random or disconnected.
Audience Awareness and Style	Writing is clear and expressive. Sentences connect with natural flow/rhythm and are varied in style.	Writing is clear. Sentences are somewhat varied in style.	Writing is unclear or simplistic sentences are choppy or awkward.	Writing is unclear or simplistic. Sentences are choppy or awkward.
Vocabulary and Word Choice	Word choice is specific, accurate, and natural. Subject-specific vocabulary is applied with understanding.	Word choice is clear but not expressive. Some subject specific vocabulary is used.	Word choice is simple. Subject specific vocabulary is missing.	Word choice is simple or inappropriate to the subject, student copies from the reading selection.
Conventions	Few or no convention errors.	Some convention errors, but they do not affect comprehension.	Frequent convention errors.	Convention errors frequent; make writing hard to understand.

Unit 6, Activities 7, 8, and 9, Scene/Skit Performance Rubric

Scene/Skit Performance Rubric

	4	3	2	1
Sound Effects	Sound effects very realistic and make a major contribution to the overall quality of the play.	Sound effects are somewhat realistic and make some contribution to the overall quality of the play.	Some sound effects are used but contribute very little to the overall quality of the play.	Little to no realistic sound effects are used; those used do not contribute to overall quality of play
Script	Story line has definite plot with a well-defined beginning, middle, and end; characters fully integrated into the story; plot holds attention of the audience throughout.	Story line has identifiable plot with a recognizable beginning, middle, and end; characters somewhat integrated into the story; plot holds attention of the audience most of the time.	Story line was attempted but the beginning, middle, and end were not consistently recognizable; characters are integrated very little into story; plot holds audience attention some of the time.	Story line is not easily identified; integration of characters into the story is not present; plot does not hold the attention of the audience.
Performance	Play was very entertaining and held attention of the audience throughout ; few errors were made in the performance; sound effects well integrated; transitions between segments smooth.	Play was entertaining and held attention of the audience during most of performance; minor errors made in the performance; sound effects somewhat integrated; transitions between segments had little hesitation.	Play was moderately entertaining and held the attention during some of performance; some errors made in performance; integration of sound effects was attempted but not entirely successful; transitions between segments choppy.	Play was not very entertaining and did not hold the attention of the audience. Many errors were made in the performance. Integration of sound effects was poor. Transitions between segments were poor.

Unit 6, Activity 8, Text Marking for Emphasis BLM

Text Marking for Emphasis

- Highlight your speeches in your copy of the script. Mark only words you will *speak*—not role tags or stage directions. (Yellow non-fluorescent marker is best.)
- Underline words that tell about anything you’ll need to act out—words in either the stage directions or *other* readers’ speeches. If you’re given extra stage directions later, write them in the margin with pencil.
- Read through your part silently. If there are words you’re not sure of, look them up in a dictionary. If there are words you must remember to stress, underline them. If there are places you’ll need to pause, mark them with a couple of slashes, //. (For instance, you may have to pause so the audience will know there’s a change of scene or time in the story.)
- Read through your part out loud. If you’re a character, think about how that character would sound. Should you try a funny voice? How would the character feel about what’s happening in the story? Can you speak as if you were feeling that?
- Get up and read through the script again, trying out faces and actions. Would your character stand or move a special way? Can you do that? If possible, do all this in front of a mirror.

Even before you give your readers their scripts, you can help them by reading to them the script or its source story. Effective modeling will give them a head start against any difficulties. You may also want to discuss the difference between characters and narrators. (“In the story, character parts are *inside* the quotation marks, and narrator parts are *outside*.”)

Unit 6, Activity 8, Cue Card BLM

SAMPLE CUE CARD

Cue cards outline key points in the script. They keep you on track during a monologue. Imagine your script starts out like this:

My name is Benjamin Duggan. I was born in Dublin, Ireland, in 1823. When I was 6 years old, my family moved to Macon, Georgia, where I began to work in a mill. My family was very poor. I had to work many hours a day. At first, I worked 13 hours a day. Later, I worked as many as 17 hours a day. The job was very hard. If I didn't do it well, I was beaten or "weighted" that is, an overseer put a heavy weight around my neck and made me work with the weight on for an hour or more at a time. Today, my back is crooked because the marrow dried out of my bones from too much standing with a weight on. I can no longer stand up straight or walk well.

Your first cue card might look something like this:

Benjamin Duggan

Born in: Dublin, Ireland—1823

Worked in: mill

Macon, Georgia (family was poor)

Benjamin's POV (point of view):

- worked too many hours—13 per day, then 17 per day
- beaten, especially when young
- forced to work "weighted"
- back now crooked—bone marrow dried out from too much standing—no strength—can't straighten up

You can now use this cue card as a prompt to recall ideas from your script.

Now, you try to create a cue card on a character from your play.

Unit 6, Activity 8, Character Journal BLM

Character Journal Requirements

As a part of our study of plays, and to help you understand the literary concept *persona*, you will be responsible for keeping a Character Journal.

Format requirements

Your journal should have at least one entry per scene in the play. It should be set up like a diary and include the day and time of the entry. You may add illustrations or other embellishments if you wish.

Content requirements:

Basic	Your journal gives your character's perspective on the events and predictions of how he or she might act in a given situation. You should also predict upcoming events based on the events that have occurred in the scene, and offer advice to the other characters (or ask for advice from them).
Moderate	Your journal also gives your character's reactions to the other characters —do you think them foolish, wise, crazy, blind, etc.?
Mastery	Your journal also includes your character's reflections on the major issues and themes , and demonstrates how personal beliefs influence his or her reactions.

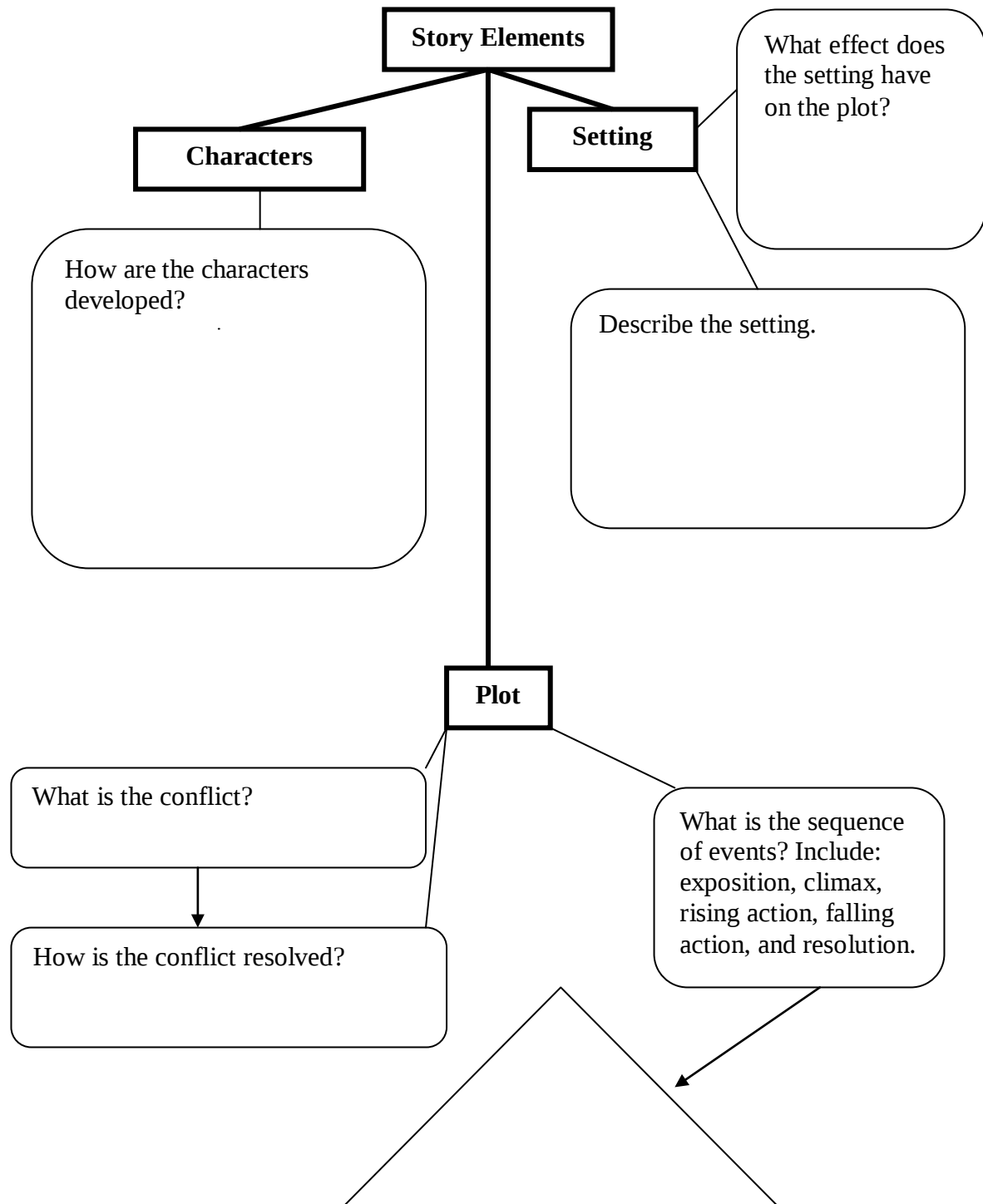
Questions about the persona

Name	
Age	
Parents' names? (If unknown, create one.)	
Parents' occupation(s)	
Siblings	
Social class (e.g., royalty, nobility, middle class, merchant, servant)	
Living Arrangements (where and with whom?)	
Attitude about marriage	
Religion: How might religion influence his or her behavior?	
Who makes the laws your persona must follow (e.g., rulers, parents, society)? Explain.	
Travel Experience	
Three goals for Persona:	1) 2) 3)
Usual Behavior for Persona?	
Unusual Behavior?	
How does he or she judge a person (e.g., honesty, deeds, education)?	

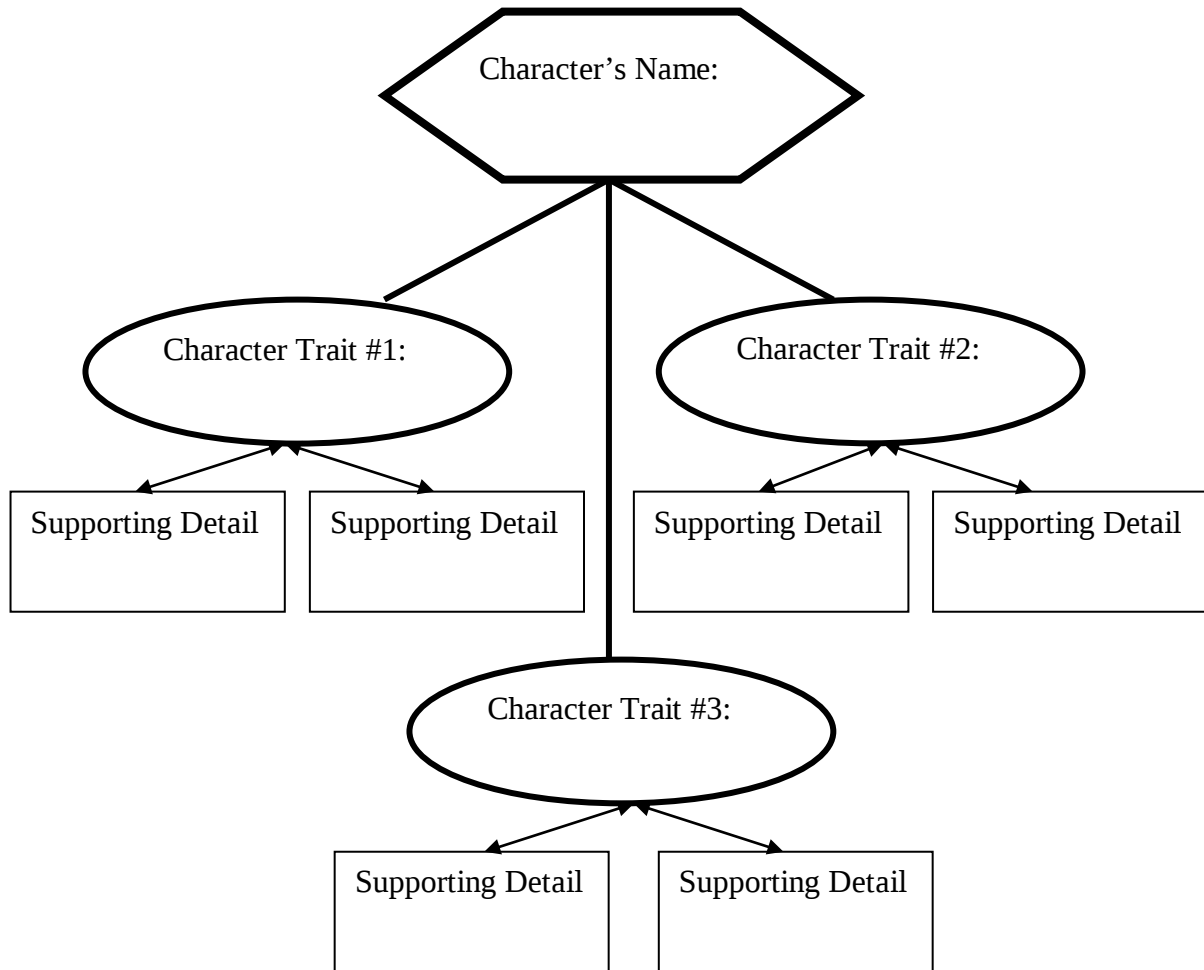
Unit 6, Activity 9 and 10, Group Process Rubric

Group Process Rubric				
GROUP BEHAVIOR	4	3	2	1
Cooperation	All members work well together all of time and assist others when needed.	Most members work well together most of time; little teacher intervention needed.	Some members work well together sometimes; some teacher intervention needed.	Teacher intervention needed often to help group cooperate.
Contribution	All members contribute equally, some even more than required.	All members contribute equally.	All members contribute, but unequally.	One or more members do not contribute.
Effort	Team on task and working all the time without teacher reminders.	Team on task and working most of time, needing few teacher reminders.	Team on task and working most of time, but sometimes needs teacher reminders.	Team needs frequent teacher reminders to work and stay on task.
Communication	Each member listens well to other members, speaking in friendly and encouraging words and tones.	Most members listen to one other and generally speak in encouraging words and tones.	Many members need teacher intervention to listen and speak to each other appropriately.	Most members need frequent teacher interventions to listen and speak to each other appropriately.

Story Elements Planner



Unit 6, Activity 9, Character Map



Audience Checklist

Instructions: After each performance (except for your own group), record the conflict and resolution in the appropriate columns. Write “My Group” when your group performs. **Please do not write during performances.**

Conflict		Resolution
Group 1		
Group 2		
Group 3		
Group 4		
Group 5		
Group 6		
Group 7		

Unit 6, Activity10, Group Discussion Record

Role	Duties	Organization	Technology Needed	Deadline	Student
facilitator					
director					
casting director					
screenwriter					
other (if needed)					

Unit 6, Activity 11, Dialogue that Reveals Character Worksheet

Dialogue that Reveals Character and Advances Plot

Try an independent **practice in writing dialogue focusing on a single character trait** for one or more of the characters in your play.

Be sure to **include stage directions (a movement or action) in writing the speaker tag (the words that tell who's talking)** for each bit of dialogue.

EXAMPLES of DIALOGUE with *stage directions* WHICH REVEAL A SINGLE CHARACTER TRAIT:

- o **nervousness from a friend:** "I know I'm going to blow it," Allyson said with a catch in her voice, *as she stepped up to the microphone.*
- o **disappointment from your dad:** *Sadly shaking his head,* Dad said softly, "I know you can do better, Son. That wasn't your best effort."
- o **anger from your sister:** "Stay out of my room," shouted my sister, *slamming the door behind her.*
- o **fear from your mother:** "Don't touch that pot! It's hot." shouted my mom, *as she raced toward me.*

Try some of your own.

Character's Name: _____

Observed or Remembered Character Traits/Behaviors/Habits:

Single Character Trait (Name one) _____ for
_____ (Name of character):

Practice Dialogue (with stage directions) to reveal this trait:

Unit 2, Activity 11, Teleplay Script Rubric

Name _____	Date _____	Pd. _____
Writing a Teleplay Title of Piece _____		
CRITERIA:		
<u>Format of Teleplay</u>		
The script is correctly formatted , lists major and minor characters, is in dialogue form and uses stage directions and camera/shot instructions as needed.	1	2 3 4 5
The script is neatly typed or word processed .	1	2 3 4 5
The story quickly sets up the main character's REALISTIC problem or conflict and follows one of the six basic plots of fiction .	1	2 3 4 5
<u>Body of Teleplay (Story as a Whole)</u>		
The events of the story are arranged in logical order and are easy to follow.	1	2 3 4 5
There is a consistent and REALISTIC point of view throughout the play.	1	2 3 4 5
Character traits are revealed through REALISTIC dialogue and character actions .	1	2 3 4 5
The plot is advanced through sound effects, dialogue , and through character behaviors .	1	2 3 4 5
The story uses at least two REALISTIC complicating incidents/events in the plot in order to create REALISTIC dramatic tension.	1	2 3 4 5
<u>Conclusion of Teleplay</u>		
The story has a satisfying resolution that logically resolves the central conflict .	1	2 3 4 5
The script is relatively free of mistakes in spelling, grammar, usage, mechanics, and manuscript form (Use spell-check; proofread your work!)	1	2 3 4 5
{Possible: 50 points x 2 = 100 points}	TOTAL _____ X 2 = _____	
		Final Grade _____

Unit 6, Activity 12, Presentation Invitation Rubric

Invitation Rubric

3	2	1
The invitation is designed in an interesting and imaginative way. The art is colorful and detailed.	The invitation is colorful, but lacks detail and imagination.	The invitation lacks color. It shows an attempt at detail.
The invitation demonstrates a logical plan of organization and coherence, gives a vivid idea of the topic, and is easy to read.	The invitation demonstrates an attempt to organize the topic and gives a general idea about the topic.	The invitation lacks a plan of organization. It minimally addresses the topic.
The ideas on the invitation include clear and understandable information about the topic (what, where, when, why).	The ideas on the invitation give some understandable information about the topic (what, where, when, why)	The invitation conveys little or no sense of information about the topic (what, where, when, why).
The invitation contains few or no errors in mechanics.	The invitation contains some errors in mechanics that interfere with communication.	The invitation contains many errors in mechanics that seriously interfere with communication.

Unit 6, Activity 12, Video Critique Rubric

Video Critique Rubric

CATEGORY	4	3	2	1
Character Accuracy Score: _____	Character's dialogue is 90-100% accurate according to persona projected from story	Character's dialogue is 70-90% accurate according to persona projected from story	Character's dialogue is 50-70% accurate according to persona projected from story	Character's dialogue is not accurate according to persona projected from story
Actions Score: _____	Actions of character convincingly convey intended emotion	Actions of character fairly convincingly convey intended emotion	Actions of character somewhat convincingly convey intended emotion	Actions of character do not convincingly convey intended emotion
Projection Score: _____	Student can be comfortably heard in all parts of classroom	Student can be comfortably heard in most parts of classroom	Student can be somewhat comfortably heard in most parts of classroom	Student speaks either too loudly or too softly.
Performance and Sound Effects	Performance was very entertaining and held attention of the audience throughout; few errors were made in the performance; sound effects well integrated; transitions between segments smooth.	Performance was entertaining and held attention of the audience during most of performance; minor errors made in the performance; sound effects somewhat integrated; transitions between segments had little hesitation.	Performance was moderately entertaining and held the attention during some of performance; some errors made in performance; integration of sound effects was attempted but not entirely successful; transitions between segments choppy.	Performance was not very entertaining and did not hold the attention of the audience. Many errors were made in the performance. Integration of sound effects was poor. Transitions between segments were poor.

Unit 6, Activity 12, Reading v. Viewing BLM

	Text Notes-Reading Only	Text Notes-Viewing Only