

# Readers Theatre SELF-REFLECTION

Reflect on your Reader's Theatre Performance questions below.

The best part of the performance

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The part of the performance I found challenging

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What I learned

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# Readers Theatre SELF-REFLECTION

Reflecting on your Reader's Theatre Performance, colour the thermometer to match your feelings. The top of the thermometer means you exceeded well, whereas if you only went to the first line, you think you didn't achieve your best work.

  
**PITCH AND TONE**

  
**EYE CONTACT AND GESTURES**

  
**VOLUME**

  
**YOUR PARTICIPATION**

  
**PACE**

  
**GROUP COLLABORATION**

If you were to perform the script again, what would you change?

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## READER'S THEATRE Performance Rubric

Name: \_\_\_\_\_ Script: \_\_\_\_\_

	Incomplete	Working Towards	Achieving Standard	Achieving/Beyond Standard	Exceeding Beyond Standard
<b>tone</b>	Does not control tone, lacking appropriate expressions and inflections	Limited control of tone, with inconsistencies in expressions and inflections	General control of tone throughout the performance	Consistent control of tone, using appropriate expressions and inflections	Excellent control of tone, consistently using appropriate expressions and inflections
<b>pitch</b>	Does not demonstrate control of pitch, lacking any variation	Limited control of pitch, lacking consistent variation	Control of pitch, with occasional variation	Consistent control of pitch, using variations to enhance performance	Excellent control of pitch, using appropriate variations to convey meaning and engage the audience
<b>pace</b>	Does not maintain an appropriate pace, resulting in complete loss of audience attention	Maintains an inconsistent pace, occasionally losing the audience's attention	Maintains an appropriate pace overall, with occasional inconsistencies	Maintains a consistent pace throughout the performance, keeping the audience engaged	Maintains an excellent pace throughout the performance, effectively capturing the audience
<b>volume</b>	Does not demonstrate control of volume, with consistently inadequate projection	Limited control of volume, often lacking adequate projection	Shows control of volume, but with occasional inconsistencies in projection	Consistent control of volume, with appropriate projection to engage the audience	Excellent control of volume, effectively using projection to reach the audience
<b>eye contact</b>	Does not maintain eye contact, failing to establish any connection with the audience	Limited eye contact, often failing to establish connection	Maintains eye contact, but with occasional breaks in connection	Consistent eye contact with the audience, establishing connection	Excellent eye contact throughout the performance, effectively connecting with the audience
<b>gestures</b>	Does not use gestures, failing to contribute to the performance	Limited use of gestures, often unrelated to the script's meaning	Uses gestures, but with occasional inconsistencies in support of the script	Uses consistent gestures that enhance the performance	Uses excellent gestures that enhance the performance and support the meaning of the script
<b>overall performance</b>	Demonstrates a poor overall performance, with little understanding of the characters and script, and no engagement with the audience	Demonstrates a below-average overall performance, with limited understanding of the characters and script, and minimal engagement with the audience	Demonstrates a satisfactory overall performance, with some understanding of the characters and script, and intermittent engagement with the audience	Demonstrates a good overall performance, showing a solid understanding of the characters and script, and engaging the audience for the most part	Demonstrates exceptional performance, showing a strong understanding of the characters and script, and engaging the audience consistently

Comments:

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# Moving Reflections Oxford Theatre Texts 7

**Arthur James Wells**



## **Moving Reflections Oxford Theatre Texts 7:**

**The Aesthetics of Argument** Martin Warner, 2016-02-04 Argument and imagination are often interdependent The Aesthetics of Argument is concerned with how this relationship may bear on argument's concern with truth not just persuasion and with the enhancement of understanding such interdependence may bring The rationality of argument conceived as the advancement of reasons for or against a claim is not simply a matter of deductive validity Whether arguments are relevant have force or look foolish or whether an example is telling or merely illustrative cannot always be assessed in these terms Martin Warner presents a series of case studies which explore how analogy metaphor narrative image and symbol can be used in different ways to frame one domain in terms of another severally or in various combinations and how criteria drawn from the study of imaginative literature may have a bearing on their truth aptness Such framing can be particularly effective in argumentative roles which invite self-interrogation as Plato saw long ago Narrative in such cases may be fictional whether parabolic or dramatic autobiographical or biographical and in certain cases may seek to show how standard conceptualizations are inadequate Beyond this whether in poetry or prose and not only with respect to narrative the logic of imagery enables us to make principled sense of our capacity to grasp imaginatively elements of our experience through words whose use at the imaginative level has transformed their standard conceptual relationships and hence judge the credibility of associated arguments Assessment of the argumentative imagination requires criteria drawn not only from dialectic and rhetoric but also from poetics

**Rhythm and Timing of Movement in Performance** Janet Goodridge, 1999 Despite the richness of the subject and the importance frequently ascribed to the phenomena of rhythm and timing in the arts the topic as a whole has been neglected Janet Goodridge writes from a practical movement background and draws on a wide range of sources to illuminate the subject in relation to theatre drama dance ceremony and ritual

Greek Tragedy on the Move Edmund Stewart, 2017-06-16 Greek tragedy is one of the most important cultural legacies of the classical world with a rich and varied history and reception yet it appears to have its roots in a very particular place and time The authors of the surviving works of Greek tragic drama Aeschylus Sophocles and Euripides were all from one city Athens and all lived in the fifth century BC unsurprisingly it has often been supposed that tragic drama was inherently linked in some way to fifth century Athens and its democracy Why then do we refer to tragedy as Greek rather than Attic or Athenian as some scholars have argued This volume argues that the story of tragedy's development and dissemination is inherently one of travel and that tragedy grew out of and became part of a common Greek culture rather than being explicitly Athenian Although Athens was a major panhellenic centre by the fifth century a well established network of festivals and patrons had grown up to encompass Greek cities and sanctuaries from Sicily to Asia Minor and from North Africa to the Black Sea The movement of professional poets actors and audience members along this circuit allowed for the exchange of poetry in general and tragedy in particular which came to be performed all over the Greek world and was therefore a panhellenic phenomenon even from

the time of the earliest performances The stories that were dramatized were themselves tales of travel the epic journeys of heroes such as Heracles Jason or Orestes and the works of the tragedians not only demonstrated how the various peoples of Greece were connected through the wanderings of their ancestors but also how these connections could be sustained by travelling poets and their acts of retelling

*The British National Bibliography* Arthur James Wells,1998

*The Reception of Aeschylus' Plays through Shifting Models and Frontiers* ,2016-11-21 The Reception of Aeschylus Plays through Shifting Models and Frontiers addresses the need for an integrated approach to the study and staging of Aeschylus plays It offers an invigorating discussion about the transmission and reception of his plays and explores the interrelated tasks of editing translating adapting and remaking them for the page and the stage The volume seeks to reshape current debates about the place of his tragedies in the curriculum and the repertory in a scholarly manner that is accessible and innovative Each chapter makes a significant and original contribution to its selected topic but the collective strength of the volume rests on its simultaneous appeal to readers in theatre studies classical studies performance studies comparative studies translation studies adaptation studies and naturally reception studies

The Oxford Bible Commentary John Barton,John Muddiman,2007-01-25 CD ROM contains Introductions and verse by verse commentaries to Genesis and Mark s Gospel Logos Library System

*Revealing Masks* W. Anthony Sheppard,2001-02 This book is about the use of exoticism particularly the use of masks and stylized movement in opera and other musical theater genres of the twentieth century The author explores in depth a topic that effects a wide variety of important composers dancers and dramatists but has never been comprehensively studied

The New Cambridge Bibliography of English Literature: Volume 2, 1660-1800 George Watson,Ian R. Willison,1971-07-02 More than fifty specialists have contributed to this new edition of volume 2 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries

*Stance-Taking in Embodied and Virtual Interaction* Geert Brône,Kurt Feyaerts,Elisabeth Zima ,Silva H. Ladewig,2025-08-28 A fundamental property of human language is its ability to simultaneously represent subjects objects or events and express the speaker s stance towards these representations The notion of stance taking involves a positioning along three different axes epistemic the distribution of knowledge e g by expressing certainty or uncertainty affective the expression of attitudes and feelings and deontic the expression of desirability or necessity of an action Psycho linguistics and neighboring fields have a long track record in the study of stance taking as a socially contextualized and recognized interpersonal phenomenon focusing on the lexical and grammatical resources that language users have at their disposal to communicate stance but also on the cognitive processes

underlying this positioning In addition the phenomenon has been studied extensively in different communicative settings from spontaneous face to face communication to institutional and mediated forms of interaction from different disciplinary angles Interactional Linguistics Ethnomethodology Cognitive Psychology HCI Research etc and using different empirical methods from controlled experiments to qualitative and quantitative corpus analysis

**Susan Glaspell and the Anxiety of Expression** Kristina Hinz-Bode,2015-01-28 One of the founding members of the Provincetown Players Susan Glaspell contributed to American literature in ways that exceed the work she did for this significant theatre group Interwoven in her many plays novels and short stories is astute commentary on the human condition This volume provides an in depth examination of Glaspell s writing and how her language conveys her insights into the universal dilemma of society versus self Glaspell s ideas transcended the plot and character Her work gave prominent attention to such issues as gender politics power and artistic daring Through an exploration of eight plays written between the years of 1916 and 1943 Trifles Springs Eternal The People Alison s House Bernice The Outside Chains of Dew and The Verge this work concentrates on one of Glaspell s central themes individuality versus social existence It explores the range of forces and fundamental tensions that influence the perception and communication of her characters The final chapter includes a brief commentary on other Glaspell works A biographical overview provides background for the author s reading and interpretation of the plays placing Glaspell within the context of literary modernism

**John Ruskin and the Victorian Theatre** K. Newey,J. Richards,2015-12-04 This is the first book to explore the involvement of John Ruskin with the popular theatre of his time Based on original archival research this book offers a fresh look at the aesthetic and social theories of Ruskin and his direct and indirect influence on the commercial theatre of the late nineteenth century

**The Gothic Novel and the Stage** Francesca Saggini,2015-08-12 In this ground breaking study Saggini explores the relationship between the late eighteenth century novel and the theatre arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas Similarly elements of the theatre provided inspiration to novelists

**Theatre Through the Camera Eye** Laura Sava,2019-06-24 Laura Sava critically engages with the filmic representation of theatre focusing on a selection of art house and independent films which provide a sophisticated commentary on the interaction between the two media

**The English Catalogue of Books Published from January, 1835, to January, 1863** ,1864

**Drama at the Heart of English** Theo Bryer,Maggie Pitfield,Jane Coles,2023-09-21 Drama at the Heart of English is unique in its exploration of drama s potential to revitalise English as a secondary school subject It focuses specifically on the value and inclusive nature of educational drama practices in the reading of literary dramatic and multimodal texts in the English classroom Examples from the authors research show English teachers working in the drama in English mode with real learners as part of their everyday classroom activity Challenging current curriculum and assessment constraints the authors argue that drama in English pedagogy re establishes English as a creative imaginative and interactive subject This book

offers a blend of theory and practice to demonstrate the powerful potential of drama in English proposes that drama is a uniquely sustainable form of learning in English when fully integrated into the daily work of classroom teachers highlights the intrinsic connection that exists between drama and the playful qualities of literary texts analyses landmark moments and key policy shifts that have shaped the development of the relationship between drama and English over time This resource is for all educators interested in and passionate about the field of English and Language Arts It is a must read for the international academic community of researchers practitioners teacher educators and teachers of English as well as student teachers of English Media Drama

Discovering the musical mind Jeanne Bamberger, 2013-10-10 Following her distinguished earlier career as a concert pianist and later as a music theorist Jeanne Bamberger conducted countless case studies analysing musical development and creativity the results of which were published in important scientific journals Discovering musical mind draws together in one source these classic studies offering the chance to revisit and reconsider some of her conclusions Reviewing the data in light of current theories of cognitive development she discusses how some of the conclusions she drew stand up to scrutiny whilst in other cases anomalies turn out to have greater significance than expected The book is a collection of Bamberger's papers from 1975 to 2011 It includes her first study of Beethoven's original fingerings her beginning work with children's invented notations close observations and analysis of children in the Laboratory for Making Things studies of musically gifted children and the emergent musical development of students in elementary secondary school and university undergraduate and graduate studies The observations and research lead to the development of an interactive computer based music environment that uses her pragmatic theory of musical development as the basis for a project oriented program for teaching and learning Unlike other collections the book is both interdisciplinary and strongly practical It brings together and integrates Bamberger's background in music theory research in music perception and music education performance cognitive development artificial intelligence and procedural music composition Her multi faceted approach to music theory and music pedagogy is guided throughout by her commitment to an understanding and respect for an individual's natural creative musical intelligence This natural competence becomes the formative ground on which to help people of all ages build an ever growing understanding and engagement with the evolving structures of the world's music Bringing together a body of research currently scattered across a range of journals or simply no longer available the book will make fascinating reading for those in the fields of musical developmental and educational psychology

The Spectator , 1896

**The New Encyclopedia of Southern Culture** M. Thomas Inge, 2014-02-01 Offering a comprehensive view of the South's literary landscape past and present this volume of The New Encyclopedia of Southern Culture celebrates the region's ever flourishing literary culture and recognizes the ongoing evolution of the southern literary canon As new writers draw upon and reshape previous traditions southern literature has broadened and deepened its connections not just to the American literary mainstream but also to world literatures a development thoughtfully explored in

the essays here Greatly expanding the content of the literature section in the original Encyclopedia this volume includes 31 thematic essays addressing major genres of literature theoretical categories such as regionalism the southern gothic and agrarianism and themes in southern writing such as food religion and sexuality Most striking is the fivefold increase in the number of biographical entries which introduce southern novelists playwrights poets and critics Special attention is given to contemporary writers and other individuals who have not been widely covered in previous scholarship

*Time, Space, and Motion in the Age of Shakespeare* Angus Fletcher, 2009-06-30 This focused but far reaching work by the distinguished scholar Angus Fletcher reveals how early modern science and English poetry were in many ways components of one process discovering the secrets of motion Beginning with the achievement of Galileo Time Space and Motion identifies the problem of motion as the central cultural issue of the time pursued through the poetry of the age from Marlowe and Shakespeare to Ben Jonson and Milton

*The Last Minstrels* Ronald Schuchard, 2008-02-28 Recovering a lost literary movement that was the most consuming preoccupation of W B Yeats's literary life and the most integral to his poetry and drama Ronald Schuchard's *The Last Minstrels* provides an historical biographical and critical reconstruction of the poet's lifelong attempt to restore an oral tradition by reviving the bardic arts of chanting and musical speech From the beginning of his career Yeats was determined to return the living voice of the poet from exile to the centre of culture on its platforms stages and streets thereby establishing a spiritual democracy in the arts for the non reading as well as the reading public Schuchard's study enhances our understanding of Yeats's cultural nationalism his aims for the Abbey Theatre and his dynamic place in a complex of interrelated arts in London and Dublin With a wealth of new archival materials the narrative intervenes in literary history to show the attempts of Yeats and Florence Farr to take the new art of chanting to Great Britain America and Europe and it reveals for the first time the influence of their auditory poetics on the visual paradigm of the Imagists The penultimate chapter examines the adjustments Yeats made for his movement during the war including chanting and other adaptations from Noh drama for his dance plays and choruses until the practice of his unfashionable art became dormant in the 1920s before the restless rise of realism The final chapter resurrects his heroic effort in the 1930s to reunite poetry and music and reconstitute his dream of a spiritual democracy through the medium of public broadcasting

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