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The construction and pilot application of a scoring rubric for creative drama lesson planning

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ABSTRACT

Instructional planning is an important part of successful teaching. Therefore, quality lesson planning is accepted as an important indicator of teacher knowledge and ability. This is no different for creative drama. Although drama is strongly rooted in the participating group's creativity and spontaneity, its success depends on a careful and thorough planning. The purpose of this study is to develop and pilot a scoring rubric for evaluating creative drama lesson plans. The rubric was tested on 75 lesson plans developed by English Language Teaching pre-service teachers. The researcher concludes that using the rubric resulted in valid and efficient evaluation of the lesson plans.

KEYWORDS

Creative drama; lesson plan; scoring rubric; rubric development

There are now a plethora of publications relating to the benefits of creative drama and drama techniques in the classroom. In Turkey, professional development courses in drama education are provided by the Turkish Ministry of Education. Few of these, however, include examples of good drama lesson plans or explicit directions as to how to actually plan a drama lesson. In the Turkish context, creative drama is practised either in the form of 'drama-as-a-discipline' or 'drama-as-a-method' (Üstündağ 1996; Adıgüzel 2010). The former entails drama sessions done for the sake of learning drama techniques and principles, while the latter involves teachers of other content (e.g. mathematics, language, geography) using drama techniques and procedures to teach their lessons. Although useful, this distinction leads to downgrading the drama-as-a-method applications to include a few drama conventions in one's traditional lesson plan for the mere purpose of adding some variety – as if these conventions could be divorced from their disciplinary background. The lack of thorough descriptions of exemplar drama lessons contribute to the problem. Since drama is considered a disciplined approach with established theoretical underpinnings (Üstündağ 1998), merely including random games and activities into a lesson cannot be considered as successful lesson planning for drama. At the same time, good lesson planning is shown to be significantly associated with better learning (see for example Clark and Dunn 1991). Lesson plans are also used in teacher evaluation (see for example Drost and Levine 2015). Studies have shown that, if the teacher assessors see the plan, they can make more accurate judgments about the quality of the lessons (Frudden 2001).

Planning has been identified as one of three dimensions of the 'drama leadership efficacy scale', alongside applying drama and evaluating drama dimensions (Karadağ et al. 2008). However, teachers are often not effectively taught about planning. One study of pre-school teachers revealed that teachers' efficacy was the lowest in terms of 'the planning of drama' dimension (Akyel and Çalişkan 2013). Lesson planning is an issue in drama courses at education faculties, too. Here, students are typically provided with theoretical underpinnings of creative drama and they encounter some example lessons led by the instructor. They are then assigned to prepare (and in some cases apply) a project lesson in which drama is used as a method. These project lessons are evaluated by the course instructor. In my experience as an instructor of a drama course in such a department, concerns about the evaluation of these lessons are a frequent theme of discussions with colleagues.

In this study, I developed a rubric directed at the evaluation of creative drama lesson plans. Such a rubric can be put to use in a number of situations. Within the faculty of education, it can provide to the point and explicit feedback about the strengths and weaknesses of lesson plans. The advantages of a rubric over conventional evaluation instruments are summarised by Marshall (2005, 735) as follows:

... they are more clearly 'judgemental', forcing the principal to give the teacher clear feedback with respect to a standard; they are more informative, telling teachers where they stand on a 4-3-2-1 scale with a detailed description of what performance looks like at each level of proficiency; they counteract 'grade inflation', if it's clear that very few teachers will be at the advanced level; and they take much less time.

Since a certification of professional teaching is claimed, a reliable means of measuring the success of drama lesson plans is needed. The rubric developed in this study can fulfil that need.

Method

The aim of this study is to develop an analytic rubric for the evaluation of creative drama lessons. An analytic scoring rubric is an evaluation tool in which the evaluation criteria are listed in the first column of a table and the varying degrees of performance are written across the top line, with the descriptions of the performance for each criterion filled in the corresponding cells (Wolf, Connelly, and Komara 2008).

The research design

According to Susan Brookhart (2013), there are two approaches to designing rubrics: top-down and bottom-up. In the former, the rubric emerges from an imposed conceptual framework while in the latter it is developed from analysis of samples of work. For this study, I used a combination of these procedures. The initial form of the rubric was developed in a top-down process, drawing on a literature review and expert opinion. In order to ensure the reliability of the rubric, myself and another expert used it on sample lesson plans. Still another expert graded the same lesson plans holistically, without using the rubric. I then developed the rubric further in a bottom-up fashion. Following the scrutiny of a language expert, the final version was piloted on 75 creative drama lesson plans, prepared by pre-service English Language Teaching (ELT) students as part of their Creative Drama Course.

Results

The literature review helped to identify dimensions relevant to effective planning that were then reviewed by a panel of two certified drama leaders (Table 1). Both experts had completed PhDs in the field of programme development, thus they were able to give feedback on both creative drama components and general lesson planning principles in the framework.

Following the experts' feedback, I refined the criteria and formed descriptors for best performance. The criteria related to duration, place, topic, and anticipated problems were removed and their contents were merged into other criteria where applicable. For example, instead of having a separate criterion related to the duration of the lesson, the attainability of the lesson objectives in terms of time and fit for student characteristics were evaluated within the lesson objectives criterion. By the end of this process, the rubric had 10 criteria: lesson objectives, participants, materials, techniques and methods, procedure, warm-up, drama scenes, dramatic construct, reflection and evaluation, and language (Appendix 1).

I wrote four levels of performance indicators for each criterion. The best ranking is 'exemplary' with 3 points. The 'acceptable' indicator entails 2 points while 'marginal' entails only 1 point. The worst ranking is 'unacceptable' which entails 0 points. In order to determine the performance ranking of a lesson plan, the evaluators begin reading the exemplary description on the far left-hand column. If it did not describe the student's lesson plan accurately, they move to the next column to the right until the work is properly described.

Once the rubric took its rough shape, I went on to try it on lesson plans. First, an expert chose five drama lesson plans of varying quality and ordered them from the best to the worst plan without using the rubric. Then, I graded them using the developed rubric. When we compared results, it was seen that there was only one disagreement in the ranking of the lesson plans (Table 2). While the expert ranked lesson plan 2 as better than lesson plan 4, the rubric determined lesson plan 4 better than lesson plan 2.

As seen in the table, the evaluation using the rubric, in the main, agreed with the expert's opinions. In particular, the worst and best plans were successfully identified when the rubric was used. In order to make sure that this compatibility does not result from my own and the expert's perceptions of a good drama lesson plan, I invited a second expert to evaluate the lesson plans using the rubric.

Following this, I sat down with the expert to discuss the results. We identified the reasons for disagreement and made changes in the rubric accordingly. The most important change was the decision to remove the 'procedure' criterion. Although there was 80% agreement in this criterion, it was revealed upon discussion that this criterion overlapped with the criterion about warm-up, drama scenes, and reflection and evaluation phases. The descriptors for the 'drama scenes' and 'reflection and evaluation' criteria were adjusted to achieve more clear-cut distinctions across the point levels. Finally, I showed the rubric to a language expert to make sure that the wordings of the descriptors do not cause any misunderstanding. With the help of her feedback, the rubric was given its final form. This final version can be found in the appendix along with an English translation (Appendices 1 and 2).

Table 1. Theoretical background of the scoring rubric.

Criteria	Description
1 The topic of the lesson	Drama can be used as a method to teach a learning point (Adigüzel 2010) The topic should be suitable to be covered via drama (MEB 1994)
2 The place (classroom)	The place must be a large, empty area. It must be prepared for the drama session beforehand (Akkocaoğlu-Çayır and Erdoğan 2016)
3 Duration of the session	We must consider how much time is allotted while planning the drama session (Fleming 2011) When deciding the duration of a session factors such as the students' age, developmental level, interests and needs are considered (MEB 1994)
4 The participants	The lesson plan should be written according to the participants' age, gender, and level (Fleming 2011)
5 Materials	The materials present an interesting problem or context (Prendiville and Toye 2007) The materials must be chosen according to the participants' characteristics (Akkocaoğlu-Çayır and Erdoğan 2016)
6 Methods and Techniques	The techniques and conventions that are widely associated with drama are listed in many resource books (McCaslin 1996; Maley and Duff 2005)
7 The procedure	Drama should include three phases (Üstündağ 2007; Adigüzel 2010) The activities should follow each other in a sensible way (Fleming 2011) The procedures should involve curiosity, thrill, and surprise (Üstündağ 2007) The procedure should be designed according to the participants' needs and the learning objectives. It should include plenty of activities (Üstündağ 2007)
8 The warm up phase	It should help the creation of rapport (Akkocaoğlu-Çayır and Erdoğan 2016) The individuals learn that the senses can be educated (Üstündağ 1998) It prepares the participants for the drama scenes. The aims of this stage are focusing attention and physical warm up. Children's games can be used to achieve these aims (Akkocaoğlu-Çayır and Erdoğan 2016) However, children's games should be used moderately (Baldwin 2013) The participants should not be tired with too many children's games (Üstündağ 1998) There should be games aiming to break the ice, activate the senses (Üstündağ 2002) The warm up phase should provide an interesting starting point. For example, a newspaper article, a question, music, or leader in role (Doona 2013) The leader might want to remind the participants about the basic rules (Üstündağ 2009) or a drama contract can be signed (Baldwin 2013)
9 The Drama Scenes phase (Main body)	There should be a starting point which is given by the leader (Adigüzel 2010) A pre-text such as a photograph, an object, a sentence which can encourage students to participate can be used (Liu 2002) Drama techniques that are in line with the objectives should be chosen (Üstündağ 2002) The participants should know enough about the dramatic situation (who am I or whom am I talking to, where are we, etc.) (Baldwin 2013) The elements of the dramatic construct such as the roles, tension, focus, place, and time should be established clearly (Adigüzel 2010)
10 The reflection and evaluation phase	The participants can reflect as one of the roles or as themselves (Adigüzel 2010) The topics of reflection include how the learned things will be used in the future and how the procedure was experienced by the participants (Üstündağ 1998) Drama techniques or children's games can be used in this phase (Akkocaoğlu-Çayır and Erdoğan 2016) Questionnaires or forms can be used (Üstündağ 2002) The objectives should be evaluated (Akkocaoğlu-Çayır and Erdoğan 2016)
12 Anticipated problems	There should be a plan B (Üstündağ 2007) It is important that the plan is flexible enough to be adjusted according to the participants' reactions (Prendiville and Toye 2007)

Piloting the rubric

In order to see the rubric at work, I used it to assess the strengths and weaknesses of the drama lesson plans made by 75 senior ELT department students. They had been enrolled in my drama course at the ELT department and they had to make a drama lesson plan as a

Table 2. Comparison of evaluation with rubric to evaluation of the expert.

	Best (rank 1)	(Rank 2)	(Rank 3)	(Rank 4)	Worst (rank 5)
Expert ranking (without using the rubric)	Lesson plan 1	Lesson plan 3	Lesson plan 4 ^a	Lesson plan 2 ^a	Lesson plan 5
Ranking with rubric	Lesson plan 1	Lesson plan 3	Lesson plan 2 ^a	Lesson plan 4 ^a	Lesson plan 5

^aDisagreement.

final project. To establish reliability, another drama instructor, who had access to a set of instructions, used the rubric on 20% of the lesson plans. The inter-coder reliability was calculated by dividing the total number of agreements multiplied by 100 to the sum of total number of agreements and disagreements. It was found as 73%. An example reading has been made in the Appendix 3.

The cohort received an average score of 15.48 from a highest possible of 27. The highest point in the class was 26 and the lowest point was 6.

As seen in Table 3, my students were most successful in the 'participants' and 'materials' criteria while their weakest points were the criteria of 'dramatic construct'.

Discussion

This study aimed to develop a workable and viable rubric to be used in the evaluation of creative drama lesson plans. According to Moskal and Leydens (2000, 6), the following three questions are considered important in determining the clarity of a rubric;

- (1) Are the scoring categories well-defined?
- (2) Are the differences between the scoring categories clear?
- (3) Would two independent raters arrive at the same score for a given response based on the scoring rubric?

In order to define the categories well, I undertook a thorough review of the relevant literature and engaged expert views. I tested the first version via another drama expert on five drama lesson plans of varying quality and following this, I revised the descriptors. I also showed the final version of the rubric to a drama expert who is a Turkish language expert. Finally, the third criterion above was met by carrying out various inter-coder reliability checks at several points throughout the study.

According to the results of the pilot study, the weakest point in the students' drama lesson plans was 'the dramatic construct' part. This finding implies that the students needed more guidance about how to make use of strong dramatic situations which will foster learning in their lessons. The lesson plans were relatively stronger in the criteria related to choosing procedures which are suitable for learner characteristics and choosing appropriate materials for the planned procedures. The students might have brought these skills from their general lesson planning ability. There are other courses in the ELT programme whereby they learn these principles. They seem to be able to write in somewhat clear language and lesson objectives are chosen well. It is interesting that the weakest points are directly related to drama lessons specifically. This implies that the students need more experience in planning drama lessons and may need to see more examples of good drama lesson plans.

The use of the rubric successfully revealed the strong and weak points of the drama lesson plans made by the students. Therefore, it has proved to be suitable for the purposes

Table 3. Average points for each criterion on the rubric.

Criteria	Lesson objectives	Participants	Materials	Activities	Warm up	Drama scenes	Dramatic construct	Reflection and Evaluation	Language
Average of points	1.89	2.61	2.30	1.42	1.94	1.29	0.76	1.29	1.89

of scoring. Heidi Goodrich Andrade (2005, 27) makes the distinction between ‘scoring rubrics’ and ‘instructional rubrics’. The rubric presented here was used as a scoring rubric in order to determine the quality of drama lesson plans but I also recommend its use as an instructional rubric. For instructional purposes, it can be handed out to students before they begin planning their lessons to study the principles of planning a useful drama lesson. Once they make their lesson plans, the rubric can be used for self-assessment, peer- and teacher feedback. The students can revise their lesson plans according to the feedback and then the rubric can be used for grading final versions of the lesson plans.

Conclusion

Being able to plan a good lesson is accepted as one of the important indicators of successful teaching. Therefore, lesson plans are evidence of development and success in teacher preparation. In this study, a rubric which can be used in such procedures in order to determine the quality of creative drama lesson plans was developed. Undertaking an evaluation process with a rubric can improve planning efficiency. In addition, results can be shared more easily in the form of structured feedback. One limitation of using a rubric might be that the evaluator will focus more on the items on the rubric rather than the individual teacher’s performances (Moskal and Leydens 2000). However, it is arguably more reliable to use a rubric and, especially, a rubric can prove to be more useful when the evaluation is completed over many years, or on a number of lesson plans. Although the existence of a rubric makes a more reliable evaluation, it does not necessarily guarantee validity (Jonsson and Svingby 2007). In other words, the mere existence of a rubric does not always mean a valid evaluation, or not using a rubric does not automatically mean that the evaluation is invalid. Using a carefully designed rubric, like the one in this study, can simply help to ensure a more valid means of evaluation.

Disclosure statement

No potential conflict of interest was reported by the author.

Notes on contributor

Perihan Korkut has been working at Muğla Sıtkı Koçman University since 2005 as a teaching assistant. She teaches ELT methodology and Drama courses. She has achieved her doctorate from Gazi University in 2015. Her main research interests include mother tongue use in EFL, drama, and classroom interaction.

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Appendices

Appendix 1. The English translation of the rubric.

Drama Lesson Plan Rubric (DLPR)				
Criterion	Exemplary (3 points)	Acceptable (2 points)	Marginal (1 point)	Unacceptable (0 point)
1 Learning outcomes	The learning outcomes are written in suitable language And all of the learning outcomes are attainable.	The learning outcomes are not written in suitable language Nevertheless all of them are attainable learning outcomes.	The learning outcomes are not written in suitable language And they are not attainable	The learning outcomes are not specified in the lesson plan.
2 Participants	The participant group is described fully in the lesson plan And the plan is suitable for the participants.	The participant group is described according to only one property (e.g. age, level, class) And the lesson plan is suitable for that property.	The participant group is described more or less But the lesson plan is not suitable for the participants.	The participant group is not described in the lesson plan.
3 Materials	The choice of the materials for the planned activities, is ideal in terms of quality, accessibility and suitability for the participants' developmental properties And the materials are included in the plan as a separate section.	The choice of the materials for the planned activities is not ideal in terms of at least one of the quality, accessibility, and suitability criteria Or although the choice is ideal, the materials are not included in the lesson plan as a separate section.	The materials are included in the lesson plan as a separate section However the choice of materials for the planned activities is not ideal in terms of at least two of the quality, accessibility, and suitability criteria.	The materials are not included in the lesson plan as a separate section And the choice of the materials for the planned activities is not ideal.
4 Activities	All of the activities consist of drama techniques such as improvisation, tableau, etc. And all of the activities serve the learning outcomes.	Although there are other drama techniques that could have been used, there is only one drama technique included in the plan Or the plan consists of more than one drama technique but one of these does not serve the learning outcomes.	There is one drama technique in the plan which does not serve the learning outcomes Or there are more than one drama techniques in the lesson plan and two or more of these do not serve the learning outcomes.	None of the activities in the lesson plan consist of drama techniques.
5 Warm-up phase	The warm-up phase is designed so as to establish group rapport, prepare the participants for the drama scenes, draw their attention, trigger their senses and provide bodily warm up by means of games without overly tiring the participants. An interesting starting point is supplied.	The warm-up phase is somewhat insufficient to establish group rapport, prepare the participants for the drama scenes, draw their attention, trigger their senses, and provide bodily warm up Or too tiring or not interesting	There is a warm-up phase but it is not related to the topic And completely insufficient to establish group rapport, prepare the participants for the drama scenes, draw their attention, trigger their senses, and provide bodily warm up	There is not a warm-up phase in the lesson plan.

(Continued)



Appendix 1. Continued.

Criterion	Drama Lesson Plan Rubric (DLPR)			
	Exemplary (3 points)	Acceptable (2 points)	Marginal (1 point)	Unacceptable (0 point)
6 Drama Scenes Phase _____	The drama scenes phase is designed so that the participants get experiences that are in line with the learning outcomes. The participants can see the link with the drama scenes and the learning outcomes clearly.	The drama scenes phase provides the participants with experiences that are in line with the learning outcomes. However, the participants might not see the link between the drama scenes and the learning outcomes easily.	The drama scenes phase does not provide the participants with experiences that are in line with the learning outcomes.	There is not a drama scenes phase in the lesson plan.
7 The dramatic construct _____	The dramatic construct has been designed fully in order to provide an effective improvisation.	The dramatic construct has been determined only to the point that the efficiency of the improvisations depend on the creativity of the participants.	The elements of dramatic construct are missing so that the improvisations will not be effective.	There is not a dramatic situation specified in the lesson plan.
8 Reflection and Evaluation Phase _____	The evaluation and reflection phase lets the participants evaluate and reflect on the procedure and their own learning effectively. The evaluation tools can measure the attainment of objectives. After this phase, one can clearly determine whether the objectives have been attained.	A reflection and evaluation phase has been planned but there are some factors that can reduce its effectiveness. After this phase, one can determine whether the objectives have been attained only to some extent.	A reflection and evaluation phase has been planned but it will be ineffective due to some factors. After this phase one cannot determine whether the objectives have been attained at all.	There is not a reflection and evaluation phase in the lesson plan.
9 Language _____	The plan is written in a suitable language in terms of its accuracy, formality, clarity and intelligibility. What the participants are expected to do and the drama leader's actions are described clearly.	The plan is not written in a suitable language in terms of accuracy and formality, but the expectations from the participants and the leader's actions can be understood clearly.	The plan is not written in a suitable language in terms of accuracy, formality and clarity. What the participants are expected to do and the leader's actions can be understood with effort.	The plan is written in an inaccurate, informal, complex language which makes it impossible to understand what the participants are expected to do and the leader's actions.
TOTAL: _____				

Appendix 2. The original (Turkish) version of the rubric.

Kriter	Drama Ders Planı Rubriği (DDPR)			
	Çok yeterli (3 puan)	Kısmen Yeterli (2 puan)	Yetersiz (1 puan)	Çok yetersiz (0 puan)
1 Dersin kazanımları	Belirtilen kazanımlar uygun bir dille yazılmış ve bunların tümü derse ve katılımcılara uygun, ulaşılabilir kazanımlar.	Belirtilen kazanımlar uygun bir dille yazılmamış ancak bunlar derse ve katılımcılara uygun, ulaşılabilir kazanımlar.	Belirtilen kazanımların en az biri derse ve katılımcılara uygun veya ulaşılabilir değil.	Planda kazanımlar belirtilmemiş.
2 Katılımcılar	Planda katılımcı grubun özellikleri belirtilmiş ve katılımcıların özelliklerine uygun bir ders planı hazırlanmış.	Katılımcılar yalnızca bir özellikleri ile belirtilmiş (yalnız sınıf, yaş ya da seviye gibi) ve bu özelliğe göre uygun bir ders planlanmıştır.	Planda katılımcı grubun özellikleri az ya da çok belirtilmiş ancak dersin katılımcı özelliklerine uygun olmadığını düşündüren bir durum var.	Planda katılımcılardan bahsedilmemiş.
3 Materyaller	Planlanan etkinlikler için kalite, ulaşılabilirlik ve katılımcıların gelişimsel özelliklerine uygunluk açısından ideal materyaller seçilmiş ve bunlar planda ayrı bir başlık altında belirtilmiştir.	Planlanan etkinlikler için seçilen materyaller, kalite, ulaşılabilirlik ve katılımcıların gelişimsel özelliklerine uygunluk özelliklerinin en az biri açısından uygun değil veya ideal materyaller seçilmiş olsa da planda ayrı bir başlık altında belirtilmemiş.	Planda materyaller ayrı bir başlık altında belirtilmiş ancak planlanan etkinlikler için, kalite, ulaşılabilirlik ve katılımcıların gelişimsel özelliklerine uygunluk, özelliklerinin en az ikisi açısından uygun olmayan materyaller seçilmiş.	Planda materyaller ayrı bir başlık altında listelense de materyalin kendisi eklenmediğinden değerlendirilemiyor veya planlanan etkinlikler için, kalite, ulaşılabilirlik ve katılımcıların gelişimsel özelliklerine uygunluk özelliklerinin tümü açısından uygun olmayan materyaller seçilmiş.
4 Etkinlikler	Kullanılan etkinliklerin tümü canlandırma, doğaçlama, donuk imge gibi dramaya ait olduğu kabul edilen tekniklerden oluşuyor ve bunların doğru bir şekilde uygulanacağı anlaşılıyor.	Kazanımlara hizmet edebilecek olan dramaya ait başka teknikler var, ancak planda yalnız bir tane kullanılmış ve bunun doğru bir şekilde uygulanacağı anlaşılıyor.	Planda dramaya ait bir veya daha çok teknik var ancak bunların doğru bir şekilde uygulanmayacağını düşündüren öğeler mevcut.	Planda bulunan etkinliklerin hiçbirinde dramaya ait teknikler bulunmuyor.
5 Isınma Aşaması	Grup dinamiği oluşturabilecek, canlandırma aşamasına katılımcıları hazırlayacak, dikkati yoğunlaştıracak, duyuları harekete geçirecek ve bedensel ısınma sağlayacak oyunlara yer verilen ancak katılımcıları yormayacak bir ısınma aşaması tasarlanmıştır. İlgili çekici bir başlangıç noktası verilmiştir.	Isınma aşaması grup dinamiği oluşturma, canlandırma aşamasına hazırlık, zihinsel ve bedensel ısınma oyunlarına yer verme açısından kısmen yetersiz. Ya da ilgi çekici değil veya çok yorucu.	Bir ısınma aşaması var ancak konuyla ilgisiz ve grup dinamiği oluşturma, canlandırma aşamasına hazırlık, zihinsel ve bedensel ısınma oyunlarına yer verme açısından tamamen yetersiz.	Planda bir ısınma aşamasına yer verilmemiş.

(Continued)

Appendix 2. Continued.

Kriter	Drama Ders Planı Rubriği (DDPR)			
	Çok yeterli (3 puan)	Kısmen Yeterli (2 puan)	Yetersiz (1 puan)	Çok yetersiz (0 puan)
6 Canlandırma Aşaması	Canlandırma aşaması katılımcılara, belirtilen kazanımların tümü doğrultusunda yaşantılar sunacak şekilde tasarlanmıştır. Kazanımlar ile canlandırmaların bağlantısı, katılımcılar için açık ve net olarak kuruluyor.	Canlandırma aşaması katılımcılara, belirtilen kazanımların tümü doğrultusunda bir yaşantı sunuyor ancak bu yaşantının kazanımlarla ilişkilendirilmesi zor olabilir.	Canlandırma aşamasında katılımcılara sunulan yaşantılar, belirtilen kazanımların en az birini düşündürmüyor.	Planda bir canlandırma aşamasına yer verilmemiş.
7 Dramatik kurgunun bileşenleri	Etkili bir canlandırma sağlamak için dramatik kurgu, tüm bileşenleri açısından tasarlanmıştır.	Canlandırmalar için dramatik kurgu, ancak katılımcıların yaratıcılığı ile etkili olabilecek kadar tasarlanmıştır.	Dramatik kurgunun bileşenleri açısından canlandırmalar etkili olamayacak kadar eksik.	Planda belli bir dramatik duruma yer verilmemiş.
8 Değerlendirme Aşaması	Planlanan değerlendirme aşaması, katılımcıların süreci ve kendi öğrenmelerini etkin bir şekilde değerlendirmelerini sağlıyor. Ölçme araçları kazanımları değerlendirebilecek nitelikte hazırlanmıştır. Değerlendirme aşamasından sonra kazanımların elde edilip edilmediği açık bir şekilde anlaşılabilir.	Planlanmış bir değerlendirme aşaması var ancak bunun etkisini azaltacağı düşünülen öğeler mevcut. Değerlendirme aşamasından sonra kazanımların elde edilip edilmediğine dair kısmen de olsa bir fikir elde edilebiliyor.	Planlanmış bir değerlendirme aşaması var ancak bunun etkili olmayacağını düşündüren öğeler mevcut. Değerlendirme aşamasından sonra kazanımların elde edilip edilmediğine dair bir ipucuna ulaşılamıyor.	Planda bir değerlendirme aşamasına yer verilmemiş.
9 Ders planının yazıldığı dil	Plan yönergelerin anlaşılabilirliği açısından uygun bir dille yazılmış; geniş zaman kullanılmış ve katılımcıların ve liderin ne yapacağı açık bir şekilde anlaşılabilir.	Planda geniş zaman kullanılmamış ancak katılımcıların ve liderin ne yapacağı açık bir şekilde anlaşılabilir.	Planda geniş zaman kullanılmamış ve yönergelerin ne olduğu, katılımcılardan ne beklendiği ve liderin ne yapacağı ancak çaba ile anlaşılabilir.	Ders planı ve yönergeler, karışık ve anlaşılması zor bir dille yazılmış.
TOPLAM: _____				

Appendix 3. An example reading with the rubric.

UNWELCOME CAR PARK
 Age: 18-20 years
 Level: Mid-intermediate
 Aims: Asking for and giving reason
 Materials: Role cards & Colourful pencils
 Procedure:

- Warm-up
 - The teacher talks about the following situation:
 "In our town, a car park will be built. But the people of the town don't agree to its construction."
- Drama scenes
 - Gossip Circle: "A car park will be built in our town."
 - The teacher gives the following directions:
 - "You are the people of the town. You are collected in the town area upon hearing that a car park will be built. Chat with people around you about the news. Do you agree that a car park is really needed? Why are some people against its construction? If you are against the car park, why? Chat with people until I stop you by saying "freeze". Then freeze and look at me."
 - The students begin gathering in groups randomly upon the teacher's signal. They begin talking about their opinions.
 - The teacher stops them at one point by saying "freeze". She points at one group, that group unfreezes and continues their chat loudly so that the other students can listen to them.
 - The teacher freezes and unfreezes each group several times in this manner.
 - Group improvisation with role cards
 - The students sit in four groups. The teacher delivers different role cards to each group. She explains the rules and the roles to the groups separately.

<p>Group A You are adults who want to build a school. The reading rate in the town is low. Your children have to use the school bus to go to the nearest school. So, you think that large area should be used for a school rather than a car park.</p>	<p>Group B You are young people who go to the gym next to the area where car park will be built. The exhaust gasses will make it impossible to work in the gym. So you want the car park to be built elsewhere.</p>
<p>Group C You are elder people who already use the area where the car park will be built as a picnic area. There are trees there under which you meet with your friends and your grandchildren play games in the open space. You don't want anything to change.</p>	<p>Group D You are kids who want an entertainment center in the town. There isn't cinema, shopping mall, and video game center in the town. You need a modern area where you can pass time after school and at the weekends. So you want the resources to be used for an entertainment center.</p>

 - The groups study their roles for a while. They think of what to say. They teach each other necessary vocabulary.
 - Upon the teacher's signal, new groups are formed. One member from each group makes up one group.
 - They act according to their role cards and discuss why the car park is not a good idea and what should be done instead.
 - Once the groups discussed for enough time, the teacher stops them and asks what happened in each group.
- Reflection and evaluation
 - Writing in role: Poster
 - The students return back to their groups. Each group are instructed to prepare a poster for or against the new car park.
 - Once they finish, one member from each group presents their poster to the class.
 - The class members can comment and ask questions about the posters.

Objectives
 The objectives are not in the appropriate language but attainable through this lesson. 2pts

Participants
 The participants are described in terms of age and level. And the lesson is appropriate for it. 3 pts

Materials are suitable for students' age, level, and the lesson's objectives. 3pts

The warm-up phase
 Since the teacher only gives the situation and there are no games or appropriate procedures to prepare the students for the lesson, this warm up phase can get only 1 pts.

Drama scenes:
 The two activities in the drama scenes can present opportunities for students to talk about cause and effect. 3pts

Dramatic Construct
 It is defined in terms of roles, place, time, and focus. However, since all the roles are against the construction of the car park, the tension element is missing. It can be successful only if the participants are creative enough to maintain the dialogue. 2 pts

Activities
 All of the activities: gossip circle, role cards, writing in role belong to drama and used correctly. 3 pts.

Language
 The language is accurate, formal and clear. 3 pts

Reflection and Evaluation Phase
 Although the reflection phase leads to reflection on the subject "car parks", it might not create full awareness of the language structures which are used for expressing cause and effect. The posters will include slogans which might not necessarily include cause effect structures. 1 pts