

Senior Project Presentation Rubric: Performative Debate

2013-2014

Senior's Name: _____ Panelists' Names: _____ Date: _____
 Performative Debate Teacher: _____ Mr. Lavie Raven _____ Independent Study Teacher: _____
 English Teacher: _____ Math Teacher: _____

		Skill	An <u>A</u> Presentation has	A <u>B</u> Presentation has	A <u>C</u> Presentation has	An <u>F</u> Presentation has	Points
		CONTENT of the Senior Project Presentation (50%) The Argument: Organization, Analysis/Synthesis, and Continuity		INTRODUCTION A beginning which describes why the topic was chosen	An <i>exceptional</i> beginning which describes why the topic was chosen <i>Points Possible</i> (10)	An <i>effective</i> beginning which describes why the topic was chosen <i>Points Possible</i> (9-8)	A <i>somewhat effective</i> beginning which describes why the topic was chosen <i>Points Possible</i> (7)
THESIS/CLAIM The <u>B</u> : the statement of your argument; the essay's "main idea"	An <i>exceptional</i> thesis/claim (<u>B</u>) that responds to the Driving Question <i>Points Possible</i> (10)			An <i>effective</i> thesis/claim (<u>B</u>) that responds to the Driving Question <i>Points Possible</i> (9-8)	A <i>somewhat effective</i> thesis/claim (<u>B</u>) that <i>somewhat</i> responds to the Driving Question <i>Points Possible</i> (7)	No thesis/claim (<u>B</u>), one that <i>does not make sense</i> , or one that <i>does not respond to the Driving Question</i> <i>Points Possible</i> (6-0)	/10
BACKGROUND INFORMATION Before the argument begins, appropriate and necessary information that provides context for the argument (e.g., historical, socioeconomic, geographical, statistical, etc.)	<i>Exceptional</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (10)			<i>Effective</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (9-8)	<i>Somewhat effective</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (7)	<i>No or little</i> background information that provides appropriate and necessary context for the argument <i>Points Possible</i> (6-0)	/10
SUPPORTING IDEAS/REASONS Ideas/Reasons (<u>A</u> s) that support thesis/claim (<u>B</u>)	<i>Exceptional</i> ideas/reasons (<u>A</u> s) that logically support the thesis/claim (<u>B</u>) <i>Points Possible</i> (20-18)			<i>Effective</i> ideas/reasons (<u>A</u> s) that logically support the thesis/claim (<u>B</u>) <i>Points Possible</i> (17-16)	Ideas/Reasons (<u>A</u> s) that <i>somewhat</i> support the thesis/claim (<u>B</u>) <i>Points Possible</i> (15-14)	Either <i>very few</i> or <i>no</i> ideas/reasons (<u>A</u> s) or ones that <i>do not support the thesis/claim</i> (<u>B</u>) <i>Points Possible</i> (13-0)	/20
OPPOSING IDEAS/REASONS and REBUTTAL Ideas/Reasons (<u>O</u> s) that oppose thesis/claim (<u>B</u>)	<i>Exceptional</i> ideas or reasons (<u>O</u> s) that logically oppose the thesis/claim (<u>B</u>); <i>exceptional</i> rebuttal (<u>R</u> s) to those opposing ideas <i>Points Possible</i> (20-18)			<i>Effective</i> ideas/reasons (<u>O</u> s) that logically oppose the thesis/claim (<u>B</u>); <i>effective</i> rebuttal (<u>R</u> s) to those opposing ideas <i>Points Possible</i> (17-16)	Ideas/reasons (<u>A</u> s) that <i>somewhat</i> oppose the thesis/claim (<u>B</u>); <i>somewhat effective</i> rebuttal (<u>R</u> s) to those opposing ideas <i>Points Possible</i> (15-14)	Either <i>very few</i> or <i>no</i> opposing ideas/reasons (<u>A</u> s) or ideas/reasons which <i>do not oppose the thesis/claim</i> (<u>B</u>); <i>little</i> or <i>no</i> rebuttal (<u>R</u> s) to the opposing ideas (<u>O</u> s) <i>Points Possible</i> (13-0)	/20
SET-UPS and EVIDENCE Set-ups and Evidence that support Background Information, Supporting Ideas/Reasons, and Opposing Ideas/Reasons and Rebuttal (must include at least 2 Quantitative Data Representations)	<i>Exceptional</i> set-ups and evidence, including at least 2 quantitative data representations <i>Points Possible</i> (20-18)			<i>Effective</i> set-ups and evidence, including at least 2 quantitative data representations <i>Points Possible</i> (17-16)	<i>Somewhat effective</i> set-ups and evidence, including at least 2 quantitative data representations <i>Points Possible</i> (15-14)	Either <i>little</i> or <i>no</i> set-ups and evidence; <i>no</i> quantitative data representations <i>Points Possible</i> (13-0)	/20
ANALYSIS of EVIDENCE to SUPPORTING or OPPOSING IDEAS/REASONS Logical explanations that link the evidence to the supporting or opposing ideas/reasons (<u>A</u> s) and the thesis/claim (<u>B</u>)	<i>Exceptional</i> explanations that link the evidence to the supporting or opposing ideas/reasons (<u>A</u> s and <u>O</u> s) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (20-19)			<i>Effective</i> explanations that link the evidence to the supporting or opposing ideas/reasons (<u>A</u> s and <u>O</u> s) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (17-16)	<i>Somewhat effective</i> explanations that link the evidence to the supporting or opposing ideas/reasons (<u>A</u> s and <u>O</u> s) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (15-14)	<i>Ineffective</i> or <i>no</i> explanation of evidence to the supporting or opposing ideas/reasons (<u>A</u> s and <u>O</u> s) and the thesis/claim (<u>B</u>) <i>Points Possible</i> (13-0)	/20
PROPOSAL One or more major idea to solve the identified problem, with idea separated into at least three parts; full explanation of each part	<i>Exceptional</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (10)			<i>Effective</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (9-8)	<i>Somewhat effective</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (7)	<i>Little</i> or <i>no</i> proposed idea(s), separated into parts, with full explanation <i>Points Possible</i> (6-0)	/20
INTENDED AUDIENCE FOR PROPOSAL Appropriate use of language, tone, and style to reach the intended audience for the proposal	Awareness of audience, purpose, and occasion through the use of <i>exceptionally</i> appropriate language, tone, and style <i>Points Possible</i> (10)			Awareness of audience, purpose, and occasion through the use of <i>effective</i> language, tone, and style <i>Points Possible</i> (9-8)	Awareness of audience, purpose, and occasion through the use of <i>somewhat effective</i> language, tone, and style <i>Points Possible</i> (7)	<i>Ineffective</i> awareness of audience, purpose, and occasion through the <i>ineffective</i> use of appropriate language, tone, and style <i>Points Possible</i> (6-0)	
STATEMENT OF INTENT Written statement of purpose and process of the Creative Element	<i>Exceptional</i> explanation of the evolution of critical thought to creative ideas to creative work. Possible Points (20-18)			<i>Effective</i> explanation of the evolution of critical thought to creative ideas to creative work. Possible Points (17-16)	<i>Somewhat effective</i> explanation of the evolution of critical thought to creative ideas to creative work. Possible Points (15-14)	<i>Ineffective</i> explanation of the evolution of critical thought to creative ideas to creative work. Possible Points (13-0)	/20
Total Content Points							/150

		Skill	An <u>A</u> Presentation has	A <u>B</u> Presentation has	A <u>C</u> Presentation has	An <u>F</u> Presentation has	Points	
CREATIVE ELEMENT of Senior Project Presentation (30%)	Performative Debate	DIGITAL PRESENTATION (PowerPoint and Animoto) Enriches and captivates the audience's understanding	An <i>exceptional</i> visual theme — colors, designs, and proportions; An <i>exceptional</i> use of images, headings, subheadings, background music, video excerpts, and text to create a consistent overall idea; and an <i>appropriate</i> text length. <i>Points Possible</i> (20-18)	An <i>effective</i> visual theme — colors, designs, and proportions; An <i>effective</i> use of images, headings, subheadings, background music, video excerpts, and text to create a consistent overall idea; and a <i>mostly appropriate</i> text length. <i>Points Possible</i> (17-16)	A <i>somewhat effective</i> visual theme — colors, designs, proportions; A <i>somewhat effective</i> use of images, headings, subheadings, background music, video excerpts, and text to create a consistent overall idea; and <i>at times, an inappropriate</i> text length. <i>Points Possible</i> (15-14)	An <i>ineffective</i> visual theme — colors, designs, proportions; An <i>ineffective</i> use of images, headings, subheadings, background music, video excerpts, and text to create a consistent overall idea; and An <i>inappropriate</i> text length. <i>Points Possible</i> (13-0)	/20	
		DEBATE STOCK ISSUES Argument organizes into Inherency, Harms, and Solvency Framework	<i>Exceptional</i> exposition of stock issues— Introduction and detailed explication of all three stock issues, with correlating thesis. <i>Points Possible</i> (30-27)	<i>Effective</i> exposition of stock issues— Introduction and detailed explication of two stock issues, with correlating thesis. <i>Points Possible</i> (26-24)	<i>Somewhat effective</i> exposition of stock issues— Introduction and detailed explication of one stock issue with minor interpretation of another stock issue, with an incomplete thesis; not relating thesis directly to stock issues. <i>Points Possible</i> (23-21)	<i>Little or no</i> exposition of stock issues... Introduces one stock issue, with an incomplete thesis that is unrelated to the stock issues; or does not introduce stock issues, and/or without a thesis. <i>Points Possible</i> (20-0)	/30	
		CREATIVE POETRY or PERSONAL TESTIMONIAL Reflects the essential argument	<i>Exceptional</i> use of poem or testimonial— Poem or testimonial is creative and original. It is evident that the poet put thought into their words and uniquely conveyed their ideas and emotions. Vivid, detailed images and intensely felt emotion make the poem or testimonial come alive. <i>Points Possible</i> (20-18)	<i>Effective</i> use of poem or testimonial— Poem or testimonial is thoughtful and creative. A couple of phrases or ideas may be revisited, but the overall product is carefully written. Clear sensory images are used to portray ideas or emotions. <i>Points Possible</i> (17-16)	<i>Somewhat effective</i> use of poem or testimonial— Most of the poem is creative, or testimonial addresses the issue, but appears to be rushed. This is evident in the poet's redundancy or use of clichés; or expressed in the testimonial's irrelevance to the topic. Some use of image, idea, or emotion. <i>Points Possible</i> (15-14)	<i>Little or no</i> use of poem or testimonial — Poem or testimonial appears to be thoughtless, rushed, or too short. Work is very repetitive or irrelevant, and ideas are unoriginal. Difficult to visualize image or emotion. <i>Points Possible</i> (13-0)	/20	
		Use of ORGANIC INTELLECTUAL SOURCES References to non-academic sources that substantiate the argument (Examples: comments from community members or those directly affected by the issue — through surveys, interviews, video-recordings etc.)	<i>Exceptional</i> use of organic intellectual source — Source substantiates three stock issues with lived experience. Source is non-academic and carefully chosen based on a direct relationship to the topic, and represents an expertise based on practical living with, or personal acting upon the issue. <i>Points Possible</i> (20-18)	<i>Effective</i> use of organic intellectual source — Source substantiates two stock issues with lived experience. Source is non-academic and carefully chosen based on a direct relationship to the topic, and represents partial expertise based on some practical living with, or minor personal acting upon the issue. <i>Points Possible</i> (17-16)	<i>Somewhat effective</i> use of organic intellectual source — Source substantiates one stock issue with lived experience. Source is non-academic but was not carefully chosen and has an indirect relationship to the topic, and represents some expertise based on practical living with, or personal acting upon the issue. <i>Points Possible</i> (15-14)	<i>Little or no</i> use of organic intellectual source — Does not present a source substantiating any of the stock issues with lived experience. If there is a source, source is non-academic but was not carefully chosen and has an indirect relationship to the topic, and represents little or no expertise based on practical living with, or personal acting upon the issue. <i>Points Possible</i> (13-0)	/20	
DELIVERY of the Senior Project Presentation (20%)	The Public Speaking Skills	EYE CONTACT Develop rapport with the audience through eye contact	<i>Exceptional</i> eye contact with the entire audience, seldom returning to notecards. <i>Points Possible</i> (10)	<i>Effective</i> eye contact with the audience - but some distracting use of notecards and/or visual aid. <i>Points Possible</i> (9-8)	<i>Some</i> eye contact with the audience, frequently returning to the distracting use of notecards and/or visual aid. <i>Points Possible</i> (7)	<i>Little or no</i> eye contact with the audience. <i>Points Possible</i> (6-0)	/10	
		VOICE	ELOCUTION Articulate voice clearly and confidently	<i>Exceptionally</i> clear, correct, and precise pronunciation of all words and phrases.	Clear, correct, and precise pronunciation of <i>most</i> words and phrases.	Clear, correct, and precise pronunciation of <i>some</i> words and phrases.	<i>Unclear, incorrect, and/or imprecise</i> pronunciation of words and phrases.	/10
			Spoken GRAMMAR and USAGE No unintended problems with grammar, e.g., subject-verb agreement, pronoun-antecedent agreement, and verb tenses; no unintended usage problems	<i>Exceptional</i> control of grammar and usage with no errors <i>Points Possible</i> (10)	<i>Effective</i> control of grammar and usage, with few errors that do not prevent understanding <i>Points Possible</i> (9-8)	<i>Somewhat effective</i> control of grammar and usage, with occasional errors that limit understanding <i>Points Possible</i> (7)	A <i>lack of</i> control of grammar and usage, with frequent errors that prevent understanding <i>Points Possible</i> (6-0)	
		POSTURE and GESTURES Use body language to enhance presentation	<i>Exceptional</i> posture: Standing straight with both feet on the ground, and/or <i>Exceptional</i> gestures: hand gestures enhance audience's understanding. <i>Points Possible</i> (10)	<i>Effective</i> posture: Standing straight with both feet on the ground, with some rocking back and forth; and/or <i>Effective</i> gestures: hand gestures assist audience's understanding. <i>Points Possible</i> (9-8)	<i>Somewhat effective</i> posture: Some standing straight, but with rocking back and forth and slumping; and/or <i>Somewhat effective</i> gestures: hand gestures sometimes assist audience's understanding. <i>Points Possible</i> (7)	<i>Ineffective</i> posture: Sits or slumps during entire presentation; and/or <i>Ineffective</i> gestures: few or no hand gestures that assist audience's understanding. <i>Points Possible</i> (6-0)	/10	
		ENTHUSIASM Convey emotion during the presentation	<i>Exceptionally</i> strong and positive attitude about topic during the entire presentation. <i>Points Possible</i> (10)	<i>Pleasant</i> attitude about topic during much of the presentation. <i>Points Possible</i> (9-8)	<i>Engaged</i> attitude about topic during the some of the presentation. <i>Points Possible</i> (7)	<i>Disengaged</i> attitude about topic during the most of the presentation. <i>Points Possible</i> (6-0)	/10	
		TRANSITIONS Connections made between and among the various parts of the presentation	<i>Exceptional</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible</i> (10)	<i>Effective</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible</i> (9-8)	<i>Somewhat effective</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible</i> (7)	<i>Ineffective or no</i> transitions between and among the various parts of the argument and the creative element <i>Points Possible</i> (6-0)	/10	
		INTERACTION with the AUDIENCE	<i>Exceptional</i> encouragement of audience interaction; and <i>Exceptional</i> knowledge of the topic displayed while responding confidently, precisely, and appropriately to all audience questions. <i>Points Possible</i> (10)	<i>Effective</i> encouragement of audience interaction; and <i>Effective</i> knowledge of the topic displayed while responding directly and appropriately to all audience questions. <i>Points Possible</i> (9-8)	<i>Somewhat effective</i> encouragement of audience interaction; and <i>somewhat effective</i> knowledge of the topic displayed while responding directly and appropriately to all audience questions. <i>Points Possible</i> (7)	<i>Insufficient</i> encouragement of audience interaction; and <i>Insufficient</i> knowledge of the topic displayed while responding directly and appropriately to all audience questions. <i>Points Possible</i> (6-0)	/10	

Final Senior Project Presentation Grade: _____/300

(Each senior must earn a B- [80% or 240 points or higher] in order to pass his/her Senior Project Presentation.)