Middle School Theatre Assessment Rubric

| Monologue Score - 1-2 3-4 3-4 5-6 7-8 Actor throws time well - lines appear to be uncertainty flow ceasily. A flow in the process of district control of the process of the process of district control of the process of district control of the process of district control of the process of th | Performer: | | | Total Score | |
|--|---|--|--|--|---|
| Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Conference Memorization | | | | | |
| Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Concentration Memorization/Conference Memorization | | | | | |
| Actor has a stead of any local traval ten inc. Actor has some lines, but has to ask for help, actor herostates a lot. How is a bit disjointed, unmended passes and awward hestations, unmended passes and awward hestations. Actor has a clear to ear or hold at script. Actor has a clear to ear or hold at a strain or company to months and passes successful to make the months and awward hestations. Appears settly uncomfortable performing. No months are performing. No work enrolled commitment and energy at points ended passes. Appears settly uncomfortable performing. How well and the settle performance of the passes significant or energy. Appears settly uncomfortable performing. How well and the settle performance or energy. Appears settly uncomfortable performing. How well and the settle performance or energy at points. Diction/Projection/Enunciation Diction/Projection/Enunciation Diction/Projection/Enunciation Divide provision of the passes settle or no months and or expressive to company to the ward of the settle performance or energy at points and of the passes settle or not true to a passes settle and the settle of the settle passes settle or not true to a passes settle or not true | | | | | |
| Actor feesing dozen't know the lines. Actor knows some lines, but his to ask for hebits, start over or look at script, start over or look at script, start over or look at script. Stage Presence/Poise/Confidence Obscript/Note/Confidence Obscript/Not | 1-2 | 3-4 | 5-6 | 7-8 | 9-10 |
| Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads commitment and energy. Stage Presence/PolicyConfidence Obsciously automatoritable performing, two embloads and the produce and activate and act | Memorization/Concentration | | | | |
| Debotosy uncomfortable performing. No emotional commitment and energy. Weak emotional commitment and energy. Secretary of the papears suightly uncomfortable performing. Has Appears confortable performing. Has Appears comfortable performing. Has Appears suightly uncomfortable performing. Has Appears uncomfo | Actor clearly doesn't know the lines. | 1 | 1 | memorized, accurate and they flow easily. A few | · · · · · · · · · · · · · · · · · · · |
| Debotosy uncomfortable performing. No emotional commitment and energy. Weak emotional commitment and energy. Secretary of the papears suightly uncomfortable performing. Has Appears confortable performing. Has Appears comfortable performing. Has Appears suightly uncomfortable performing. Has Appears uncomfo | Stage Presence/Poise/Confidence | | | | |
| Diction/Projection/Enunciation Some expressive moments, inconsistent in quality & pioc. Some problems with enunciation in the character. When each point is instituted of the hard service in monotone and not expressive, too quality do not expressive moments, inconsistent in quality & pioc. Some problems with enunciation in infection, and enunciation. On the near a unique relationship through the character. As provided in place, infection, reconance, quality and very clear and enunciation. On the near a unique relation to the character. The soft or recting in pace, infection, reconance, quality and very clear and enunciation. Can here a unique relation to the character. The soft or recting in pace, infection, reconance, quality and very clear and enunciation. Can here a unique relation to the character. The soft or recting in pace, infection, reconance, quality and very clear and enunciation. Can here a unique relation to the character in the soft of the character in the soft of the character. The soft or recting in pace, infection, reconance, quality and very clear and enunciation. Can here a unique relation to the character in the soft of the character. The soft or recting in pace, infection, reconance, quality and very clear and enunciation. Can here a unique relation to the character in the soft of the character in the soft of the character. The soft or recting in pace, infection, reconance, quality and very clear and enunciation. Can here a unique relation to the character in the south of the pack and th | Obviously uncomfortable performing. No | Often appears uncomfortable performing. | Appears slightly uncomfortable performing. Has | Appears comfortable performing. Good | Appears very comfortable performing - relaxed |
| Some expressive too quotient on the pressive too quotient on the production of the p | emotional commitment or energy. | Weak emotional commitment and energy. | emotional commitment and energy at points. | emotional commitment and energy. | l |
| quality & pace, some problems with enunctarian (indication and demundation. Can hear a unique enunciation. Can hear the character's uniqueness. **Character** **Character** **Character** **Character** **Character** **Character** **Character** **No sense of character.** **Rot of did not have a distinct character and/or broke character several times. Actor does not know the type are talking about or has made a distinct character and/or broke character several times. Actor does not know the type are talking about or has made a distinct character and/or broke character several times. Actor does not know the type are talking about or has made a distinct character and/or broke character several times. Actor does not know the type are talking about or has made a distinct character and stayed in character through almost all of the performance in the actor's performance. The actor position that it is distracting. ***Connection to Body/Movement** ***Actor has not movement or so much movement o | Diction/Projection/Enunciation | | | | |
| endiction and often unclear voice is not true to effect the character endeather. Reflect the character endeather end | | , , | , | ' ' | |
| Character. Development Nesses of character. The actor recting lines and character and for broke character several times. Actor does not character through almost all of the performance is usually believable, and character through almost all of the performance is usually believable, and character through almost all of the performance is usually believable. Connection to Body/Movement Actor has not memorant or someth movement o | 1 | | | | |
| Character Development No sense of character. The actor recining lines intended of portraying a character. The actor recining lines included of portraying a character. The actor sa a distinct character and stayed in character through almost all of the performance is usually believable. Actor has a distinct character through almost all of the performance is usually believable. Actor has a distinct character and stayed in character through out the character through almost all of the performance is usually believable. Actor was little or none of their body (gestures, business, blocking) to help experse what they are saying. Their body movement does not make sense with the text. The actor sometimes uses their body (gestures, business, blocking) to help experse what they are saying. Their body movement is a bit awkward at times/flidgety/lacking movement. Focus Actor has a focal point and gets easily Actor has a focal point and gets easily Actor has a focal point and gets easily Actor has a clear focal point (that they go in and preparation. Actor has a clear focal point and does not get distracted. Actor has a clear focal point and does not get distracted. Overall effort is insufficient. Actor has a clear focal point and does not get distracted. Actor has a clear focal point and does not get distracted. Actor has a clear focal point and does not get distracted. Actor has a clear focal point and does not get distracted. Actor has a clear focal point and does not get distracted. Overall effort is insufficient. Actor has a distinct character should pleasure. Actor has a distinct character has developed. Stayed in character should gestures. Actor uses little subtext and the eator is from the character in su | | 1 ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' | voice true to the character. | enunciation. Can hear the character's uniqueness. | |
| No sense of character. The actor reciting lines instead of portraying a character. Actor idd not have a distinct character and stayed in broke character several times. Actor does not what they are talking about or has node choices which are not understood. Connection to Body/Movement Actor has a distinct character and stayed in the actor's performance is buildy believable. Actor has internalized the subtest and the actor is that distinct character throughout the performance. The actor's performance is believable. Actor has no movement or so much movement or so much movement what it is distracting. Actor has such and the adding to the permitter of the actor's performance is believable. Actor has no movement or so much movement was sense with the text. Focus Actor sometimes uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement does not make sense with the text. Actor has a clear focal point (that they go in and out of) and does not get distracted. Actor has a clear focal point (that they go in and out of) and does not get distracted. Actor has a clear focal point and gets easily distracted. Overall effort is insufficient. Overall effort is insufficient. Overall effort is fair - needs much more attention and preparation. Actor has a clear focal point (that they go in and out of) and does not get distracted. Overall effort is insufficient. Overall effort is fair - needs much more attention and preparation. Actor has a clear focal point and does not get distracted. Overall effort is insufficient. Overall effort is fair - needs much more attention and preparation. Actor has a clear focal point and does not get distracted. Overall effort is pood - needs more attention and preparation. Overall effort is pood and shows preparation. Overall effort is very good and shows preparation. Actor ha | | reflect the character. | | | uniqueness. |
| instead of portraying a character. In the character several times. Actor does not know what they are talking about or has and choices which are not understood. In the actor's performance is usually believable. In actor's performance. The actor's performance is believable. In actor is performance. The actor's performance is believable. In actor is performance. The actor's performance is believable. In actor is performance. The actor's performance is believable. In actor is performance. The actor's performance is believable. In actor is performance. The actor's performance is believable. In actor is performance is believable. In ac | | In | la de la companya de | I | <u> </u> |
| know what they are talking about or has made (chees which are not understood.) Connection to Body/Movement Actor has no movement or so much movement or so much movement (and it is distracting.) Actor uses little or none of their body (gestures, business, blocking) to help express what they are saying. Their body movement does not make sense with the text. Focus Focus Actor does not have a focal point and gets easily distracted. Overall effort is insufficient. Overall effort is insufficient. Overall effort is insufficient. Overall effort is fair - needs much more paration. Overall effort is fair - needs much more paration. Overall effort is fair - needs much more paration. Overall effort is new focal point and persparation. Overall effort is new focal point to the preparation. Overall effort is new focal point to the preparation. Overall effort is new focal point to the preparation. Overall effort is new focal point to the preparation and preparation. Overall effort is new focal point and does not get distracted. Overall effort is new focal point to the preparation and preparation. Overall effort is new focal point to the preparation and preparation. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point that it allows the adistracted. Overall effort is new focal point to the preparation and and preparation. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall effort is new focal point and does not get distracted. Overall eff | _ | • | · · · · · · · · · · · · · · · · · · · | • | |
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| distracted. distracted. distracted. distracted. distracted. distracted. distracted. audience to picture who they are talking to. Does not get distracted. Doerall effort is insufficient. Overall effort is fair - needs much more attention and preparation. Overall effort is good - needs more attention and preparation. Overall effort is very good and shows preparation. Overall effort shows tremendous preparation and preparation and preparation. Overall effort is very good and shows preparation. Overall effort shows tremendous preparation and preparation and preparation. Overall effort is very good and shows preparation. Overall effort shows tremendous preparation and consideration on sideration. Before the proposition Score - 1-2 3-4 5-6 7-8 9-10 Makes Bold Choices/Takes Risks Made no choices at all. Allows others to make decisions for them. Made choices that did not help to advance the characters and the scene. Made small choices to help advance the characters and the scene. What is the scene. Made choices to help advance the characters and the scene. Stage Presence/Poise/Confidence Obviously uncomfortable performing. Often appears uncomfortable performing. Appears sery comfortable performing - relaxed and enjoyable to watch. Overall | Focus | | | | |
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| Skills are not yet developed. Skills are just beginning to develop. Skills are developing. Skills developed to a good level. Skills developed to an advanced level. | Overall | | | | |
| | Skills are not yet developed. | Skills are just beginning to develop. | Skills are developing. | Skills developed to a good level. | Skills developed to an advanced level. |