

Middle School Theatre Assessment Rubric

Performer: _____ Total Score: _____ / 40

Monologue Score -

1

2

3

4

5

Memorization/Concentration

Actor clearly doesn't know the lines.	Actor knows some lines, but has to ask for help, start over or look at script.	Actor hesitates a lot - flow is a bit disjointed, unneeded pauses and awkward hesitations.	Actor knows lines well - lines appear to be memorized, accurate and they flow easily. A few unneeded pauses.	Actor has achieved an ownership of lines as if they are saying their own words.
---------------------------------------	--	--	--	---

Stage

Presence/Poise/Confidence

Obviously uncomfortable performing. No emotional commitment or energy.	Often appears uncomfortable performing. Weak emotional commitment and energy.	Appears slightly uncomfortable performing. Has emotional commitment and energy at points.	Appears comfortable performing. Good emotional commitment and energy.	Appears very comfortable performing - relaxed and enjoyable to watch. Great emotional commitment and energy.
--	---	---	---	--

Diction/Projection/Enunciation

Voice is monotone and not expressive; too quick/too slow; too high/too low. Completely indistinct and often unclear. Voice is not true to character.	Some expressive moments; inconsistent in quality & pace. Some problems with enunciation & pronunciation. While unique, may not always reflect the character.	Voice shows expression, differentiation in pace, inflection and enunciation. Can hear a unique voice true to the character.	Voice shows excellent expression, differentiation in pace, inflection, resonance, quality and enunciation. Can hear the character's uniqueness.	Superior vocal control, differentiation in pace, inflection, resonance, quality and very clear and distinct enunciation. Communicates character's uniqueness.
--	--	---	---	---

Character Development

No sense of character. The actor reciting lines instead of portraying a character.	Actor did not have a distinct character and/or broke character several times. Actor does not know what they are talking about or has made choices which are not understood.	Actor has a distinct character and stayed in character through almost all of the performance. The actor's performance is usually believable.	Actor has internalized the subtext to the point that a distinct character has developed. Stayed in character throughout the performance. The actor's performance is believable.	Actor has internalized the subtext and the actor is transformed into the character throughout the performance. There is connection between the actor and the audience.
--	---	--	---	--

Connection to Body/Movement

Actor has no movement or so much movement that 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.	Actor sometimes uses their body (gestures, business, blocking) to help reinforce what they are saying. Movement is a bit awkward at times/fidgety/lacking movement.	Actor usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated.	Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text.
---	---	---	--	--

Focus

Actor does not have a focal point and gets easily distracted.	Actor has a focal point at times. Actor gets 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 does not get distracted.	Actor has such a clear focal point that it allows the audience to picture who they are talking to. Does not get distracted.
---	--	---	--	---

Ability to take direction

Actor makes no attempt to internalize any of the direction given. No character changes are observed.	Actor makes minor attempts to internalize the direction and small changes to their performance are observed.	Actor makes some attempt to internalize the direction and notable changes to their performance is observed. Actor is somewhat engaging.	Actor internalizes the direction and makes notable, important changes to his or her performance to embody the character. Actor is present and engaging.	Actor immediately internalizes the specific direction given and fully embodies the character. Actor is present, engaging and performance-ready.
--	--	---	---	---

Overall

Overall 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 consideration.
---------------------------------	---	--	--	--

