

HS THEATRE ASSESSMENT RUBRIC

NAME _____

_____ / 100

1st Monologue

5

4

3

2

1

Memorization/Concentration

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

Presence/Naturalism

Is alert and honest as the character and alive moment to moment. Actor is thinking completely as character and we do not see actor performing. Great emotional commitment and energy, often if not always follows instincts.	Often times alert, moment to moment and honest. At times we see actor performing rather than alive and present as the character. Good emotional commitment and energy. Actor follows instincts much of the time.	Not present as character at times, has moments which are truthful as character but we see actor performing. Sometimes follows instincts and has emotional commitment and energy at points.	See actor performing as the character much of the time rather than present as the character, not instinctual. Weak emotional commitment and energy.	Obviously uncomfortable performing. No emotional commitment or energy. Not instinctual or moment to moment.
--	--	--	---	---

Diction/Projection/Enunciation

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

Character Development

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

Connection to Body/Movement

Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text.	Actor usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated.	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 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 has no movement or so much movement that it is distracting.
--	--	---	---	---

Overall

Overall effort shows tremendous preparation and consideration	Overall effort is very good and shows preparation.	Overall effort is good- needs more attention and preparation.	Overall effort is fair- needs much more attention and preparation.	Overall effort is insufficient.
---	--	---	--	---------------------------------

1st Monologue 1st piece of Direction Taken

10 - 9 - 8	7 - 6 - 5	4 - 3 - 2	1 - 0
Student immediately jumps into character with change and is present and truthful. Student is alive in their performance.	Student internalizes direction and change is seen. However, you can still see actor thinking about performance.	Student made some attempt to play character with direction but did not internalize or change much.	Student made little to no attempt to play their character with new direction.

 /10

1st Monologue 2nd piece of Direction Taken

10 - 9 - 8	7 - 6 - 5	4 - 3 - 2	1 - 0
Student immediately jumps into character with change and is present and truthful. Student is alive in their performance.	Student internalizes direction and change is seen. However, you can still see actor thinking about performance.	Student made some attempt to play character with direction but did not internalize or change much.	Student made little to no attempt to play their character with new direction.

 /10

2nd Monologue

5

4

3

2

1

Memorization/Concentration

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

Presence/Naturalism

Is alert and honest as the character and alive moment to moment. Actor is thinking completely as character and we do not see actor performing. Great emotional commitment and energy, often if not always follows instincts.	Often times alert, moment to moment and honest. At times we see actor performing rather than alive and present as the character. Good emotional commitment and energy. Actor follows instincts much of the time.	Not present as character at times, has moments which are truthful as character but we see actor performing. Sometimes follows instincts and has emotional commitment and energy at points.	See actor performing as the character much of the time rather than present as the character, not instinctual. Weak emotional commitment and energy.	Obviously uncomfortable performing. No emotional commitment or energy. Not instinctual or moment to moment.
--	--	--	---	---

Diction/Projection/Enunciation

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

Character Development

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

Connection to Body/Movement

Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text.	Actor usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated.	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 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 has no movement or so much movement that it is distracting.
--	--	---	---	---

Overall

Overall effort shows tremendous preparation and consideration	Overall effort is very good and shows preparation.	Overall effort is good- needs more attention and preparation.	Overall effort is fair- needs much more attention and preparation.	Overall effort is insufficient.
---	--	---	--	---------------------------------

2nd Monologue 1st piece of Direction Taken

10 - 9 - 8	7 - 6 - 5	4 - 3 - 2	1 - 0
Student immediately jumps into character with change and is present and truthful. Student is alive in their performance.	Student internalizes direction and change is seen. However, you can still see actor thinking about performance.	Student made some attempt to play character with direction but did not internalize or change much.	Student made little to no attempt to play their character with new direction.

___/10

2nd Monologue 2nd piece of Direction Taken

10 - 9 - 8	7 - 6 - 5	4 - 3 - 2	1 - 0
Student immediately jumps into character with change and is present and truthful. Student is alive in their performance.	Student internalizes direction and change is seen. However, you can still see actor thinking about performance.	Student made some attempt to play character with direction but did not internalize or change much.	Student made little to no attempt to play their character with new direction.

___/10