



### Theater Audition Rubric

#### Monologue (50 total points)

CATEGORY	Distinguished - 10 pts	Proficient - 8 pts	Adequate -6 pts	Limited - 4 pts
<b>Characterization</b>	Actor becomes the character, with separation of actor and character evident – the character’s overall goal/motivation is clear and unmistakable - individual lines/actions are also noticeably motivated - characterization is imaginative, and the audience is “drawn in” by the overall believability of the character	Actor establishes the character well – character’s overall goal/motivation is clear – audience is engaged by the convincing character traits that are presented consistently throughout the monologue	Actor develops the character – character appears to have an overall goal/motivation, but individual lines/actions are not clearly motivated – audience is interested because the character has several unique and interesting character traits	Actor somewhat develops the character, but often loses the character and becomes himself/herself – goal/motivation is not clear – audience may lose interest because the character is flat Actor appears to be simply reciting lines rather than playing a character
<b>Voice</b>	Actor uses voice as a tool for characterization. Volume, pitch, rate, emphasis, inflection are all varied and utilized creatively. Articulation is crisp and clear.	Actor uses voice as a tool for characterization. Volume, pitch, rate, emphasis, and inflection are all appropriate for the character. Actor can be easily understood.	Actor can be heard and understood. Not much change in inflection, rate, etc. - works but is not as interesting.	Actor's speech is unclear due to problems with volume, articulation, or rate. OR Actor can be heard and understood but speaks in a monotone - no vocal variety.
<b>Movement/Use of Space</b>	The location of the scene was clearly set because of the way the character interacted with and within the space. The character moved with a purpose, the movement was motivated, and it supported the major idea of the monologue.	Some of the movement seemed to have meaning behind it and be motivated – It was somewhat evident where the monologue was taking place. The stage picture changed once or twice.	A little movement here and there, but movement appeared to be more accidental than intentional.	Statue-like – Very little to no movement
<b>Body Language</b>	Gestures and facial expressions are used creatively to reveal clues about the character, conveying motivation, emotion, and reactions.	Gestures and facial expressions are used to convey emotions and reactions that are appropriate for the character.	Gestures and facial expressions are used, but sometimes seem forced or unmotivated.	Very little gestures and facial expressions used OR gestures and facial expressions inappropriate for meaning
<b>Preparation</b>	All lines memorized and delivered without error. Actor displays poise and confidence and has obviously rehearsed the performance.	Stumbles/pauses on lines once or twice, but stays in character, works through the trouble, and finishes the monologue. Remains poised and confident throughout.	Stumbles through lines, requiring periodic prompting throughout monologue, but stays in character and finishes the monologue.	Stumbles through lines, requiring regular prompting throughout the monologue, and/or breaks character when lines are forgotten. Unable to complete monologue without frequent prompting. Appears disorganized and unprepared.

**See Reverse for Improvisation Rubric**



## Rollings Middle School of the Arts

### Improvisation (50 total points)

Category	Distinguished - 10 pts	Proficient - 8 pts	Adequate - 6 pts	Limited - 4 pts
<b>Characterization</b>	Actor becomes the character - characterization is imaginative, and the audience is "drawn in" by the overall believability of the character	Actor establishes the character well and is consistent in characterization throughout the improv.	Actor attempts to create a specific character, but is not able to display consistent character traits throughout the improv.	Actor appears to be himself/herself, rather than a character.
<b>Voice</b>	Actor uses voice as a tool for characterization. Volume, pitch, rate, emphasis, inflection are all varied and utilized creatively. Articulation is crisp and clear.	Actor uses voice as a tool for characterization. Volume, pitch, rate, emphasis, and inflection are all appropriate for the character. Actor can be easily understood.	Actor can be heard and understood. Not much change in inflection, rate, etc. - works but is not as interesting.	Actor's speech is unclear due to problems with volume, articulation, or rate. OR Actor can be heard and understood but speaks in a monotone - no vocal variety.
<b>Movement/Use of Space</b>	The location of the scene was clearly set. Character moves with a purpose.	Most of the movement seemed to be motivated.	A little movement here and there, but movement appeared to be more accidental than intentional.	Statue-like – Very little to no movement
<b>Body Language</b>	Gestures and facial expressions are used creatively, conveying motivation, emotion, and reactions.	Gestures and facial expressions are used appropriately to convey emotions and reactions.	Gestures and facial expressions are used, but are often unmotivated.	Very little gestures and facial expressions used OR gestures and facial expressions inappropriate for meaning
<b>Creativity</b>	Actor creates imaginative, detailed dialogue based on the improvisation prompt, and tells a complete story with a beginning, middle, and end.	Actor creates imaginative dialogue to tell a story related to the improvisation prompt.	Actor creates most of the dialogue with assistance/ prompting, and/or strays from the improvisation prompt.	Actor is unable to complete the improvisation without significant prompting