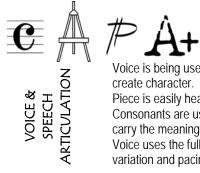
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Pittsburgh's Creative and Performing Arts Magnet THEATER AUDITION RUBRIC

Acting Rubric	10-9	8-7	6-5-4	3-2-1
PRESENTATION ENERGY PHYSICALITY	Very Active Includes conflict Involves Given Circumstances Necessary physical tension obvious	Active Some conflict-not dynamic - ordinary Involves some Given Circumstances Aware of other character Necessary physical tension mostly apparent	Little Action-Internally Focused Minimal use of Given Circumstances Little physical tension	No action-Boring Completely Internalized No physical tension
BEATS/TACTICS STRONG PLAYABLE OBJECTIVE	Beats/Actions are fully played Tactics are varied and interesting Transition to new action is clear Playing active verb Subtext is enhanced Involves other character Urgent Stakes are High	Beats/Actions are played but incomplete Tactics are varied Transition to new action is mostly clear Playing an active verb most of the time Subtext is enhanced at times Stakes are Lower	Action is incomplete and weak Vague Transition to new action is sometimes clear but sloppy Tactics are repetitive Very little at stake	Action is minimal and weak Confusing Transitions are unclear No specific action is being played. Nothing at stake Not playing anything
CHARACTER DEVELOPMENT	Strong detailed understanding of character Commitment is very strong Relationship with other character is strong and specific	Complete understanding of character but not as detailed Commitment to character is pretty strong Relationship to other character is clear	Basic understanding of character but lacks specifics and detail Commitment is weak Relationship to other character is sometimes clear	No investment in character or given circumstances Character work does not exist.
TRUTHFUL PERFORMANCE SUBTEXT	Subtext is evident throughout the piece. Underlying meaning is very apparent. Character's specific needs are being clearly conveyed.	Subtext is evident through most of the piece. Underlying meaning is mostly understood. Character's needs are evident	Most lines are delivered at face value. Underlying meaning is vague. Character's needs are unclear much of the time.	Underlying meaning is largely ignored. Character's needs are not important or evident. No subtext is being played.





Voice is being used fully to help create character. Piece is easily heard. Consonants are used effectively to carry the meaning of the piece. Voice uses the full range of pitch variation and pacing.

Voice shows some character qualities. Piece is heard. Consonants are used effectively Voice shows a range of pitch variation and pacing.

Voice does not enhance the character effectively. Volume is low overall or some words are lost. Consonant production is sloppy and the meaning of the piece suffers.

Voice is not used as a tool to enhance the character at all. Volume is low overall and much of the meaning is lost because of ineffective articulation Voice is not being used effectively.