

# Monologue/ Duologue

Student(s) Pinyin Name:

Code:

Round:

Time:

Title:

MS\_\_ HS\_\_

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Acting Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit. <b>Comment:</b>	<b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition out</b> of character into exit.	<b>Clear articulation</b> of name and selection; <b>recognizable transition</b> into and between characters, moment and into exit.	<b>Moderately clear</b> articulation of name and selection; <b>transition</b> into and between characters and/or final moment <b>may or may not be present.</b>	<b>Unclear articulation</b> of name and selection; <b>transition</b> into and between characters and/or final moment are <b>not evident.</b>	
<b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s). <b>Comment:</b>	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reactions</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reactions</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives and a relationship</b> to a real or implied partner(s) are <b>not evident.</b>	
<b>Voice</b> Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext. <b>Comment:</b>	Vocal projection is <b>appropriately varied</b> and dialogue is <b>consistently clearly articulated throughout</b> ; use of pitch, tempo, tone, and inflection <b>communicate</b> the character's emotions and subtext.	Vocal projection is <b>appropriately varied</b> and dialogue is <b>frequently clearly articulated</b> ; use of pitch, tempo, tone, and inflection <b>usually communicate</b> the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are <b>inconsistent</b> ; use of pitch, tempo, tone, and inflection <b>sometimes communicate</b> the character's emotions and subtext.	Vocal projection and articulated dialogue are <b>limited or absent</b> ; use of pitch, tempo, tone, and inflection <b>rarely communicate</b> the character's emotions and subtext.	
<b>Movement/Staging</b> Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext. <b>Comment:</b>	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and subtext; blocking is <b>varied, purposeful, and reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>communicate</b> appropriate character emotions and subtext; blocking is <b>purposeful and reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>sometimes communicate</b> the character emotions and subtext; blocking <b>generally reflects</b> the character's emotions and subtext.	Gestures and facial expressions are <b>limited or absent and rarely communicate</b> the character's emotions and subtext; blocking <b>usually does not reflect</b> the character's emotions and subtext.	

SKILLS	<b>4   Superior</b> Above standard	<b>3   Excellent</b> At standard	<b>2   Good</b> Near standard	<b>1   Fair</b> Aspiring to standard	SCORE
<b>Execution</b> Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions create a believable character/relationship that tells a story. <b>Comment:</b>	Concentration and commitment to moment-to-moment choices are <b>sustained throughout the performance</b> ; integration of voice, body, and emotions <b>create a believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout most of the performance</b> ; integration of voice, body, and emotions <b>create a frequently believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained</b> ; integration of voice, body, emotions choices <b>create a sometimes believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent</b> ; voice, body, emotion choices <b>rarely create a believable character/relationship</b> that tells a story.	
<b>RATING</b> (please circle)	<b>4   Superior</b> (20-18)	<b>3   Excellent</b> (17-13)	<b>2   Good</b> (12-8)	<b>1   Fair</b> (7-5)	TOTAL

Judge's signature: \_\_\_\_\_

*Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.*

Example National Core Theatre Standards aligned to this rubric: [TH:Cr1.1.8](#), [TH:Cr3.1.8](#), [TH:Pr4.1.8](#), [TH:Pr5.1.8](#), [TH:Pr6.1.8](#)  
 To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)  
 For additional Standards resources visit: [www.schooltheatre.org/advocacy/standardsresources](http://www.schooltheatre.org/advocacy/standardsresources)  
 Official website: [www.edtachina.org](http://www.edtachina.org)