



**Pittsburgh's Creative and Performing Arts Magnet
THEATER AUDITION RUBRIC**

ACTING
RUBRIC

PRESENTATION
ENERGY
PHYSICALITY

10-9

Very Active
Includes conflict
Involves Given Circumstances
Necessary physical tension obvious

8-7

Active
Some conflict-not dynamic - ordinary
Involves some Given Circumstances
Aware of other character
Necessary physical tension mostly apparent

6-5-4

Little Action-Internally Focused
Minimal use of Given Circumstances
Little physical tension

3-2-1

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 &
SPEECH
ARTICULATION

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.

**Pittsburgh's Creative and Performing Arts Magnet
THEATER AUDITION RUBRIC**