

INTERPRETATION RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
SELECTION	The literature is appropriate to the performer and the event. The introduction clearly heightens the audience's understanding and appreciation of the literature. The author(s) and/or title(s) are clearly communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is clearly maintained.	The literature is appropriate to the performer and the event. The introduction almost always provides necessary background. The author(s) and/or title(s) are almost always communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is almost always maintained.	The literature does not adequately fit the performer and/or the event. The introduction is sometimes irrelevant or incomplete. The author(s) and/or title(s) are somewhat communicated. Transitions, if needed, are sometimes unclear or absent. If poetry, theme is sometimes unclear or not identified.	The literature does not fit the performer and/or the event or is inappropriate to the activity. The introduction is incomplete or absent. The author(s) and/or title(s) are not communicated. Transitions, if needed, are unclear or absent. If poetry, theme is not identified.
PHYSICAL RESPONSIVENESS	Speaker is clearly polished and poised. Posture, gestures, movement, and eye contact are clearly superb. If used, focal points are consistent and clearly delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is clearly handled effectively and unobtrusively.	Speaker is almost always polished and poised. Posture, gestures, movement, and eye contact are almost always effective. If used, focal points are almost always consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is almost always handled effectively.	Speaker is sometimes polished and poised. Posture, gestures, movement, and eye contact are sometimes effective. If used, focal points are sometimes consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) manuscript is sometimes handled effectively. The student makes little attempt to acknowledge the audience.	Speaker is unpolished . Posture, gestures, movement, and eye contact are absent or inappropriate . If used, focal points are inconsistent or confusing . If used (or required) the manuscript is overtly obtrusively. The student may simply be reading with no attempt to interpret the selection or acknowledge the audience.
VOCAL QUALITIES	Articulation and pronunciation are clearly polished and correct. Pace, pause, volume, emphasis, inflection, and timing clearly enhance understanding of the literature. The performer clearly maintains a strong sense of vocal control. If used, characters are distinguished vocally.	Articulation and pronunciation are almost always clear. Pace, pause, volume, emphasis, inflection, and timing are almost always effective. The performer almost always maintains vocal control. If used, characters are almost always distinguished vocally.	Articulation or pronunciation is sometimes clear. Pace, pause, volume, emphasis, inflection, and timing sometimes effective. The performer sometimes maintains vocal control. If used, characters are vocally indistinguishable.	Articulation or pronunciation is often unclear or incorrect . Little attempt is made to vocally interpret the literature. The performer lacks vocal control . If used, characters are vocally indistinguishable . The performer may mumble or cannot easily be heard.
PRESENTATION	If used, characterization is clearly consistent and remains within the realm of suggestion. If used, narration is clearly distinguished from characterization. If used, multiple selections are clearly distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are clearly mastered by the performer.	If used, characterization is almost always consistent. If used, narration is almost always distinguished from characterization. If used, multiple selections are almost always distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are almost always effectively used by the performer.	If used, characterization is sometimes clear. If used, narration is sometimes distinguished from characterization. If used, multiple selections are sometimes distinguished from one another. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are sometimes effectively used by the performer.	If used, characterization is unclear or fails to remain within the realm of suggestion. If used, narration is not distinguished from characterization. If used, multiple selections are confusing or not distinguishable . In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are absent .
OVERALL EFFECTIVENESS	The presentation is clearly spontaneous and genuine. The performer clearly creates and maintains a strong sense of mood. The performance clearly advances the moral, social, or philosophical point of the literature. Merit is clearly reflected through the literature's universality, individuality, and suggestion. The performance is true to the author's intended purpose.	The presentation is almost always spontaneous and genuine. The performer almost always creates a clear sense of mood. The point of the literature is almost always clear and consistent. Literary merit is almost always apparent. The performance is true to the author's intended purpose.	The presentation is sometimes spontaneous and genuine. The performer sometimes creates a sense of mood. The point of the literature is sometimes clear. Literary merit is sometimes apparent. The performance is not always true to the author's intended purpose.	The presentation lacks spontaneity. The performer fails to maintain a sense of mood. The point of the literature is unclear . Literary merit is lacking . The performance is not true to the author's intended purpose or is clearly not an interpretation of literature.