

Individual Summative Assessment Rubric for Lip Sync

Created by Craig Wrotniak

	Above Standard	At Standard	Approaching Standard	Below Standard
MEMORIZATION	Student demonstrates full and effortless memorization, with every word and sound effect from the song perfectly timed and believably mouthed in the moment. This level of preparation has freed the student up to fully play out each and every moment in the piece authentically.	Student demonstrates full memorization, with every word and sound effect from the song perfectly timed and believably mouthed.	Student demonstrates partial memorization, with most (but not all) words and sound effects from the song correctly timed. The moments that are not memorized are out of sync and break the believability of the piece.	Student demonstrates limited memorization of the words and sound effects from the song. The moments that are not memorized are out of sync and severely impact the believability of the piece.
MOUTH TECHNIQUE	Student consistently demonstrates a well synced, appropriate use of their mouth to create a believable performance: opening their mouth up very large when fake singing, scooping significant words, and accentuating the appropriate use of their tongue to create moments of enhanced theatricality.	Student consistently demonstrates a well synced, appropriate use of their mouth to create a believable performance: opening their mouth up very large when fake singing and scooping significant words for emphasis.	Student inconsistently demonstrates a well synced, use of their mouth to create a believable performance with moments that are less than believable. They hold back and struggle when attempting to open their mouth up very large when fake singing, scooping significant words is also inconsistent.	Student rarely demonstrates a well synced, use of their mouth... creating a performance that is not believable most of the time... They hold back and struggle when attempting to open their mouth up very large when fake singing.
EYES & FACIAL EXPRESSION	Student's eyes are visible at all times, while facial expressions are consistently believable and supported by the song choice. The point of focus for their eyes and their facial expressions change appropriately at significant beat changes throughout the piece to enhance story clarity and entertainment value.	Student's eyes are visible at all times, while facial expressions are consistently believable and supported by the song choice. They have a strong point of focus for their eyes throughout the piece, allowing their performance to seem more confident and grounded.	Student's eyes are visible only some of the time, while facial expressions are inconsistent in their believability. They struggle to find a consistent point of focus for their eyes and this makes their performance seem less confident and grounded.	Student's eyes are rarely visible and facial expressions do not meaningfully emote to support the piece. They do not have a consistent point of focus for their eyes and this severely impacts their performance output.

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<p>HAND & SHOULDER MOVEMENTS</p>	<p>Student’s hand movements (gestures, signals, etc.) and shoulder moves (shrugs, lifts, etc.) consistently: add meaning, fit their character, support the narrative, theme and mood of the piece. They add in hand and shoulder dance choreography movements, that fit the energy of the song, for an enhanced performance effect.</p>	<p>Student’s hand movements (gestures, signals, etc.) and shoulder moves (shrugs, lifts, etc.) consistently: add meaning, fit their character, support the narrative, theme and mood of the piece.</p>	<p>Student’s hand movements (gestures, signals, etc.) and shoulder moves (shrugs, lifts, etc.) only sometimes: add meaning, fit their character, support the narrative, theme and mood of the piece. Other times movements seem random, disconnected and lacking purpose.</p>	<p>Student’s hand movements (gestures, signals, etc.) and shoulder moves (shrugs, lifts, etc.) rarely: add meaning, fit their character, support the narrative, theme and mood of the piece. Most movements seem random, disconnected and lacking purpose.</p>
<p>ACTING IN CHARACTER</p>	<p>Student creates fully believable characters at all times during the performance. The student seems to consistently know who they are, who they are singing to, why they are singing (their objective), and the actions they are doing during the song fit their established character(s) and their objective(s). They employ a wide variety of actions and time the transitions between actions exceptionally – supporting a clear beat structure within the piece.</p>	<p>Student creates fully believable characters at all times during the performance without any breaking of character. The student seems to consistently know who they are, who they are singing to, why they are singing (their objective), and the actions they are doing during the song fit their established character(s) and their objective(s).</p>	<p>Student creates characters that are only believable at certain times during the performance. The student seems to have an incomplete understanding of who they are, who they are singing to, why they are singing (their objective), and the actions they are doing during the song do not always fit their established character(s) and their objective(s).</p>	<p>Student creates characters that are mostly not believable during the performance. The student seems to lack the understanding of who they are, who they are singing to, why they are singing (their objective), and the actions they are doing during the song rarely seem to fit their established character(s) and their objective(s).</p>