

Acting and Musical Theatre Individual Events Performance Based Assessment

School _____ Troupe # _____
 Student(s) _____ Judge _____
 Selection _____

_____ Monologue _____ Duet Acting
 _____ Group Scene _____ Solo Musical
 _____ Duet Musical _____ Group Musical

	Accomplished (4)	Proficient (3)	Partially Proficient (2)	Not Evident (1)	Score		Total
Professionalism						X 4	
Character						X 5	
Voice						X 5	
Movement						X 5	
Overall Presentation						X 6	
Final Score							
Overall Assessment based on Final Score	Accomplished 100 - 90	Proficient 89 - 75	Partially Proficient 74 - 50	Not Evident 49 - 25			

Category	Accomplished (4)	Proficient (3)	Partially Proficient (2)	Not Evident (1)
Professionalism: Slating/Opening Transitions Final Moments	<p>Slating & Opening: Clearly held the moment to end, clear slating articulation of name and piece.</p> <p>Transitions: Thoughtful, motivated, creative, and smooth transitions.</p> <p>Final moments/exiting: Confident approach and exit, personable opening, clean solid conclusion, grounded exit from space, energetic. No errors.</p>	<p>Slating & Opening: Mostly clear articulation of name and piece(s), mostly clean and direct, minor errors, mostly energetic, mostly personable and confident approach.</p> <p>Transitions: Mostly smooth and creative transitions, mostly thoughtful and motivated transitions.</p> <p>Final moments/exiting: Mostly confident exit, mostly grounded exit from space, mostly held the final moment, with a clean, solid conclusion.</p>	<p>Slating & Opening: Somewhat clear articulation of name and pieces. Somewhat confident approach and personable. Somewhat clean and direct. A few errors.</p> <p>Transitions: Somewhat smooth, thoughtful, creative, motivated transitions.</p> <p>Final moments/exiting: Somewhat grounded exit from space and holding of the final moment. Somewhat confident exit. Clean conclusion</p>	<p>Slating & Opening: Unclear articulation of name and pieces. Limited energy and reserved approach. Could be more personable, clean and direct. Several errors.</p> <p>Transitions: Transitions could be more motivated, creative, smoother, thoughtful.</p> <p>Final moments/exiting: Did not hold the final moment. Somewhat clean conclusion. Exit not confident.</p>

Character	Character Development: <ul style="list-style-type: none"> • Brings individuality to character. • Active tactics connected to character. • Risks taken within framework of given circumstances. • Honest discoveries and realizations as the character. • Character makes a clear journey. • Strong depth of character. 	Character Development: <ul style="list-style-type: none"> • Sustained believability connected to the text. • All choices are well-defined: obstacle, tactic, motivation, subtext, mannerisms, and physicality. • Character makes a journey. • Character displays different layers. 	Character Development: <ul style="list-style-type: none"> • Believable moments occur within piece. • Character development is evident. • Students exhibit 3 to 4 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality. • Character attempts to make a journey. • Character displays a flat single layer. 	Character Development: <ul style="list-style-type: none"> • Characterization is not believable or present. • Student exhibits 1 to 2 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality. • No character journey. • No character layers present.
Character (cont)	Character Relationships: <ul style="list-style-type: none"> • Clearly defined relationships with others in the scene. • Relationship is ever changing and reactionary within the scene. • Relationships and reactions live in the moment and are fresh and new to the actor. 	Character Relationships: <ul style="list-style-type: none"> • Demonstrated through conflict (opposing objectives, creating obstacles, and tension). • Portrayed through interactions: emotional, factual, physical, trust, listening, and silence. 	Character Relationships: <ul style="list-style-type: none"> • Actors appear to be engaged in a monologue and not reacting to others within the scene. • Some interactions present, but the interaction appears to be forced. 	Character Relationships: <ul style="list-style-type: none"> • Actors are not establishing any relationship outside of their characters sphere, and strive to block others in pursuit of their own means. • Actor actively chooses to ignore the interactions needed to be within the moment.
Voice	<ul style="list-style-type: none"> • Utilizes adept vocal techniques with specific choices to find the voice of the character (intonation and connotation, subtext revealed, and vocal emotion). • The orchestration of vocal techniques solidifies director's vision within the playwright's intent. 	<ul style="list-style-type: none"> • Clearly projected, articulate voice, with vocal variety (pitch, rate, tone, tempo, volume, inflection), used throughout the scene. 	<ul style="list-style-type: none"> • Some difficulties in dialogue articulation and projection, resulting in difficulty of understanding. Lack of vocal variety techniques. 	<ul style="list-style-type: none"> • No projection and/or articulation. No vocal variety to express the character.
Movement	<ul style="list-style-type: none"> • Blocking, gestures, facial expressions create a new insight into the text and character. • Actor maintains a grounded presence, utilizes levels and positioning to create a believable character. • Dynamic, engaging, and connected stage compositions enhance production value. 	<ul style="list-style-type: none"> • Blocking, gestures, facial expressions, posture are motivated by the text. • Actor represents a character that is grounded, while demonstrating proper stage positioning. 	<ul style="list-style-type: none"> • Non-intuitive blocking and gesturing, and a disconnect from the text. • Actor demonstrates a character that is not grounded (posture & presence that is indicative of your character) within the scene. 	<ul style="list-style-type: none"> • No variety in movement, and improvisational blocking of the scene. Frequent break down of traditional blocking rules, i.e. upstaging, not being open. • Character represents the student and not the textual identity.

Overall Presentation

- Appropriate material within actor's capabilities.
 - Lines and blocking well executed in a creative manner and memorized.
 - Superior focus; never broke character.
 - Confident and poised.
 - Successfully orchestrated the performance (beginning, middle, and end)
- Material not completely within actor's capabilities.
 - Rarely demonstrated problems with lines and/or blocking.
 - Focus was frequently strong; slight character break.
 - Appeared confident.
 - Excellent attempt at orchestrating the performance (beginning, middle and end).
- Questionable choice of material for this actor.
 - Often demonstrated problems with lines and/or blocking.
 - Often varying levels of focus and concentration demonstrated. Did not always showcase the student's talent.
 - More confidence needed.
 - Attempt to orchestrate the performance (beginning, middle and end).
- Inappropriate material for this actor; did not showcase the student's talent.
 - Numerous problems with lines and/or blocking.
 - Lack of focus or concentration demonstrated.
 - Confidence lacking and not grounded.
 - Little attempt to orchestrate the performance (beginning, middle and end).

Comments: