

Acting

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Student(s):

School:

Selection:

Troupe:

Monologue _____ Duo _____ Group _____

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

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|--|--|--|---|---|--|
| Execution Concentration and commitment to moment- to- moment choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story. | Concentration and commitment to moment- to- moment choices are sustained throughout the performance ; integration of voice, body, and emotions create a believable character/ relationship that tells a story. | Concentration and commitment to moment- to- moment choices are sustained throughout most of the performance ; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story. | Concentration, and commitment to moment- to- moment choices are inconsistently sustained ; integration of voice, body, emotion choices create a sometimes believable character/relationship that tells a story. | Concentration and commitment to moment- to- moment choices are limited or absent ; voice, body, emotion choices rarely create a believable character/relationship that tells a story. | |
|--|--|--|---|---|--|

Comment:

| | | | | | |
|----------------------------------|---|--|------------------------------------|-----------------------------------|--------------------|
| RATING (Please circle) | 4 Superior (Score of 20-18) | 3 Excellent (Score of 17-13) | 2 Good (Score of 12-8) | 1 Fair (Score of 7-5) | TOTAL SCORE |
|----------------------------------|---|--|------------------------------------|-----------------------------------|--------------------|

_____ Judge's name (Please print)

_____ Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing issue: (_____ mm _____ ss)

Rule violation: _____ ; _____ ; _____

Other comments:

This rubric should not be considered an assessment of student learning. However, it 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:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____