

# Acting

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**INTERNATIONAL  
THESPIAN SOCIETY**

Student(s): \_\_\_\_\_

School: \_\_\_\_\_

Selection: \_\_\_\_\_

Troupe: \_\_\_\_\_

Monologue \_\_\_ Duo \_\_\_ Group \_\_\_

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

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

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 20-18)	<b>3   Excellent</b> (Score of 17-13)	<b>2   Good</b> (Score of 12-8)	<b>1   Fair</b> (Score of 7-5)	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (Please Print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

Rule violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_

Other comments:

*Individual Events should not be considered an assessment of student learning. However, Individual Events 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:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, TH:Pr6.1.1.a

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

For additional Standards resources visit: [www.schooltheatre.org/advocacy/standardsresources](http://www.schooltheatre.org/advocacy/standardsresources)

Optional aligned state standards: \_\_\_\_\_

State Standards website: \_\_\_\_\_



# Musical

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Student(s):

School:

Selection:

Troupe:

Solo \_\_\_ Duet \_\_\_ Group \_\_\_

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Acting Transitions</b> Slating 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; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	Clear articulation of name and selection; <b>recognizable transition</b> 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 <b>may or may not be present.</b>	Unclear articulation of name and selection; <b>transitions</b> into and between characters and/ or final moment are <b>not evident.</b>	
<b>Comment:</b>					
<b>Characterization</b> Emotional and physical believability/commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective prompt intuitive reactions to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reactions</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective prompt some reactions to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives</b> and a relationship to a real or implied partner(s) are <b>not evident.</b>	
<b>Comment:</b>					
<b>Singing Technique</b> Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	<b>Consistently</b> on pitch, <b>proper</b> articulation and pace, <b>precise</b> rhythm and varied projection, <b>skillful phrasing</b> and <b>strong</b> mechanical skills demonstrated by breath support/ control, tone and placement, and use of ranges; <b>always</b> follows score.	<b>Frequently</b> on pitch with <b>appropriate</b> articulation, pace, rhythm, projection, breath support and control; <b>follows</b> the score.	<b>Infrequently</b> on pitch with <b>inconsistent</b> articulation, pace, rhythm, projection, breath support and control; <b>usually</b> follows the score.	<b>Rarely</b> on pitch with <b>limited</b> articulation, pace, rhythm, projection, breath support and control; <b>frequently deviates</b> from the score.	
<b>Comment:</b>					
<b>Singing Expression</b> Musical expression that communicates and reflects the character's emotions and subtext.	Intuitively integrates voice, lyrics, and music to <b>truthfully communicate</b> and portray a <b>believable</b> character through emotions and subtext.	Integrates voice, lyrics, and music to <b>communicate</b> and portray a <b>believable</b> character through emotions and subtext.	Inconsistently integrates voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	Rarely integrates voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	
<b>Comment:</b>					

<b>Movement &amp; Dance</b> Gestures facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>generally reflect</b> the character's emotion and subtext.	Gestures and facial expressions are <b>limited/absent and rarely communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>does not reflect</b> the character's emotion and subtext.	
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**Comment:**

<b>Execution</b> Concentration and commitment to moment-to-moment choices: integration of voice, body, and acting technique to create a believable character/relationship that tells a story.	Concentration/commitment to moment- to-moment choices are <b>sustained throughout performance</b> ; integration of singing, movement/ dancing, and acting <b>create a believable character/ relationship</b> that tells a story.	Concentration/ commitment to moment- to-moment choices are <b>sustained throughout most of performance</b> ; integration of singing, movement/dancing, and acting <b>frequently create a believable character/relationship</b> that tells a story.	Concentration/commitment to moment- to-moment choices are <b>inconsistently sustained</b> ; integration of singing, movement/dancing and acting <b>occasionally create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment- to-moment choices are <b>limited or absent</b> ; singing, movement/ dancing, and acting are <b>rarely integrated to create a believable character/relationship</b> that tells a story.	
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**Comment:**

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 24-21)</small>	<b>3   Excellent</b> <small>(Score of 20-15)</small>	<b>2   Good</b> <small>(Score of 14-9)</small>	<b>1   Fair</b> <small>(Score of 8-6)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
 Judge's name (Please Print)

\_\_\_\_\_  
 Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

Rule violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_

Other comments:

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Example National Core Theatre Standards aligned to this rubric: TH: Cr1.1.8, TH: Cr3.1.8, TH: Pr4.1.8, TH: Pr5.1.8, TH: Pr6.1.8, MU: Pr4.3.6

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

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Optional aligned state standards: \_\_\_\_\_

State Standards website: \_\_\_\_\_