

### 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 3 |       |
| Character                                      |                                  |                               |   |                                |       | X 6 |       |
| Voice  |                                  |                               |   |                                |       | X 6 |       |
| Movement                                       |                                  |                               |   |                                |       | X 6 |       |
| Overall Presentation                           |                                  |                               |   |                                |       | X 4 |       |
| <b>Final Score</b>                             |                                  |                               |   |                                |       |     |       |
| <b>Overall Assessment based on Final Score</b> | <b>Accomplished<br/>100 - 90</b> | <b>Proficient<br/>89 - 80</b> | <b>Partially Proficient<br/>79 - 61</b> | <b>Not Evident<br/>60 - 25</b> |       |     |       |

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

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

**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:**