Acting
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INTERNATIONAL THESPIAN SOCIETY

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 reactions** to real or implied partner(s).	Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reactions** 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:					
Execution 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 **sustained throughout performance**; integration of voice, body, and emotions **create a believable character/ relationship** that tells story.	Concentration/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 story.	Concentration/ commitment to moment- to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes believable character/relationship** that tells story.	Concentration/commitment to moment- to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/relationship** that tells 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**

Please add comments and Tabulation Room remarks on the back

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.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, TH: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: _____