

# All Acting Events

Round Ranking: 1<sup>ST</sup> 2<sup>ND</sup> 3<sup>RD</sup> X

ENTRY CODE:	
ROUND #:	ROOM #:
SELECTION:	

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	TOTAL
<p><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.</p> <p><b>Comment:</b></p>	<p><b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.</p>	<p><b>Clear articulation</b> of name and selection; <b>recognizable transition</b> into and between characters, final moment and into exit.</p>	<p><b>Moderately clear</b> articulation of name and selection; <b>transition</b> into and between characters and/or final moment <b>may or may not be present.</b></p>	<p><b>Unclear articulation</b> of name and selection; <b>transitions</b> into and between characters and/or final moment are <b>not evident.</b></p>	
<p><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).</p> <p><b>Comment:</b></p>	<p>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).</p>	<p>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).</p>	<p>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).</p>	<p>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></p>	
<p><b>Voice</b> Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.</p> <p><b>Comment:</b></p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	
<p><b>Movement/Staging</b> Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.</p> <p><b>Comment:</b></p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	
<p><b>Execution</b> Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions create a believable character/relationship that tells a story.</p> <p><b>Comment:</b></p>	<p>Concentration and commitment to moment-to-moment choices are <b>sustained throughout the performance</b>; integration of voice, body, and emotions <b>create a believable character/ relationship</b> that tells a story.</p>	<p>Concentration and 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 a story.</p>	<p>Concentration, and 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 a story.</p>	<p>Concentration and 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 a story.</p>	
<p><b>RATING</b> (Please circle)</p>	<p><b>4   Superior</b> (20-18)</p>	<p><b>3   Excellent</b> (17-13)</p>	<p><b>2   Good</b> (12-8)</p>	<p><b>1   Fair</b> (7-5)</p>	<p><b>TOTAL</b></p>

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Judge's name (Please print)

Judge's signature

*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.*

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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](http://www.nationalartsstandards.org)

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