**Acting and Musical Theatre Performance Based Assessment**

 **Category \_\_\_\_ Monologue \_\_\_\_ Duet Acting**

**Student(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_ Group Scene \_\_\_\_ Solo Musical**

**Selection \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_ Duet Musical \_\_\_\_ Group Musical**

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|  | **Accomplished (4)** | **Proficient (3)** | **Partially Proficient (2)** | **Not Evident (1)** | **score** |  | **Total** |
| **Professionalism** |  |  |  |  |  | **X 4** |  |
| **Character** |  |  |  |  |  | **X 5** |  |
| **Voice** |  |  |  |  |  | **X 5** |  |
| **Movement** |  |  |  |  |  | **X 5** |  |
| **Overall Presentation** |  |  |  |  |  | **X 6** |  |
| **Final Score** |  |  |
| **Overall Assessment based on Final Score** | **Accomplished****100 - 90** | **Proficient****89 - 80** | **Partially Proficient****79 - 61** | **Not Evident****60 - 25** |  |  |  |

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| --- | --- | --- | --- | --- |
| Category | Accomplished (4) | Proficient (3) | Partially Proficient (2) | Not Evident (1) |
| Professionalism: Slating/Opening Transitions Final Moments | **Slating & Opening:** Clearly held the moment to end, clear slating articulation of name and piece. **Transitions:** Thoughtful, motivated, creative, and smooth transitions. **Final moments/exiting:** Confident approach and exit, personable opening, clean solid conclusion, grounded exit from audition space, energetic, no errors. | **Slating & Opening:** Mostly clear articulation of name and piece(s), Mostly clean and direct, Minor errors, mostly energetic, Mostly personable and confident approach**Transitions:** Mostly smooth and creative transitions, mostly thoughtful and motivated transitions**Final moments/exiting:** Mostly confident exit, mostly grounded exit from audition space, mostly held the final moment, with a clean, solid conclusion with auditor | **Slating & Opening:** Somewhat clear articulation of name and pieces. Somewhat confident approach and personable. Somewhat clean and direct. A few errors.**Transitions:** Somewhat smooth and thoughtful transitions. Somewhat creative and motivated transitions**Final moments/exiting:** Somewhat grounded exit from audition space and holding of the final moment. Somewhat confident exit. Clean conclusion with auditor. | **Slating & Opening:** Unclear articulation of name and pieces. Limited energy and reserved approach. Could be more personable, clean and direct. Several errors.**Transitions:** Could be smoother and more thoughtful. Transitions could be more motivated and more creative.**Final moments/exiting:** Did not hold the final moment. Exit from audition space could be more grounded. Somewhat clean conclusion with auditor. Exit not confident |
| CharacterCharacter (cont) | **Character Development:** * Brings individuality to character.
* Active tactics connected to character.
* Risks taken within framework of given circumstances.
* Honest discoveries and realizations as the character.
* Character makes a clear journey.
* Strong depth of character.

**Character Relationships:*** Clearly defined relationships with others in the scene.
* Relationship is ever changing and reactionary within the scene.
* Relationships and reactions live in the moment and are fresh and new to the actor
 | **Character Development:** * Sustained believability connected to the text.
* All choices are well-defined: obstacle, tactic, motivation, subtext, mannerisms, and physicality.
* Character makes a journey.
* Character displays different layers.

**Character Relationships:*** Demonstrated through conflict (opposing objectives, creating obstacles, and tension).
* Portrayed through interactions: emotional, factual, physical, trust, listening, and silence.
 | **Character Development:*** Believable moments occur within piece.
* Character development is evident.
* Students exhibit 3 to 4 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality.
* Character attempts to make a journey
* Character displays a flat single layer.

**Character Relationships:*** Actors appear to be engaged in a monologue and not reacting to others within the scene
* Some interactions present, but the interaction appears to be forced.
 | **Character Development:*** Characterization is not believable or present.
* Student exhibits 1 to 2 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality.
* No character journey.
* No character layers present.

**Character Relationships:*** Actors are not establishing any relationship outside of their characters sphere, and strive to block others in pursuit of their own means.
* Actor actively chooses to ignore the interactions needed to be within the moment.
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| Voice  | * Utilizes adept vocal techniques with specific choices to find the voice of the character (intonation and connotation, subtext revealed, and vocal emotion).
* The orchestration of vocal techniques solidifies director’s vision within the playwright’s intent.
 | * Clearly projected, articulate voice, with vocal variety (pitch, rate, tone, tempo, volume, inflection), used throughout the scene.
 | * Some difficulties in dialogue articulation and projection, resulting in difficulty of understanding. Lack of vocal variety techniques.
 | * No projection and/or articulation. No vocal variety to express the character.
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| Movement | * Blocking, gestures, facial expressions create a new insight into the text and character.
* Actor maintains a grounded presence, utilizes levels and positioning to create a believable character.
* Dynamic, engaging, and connected stage compositions enhance production value
 | * Blocking, gestures, facial expressions, posture are motivated by the text.
* Actor represents a character that is grounded, while demonstrating proper stage positioning.
 | * Non-intuitive blocking and gesturing, and a disconnect from the text.
* Actor demonstrates a character that is not grounded (posture & presence that is indicative of your character) within the scene.
 | * No variety in movement, and improvisational blocking of the scene. Frequent break down of traditional blocking rules, i.e. upstaging, not being open
* Character represents the student and not the textual identity.
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| 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).
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