**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 |
| Character  Character (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. |
| 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. |
| 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. |
| 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). |