C:\Users\ssandusky\My Synced Files Folder\Downloads\ITS_Logo_1C_POS_Horz_NoSM_NoTag (1).tifJunior National Individual Events 2017-18

For internal use only

**Acting**©2017 Educational Theatre Association. All rights reserved.

|  |  |
| --- | --- |
| 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

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

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

Optional aligned state standards: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

State Standards website: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_