

THEATRE

PROFESSIONALISM is defined as...

• Appearance • Introduction • Memorization • Time Management • Closing

Distinguished	Advanced	Proficient	Emerging	Not Observable
<p>The student consistently exceeded the professional guidelines for attire by making creative choices that were age appropriate and in keeping with the character.</p> <p>The student's introduction was confident and succinct, including their name, the play and the author's name as well as the character they are portraying.</p> <p>The student performed consistently without disruptions, omissions, or paraphrasing of the text. The text was fluent and synthesized to serve the character.</p> <p>The student consistently made effective use of their allocated time.</p> <p>The student confidently took a moment at the end of the piece to thank the adjudicator in a spirit of warmth.</p>	<p>The student mostly adhered to professional guidelines for attire which is in keeping with the character and is age appropriate.</p> <p>The student's introduction was mostly confident and succinct, including their name, the play and the author's name as well as the character they are portraying.</p> <p>The student mostly performed without disruptions, omissions, or paraphrasing of the text. It is clear that the student knew and mostly understood the text.</p> <p>For the most part, the students made effective use of their allocated time.</p> <p>The student took a moment at the end of the piece to thank the adjudicator.</p>	<p>The student generally adhered to the professional guidelines for appearance. The student's introduction was generally confident and included their name, the play and the author's name as well as the character they are portraying.</p> <p>The student performed without the script, but the delivery had some disruptions or omissions or paraphrase that affected the flow of the performance.</p> <p>The student generally made effective use of their allocated time.</p> <p>The student took a moment at the end of the piece to thank the adjudicator, but lacked confidence.</p>	<p>The student seldom attempted to meet the guidelines for appearance.</p> <p>The student introduced their piece, but failed to include one or more of the following: their name, the play and the author's name as well as the character they are portraying and/or they lacked confidence in their presentation.</p> <p>The student attempted to perform without the script, but was seldom able to do. The students did not make effective use of their allocated time.</p> <p>The student did not take time to thank the adjudicator at the end of their performance.</p>	<p>The student made no effort to meet the guideline for appearance.</p> <p>The student made no effort to introduce their piece. The student did not show evidence of having memorized the script.</p> <p>The student made no effort to follow the guidelines regarding time management.</p> <p>The student did not demonstrate any understanding of decorum with the adjudicators.</p>

CHARACTERIZATION is defined as...

• Strong, Clear Objective • Tactics • Moment Before • Point of View

Distinguished	Advanced	Proficient	Emerging	Not Observable
<p>The student consistently had a clear and compelling moment before that served the action of the scene/ monologue.</p> <p>The character consistently pursued an objective through a variety of tactics.</p> <p>The student consistently demonstrated a strong point of view in relationship to their scene partner.</p>	<p>The student mostly had a clear and compelling moment before that served the action of the scene/monologue. The character pursued an objective with tactics most of the time.</p> <p>For the most part, the student demonstrated a strong point of view in relationship to their scene partner.</p>	<p>The student generally had a clear and compelling moment before that served the action of the scene/monologue. The character at times pursued an objective with tactics.</p> <p>The student generally demonstrated a point of view in relationship to their scene partner.</p>	<p>The student seldom had a clear and compelling moment before that served the action of the scene/monologue. The character seldom pursued an objective with tactic.</p> <p>The student seldom demonstrated a point of view in relationship to their scene partner.</p>	<p>The student did not participate or there was no evidence of characterization.</p>

RELATIONSHIP is defined as...

• **Setting • Time • Space • Scene Partner(s)**

Distinguished	Advanced	Proficient	Emerging	Not Observable
The student consistently used textual clues, focus, voice, and body language to vividly create an imaginary setting and/or scene partner(s).	The student mostly used textual clues, focus, voice, and body language to create an imaginary scene partner(s).	The student generally used textual clues and/or focus, and/or voice, and/or body language to create imaginary scene partners and setting.	The student seldom used textual clues and/or focus, and/or voice, and/or body language to create imaginary scene partners and setting.	The student did not participate or they did attempt to create a setting and/or establish their scene partner(s).
Their relationship to the setting and scene partner(s) consistently showed evidence of listening, reactions, and discoveries during the entire performance.	Their relationship to setting and scene partner(s) mostly showed evidence of listening, reactions, and discoveries for most of the performance.	Their relationship to setting and scene partners generally demonstrated listening, reacting and/or discoveries during the performance.	The student seldom showed evidence of listening, reacting, and/or discovering, with an imaginary scene partner(s) and setting.	

ACTING – VOCAL EXPRESSION/TECHNIQUE is defined as...

• **Use of Voice in Service of Character’s Objectives • Tempo • Articulation • Projection • Breath Support**

Distinguished	Advanced	Proficient	Emerging	Not Observable
The student consistently applied effective breath support, projection, diction, and vocal variety throughout the performance.	The student mostly applied effective breath support, projection, diction, and vocal variety throughout the performance.	The student generally applied effective breath support, projection, diction, and vocal variety throughout the performance.	The student seldom applied effective breath support, projection, diction, and vocal variety throughout the performance.	The student did not participate or did not show any evidence of application of vocal technique.
The student’s vocal technique consistently invited the audience into the given circumstances of the character.	The student’s vocal technique mostly invited the audience into the given circumstances of the character.	The student’s vocal technique generally invited the audience into the given circumstances of the character.	The student’s vocal technique seldom invited the audience into the given circumstances of the character.	

ACTING – PHYSICAL EXPRESSION is defined as...

• **Presence (Energy, Open, Confident) • Blocking Reflective of Given Circumstance**
• **Physical Choices Reflective of Given Circumstance**

Distinguished	Advanced	Proficient	Emerging	Not Observable
The student consistently made bold, dynamic physical choices throughout the performance to express the given circumstances of their character.	The student mostly made dynamic physical choices throughout the performance to express the given circumstances of their character.	The student made generalized physical choices throughout the performance to express the given circumstances of their character.	The student seldom made physical choices throughout the performance to express the given circumstances of their character.	The student did not participate or show any evidence of application of physical expression.
The student consistently made thoughtful, imaginative blocking decisions during the performance.	The student mostly made thoughtful, imaginative blocking decisions during the performance.	The student made generalized blocking decisions during the performance.	The student seldom made blocking decisions during the performance.	There was no apparent intentional use of blocking

OVERALL PERFORMANCE is defined as...those scenes blending superior vocal and physical technique, supported by an objective that drives the action, tactics that are dynamic, and constant engagement with an imaginary scene partner(s), which are blended into a well-crafted performance.

• **Depth of Material** (Challenging/Complex/Displays Narrative Arc) • **Theatricality** (Application of Stylistic Characteristics and Conventions Appropriate to the Genre) • **Believability** (embodiment of the enlivened physical and emotional lived experience of the character)

Distinguished	Advanced	Proficient	Emerging	Not Observable
The material was consistently challenging, complex and displayed a dynamic narrative arc.	For the most part, the material was complex, challenging and displayed a dynamic narrative arc.	The material was generally challenging. There was evidence of a narrative arc.	The material was seldom challenging and showed little evidence of a narrative arc.	The material shows no evidence of being challenging. There is no evidence of a narrative arc.
The performance consistently expressed exceptional theatricality, exploration of character, pursuit of objective(s), and believability.	The performance frequently expressed theatricality, consistency of character, pursuit of objective(s), and believability.	The performance generally expressed theatricality, consistency of character, pursuit of objective(s), and believability.	The performance seldom expressed theatricality, consistency of character, or pursuit of objective(s), and believability.	The performance shows no evidence of theatricality, consistency of character, pursuit of objective(s), and believability.