

Georgia Individual Events 2013-2014

Performance—Musical/Acting

Acting and Musical Theatre Individual Events Performance Based Assessment

School _____ Troupe # _____
 Student(s) _____ Judge _____
 Selection _____

_____ Monologue _____ Duet Acting
 _____ Group Scene _____ Solo Musical
 _____ Duet Musical _____ Group Musical

	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 - 75	Partially Proficient 74 - 50	Not Evident 49 - 25			

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 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 space, mostly held the final moment, with a clean, solid conclusion.	Slating & Opening: Somewhat clear articulation of name and pieces. Somewhat confident approach and personable. Somewhat clean and direct. A few errors. Transitions: Somewhat smooth, thoughtful, creative, motivated transitions. Final moments/exiting: Somewhat grounded exit from space and holding of the final moment. Somewhat confident exit. Clean conclusion	Slating & Opening: Unclear articulation of name and pieces. Limited energy and reserved approach. Could be more personable, clean and direct. Several errors. Transitions: Transitions could be more motivated, creative, smoother, thoughtful. Final moments/exiting: Did not hold the final moment. Somewhat clean conclusion. Exit not confident.
Character	Character Development: <ul style="list-style-type: none"> • Brings individuality to character. • Active tactics connected to character. • Risks taken within framework of given circumstances. • Honest discoveries and realizations as the 	Character Development: <ul style="list-style-type: none"> • Sustained believability connected to the text. • All choices are well-defined: obstacle, tactic, motivation, subtext, mannerisms, and physicality. 	Character Development: <ul style="list-style-type: none"> • Believable moments occur within piece. • Character development is evident. • Students exhibit 3 to 4 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality. 	Character Development: <ul style="list-style-type: none"> • Characterization is not believable or present. • Student exhibits 1 to 2 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality.

	<ul style="list-style-type: none"> character. Character makes a clear journey. Strong depth of character. 	<ul style="list-style-type: none"> Character makes a journey. Character displays different layers. 	<ul style="list-style-type: none"> Character attempts to make a journey. Character displays a flat single layer. 	<ul style="list-style-type: none"> No character journey. No character layers present.
Character (cont)	<p>Character Relationships:</p> <ul style="list-style-type: none"> 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. 	<p>Character Relationships:</p> <ul style="list-style-type: none"> Demonstrated through conflict (opposing objectives, creating obstacles, and tension). Portrayed through interactions: emotional, factual, physical, trust, listening, and silence. 	<p>Character Relationships:</p> <ul style="list-style-type: none"> 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. 	<p>Character Relationships:</p> <ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Clearly projected, articulate voice, with vocal variety (pitch, rate, tone, tempo, volume, inflection), used throughout the scene. 	<ul style="list-style-type: none"> Some difficulties in dialogue articulation and projection, resulting in difficulty of understanding. Lack of vocal variety techniques. 	<ul style="list-style-type: none"> No projection and/or articulation. No vocal variety to express the character.
Movement	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Blocking, gestures, facial expressions, posture are motivated by the text. Actor represents a character that is grounded, while demonstrating proper stage positioning. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> 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). 	<ul style="list-style-type: none"> 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). 	<ul style="list-style-type: none"> 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).

Comments: