Acting

Solo __ Duet __ Group __

For internal use only

THESPY AWARDS
THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ....

School: ....

Selection: ....

Troupe: ....

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 tactic 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 reaction** to real or implied partner(s).	Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** 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 and commitment to moment-to- moment choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story.	Concentration and commitment to moment- to-moment choices are **sustained throughout the performance**; integration of voice, body, and emotions **create a believable character/ relationship** that tells a story.	Concentration and 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 a story.	Concentration, and commitment to moment-to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes-believable character/relationship** that tells a story.	Concentration and commitment to moment-to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/ relationship** that tells a story.	

Comment:

RATING (Please circle)	4 │ Superior (Score of 24-21)	3 │ Excellent (Score of 20-15)	2 │ Good (Score of 14-9)	1 │ Fair (Score of 8-6)	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:

This rubric should not be considered an assessment of student learning. However, it 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.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on Theatre Educator Pro: https://learn.schooltheatre.org/resources

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State standards website: _____