### Acting Transitions

**4 | Superior**
Above standard

Clear articulation of name and selection; intuitive transition into and between characters, distinctive final moment and transition out of character into exit.

**3 | Excellent**
At standard

Clear articulation of name and selection; recognizable transition into and between characters, final moment and transition out.

**2 | Good**
Near standard

Moderately clear articulation of name and selection; transition into and between characters and/or final moment may or may not be present.

**1 | Fair**
Aspiring to standard

Unclear articulation of name and selection; transitions into and between characters and/or final moment are not evident.

### 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).**

- **4 | Superior**
Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s).

- **3 | Excellent**
Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s).

- **2 | Good**
Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).

- **1 | Fair**
Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.

### Voice

**Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.**

- **4 | Superior**
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.

- **3 | Excellent**
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.

- **2 | Good**
Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character’s emotions and subtext.

- **1 | Fair**
Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext.

### Movement/Staging

**Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.**

- **4 | Superior**
Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character’s emotions and subtext.

- **3 | Excellent**
Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext.

- **2 | Good**
Gestures and facial expressions sometimes communicate the character’s emotions and subtext; blocking generally reflects the character’s emotions and subtext.

- **1 | Fair**
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.
<table>
<thead>
<tr>
<th>Execution</th>
<th>Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions create a believable character/relationship that tells a story.</th>
<th>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.</th>
<th>Concentration, and commitment to moment-to-moment choices are inconsistently sustained; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story.</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Comment:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RATING</strong></th>
<th>4</th>
<th>Superior</th>
<th>3</th>
<th>Excellent</th>
<th>2</th>
<th>Good</th>
<th>1</th>
<th>Fair</th>
<th><strong>TOTAL SCORE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(Please circle)</strong></td>
<td>(Score of 20-18)</td>
<td>(Score of 17-13)</td>
<td>(Score of 12-8)</td>
<td>(Score of 7-5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

______________________________  ________________________________
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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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: ________________________________