<table>
<thead>
<tr>
<th>SKILLS</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>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting Transitions</td>
<td>Clear articulation of name and selection; intuitive transition into and between characters, distinctive final moment and transition out of character into exit.</td>
<td>Clear articulation of name and selection; recognizable transition into and between characters, final moment and into exit.</td>
<td>Moderately clear articulation of name and selection; transition into and between characters and/or final moment may or may not be present.</td>
<td>Unclear articulation of name and selection; transitions into and between characters and/or final moment are not evident.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comment:

| Characterization   | Character is consistently emotionally and physically believable; committed choices and tactics toward an objective that create a relationship with 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:

| Singing Technique  | Consistently on pitch, appropriate articulation and pace, precise rhythm and varied projection, with skillful phrasing and strong mechanical skills proven by breath support/control, tone and placement, and use of ranges; always follows the score. | Frequently on pitch with appropriate articulation, pace, rhythm, projection, breath support and control; follows the score. | Infrequently on pitch with inconsistent articulation, pace, rhythm, projection, breath support and control; usually follows the score. | Rarely on pitch with limited articulation, pace, rhythm, projection, breath support and control; frequently deviates from the score. |

Comment:

| Singing Expression | Intuitively integrates voice, lyrics, and music to truthfully communicate and portray a believable character through emotions and subtext. | Integrates voice, lyrics, and music to communicate and portray a believable character through emotions and subtext. | Inconsistently integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext. | Rarely integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext. |

Comment:
## Movement & Dance

Gestures and facial expressions **consistently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character’s emotion and subtext.

Gestures and facial expressions **frequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character’s emotion and subtext.

Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance **generally reflect** the character’s emotion and subtext.

Gestures and facial expressions are **limited/absent and rarely communicate** suitable character emotions; blocking and movement/dance **does not reflect** the character’s emotion and subtext.

### Comment:

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## Execution

Concentration and commitment to moment-to-moment choices; integration of voice, body, and acting technique to create a believable character/relationship that tells a story.

Concentration and commitment to moment-to-moment choices are **sustained throughout; integration of singing, movement/dancing, and acting create a believable character/relationship that tells a story.**

Concentration and commitment to moment-to-moment choices are **mostly sustained; integration of singing, movement/dancing, and acting often create a believable character/relationship that tells a story.**

Concentration and commitment to moment-to-moment choices are **inconsistently sustained; integration of singing, movement/dancing, and acting occasionally create a believable character/relationship that tells a story.**

Concentration and commitment to moment-to-moment choices are **limited or absent; singing, movement/dancing, and acting are rarely integrated to create a believable character/relationship that tells a story.**

### Comment:

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<table>
<thead>
<tr>
<th>RATING</th>
<th>4</th>
<th>Superior</th>
<th>(Score of 24-21)</th>
<th>3</th>
<th>Excellent</th>
<th>(Score of 20-15)</th>
<th>2</th>
<th>Good</th>
<th>(Score of 14-9)</th>
<th>1</th>
<th>Fair</th>
<th>(Score of 8-6)</th>
<th>TOTAL SCORE</th>
</tr>
</thead>
</table>

Judge’s name (Please print)  
Judge’s signature

### ATTENTION TABULATION ROOM: Please note the following:

- [ ] Timing issue: (_____mm______ss)
- [ ] Rule violation: __________________________:________________________:___________

Other comments:

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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](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: __________________________