Contrasting Monologues

For internal use only

INTERNATIONAL THESPIAN SOCIETY
HONORING STUDENT ACHIEVEMENT IN THEATRE

Student(s):

Selection 1:

Selection 2:

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 tactics 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 reactions** to real or implied partner(s).	Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reactions** 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 20-18)	**3 │ Excellent** (Score of 17-13)	**2 │ Good** (Score of 12-8)	**1 │ Fair** (Score of 7-5)	**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: