## Contrasting Monologues

7.10	INTERNATIONAL THESPIAN SOCIETY
HONOBING !	THRENT ACUIEVEMENT IN THEATRE

Student(s):			
Selection 1:	Troupo		
Selection 2:	Troupe:		

For internal

use only

Selection 1: Selection 2:				Troupe:		
SKILLS	4   Superior Above standard	3   Excellent At standard	2   Go Near stand	o <b>d</b> dard	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.	e articulation of name and		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 <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reactions</b> to real or implied partner(s).	emotional believable tactics to	prompt some to real or	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.	
Comment:		L				
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.	clearly art are incon pitch, tem inflection s communi	ection and iculated dialogue sistent; use of po, tone, and sometimes cate the s emotions and	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:						
Mayamant/Staging	Gestures and facial	Gestures and facial	Gestures	and facial	Gestures and facial	
Movement/Staging Gestures, facial expressions, movements, and actions that communicate the	expressions consistently communicate appropriate character emotions and subtext;	expressions communicate appropriate character emotions and subtext; blocking is	expression communi character' subtext; b	ns sometimes cate the s emotions and	expressions are limited or absent and rarely communicate the character's emotions and	

character's emotions and subtext.

blocking is varied, purposeful, and reflects the character's emotions and subtext.

purposeful and reflects the character's emotions and subtext.

generally reflects the character's emotions and subtext.

subtext; blocking usually does not reflect the character's emotions and subtext.

Comment:

## **Execution** Concentration and Concentration and Concentration, and Concentration and commitment to moment- tocommitment to moment- tocommitment to moment- tocommitment to moment-Concentration and moment choices are moment choices are to-moment choices are moment choices are commitment to moment- tosustained throughout the sustained throughout inconsistently limited or absent; voice, moment choices; body, emotion choices performance; integration of most of the performance; sustained; integration of integration of voice, body, voice, body, and emotions integration of voice, body, voice, body, emotion rarely create a believable and emotions create a create a believable and emotions create a choices create a character/relationship that believable character/ relationship that tells a character/ relationship frequently believable sometimes believable tells a story. character/relationship that character/relationship that tells a story. story. tells a story. that tells a story. Comment: **TOTAL SCORE** 3 | Excellent **RATING** 4 | Superior 2 | Good 1 | Fair (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5)

ITION TABULATION ROOM: Please note the following:
Timing issue: (mmss)
Rule violation:;;
Other comments:

Judge's signature

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.l.a, TH:Cr3.1.l.b, TH:Pr4.1.l.a, H:Pr6.1.l.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: <a href="www.schooltheatre.org/advocacy/standardsresources">www.schooltheatre.org/advocacy/standardsresources</a>

Judge's name (please print)

Optional aligned state standards: \_

State standards website:\_