

THE EL-ERIAN FAMILY ACTING CONSERVATORY (Grades 9-12)

*An entry into the lottery for this conservatory can only be added
if the applicant scores an average of 3 points or higher.*

Applicant Name _____ Applicant Number _____ Incoming Grade _____

Criteria	1	2	3	4	5	Score #1	Score #2	Score #3
<u>PREPARATION</u> -Comprehension and interpretation of material -Memorization -Understanding of structure	Overall prep is insufficient and the actor clearly doesn't know the lines or understand the structure of the monologue.	Overall prep is fair – needs much more attention and preparation. Lines are spoken with hesitation and are disjointed, or by rote. Very limited grasp of structure.	Overall prep is good but needs more preparation and lines are spoken with some hesitation, or sound rehearsed. Adequate knowledge of structure.	Overall prep is very good and shows preparation. Lines appear to be memorized, accurate and they flow easily. Actor clearly understands the structure of the monologue.	Overall effort shows tremendous preparation and the actor has total ownership of the lines. Actor very skillfully navigates the structure of the monologue.			
<u>TECHNIQUE</u> -Objective, tactics, beats, stakes -Specificity/moment to moment -Strong/clear choices -A sense of environment/place	Inadequately demonstrates the stated tools and techniques or demonstrates inability to grasp or implement any of the stated tools and techniques.	Adequately or somewhat adequately incorporates 1 or 2 of the stated tools/techniques.	Adequately or strongly demonstrates 3 or more stated tools/techniques.	Skillfully demonstrates the use of all stated tools/techniques.	Skillfully and inventively demonstrates the use of all 4 tools/techniques.			
<u>CONNECTION TO BODY/MOVEMENT</u> -Connects Body with Intention -Movement is motivated	Actor has no sense of physical expression, no movement, or so much movement that it is distracting. No concept of connecting to intention.	Actor uses little or none of their body. Movement doesn't make sense with the text and/or is not connected to intention.	Actor sometimes use their body to help reinforce what is being said. Movement is a bit awkward at times, fidgety or movement lacks connection to intention.	Actor usually uses body to help reinforce what is being said. Physicality is usually textually motivated and sometimes connected to intention.	Actor uses body to help reinforce what is being said. Physicality is motivated by the text and always connected to intention.			
<u>VOCAL PRODUCTION</u> - Vocal Projection -Articulation -Breath Support -Demonstrates vocal range	Voice is monotone and unexpressive; too quick/too slow; too soft or totally inaudible. Completely indistinct and often unclear. No concept of breath support.	Some expressive moments but inconsistent in quality. Problems with enunciation, projection & breath support. Drops at the end of lines.	Voice shows expression, some range, differentiation in pace, inflection and enunciation. Speaks through the lines and adequately understands breath support.	Voice shows excellent expression, range, differentiation in pace, inflection, resonance, quality and enunciation. Clearly understands how to connect with the breath. Speaks through the lines and can hear beginnings of a unique voice true to the character.	Superior vocal control, support, range, differentiation in pace, inflection, resonance, quality and very clear and distinct enunciation. Voice communicates character's uniqueness.			

FEEDBACK RUBRIC

<u>CHARACTER DEVELOPMENT</u> -Clear sense of a character with a need -Portrayal is believable/honest -Journey of the character in the monologue is realized	No sense of character. The actor is reciting lines instead of portraying a character. Does not know what they are talking about.	Actor does not have a distinct character. Actor does not know what they are talking about, has no understanding of character choices.	Actor has some idea of a distinct character and need. The performance is usually believable, but lacks clear, consistent characterization.	Actor has internalized the subtext to the point that a distinct character has developed. There is a fairly consistent connection to the imaginary scene partner and the actor's performance is believable.	Actor has internalized the subtext and the actor is transformed into the character throughout the performance. There is a connection between the actor/imaginary scene partner and/or the actor/audience.			
<u>FOCUS, DEPTH AND PERSONAL INVESTMENT</u> -Focus -Emotional connection -Connection to partner -Honesty	Actor does not have a focal point, is affected, and does not display any sense of depth or personal investment.	Actor has a focal point at times and may have a few honest moments but is self-monitoring and/or gets distracted.	Actor has a clear focal point (that they go in and out of) and is sometimes truthful. Does not have a consistent emotional connection.	Actor has a clear and consistent focal point. Actor is usually open, truthful, exposed and not affected. Working at a high level of sophistication and commitment.	Actor has such a clear focal point that it allows the audience to picture who they are talking to. Actor is always open, exposed and "being" vs. "showing." Working at the highest level.			
<u>PRESENCE, POISE, & CONFIDENCE</u> -Charisma -Distinctiveness -Energy -Professionalism	Obviously uncomfortable performing. Totally lacks energy and confidence, and seems non-committal.	Mostly appears uncomfortable performing. Lacks energy and confidence.	Appears somewhat comfortable or slightly uncomfortable performing. Lacking in energy or confidence at times.	Appears mostly comfortable performing. Displays positive energy, confidence and ownership.	Is extremely comfortable performing and is a pleasure to watch. Displays positive energy, ownership and total confidence.			
NOTES:						TOTAL SCORES:		
						AVERAGE SCORES:		