

MUSICAL THEATRE CONSERVATORY

Applicant Name _____ Applicant Number _____ Incoming Grade _____

Criteria	1	2	3	4	Score #1	Score #2	Score #3
<u>Preparation</u> -Choice of Material -Knowledge of Material (composer / lyricist / name of the show) -Introduction -Presentation	The actor seems disengaged. They have not memorized and are not engaged during introduction. It is very clear not enough time was spent preparing material. There was no thought put into the choice of material.	The actor shows an eagerness to be but is hampered by nerves. They show a very general knowledge of their material. It is clear that much more time could have been spent on overall presentation as they seem to be just trying to remember the material. The choice of material isn't necessarily a fit.	The actor is engaged and present. They have a basic understanding of the material and are solid with the introduction. They display confidence with what they are presenting. They have a good command of the piece. The choice of material makes sense.	The actor is extremely engaged and lively. They show an excitement to share their work. They show extensive knowledge of the material. They not only have command of the material, they also have a wonderful ease in their intro. The choice of material is good.			
<u>Technique/Song</u> -Breath -Phrasing -Tone -Control	The actor shows little to no technique. There is a lack of understanding of breath control. The phrasing is unclear and the tone is lacking an understanding of the character. Shows little vocal control.	The actor shows potential with breathing and has moments of clear phrasing but it is inconsistent. They have few clear moments of the character tone. Vocal control is inconsistent.	The actor is good with their breath, they have confidence with their phrasing and their tone shows a good (but inconsistent) understanding of the character. Vocal control is good.	The actor shows an excellent attention to the breath and understanding of the phrasing. They show a strong, intentional command of the vocal tone of the song. Excellent control.			
<u>Vocality</u> -Sound -Range -Dynamics	The actor shows no sign of understanding the sound of the voice, they are unable to fill the range of the material and show no use of dynamics when it comes to what is being expressed in the song.	The actor shows an awareness of the importance using sound but is inconsistent in maintaining it throughout. They show limited range and a couple moments of dynamics.	The actor works with a good awareness of their sound. They show a good understanding and use of range, and show an understanding of dynamics.	The actor displays excellent use of vocal sound with the music. They demonstrate great command of the range required. They show a clear understanding of dynamics throughout.			
<u>Character</u> -Circumstances -Stakes -Energy -Specificity -Connection	The actor shows no awareness of character stakes, circumstances, or who they are talking to; there is a lack of connection and specificity.	The actor shows a few moments of character stakes. They have inconsistent moments of energy and are only sometimes able to be specific with connection.	The actor demonstrates a good understanding of the character stakes. They have a nice energy throughout. There are many moments of clear specific choices and show a nice connection.	The actor displays a high level of character stakes. They work with specificity and energy and show an ability to connect with the character and the circumstances.			
<u>Storytelling (execution)</u> -Engagement / Presence -Physicality -Journey of the Character	The actor shows no engagement with his/her work, and awareness of physicality is lacking. There is no character journey.	The actor is engaged some of the time, though physicality is non-specific. They show an understanding of the journey at times, though they demonstrate little awareness of the journey in the material.	The actor is engaged and present in the story. They have good awareness of physicality. The actor shows a clear journey in the piece.	The actor is present and highly engaged head to toe as the character. They demonstrate an ability to be in the circumstances of the material's story and show a detailed and specific journey.			

*Students entering into this conservatory tend to score 3 or higher on all of the above criteria.

Additional Feedback:

Preparation

Storytelling
