ACTT Categories

1. Best Costume Design
2. Best Properties
3. Best Set Design
4. Best Lighting Design
5. Best Sound Design
6. Best Stage Management

7. Best Male in a Minor Role
8. Best Female in a Minor Role
9. Best Male in a Supporting Role
10. Best Female in a Supporting Role
11. Best Ensemble
12. Best Male in a Leading Role
13. Best Female in a Leading Role

14. Best Director
15. Outstanding Comedy
16. Outstanding Drama
17. Best Production

CRITERIA	BELOW EXPECTATION	ADEQUATE	GOOD	OUTSTANDING
	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
COSTUME DESIGN	Some costumes not appropriate for characters	Cast dressed appropriately for their role	All costumes are appropriately accessorised	Costume designates characters' status, personality and relationships
	Some costumes do not fit the actors	All costumes are appropriate sizes	Costumes are generally tailored to fit the individual actors	Costumes are tailored to fit and flatter individual actors, allowing for total ease of movement
	Elements of individual costumes do not match	Individual costumes are colour co-ordinated	Costumes for entire cast are co-ordinated	Colour palette enhances theme and mood of scenes
	Some costumes do not fit the time and place of the story	Overall look of time and place achieved	Costumes contribute to audience understanding of the time and place	Individual costumes achieve time and place authenticity with accessories that also reflect period and status
	Some costumes not maintained throughout the performance	Costumes stay intact throughout the performance (i.e. shirts stayed tucked in, hats stay on etc)	Costumes are "finished" (e.g. no un-sewn hems, missing buttons), clean and pressed	Costumes are well finished with details and trim and are in good condition
				Costumes co-ordinate with director's concept and interpretation of the script, and help to tell the story

CRITERIA	BELOW EXPECTATION	ADEQUATE	GOOD	OUTSTANDING
	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
PROPERTIES	Some props necessary for the plot or setting are missing	All required props are used as needed and include personal character props	All required props are used as needed and provide reality to the world of the play	Certain props within the play are featured and their quality enhances the world of the play.
	Some props are not appropriate to the time or place	Props are all appropriate, helping to identify time and place.	Props are largely authentic.	All props are appropriate, authentic and contribute to the total stage picture
	Some props distract from the story	Props fit seamlessly into the story.	Props help to tell the story, set the scene and mood and support the actors' performances	Props add to the director's vision and help tell the story
	Actors look unfamiliar or uncomfortable using the props, or the props are unsafe	Actors are comfortable with the props they use and the props do not detract from their performances	Actors show a high level of comfort in handling and interacting with the props	Certain props require a level of skill to use and actors can use them with the required skill
	Props are all common items easily found	Props are common items but may require research and/or careful selection for style	Possibly one or two unusual or specialty props which may be difficult to source	Many unusual or specialty props within the show that would require careful selection, be difficult to source, or require special handling

CRITERIA	BELOW EXPECTATION	ADEQUATE	GOOD	OUTSTANDING
	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
SET DESIGN	No/little attempt made to design an appropriate set.	Set meets the requirements of the story	Set is well-designed, including some notable elements.	Set is well-designed, including a range of functional and aesthetic elements, enhancing the overall show.
	Set limited by aspects of the venue	Set works around physical limitations of the venue	Set makes the most of available space and overcomes problems of the venue seamlessly	Set includes elements that maximise the unique aspects of the venue to enhance the story
	Minimum/no indication of time and place of the production	Time and place defined clearly within the set	Consistency of time and place defined across set elements, and from scene to scene	Details of the set enhance the impression that this is a real place, within the story
	Construction or finishing of set poorly executed	Sound construction and finishing with, perhaps, minimal exceptions (e.g. walls shake when doors close)	A range of elements (e.g. doors, flats, levels) soundly constructed, and finished/ decorated effectively	A range of elements requiring skilful construction (e.g. trucks, multi storey, opening/ rotating sets), finished/decorated effectively with attention to detail
	Items of set have been included purely to provide a functional part of the story	Set includes colours, textures and other elements that are appropriate, largely realistic and functional	Colours, textures and other elements help define style and mood of the story	Colours, textures and a range of other elements have been carefully selected to enhance the style, mood or theme of the story
	Scene change times frequently interrupt the flow of the story	Most scene changes are smooth and take minimal time	Smooth, organised transitions are made between scenes without interrupting the flow	Seamless scene changes are integrated into the overall look and feel of the show, including some major changes

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	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
LIGHTING DESIGN	A lot of light spill onto non-essential areas (e.g. proscenium, audience)	Lights are focused on the acting space with minimal spill	Lights are completely focused on the acting space with no spill	Lighting design clearly defines different parts of the stage for different scenes
	Lighting leaves some actors in shadow, in some places on the stage	Lighting is mainly a general wash, evenly covering the acting area	Lighting varies as appropriate across different parts of the stage	Lighting includes special lighting effects (e.g. lightning, use of shadow/darkness), that enhances a scene or the story as a whole
	Colour, patterns and other lighting effects distract from the story	Minimal but appropriate use of colour, patterns or other lighting effects	Colour, patterns or other lighting effects enhance the mood of scenes	Colour, patterns and other lighting effects have been carefully selected to differentiate mood between settings and scenes
	Lighting cues are frequently slow or occur in unusual places	Minimal delays in lighting cues, which occur at appropriate time in the story	No delays in execution of cues, including those requiring time sensitivity	Lights change in a manner that is almost unobtrusive, fitting in in naturally with changes in scene, mood or time of day
	Lighting design remains the same for all scenes	Different settings have different lighting designs	Lighting changes clearly identify different settings (e.g. interior/exterior, cold, warm)	Gradual lighting changes used to skilfully denote changes in setting (e.g. weather, time of day)
SOUND DESIGN	Audience music does not set mood	If used, audience music matches theme of show	Audience music matches mood of show	Audience music has been carefully selected and matches mood and style of show
	Some functional sound effects inappropriate or not played on cue	Functional sound effects appropriate for their purpose and played on cue	Functional sound effects fit the setting of the show and played on cue	Functional sound effects are unobtrusive, on cue and appear to come from the appropriate part of the stage
	Performers' voices often cannot be heard over the volume of the effects/music	Sound levels mostly balance the performers' voices with effects/ music	Levels are consistently good and balance the performers' voices with effects/ music	Show includes difficult sound elements (e.g. live music, singing, under-scoring), with levels consistently balance performers' voices with effects/ music
				Flawless execution of all sound elements and the soundscape completely fits the mood and style of the play

CRITERIA	BELOW EXPECTATION	ADEQUATE	GOOD	OUTSTANDING
	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
STAGE MANAGEMENT	Minimal, if any, scene changes or scene change times unacceptably long	Most scene changes are organised and take minimal time	Several smooth, organised transitions are made between scenes without interrupting the flow	Seamless scene changes are integrated into the overall look and feel of the show, including some major changes
	Minimal props in show	All props in the show are organised and brought on as needed	Props would require particular organisation off-stage (e.g. many of the same prop, fast exit/entry, fast scene change)	Props would require particular preparation or handling off-stage (e.g. food, real weapons)
	Minimal entries/exits or cast miss entries	Cast enter/exit with ease and on time	A large number of entries and exits, done with ease and on time	Entries and exits managed with ease and on time, including some entries/exits that require particular 'traffic' management (e.g. co-ordinated, large number entering, entering with large props)
	Minimal technical cues, or cues missed	Most technical cues are performed at the appropriate time	All technical cues are performed at the appropriate time	Technical cues are integrated into the overall look and feel of the show, including some requiring co-ordination with performers or other elements
ENSEMBLE	Less than 6 in the cast, vastly different role sizes or some performances below expectation.	Almost all members of the cast perform well, and all aware of their role within the story	All members of the cast perform strongly, forming appropriate connections on stage	All members of the cast perform strongly, support and make connections with each other on stage, and combine to tell the story effectively.

PERFORMANCE CATEGORIES

CRITERIA	BELOW EXPECTATION	ADEQUATE	GOOD	OUTSTANDING
	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
Characterisation	Little or inconsistent understanding of the character	Motivations understood and shows understanding of the role place within the larger production	Reacts on stage consistent with character's motivations and related clearly to the audience	Complete and consistent absorption of the character and the ability to fully communicate that character to the audience
Voice	Times when cannot be heard or delivery unnatural. An accent may be required, due to setting, but not attempted or inconsistent	Good projection and natural voice can be heard consistently throughout. An accent, if required, is largely consistent.	Voice is expressive, with good projection, and use of pacing and tone to convey emotion. An accent, if required, is consistent throughout.	Excellent use of voice in all aspects with the emotional reality of the character being revealed through variation in pace, pitch, and volume. An accent, if required, is a seamless part of the overall character.
Stagecraft and Movement	Missing key stagecraft skills. Movement and gestures inconsistent with character, awkward or distracting	Basic stagecraft skills, movements and gestures natural	Movements and gestures natural and appropriate for character (e.g. age, social status)	Movements and gestures natural and appropriate for character (e.g. age, social status), and signify character's internal decisions, opinions and motivations.
Interaction	Makes no connections with other characters	Makes connections with other characters on stage physically, visually or through proximity	Relationships with other characters established through overt and subtle actions	A range of connections and relationships defined through a range of overt and subtle actions
Overall Performance	Inconsistent or inadequate performance, detracting from the overall production	Sound performance	Commanded attention and focus from the audience	Captivated the audience and performance enhanced the overall production

DIRECTION

Total individual criterion marks and divide by 4 to obtain final marking for Direction

CRITERIA	BELOW EXPECTATION	ADEQUATE	GOOD	OUTSTANDING
	0 - 1	**2 - 4**	**5 - 7**	**8 - 10**
Casting	Some cast unsuitable for their roles	Cast are all generally suited to their roles	All cast are suited to their roles and there is evidence of character development work	All cast are well suited to their roles, characters are convincing, fully engaging the audience in the story
Blocking	Cast do not move naturally around the set, are too static, or move without motivation	Cast move around the stage naturally while showing basic stage craft (e.g. facing audience, standing ¾ on)	Cast move around the stage naturally, while showing basic stage craft and creating interesting stage pictures	Cast move around the stage in natural and motivated ways, showing good stage craft and creating stage pictures that define power within relationships and help tell the story
Elements/Vision	Elements of the production seem disconnected	Elements of the production help define the setting and mood	Elements of the production have been carefully selected to support the setting and mood	Elements of the production have been carefully selected to enhance the setting and mood, including some innovative design ideas
Storytelling	Storytelling is unclear, poorly paced, undramatic or aimless.	Story told clearly, with some attention to pacing and tension within scenes	Story told clearly with elements and performances crafted to build pace and tension at times	Story requires careful direction in parts, told clearly, with elements and performances well-crafted to build pace and tension at appropriate times within the story