

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

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

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

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

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STAGE MANAGEMENT	<p>Minimal, if any, scene changes or scene change times unacceptably long</p> <p>Minimal props in show</p> <p>Minimal entries/exits or cast miss entries</p> <p>Minimal technical cues, or cues missed</p>	<p>Most scene changes are organised and take minimal time</p> <p>All props in the show are organised and brought on as needed</p> <p>Cast enter/exit with ease and on time</p> <p>Most technical cues are performed at the appropriate time</p>	<p>Several smooth, organised transitions are made between scenes without interrupting the flow</p> <p>Props would require particular organisation off-stage (e.g. many of the same prop, fast exit/entry, fast scene change)</p> <p>A large number of entries and exits, done with ease and on time</p> <p>All technical cues are performed at the appropriate time</p>	<p>Seamless scene changes are integrated into the overall look and feel of the show, including some major changes</p> <p>Props would require particular preparation or handling off-stage (e.g. food, real weapons)</p> <p>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)</p> <p>Technical cues are integrated into the overall look and feel of the show, including some requiring co-ordination with performers or other elements</p>
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 $\frac{3}{4}$ 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