

Acting

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Student(s): _____

School: _____

Selection: _____

Troupe: _____

Monologue ____ Duo ____ Group ____

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	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.	Moderately clear articulation of name and selection; transition into and between characters and/or final moment may or may not be present.	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 frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reactions to real or implied partner(s).	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.	
Comment:					
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.	Vocal projection and clearly articulated dialogue are inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	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:					
Movement/Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.	Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character's emotions and subtext.	Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext.	Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character's emotions and subtext.	Gestures and facial expressions are limited or absent and rarely communicate the character's emotions and subtext; blocking usually does not reflect the character's emotions and subtext.	
Comment:					

Execution Concentration and commitment to moment- to- moment choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story.	Concentration and commitment to moment- to- moment choices are sustained throughout the performance ; integration of voice, body, and emotions create a believable character/ relationship that tells a story.	Concentration and commitment to moment- to- moment choices are sustained throughout most of the performance ; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story.	Concentration, and commitment to moment- to- moment choices are inconsistently sustained ; integration of voice, body, emotion choices create a sometimes believable character/relationship that tells a story.	Concentration and commitment to moment- to- moment choices are limited or absent ; voice, body, emotion choices rarely create a believable character/relationship that tells a story.	
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Comment:

RATING (Please circle)	4 Superior (Score of 20-18)	3 Excellent (Score of 17-13)	2 Good (Score of 12-8)	1 Fair (Score of 7-5)	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing issue: (_____ mm _____ ss)

Rule violation: _____; _____; _____

Other comments:

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:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Costume Construction



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Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the role of costume construction; presentation and explanation of the constructed garment.	Articulates comprehensive understanding of the functional and aesthetic role of costume construction; detailed presentation explains the constructed garment.	Articulates an understanding of the functional and aesthetic role of costume construction; presentation explains the constructed garment.	Articulates a partial understanding of the functional and aesthetic role of costume construction; presentation inconsistently explains the constructed garment.	Articulates little understanding of the functional and aesthetic role of costume construction; presentation lacks detail and clear explanation.	
Comment:					
Analysis for Construction Analysis of artistic and practical constraints that guide costume construction.	Analysis of artistic and practical constraints that guide costume construction is comprehensive and detailed.	Analysis of artistic and practical constraints that guide costume construction is adequate.	Analysis of artistic and practical constraints that guide costume construction is limited.	Analysis of costume construction is missing.	
Comment:					
Artistic Interpretation Construction reproduces design; detailing choices support the mood, style, period, locale, and genre of the script.	Construction expertly reproduces the design ; detailing choices enhance the mood, style, period, locale, and genre of the script.	Construction accurately reproduces the design ; detailing choices align with the mood, style, period, locale, and genre of the script.	Construction partially reproduces the design ; detailing choices somewhat support the mood , style, period, locale, and genre of the script.	Construction does not reproduce the design or support the mood, style, period, locale, and genre of the script.	
Comment:					
Execution Garment construction, attention to detail, and artifact binder.	Garment construction is executed with precision and attention to detail ; artifact binder carefully documents construction and includes insightful reflection.	Garment construction demonstrates accurate skills and attention to detail ; artifact binder documents construction.	Garment construction demonstrates limited skill and attention to detail ; artifact binder partially documents construction.	Garment construction lacking or defective and/or artifact binder is missing.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____; _____; _____
- Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Costume Design

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Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the costume designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions, and collaborative process.	Articulates a broad understanding of the costume designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions, and collaborative process.	Articulates an understanding of the costume designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates a partial understanding of the costume designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions and/or collaborative process.	Articulates little understanding of the costume designer's role and job responsibilities; does not explain an executed design, creative decisions or collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical needs (given circumstances) of the script to support the costume design and unifying concept.	A well-conceived set of costume designs, detailed research, and thorough script analysis clearly address the artistic and practical needs of production and consistently support the unifying concept.	Costume designs, research, and script analysis address the artistic and practical needs of the production and support the unifying concept.	Incomplete costume designs, research, and script analysis somewhat address the artistic and practical needs of the production and/or inconsistently support the unifying concept.	The costume designs, research, and analysis of the script do not address the artistic and practical needs of the production or support the unifying concept.	
Comment:					
Artistic Interpretation Costume design choices reflect the mood, style, period, locale, and genre of the play.	Costume design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Costume design choices communicate the mood, style, period, locale, and genre of the play.	Costume design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Costume designs lack choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Artifacts and binder convey ideas, products, and choices that support the script and unifying concept.	Artifacts and comprehensive binder enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	Artifacts and binder align with artistic ideas and choices to support the script and unifying concept.	Artifacts and incomplete binder inconsistently align with artistic ideas and choices to support the script and unifying concept.	Artifacts and incomplete binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 16-14)</small>	3 Excellent <small>(Score of 13-10)</small>	2 Good <small>(Score of 9-6)</small>	1 Fair <small>(Score of 5-4)</small>	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____; _____; _____
- Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Lighting Design

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Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the lighting designer's role and job responsibilities; presentation and explanation of executed design, creative decisions, and collaborative process.	Articulates a comprehensive understanding of the lighting designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions and collaborative process.	Articulates an understanding of the lighting designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions and collaborative process.	Articulates a partial understanding of the lighting designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions and/or collaborative process.	Articulates little understanding of the lighting designer's role and job responsibilities; does not explain an executed design, creative decisions or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical requirements of the script to support the lighting design and the unifying concept.	A well-conceived lighting design, detailed research, and thorough script analysis clearly addresses the artistic and practical needs of the production and consistently supports the unifying concept.	A complete lighting design, research, and script analysis addresses the artistic and practical needs of the production and supports the unifying concept.	An incomplete lighting design, research, and script analysis somewhat addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	The incomplete lighting design, research, and script analysis rarely addresses the artistic and practical needs of the production or supports the unifying concept.	
Comment:					
Artistic Interpretation Lighting design choices reflect the mood, style, period, locale, and genre of the play through the controllable properties of light.	Lighting design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Lighting design choices communicate the mood, style, period, locale, and genre of the play.	Lighting design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Lighting design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Light plot and artifact binder convey ideas, products, and choices that support the script and unifying concept.	A comprehensive light plot and artifact binder enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	A light plot and artifact binder align with artistic ideas and choices to support the script and unifying concept.	An incomplete light plot and artifact binder inconsistently align with artistic ideas and choices to support the script and unifying concept.	An incomplete light plot and artifact binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____; _____; _____
- Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Musical

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Student(s): _____

School: _____

Selection: _____

Troupe: _____

Solo ___ Duet ___ Group ___

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	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.	Moderately clear articulation of name and selection; transition into and between characters and/or final moment may or may not be present.	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 frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reactions to real or implied partner(s).	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.	
Comment:					
Singing Technique Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	Consistently on pitch, appropriate articulation and pace, precise rhythm and varied projection, with skillful phrasing and strong mechanical skills proven by breath support/control, tone and placement, and use of ranges; always follows score.	Frequently on pitch with appropriate articulation, pace, rhythm, projection, breath support and control; follows the score.	Infrequently on pitch with inconsistent articulation, pace, rhythm, projection, breath support and control; usually follows the score.	Rarely on pitch with limited articulation, pace, rhythm, projection, breath support and control; frequently deviates from the score.	
Comment:					
Singing Expression Musical expression that communicates and reflects the character's emotions and subtext.	Intuitively integrates voice, lyrics, and music to truthfully communicate and portray a believable character through emotions and subtext.	Integrates voice, lyrics, and music to communicate and portray a believable character through emotions and subtext.	Inconsistently integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext.	Rarely integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext.	
Comment:					

Movement & Dance Gestures facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.	Gestures and facial expressions consistently communicate appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and reflect the character's emotion and subtext.	Gestures and facial expressions frequently communicate appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and reflect the character's emotion and subtext.	Gestures and facial expressions infrequently communicate appropriate character emotions and their meanings; blocking and movement/dance generally reflect the character's emotion and subtext.	Gestures and facial expressions are limited/absent and rarely communicate suitable character emotions; blocking and movement/dance does not reflect the character's emotion and subtext.
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Comment:

Execution Concentration and commitment to moment-to-moment choices; integration of voice, body, and acting technique to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are sustained throughout ; integration of singing, movement/dancing, and acting create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are mostly sustained ; integration of singing, movement/dancing, and acting often create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are inconsistently sustained ; integration of singing, movement/dancing and acting occasionally create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are limited or absent ; singing, movement/ dancing, and acting are rarely integrated to create a believable character/ relationship that tells a story.
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Comment:

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 24-21)</small>	3 Excellent <small>(Score of 20-15)</small>	2 Good <small>(Score of 14-9)</small>	1 Fair <small>(Score of 8-6)</small>	TOTAL SCORE
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 Judge's name (Please Print)

 Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____ ; _____ ; _____
- Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Scenic Design

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the scenic designer's role and specific job responsibilities; presentation and explanation of executed design, creative decisions, and collaborative process.	Articulates a comprehensive understanding of the scenic designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions, and collaborative process.	Articulates an understanding of the scenic designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates a partial understanding of the scenic designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions, and/or collaborative process.	Articulates little understanding of the scenic designer's role and job responsibilities; does not explain an executed design, creative decisions, or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic/practical needs (given circumstances) of the script to support the scenic design and unifying concept.	A well-conceived scenic design, detailed research, and thorough script analysis clearly addresses the artistic/practical needs of the production and consistently supports the unifying concept.	A complete scenic design, research, and script analysis addresses the artistic/practical needs of the production and supports the unifying concept.	An incomplete scenic design, research, and script analysis somewhat addresses the artistic/practical needs of the production and/or inconsistently supports the unifying concept.	The incomplete scenic design, research, and script analysis rarely addresses the artistic/practical needs of the production or supports the unifying concept.	
Comment:					
Artistic Interpretation Scenic design choices that reflect the mood, style, period, locale, and genre of the play.	Scenic design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Scenic design choices enhance and communicate the mood, style, period, locale, and genre of the play.	Scenic design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Scenic design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Scenic design and artifact binder convey ideas, products, and choices that support the script and unifying ideas.	A comprehensive rendering or model, floor plan, and artifact binder enhance artistic ideas and choices to provide exceptional support for script and unifying concept.	A rendering or model, floor plan, and artifact binder align with artistic ideas and choices to support script and unifying concept.	An incomplete rendering or model, floor plan, and artifact binder inconsistently align with artistic ideas and choices to support script and unifying concept.	An incomplete rendering or model, floor plan, and artifact binder lack alignment with artistic ideas and choices to support script and unifying concept.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____; _____; _____
- Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Short Film

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Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Storytelling Visual development of story and dialogue; opening and closing titles, credits, graphics, and animations; conclusion.	Story is well organized, fully developed, and compelling; visuals and dialogue seamlessly advance the narrative to enhance the audience connection to the plot and character(s); choice of opening and closing titles, credits, graphics, and animations enhance and support film's message; ending concisely resolves the central conflict.	Story is well organized, and engaging; visuals and dialogue advance the narrative and the audience connection to the plot and characters; choice of opening and closing titles, credits, graphics, and animations support the film's message; distinct conclusion.	Story is somewhat organized and mostly developed; visuals and dialogue are moderately effective in advancing the narrative and the audience connection to the plot and characters; choice of opening and closing titles, credits, graphics, and animations inconsistently support the film's message; conclusion is somewhat unclear .	Story is disorganized and/or difficult to follow; minimal use of visual cues and weak dialogue fail to develop the narrative or produce an audience connection; choice of opening and closing titles, credits, graphics, and animations do not support the film's message; conclusion is lacking or unclear .	
Comment:					
Cinematography and Audio Integrated use of camera, lighting, and sound.	Scenes/characters are skillfully shot or framed and align with filmmaker's vision; lighting exposure and camera movement/angles are purposefully chosen to enhance performances and advance the story; music (if applicable) underscores action and offers clues to character/ plot; sound levels are consistently even and well metered.	Scenes/characters are appropriately shot or framed and align with filmmaker's vision; lighting exposure and camera movement/angles are purposefully chosen to advance the story; music (if applicable) is appropriate to the story; sound levels are mostly even and well metered.	Inconsistent use of appropriate shots or framing and lighting exposure do not align with filmmaker's vision; camera movement/angles sometimes advance the story visually; some music (if applicable) is appropriate to the story; sound level errors are evident .	Most scenes/characters are not shot or framed properly, are under or over exposed, and do not align with filmmaker's vision; scenes include multiple errors in camera movement/angles; music (if applicable) detracts from rather than supports the story; sound levels are inconsistent .	
Comment:					
Editing Editing skills; scene length and flow.	Purposeful continuity in editing produces well-composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow purposefully and effectively lead audience from one focal point to another while consistently maintaining physical/spatial relationship of the narrative.	Continuity in editing produces composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow effectively lead audience from one focal point to another while consistently maintaining physical/spatial relationship of the narrative.	Inconsistent continuity in editing produces transitions that disrupt scene flow, audience engagement, and narrative; scene length and flow sometimes lead audience from one focal point to another yet seldom maintain physical/spatial relationship of the narrative.	Discontinuity in editing does not produce well-composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow does not lead audience from one focal point to another, and does not maintain physical/spatial relationship of the narrative.	
Comment:					

Acting Emotional and physical believability; choices and tactics.	Character movements, actions, gestures, and expressions are consistently believable ; choices and tactics toward an objective prompt instinctive reactions to partners or events that create insight into the text.	Character movements, actions, gestures, and expressions are believable ; choices and tactics toward an objective prompt reactions to partners or events.	Character movements, actions, gestures and expressions are sometimes emotionally/physically believable ; choices and tactics toward an objective sometimes prompt reactions to partners or events.	Character movements, actions, gestures, and expressions are rarely emotionally/physically believable ; choices and tactics toward an objective are not evident and do not prompt reactions to partners or events.	
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Comment:

Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker conveyed clear vision and consistently adhered to rules established for film; all elements worked together to create an impactful, engaging film with a powerful voice.	Filmmaker conveyed mostly clear vision and frequently adhered to the rules established for the film; most elements worked together to create an engaging film.	Filmmaker attempted to convey clear vision and inconsistently adhered to the rules established for the film; few elements worked together to create an engaging film.	Filmmaker failed to convey a clear vision and did not adhere to the rules established for the film; elements did not work together to create an engaging film.	
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Comment:

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 20-18)</small>	3 Excellent <small>(Score of 17-13)</small>	2 Good <small>(Score of 12-8)</small>	1 Fair <small>(Score of 7-5)</small>	TOTAL SCORE
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 Judge's name (Please Print)

 Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing issue: (_____ mm _____ ss)

Rule violation: _____ ; _____ ; _____

Other comments: _____

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Optional aligned state standards: _____

State Standards website: _____

Sound Design

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Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the sound designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions and collaborative process.	Articulates a comprehensive understanding of the sound designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions and collaborative process.	Articulates an understanding of the sound designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions and collaborative process.	Articulates a partial understanding of the sound designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions and/or collaborative process.	Articulates little understanding of the sound designer's role and job responsibilities; does not explain an executed design, creative decisions or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis that addresses the artistic and practical needs (given circumstances) of the script to support the sound design and unifying concept.	A well-conceived sound design, detailed research, and thorough script analysis clearly addresses the artistic and practical needs of the production and consistently supports the unifying concept.	A complete sound design, research, and script analysis addresses the artistic and practical needs of the production and supports the unifying concept.	An incomplete sound design, research, and script analysis somewhat addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	The incomplete sound design, research, and script analysis rarely addresses the artistic and practical needs of the production or support the unifying concept.	
Comment:					
Artistic Interpretation Sound design choices that reflect the mood, style, period, locale, and genre of the play.	Sound design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Sound design choices communicate the mood, style, period, locale, and genre of the play.	Sound design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Sound design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Sound plot and artifact binder convey ideas, products and choices that support the script and unifying concept.	A comprehensive sound plot and artifact binder enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	A sound plot and artifact binder align with artistic ideas and choices to support the script and unifying concept.	An incomplete sound plot and artifact binder inconsistently align with artistic ideas and choices to support the script and unifying concept.	An incomplete sound plot and artifact binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____; _____; _____
- Other comments:

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.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

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Optional aligned state standards: _____

State Standards website: _____



Stage Management

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Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding Demonstrates understanding of the stage manager's role and specific job responsibilities.	Demonstrates a comprehensive understanding of the stage manager's role and specific job responsibilities.	Demonstrates an understanding of the stage manager's role and specific job responsibilities.	Demonstrates a partial understanding of the stage manager's role and specific job responsibilities.	Demonstrates little understanding of stage manager's role and specific job responsibilities.	
Comment:					
Interview Presentation/explanation of director's concept, collaborative process, and production book	Thoroughly presents and explains the director's concept, collaborative process, and production book.	Adequately presents and explains the director's concept, collaborative process, and production book.	Inconsistently presents and explains the director's concept, collaborative process, and/or production book.	Does not explain the director's concept, collaborative process or production book.	
Comment:					
Production book Written document that includes a prompt script, contact sheet, cast list, rehearsal schedule, and blocking/technical cue sheets.	Presents and explains a production book that demonstrates consistent and clear planning ; prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets are accurate, comprehensive, and well organized .	Presents and explains a production book that demonstrates clear planning ; prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets are well organized, with few omissions or errors .	Presents and explains a production book that demonstrates some planning ; elements such as prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets may or may not be included, and/or feature several errors .	Presents a production book that demonstrates marginal planning ; elements such as prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets frequently missing and/or feature many errors .	
Comment:					
Execution: Interview and production book present evidence of ideas, products, and choices that support collaboration and the realized production.	Interview and production book present comprehensive evidence of ideas, products, and choices that support collaboration and the realized production with demonstrated self-reflection .	Interview and production book present adequate evidence of ideas, products, and choices that support collaboration and the realized production.	Interview and production book present inconsistent evidence of ideas, products, and choices that support collaboration and the realized production.	Interview and production book present little evidence of ideas, products, and choices that support collaboration or the realized production.	
Comment:					

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 16-14)</small>	3 Excellent <small>(Score of 13-10)</small>	2 Good <small>(Score of 9-6)</small>	1 Fair <small>(Score of 5-4)</small>	TOTAL SCORE
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Judge's name (please print)

Judge's signature

Please add Tabulation Room remarks and additional comments on the back.

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____; _____; _____
- Other comments:

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.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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For additional standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State standards website: _____

Theatre Marketing



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Student(s): _____

School: _____

Selection: _____

Troupe: _____

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of marketing director's role and specific job responsibilities; presentation and explanation of the executed marketing plan, creative decisions, and collaborative process.	Articulates comprehensive understanding of marketing director's role and job responsibilities; thoroughly presents and explains the executed marketing plan, creative decisions, and collaborative process.	Articulates understanding of marketing director's role and job responsibilities; presents and explains the executed marketing plan, creative decisions and/or collaborative process.	Articulates partial understanding of marketing director's role and job responsibilities; inconsistently presents and explains the executed marketing plan, creative decisions and/or collaborative process.	Articulates little understanding of marketing director's role and job responsibilities; does not explain an executed marketing plan, creative decisions, or the collaborative process.	
Comment:					
Creative Development Research conducted to identify target market and inspire design concept; resources and personnel applied to refine and communicate the final design to audience.	Conducted research accurately identifies target market/inspiration for the design concept; all appropriate resources and personnel were consulted to effectively refine and communicate final concept to audience.	Conducted research mostly identifies target market/inspiration for the design concept; most appropriate resources and personnel were consulted to effectively refine and communicate final concept to audience.	Conducted research somewhat identifies target market and suggests a relationship to design concept; several resources and personnel were consulted to refine and communicate final concept to audience.	Conducted research marginally identifies target market and minimal relationship to design concept; few or no resources and personnel were consulted to refine and communicate final concept to audience.	
Comment:					
Execution Marketing campaign's alignment to production concept; unity of shared components, quality and consistency of artistic designs, accuracy of details, and a distribution strategy across multiple media.	Marketing campaign aligns with production concept ; shared components consistently demonstrate a unified effort , including consistent quality artistic designs, accurate detail, and a coordinated multiple media distribution strategy.	Marketing campaign frequently aligns with production concept ; shared components usually demonstrate a unified effort , including consistent quality artistic designs, accurate details, and a coordinated multiple media distribution strategy.	Marketing campaign somewhat aligns with production concept ; shared components demonstrate a generally unified effort , including artistic designs, details, and a coordinated media distribution strategy.	Marketing campaign rarely aligns with production concept ; shared components do not demonstrate a unified effort in artistic designs, details, and media distribution strategy.	
Comment:					
Realized Outcomes Budget expenditures, ticket sales, generated media coverage based on marketing/press releases, and reflections on alternative execution.	Budget expenditures and ticket sales explained and compared with accurate figures; media coverage, marketing/press releases, and multiple execution alternatives are realistic, with clear/practical outcomes .	Budget expenditures and ticket sales explained with accurate figures ; media coverage, marketing/press releases, and multiple execution alternatives are frequently realistic, with clear/practical outcomes .	Budget expenditures and ticket sales are explained ; media coverage, marketing/press releases and multiple execution alternatives sometimes offer realistic/practical outcomes .	Budget expenditures and ticket sales are not explained ; media coverage, marketing/press releases and multiple execution alternatives rarely offer realistic/practical outcomes .	
Comment:					

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 16-14)</small>	3 Excellent <small>(Score of 13-10)</small>	2 Good <small>(Score of 9-6)</small>	1 Fair <small>(Score of 5-4)</small>	TOTAL SCORE
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Judge's name (Please Print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: (_____ mm _____ ss)
- Rule violation: _____ ; _____ ; _____
- Other comments:

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.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Musical Theatre Dance Rules/Evaluation

Name _____

Troupe# _____

RULES

- *The student(s) must present one selection.
- *Material must be drawn from published musicals written for the theatre. No original works or medleys are permitted.
- * Playback equipment will be provided, but we suggest that you bring your own so that you are familiar with it.
- *Selections cannot exceed **five** minutes. Time will begin after the conclusion of the introduction and the scene or the music, whichever is first, begins.
- *Props that are intrinsic to the selection are permitted. Costumes and theatrical makeup are not allowed.
- *In Duet and Group (3 to 16) categories, all participants must be actively involved in the scene and balance of labor is required.

EVALUATION - Please comment on the strengths/weaknesses as pertaining to:

<p><u>Storytelling</u></p> <ul style="list-style-type: none"> • convincing • sustained throughout performance • appropriate for the selection/scene/show 	
<p><u>Technique</u></p> <ul style="list-style-type: none"> • choreography and blocking • footwork • line of torso and placement of head and arms • secure turns, good height in jumps • movement phrased to the music 	
<p><u>Creativity/Interpretation</u></p> <ul style="list-style-type: none"> • artistry beyond technical mastery 	
<p><u>Ensemble Playing (duet/group)</u></p> <ul style="list-style-type: none"> • interaction • balance/division of labor 	

RATING: ___ Superior ___ Excellent ___ Good ___ Fair

Judge's signature _____

Solo and Duet Pantomime Rules/ Evaluation

Name _____

Troupe# _____

RULES

*Entrants must present one selection.

*Only solo or duet performances are allowed. One chair for solos, two for duets, will be provided.

*Selection must be original and not a copy of another artist.

*No lip syncing is permitted.

*Performers must use pre-recorded, non-vocal musical accompaniment or pre-recorded non-vocal sound effects. A media playback device will be provided, but performers are strongly encouraged to bring their own so they are familiar with its volume levels.

*If the performance is a duet, each entrant must be actively involved in the scene.

*The performance cannot exceed five minutes, not including the introduction.

*The introduction is to include only the names of the performers, troupe number(s), and the title of the piece. Timing will begin at the first movement or note of music (whichever is first) after the conclusion of the introduction.

*Props or theatrical makeup are not permitted.

EVALUATION - Using the other side of this page as needed, please comment on the strengths/weaknesses as pertaining to:

Performance energy:

Facial expression:

Illusions (convincing and clear):

Use of space:

Body movements (precise and definite):

Character development (age, mood, personality):

Creativity:

Interaction with others and the perceived environment:

Consistent style:

Storyline (beginning, middle, and ending):

RATING: Superior Excellent Good Fair

Judge's signature _____

Makeup Design Rules/Evaluation

Name _____

Troupe# _____

RULES

- *The student must present five character renderings including schematics, which may represent five different characters and/or follow the same character through several appropriate changes. No more than five renderings will be permitted. For the purpose of this competition, teeth and hair are considered makeup.
- *Each design must be executed in full color on a 10"x15" white illustration board. The rendering itself should be 10" tall, centered on the board.
- *The board should be labeled in the following manner: (a) Upper Left-- name of show and author; (b) Upper Right-- name of character, act and scene; (c) Lower Right-- student's name and troupe number; (d) No other identifying information should be given.
- *Each design should be accompanied by typed directions for applying the makeup and by a concept statement, including specific script references, revealing how the design reinforces the traits of the character. If research is involved, indicate the sources.
- *Only one student may be involved in creating the designs. **No collaboration is permitted.**
- *The student must present a justification of the designs. Note cards may be used. The content of the presentation is more important than the student's public speaking skills.
- *The presentation CANNOT exceed 8 minutes, not including judge's questions. Time will start at the conclusion of the introduction.

EVALUATION - Please comment on the strengths/weaknesses as pertaining to:

<p><u>Interpretation</u></p> <ul style="list-style-type: none"> • Does the design visually reinforce the mood, style, character, and theme of the play? 	
<p><u>Execution</u></p> <ul style="list-style-type: none"> • Are the renderings/schematics executed with precision, clarity, and attention to the human form? 	
<p><u>Presentation</u></p> <ul style="list-style-type: none"> • Is the designer able to justify the significant design elements in terms of the characters and script? 	

RATING: ___ Superior ___ Excellent ___ Good ___ Fair

Judge's signature _____

Properties Design Rules/Evaluation

Name _____

Troupe# _____

RULES

*The prop plot will consist of a scaled ground plan (1/4"=1' or 1/2"=1') showing the location of all large props and an outline stating the location of props too small to be drawn. The plot should include an offstage storage plan using tables, carts, bins or whatever means necessary given the wing space of the stage. Between-scene strike and preset plans should demonstrate the student's sense of time efficiency. Character assignation is required for personal props.

*A prop list indicating the nature of the prop (set prop, dress prop or hand prop) must be created. If a hand prop is a personal prop, indicate in parentheses which character will use it.

*An acquisition schedule revealing the quantity of each item and how it will be acquired must be created. Include the source and cost of purchased items and a breakdown/cost of materials for items that will be built. For this event, borrowing and pulling from stock are not acceptable means of acquisition.

*Building plans for at least three props must be included.

*The student must present a justification for the design. Note cards may be used. The content of the presentation is more important than the student's public speaking skills.

*The presentation cannot exceed 8 minutes, not including judge's questions. Time will start at the conclusion of the introduction.

*All paperwork should include name of show, author, student's name and troupe number. No other identifying information should be included.

*Only one student may be involved in the design. **No collaborations.**

EVALUATION - Please comment on the strengths/weaknesses as pertaining to:

<p><u>Interpretation</u></p> <ul style="list-style-type: none"> • Does the design reinforce the period, mood, style, character and theme of the play? 	
<p><u>Execution</u></p> <ul style="list-style-type: none"> • Is the design executed with precision, clarity, and attention to detail? 	
<p><u>Presentation</u></p> <ul style="list-style-type: none"> • Is the designer able to justify elements of the design in terms of the script, revealing knowledge of the play, understanding of the whole production concept, and effectiveness in communication of thought? 	

RATING: ___ Superior ___ Excellent ___ Good ___ Fair

Judge's signature _____

Playwright Rules/Evaluation

Name _____

Troupe# _____

RULES

- *The student must submit a short play or up to 30 pages of a full length play.
- *The student who submits a section of a full-length play must also submit a synopsis of the entire plot.
- *The student must provide a title page which includes:
 - Student's name, address and telephone number or e-address (suggested).
 - School name, address and troupe number.
 - Sponsor's name and sponsor's contact information (phone number or e-mail address).
- *The student must include a list of characters and character descriptions.
- *Only once student may work on a script. **No collaboration is permitted.**
- *The student should use an acceptable playwriting format and number *all* pages.

EVALUATION - Please comment on the strengths/weaknesses as pertaining to:

<p><u>Script Creativity/Originality</u></p> <ul style="list-style-type: none"> • Plot idea is clear and unique • Student demonstrates taking risks beyond his/her life experience 	
<p><u>Character Development</u></p> <ul style="list-style-type: none"> • Student demonstrates sufficient understanding of Exposition (Given Circumstances & Background Information) • Background Information is released correctly to support plot intrigue and tension • Dialogue reflects the intelligence, personality and culture for each character 	
<p><u>Structure</u></p> <ul style="list-style-type: none"> • Student demonstrates a consistent Dramatic Structural technique 	
<p><u>Mechanics</u></p> <ul style="list-style-type: none"> • Student uses a consistent formatting arrangement • Student's script is neat and well-organized 	

RATING: ___ Superior ___ Excellent ___ Good ___ Fair

Judge's signature _____