

# Acting Rubric

Monologue <input type="checkbox"/> Two-Person Scene <input type="checkbox"/> Ensemble Acting <input type="checkbox"/>			For internal use only <input type="text"/>		
Students:			School:		
Selection:			Troupe:		
Skills	5   Superior Above Standard	4   Excellent At Standard	3   Good Near Standard	2   Fair Aspiring to Standard	Score
Characterization	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reaction</b> to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal.	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reaction</b> to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion.	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives and a relationship</b> to a real or implied partner(s) are <b>not evident</b> ; physical expression and integration are limited or absent.	
Comments: _____ _____ _____					
Vocal Delivery	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>consistently clearly articulated throughout</b> ; use of pitch, tempo, tone, and inflection <b>communicate</b> the character's emotions and subtext.	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>frequently clearly articulated</b> ; use of pitch, tempo, tone, and inflection <b>usually communicate</b> the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are <b>inconsistent</b> ; use of pitch, tempo, tone, and inflection <b>sometimes communicate</b> the character's emotions and subtext.	Vocal projection and articulated dialogue are <b>limited or absent</b> ; use of pitch, tempo, tone, and inflection <b>rarely communicate</b> the character's emotions and subtext.	
Comments: _____ _____ _____					
Blocking/Movement	Blocking and movement is <b>varied, purposeful, and reflects</b> the character's emotions and subtext. Specific choices are made as to how and when to move based on the character's objectives..	Blocking and movement is <b>purposeful and reflects</b> the character's emotions and subtext. General choices are made as to how and when to move based on the character's objectives.	Blocking and movement <b>generally reflects</b> the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated.	Blocking and movement usually <b>does not reflect</b> the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective.	
Comments: _____ _____ _____					

<b>Focus</b>	Concentration and commitment to moment-to-moment choices are <b>sustained throughout the performance</b> , maintaining connection with the character, scene, and partner(s).	Concentration and commitment are <b>mostly sustained</b> , with some lapses; connection to character, scene, and partner(s) is generally evident	Concentration, and commitment are <b>inconsistent</b> ; connection to character or scene is occasionally disrupted.	Concentration and commitment are <b>limited or absent</b> ; the performer is frequently disconnected from the character, scene, or partner(s).	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>5</b> <b>Superior</b> Score of 20-18	<b>4</b> <b>Excellent</b> Score of 17-13	<b>3</b> <b>Good</b> Score of 12-8	<b>2</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

\_\_\_\_\_  
**Judge's Name** (Please Print)

\_\_\_\_\_  
**Judge's Signature**

**Attention Tabulation Room:** Please note the following:

☐ **Timing Issue:** ( \_\_\_\_\_mm \_\_\_\_\_ss)

☐ **Rule Violation:** \_\_\_\_\_;

\_\_\_\_\_;

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☐ **Other Comments:** \_\_\_\_\_

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For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's Learning Center: <http://learn.schooltheatre.org/thespys-standards-alignment>

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# Acting Rubric | Contrasting Monologues

					For internal use only	
Students:					School:	
Selection:					Troupe:	
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score	
Characterization	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reaction</b> to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal.	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reaction</b> to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion.	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives and a relationship</b> to a real or implied partner(s) are <b>not evident</b> ; physical expression and integration are limited or absent.		
Comments: _____ _____ _____						
Character Transitions/ Contrast Between Monologues	Transitions between characters are <b>seamless</b> and fully embodied. Each character is <b>distinct</b> in voice, physicality and intention. The actor demonstrates <b>exceptional range</b> and believability throughout.	Transitions between characters are <b>clear and effective</b> . Characters are <b>mostly distinct</b> in voice, physicality and intention. The performance is <b>believable</b> with minor inconsistencies.	Transitions between characters are <b>somewhat evident</b> . Transitions are somewhat clear but <b>lack fluidity</b> . Believability of characters is <b>inconsistent</b> .	Transitions between characters is <b>not evident</b> . Characters are difficult to distinguish. Choices show a <b>limited</b> change in voice, movement and intention. Characters <b>lack believability</b> .		
Comments: _____ _____ _____						
Vocal Delivery	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>consistently clearly articulated throughout</b> ; use of pitch, tempo, tone, and inflection <b>communicate</b> the character's emotions and subtext.	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>frequently clearly articulated</b> ; use of pitch, tempo, tone, and inflection <b>usually communicate</b> the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are <b>inconsistent</b> ; use of pitch, tempo, tone, and inflection <b>sometimes communicate</b> the character's emotions and subtext.	Vocal projection and articulated dialogue are <b>limited or absent</b> ; use of pitch, tempo, tone, and inflection <b>rarely communicate</b> the character's emotions and subtext.		
Comments: _____ _____ _____						

<b>Blocking/Movement</b>	Blocking and movement is <b>varied, purposeful</b> , and <b>reflects</b> the character's emotions and subtext. <b>Specific choices</b> are made as to how and when to move based on the character's objectives.	Blocking and movement is <b>purposeful</b> and <b>reflects</b> the character's emotions and subtext. <b>General choices</b> are made as to how and when to move based on the character's objectives.	Blocking and movement <b>generally reflects</b> the character's emotions and subtext. Blocking and movement is <b>choppy</b> and feels <b>unmotivated</b> .	Blocking and movement <b>usually does not reflect</b> the character's emotions and subtext. <b>Very little</b> movement is present and/or movement that <b>does not relate</b> to the character's objective.	
<b>Comments:</b> _____ _____ _____					
<b>Focus</b>	Concentration and commitment to moment-to-moment choices are <b>sustained throughout</b> the performance, <b>maintaining connection</b> with the character, scene, and partner(s).	Concentration and commitment are <b>mostly sustained</b> , with some lapses; connection to character, scene, and partner(s) is <b>generally evident</b> .	Concentration, and commitment are <b>inconsistent</b> ; connection to character or scene is <b>occasionally disrupted</b> .	Concentration and commitment are <b>limited or absent</b> ; the performer is <b>frequently disconnected</b> from the character, scene, or partner(s).	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4</b> <b>Superior</b> Score of 20-18	<b>3</b> <b>Excellent</b> Score of 17-13	<b>2</b> <b>Good</b> Score of 12-8	<b>1</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

Judge's Name (Please Print)

Judge's Signature

**Attention Tabulation Room:** Please note the following:

- ☐ **Timing Issue:** ( \_\_\_\_\_mm \_\_\_\_\_ss)
- ☐ **Rule Violation:** \_\_\_\_\_  
\_\_\_\_\_
- ☐ **Other Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

This rubric should not be considered an assessment of student learning. However, it 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.

For examples of standards aligned to the Thespy's rubrics, see the alignment chart on EdTA's Learning Center: <http://learn.schooltheatre.org/thespy-standards-alignment>

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# Costume Construction Rubric

					For internal use only
Students:			School:		
Selection:			Troupe:		
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with <b>compelling examples</b> .	Presentation <b>explains</b> the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with <b>appropriate examples</b> .	Presentation <b>partially explains</b> the functional and aesthetic role of constructed garment, unifying concept, and creative process, with <b>cursory examples</b> .	Presentation <b>fails to explain</b> the functional and aesthetic role of the constructed garment, unifying concept, and/or creative process.	
<b>Comments:</b>					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Evidence of <b>extensive research</b> into the character, time, period, mood, style, genre, and functionality.	Evidence of <b>thorough research</b> into the character, time, period, mood, style, genre, and functionality.	Evidence of <b>incomplete</b> research into the character, time, period, mood, style, genre and/or functionality.	<b>Little or no</b> evidence of research.	
<b>Comments:</b>					
<b>Interpretation</b> Construction choices merge the unifying concept with the maker's unique vision.	Detailing choices <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the script, and <b>bring the character to life</b> .	Detailing choices <b>communicate</b> the mood, style, period, locale, and genre of the script and <b>inform the character</b> .	Detailing choices <b>somewhat communicate</b> the mood, style, period, locale, and genre of the script and <b>suggest</b> the character.	Detailing choices <b>fail to communicate</b> the mood, style, period, locale, genre of the script or the character.	
<b>Comments:</b>					
<b>Design Justification</b> Connecting the construction choices with the needs of the production and artistic and practical considerations.	Construction choices are <b>justified by detailed explanations</b> of all budgetary, practical and artistic considerations.	Construction choices are <b>justified</b> by explanations of budgetary, practical, and artistic considerations.	Construction choices are <b>mentioned with some limited explanations</b> of budgetary, practical, and artistic considerations.	<b>Fails to justify</b> construction choices <b>and/or</b> connect to practical and artistic considerations.	
<b>Comments:</b>					

<b>Execution</b> Garment and products presented convey ideas and choices that support the script and unifying concept.	Garment construction and production collage <b>demonstrates precision and meticulous attention to detail; expertly reproducing</b> the design.	Garment construction and production collage <b>demonstrates skills and attention to detail; accurately reproducing</b> the design.	Garment construction and production collage <b>demonstrates limited skill and attention to detail; and/or partially reproducing</b> the design.	Garment construction and/or production collage <b>lack detail or are missing and/or fails to reproduce</b> the design.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4</b> <b>Superior</b> Score of 20-18	<b>3</b> <b>Excellent</b> Score of 17-13	<b>2</b> <b>Good</b> Score of 12-8	<b>1</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

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**Judge's Name** (Please Print)

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**Judge's Signature**

**Attention Tabulation Room:** Please note the following:

☐ **Timing Issue:** ( \_\_\_\_\_mm \_\_\_\_\_ss)

☐ **Rule Violation:** \_\_\_\_\_;  
 \_\_\_\_\_;  
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☐ **Other Comments:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# Costume Design Rubric

				For internal use only	
<b>Student(s):</b>				<b>School:</b>	
<b>Selection:</b>				<b>Troupe:</b>	
<b>Skills</b>	<b>4   Superior</b> Above Standard	<b>3   Excellent</b> At Standard	<b>2   Good</b> Near Standard	<b>1   Fair</b> Aspiring to Standard	<b>Score</b>
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating an <b>understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited</b> explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comments:</b> _____ _____ _____					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	<b>Comprehensive and detailed research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	<b>Thorough research addresses</b> the artistic and practical needs of the production and aligns with the unifying concept.	<b>Limited research partially addresses</b> the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	<b>Design choices powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	<b>Design choices communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	<b>Design choices partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	<b>Design choices fail to communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comment:</b> _____ _____ _____					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations justify</b> the design choices, <b>illuminating the connection</b> between the artistic and practical needs of the production.	<b>Appropriate explanations justify</b> the design choices and <b>demonstrate the connection</b> with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comments:</b> _____ _____ _____					

<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate</b> and enhance artistic ideas and choices to provide <b>exceptional support</b> for the script and unifying concept.	<b>Products communicate</b> artistic ideas and choices that <b>support</b> the script and unifying concept.	<b>Products partially communicate</b> artistic ideas and choices and/or <b>inconsistently support</b> the script and unifying concept.	<b>Products lack a clear focus and/or fail to support</b> the artistic ideas and choices, script and/or unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4</b> <b>Superior</b> Score of 20-18	<b>3</b> <b>Excellent</b> Score of 17-13	<b>2</b> <b>Good</b> Score of 12-8	<b>1</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

\_\_\_\_\_  
**Judge's Name** (Please Print)

\_\_\_\_\_  
**Judge's Signature**

<b>Attention Tabulation Room:</b> Please note the following: <input type="checkbox"/> <b>Timing Issue:</b> ( _____mm _____ss) <input type="checkbox"/> <b>Rule Violation:</b> _____; _____; _____ <input type="checkbox"/> <b>Other Comments:</b> _____ _____ _____
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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_



# Lighting Design Rubric

				For internal use only	
Student(s):			School:		
Selection:			Troupe:		
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating an <b>understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited explanation</b> of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comments:</b> _____ _____ _____					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	<b>Comprehensive and detailed research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	<b>Thorough research addresses</b> the artistic and practical needs of the production and aligns with the unifying concept.	<b>Limited research partially addresses</b> the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	<b>Design choices powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	<b>Design choices communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	<b>Design choices partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	<b>Design choices fail to communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comments:</b> _____ _____ _____					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations justify</b> the design choices, <b>illuminating the connection</b> between the artistic and practical needs of the production.	<b>Appropriate explanations justify</b> the design choices and <b>demonstrate the connection</b> with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comments:</b> _____ _____ _____					

<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate</b> and enhance artistic ideas and choices to provide <b>exceptional support</b> for the script and unifying concept.	<b>Products communicate</b> artistic ideas and choices that <b>support</b> the script and unifying concept.	<b>Products partially communicate</b> artistic ideas and choices and/or <b>inconsistently support</b> the script and unifying concept.	<b>Products lack a clear focus and/or fail to support</b> the artistic ideas and choices, script and/or unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4</b> <b>Superior</b> Score of 20-18	<b>3</b> <b>Excellent</b> Score of 17-13	<b>2</b> <b>Good</b> Score of 12-8	<b>1</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

\_\_\_\_\_  
**Judge's Name** (Please Print)

\_\_\_\_\_  
**Judge's Signature**

<b>Attention Tabulation Room:</b> Please note the following: <input type="checkbox"/> <b>Timing Issue:</b> ( _____mm _____ss) <input type="checkbox"/> <b>Rule Violation:</b> _____; _____; _____ <input type="checkbox"/> <b>Other Comments:</b> _____ _____ _____
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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# Makeup Design Rubric

				For internal use only	
Student(s):			School:		
Selection:			Troupe:		
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating an <b>understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited explanation</b> of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comments:</b> _____ _____ _____					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	<b>Comprehensive and detailed research addresses</b> the artistic and practical needs of the production and <b>illuminates</b> the unifying concept.	<b>Thorough research addresses</b> the artistic and practical needs of the production and <b>aligns with</b> the unifying concept.	<b>Limited research partially addresses</b> the artistic and practical needs of the production and/or <b>inconsistently supports</b> the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or <b>lacks alignment</b> with the unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	Design choices <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices <b>communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices <b>partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices <b>fail to communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comments:</b> _____ _____ _____					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations</b> justify the design choices, <b>illuminating the connection</b> between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate the connection</b> with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comments:</b> _____ _____ _____					

<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate and enhance</b> artistic ideas and choices to provide <b>exceptional support</b> for the script and unifying concept.	<b>Products communicate</b> artistic ideas and choices that <b>support</b> the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently support</b> the script and unifying concept.	Products <b>lack a clear focus and/or fail to support</b> the artistic ideas and choices, script and/or unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4</b> <b>Superior</b> Score of 20-18	<b>3</b> <b>Excellent</b> Score of 17-13	<b>2</b> <b>Good</b> Score of 12-8	<b>1</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

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**Judge's Name** (Please Print)

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**Judge's Signature**

**Attention Tabulation Room:** Please note the following:

☐ **Timing Issue:** ( \_\_\_\_\_mm \_\_\_\_\_ss)

☐ **Rule Violation:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

☐ **Other Comments:** \_\_\_\_\_  
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 \_\_\_\_\_

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 Optional aligned state standards: \_\_\_\_\_  
 State standards website: \_\_\_\_\_

# Musical Theatre Dance Rubric

Solo <input type="checkbox"/> Duet <input type="checkbox"/> Ensemble <input type="checkbox"/>			For internal use only <input type="text"/>		
Student(s):			School:		
Selection:			Troupe:		
Skills	5   Superior Above Standard	4   Excellent At Standard	3   Good Near Standard	2   Fair Aspiring to Standard	Score
Characterization	Character is <b>consistently</b> emotionally and physically believable; committed choices and tactics <b>prompt intuitive reaction</b> to real or implied partner(s); physical expression, movement and dance reinforce a nuanced, believable character and story.	Character is <b>frequently</b> emotionally and physically believable; committed choices and tactics <b>prompt identifiable reaction</b> to real or implied partner(s); physical expression, movement and dance consistently support the character and story.	Character is <b>infrequently</b> emotionally and physically believable; choices and tactics <b>prompt some reactions</b> to real or implied partner(s); physical expression, movement and dance inconsistently support the character and story.	Character is <b>rarely</b> emotionally and physically believable; choices and tactics <b>are not evident</b> ; physical expression, movement and dance rarely support the character or story.	
Comments: _____ _____ _____					
Musicality	Shows a <b>full understanding</b> of rhythm and timing by staying on beat for the entire dance.	<b>Demonstrates</b> rhythm and timing with minor <b>inconsistencies</b> in staying on beat.	<b>Frequently struggles</b> with rhythm and timing; <b>occasionally</b> off-beat.	<b>Rarely</b> stays on beat; <b>lacks understanding</b> of rhythm and timing	
Comments: _____ _____ _____					
Technique	Gestures, expressions, and movement <b>work together to consistently</b> communicate appropriate character emotions and meaning. All movement/dance is <b>poised</b> and confident with <b>mastery</b> of body positioning, control, and use of space to tell and enhance the story.	Gestures, expressions, and movement <b>frequently work together</b> to communicate appropriate character emotions and meaning. Most movement/dance <b>demonstrates</b> confidence and <b>competent</b> body positioning, control, and use of space to support the story.	Gestures, expressions, and movement <b>occasionally work together</b> to communicate appropriate character emotions and meaning. Movement/dance <b>inconsistently demonstrates</b> confidence and/or body control and use of space to support the story.	Gestures, expressions, and movement are <b>limited or disjointed</b> and fail to communicate character emotions and meaning. Movement/dance <b>lacks</b> confidence or control and/or <b>distracts</b> from the storytelling.	
Comments: _____ _____ _____					

<b>Focus and Execution</b>	Concentration and commitment to moment-to-moment choices are <b>sustained throughout</b> .  <b>All elements</b> of performance <b>work together seamlessly</b> to create a nuanced believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are <b>mostly sustained</b> .  <b>Elements</b> of performance <b>work together</b> to create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained</b> .  <b>Elements</b> of performance <b>occasionally work together</b> to create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent</b> .  <b>Elements</b> of performance <b>rarely work together</b> to create a believable character/relationship that tells a story.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>5</b> <b>Superior</b> Score of 20-18	<b>4</b> <b>Excellent</b> Score of 17-13	<b>3</b> <b>Good</b> Score of 12-8	<b>2</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

\_\_\_\_\_  
**Judge's Name** (Please Print)

\_\_\_\_\_  
**Judge's Signature**

<p><b>Attention Tabulation Room:</b> Please note the following:</p> <p><input type="checkbox"/> <b>Timing Issue:</b> ( _____mm _____ss)</p> <p><input type="checkbox"/> <b>Rule Violation:</b> _____          _____          _____</p> <p><input type="checkbox"/> <b>Other Comments:</b> _____          _____          _____</p>
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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# Musical Theatre Performance Rubric

Solo <input type="checkbox"/> Duet <input type="checkbox"/> Ensemble <input type="checkbox"/>			For internal use only <input type="text"/>		
Student(s):			School:		
Selection:			Troupe:		
Skills	5   Superior Above Standard	4   Excellent At Standard	3   Good Near Standard	2   Fair Aspiring to Standard	Score
<b>Characterization</b>	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics prompt intuitive reaction</b> to real or implied partner(s). Gestures, expressions, and blocking/movement are <b>integrated and expressive, reinforcing</b> character objectives, emotions, and relationships to tell a compelling story.	Character is <b>frequently</b> emotionally and physically believable; <b>consistent</b> use of gestures, expressions, and movement <b>support</b> character objectives and reflect the story's emotional arc.	Character is <b>occasionally</b> emotionally or physically believable; blocking and movement are present but may be <b>general or lack specificity</b> .	Character is <b>not</b> believable or clearly motivated; gestures and movement choices are <b>minimal, disconnected, or absent</b> .	
Comments: _____					
_____					
_____					
<b>Blocking/Movement</b>	Blocking, movement, and/or dance is <b>varied, purposeful, and reflects</b> the character's motivations, emotions, and subtext. Movements are <b>fully integrated</b> into the storytelling and <b>enhance</b> the scene's clarity, pacing, and relationships.	Blocking and movement are <b>clearly motivated</b> and <b>generally effective</b> at supporting character and story; spatial relationships are <b>thoughtfully established</b> .	Blocking and movement are present but <b>may lack nuance or clarity</b> in reflecting character intent or interaction.	Blocking and movement are <b>static, generic, or missing</b> ; physical choices <b>do not contribute</b> to character or narrative.	
Comments: _____					
_____					
_____					
<b>Musicianship &amp; Technique</b>	Vocal technique and musical expression (pitch, tone, diction) <b>consistently support and elevate</b> the character's emotional journey; interpretation <b>enhances</b> the storytelling and deepens audience engagement.	<b>Strong application</b> of vocal technique and <b>expressive</b> singing <b>reflect</b> character emotion and subtext; musical delivery is <b>mostly connected</b> to the storytelling.	Vocal technique is <b>somewhat inconsistent</b> ; musical phrasing and delivery <b>occasionally align</b> with character or story	<b>Limited application</b> of vocal technique; musical choices <b>distract or disconnect</b> from the character's emotional or narrative purpose.	
Comments: _____					
_____					
_____					

<b>Focus &amp; Execution</b>	The performer remains <b>fully engaged</b> throughout the performance, demonstrating <b>unwavering focus, clear intention, and emotional investment</b> in each moment. Every physical and emotional choice <b>aligns seamlessly</b> with the character and story, resulting in a <b>compelling, believable, and polished portrayal</b> that captivates the audience.	The performer <b>maintains strong focus</b> and character commitment with only <b>minor lapses</b> . Most choices are <b>clear and intentional</b> , contributing to a <b>consistent and believable</b> performance. There is <b>evident effort</b> to integrate physical, emotional, and narrative elements, even if some transitions or moments could be sharper or more fully realized.	The performer shows <b>moments of focus</b> and character connection, but these are <b>interspersed with lapses in engagement or clarity</b> . Some choices may feel <b>unmotivated or unclear</b> , and the overall storytelling is weakened by <b>uneven energy or commitment</b> . The performance has potential but <b>lacks cohesion and consistency</b> .	The performer appears <b>disconnected</b> from the character and narrative for much of the performance. Choices may be <b>generalized or missing</b> altogether, and there is <b>little sense of intentionality or emotional investment</b> . This results in a performance that <b>does not effectively communicate</b> character, relationship, or story.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>5</b> <b>Superior</b> Score of 20-18	<b>4</b> <b>Excellent</b> Score of 17-13	<b>3</b> <b>Good</b> Score of 12-8	<b>2</b> <b>Fair</b> Score of 7-5	<b>Total Score</b>

**Judge's Name** (Please Print)

**Judge's Signature**

<b>Attention Tabulation Room:</b> Please note the following: <input type="checkbox"/> <b>Timing Issue:</b> ( _____ mm _____ ss) <input type="checkbox"/> <b>Rule Violation:</b> _____ _____ <input type="checkbox"/> <b>Other Comments:</b> _____ _____ _____
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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_



# Playwriting Rubric

Student(s):		School:			
Selection:		Troupe:			
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Plot</b> Clear conflict and action that relates to an established plot and is believable for the world of the play. Transitions between events are clear.	All elements of the plot work together seamlessly to build the world of the play. _____ The plot is presented through compelling believable action for the world of the play, supported by clear conflict and transitions between events. _____ Chosen plot structure is intentional and consistently drives the dramatic action pulling the story to its conclusion.	Elements of plot are mostly cohesive, working together to build the world of the play. _____ The plot is presented through believable action for the world of the play, supported by clear conflict and transitions between events. _____ Chosen plot structure is intentional and maintained throughout the play.	Elements of the plot occasionally work together to build the world of the play. _____ The plot is presented through mostly believable action for the world of the play, conflict and transitions are not always clear. _____ Chosen plot structure is inconsistently maintained throughout the play.	Elements of the plot lack cohesion and/or fail to work together to build the world of the play. _____ The plot is muddled by inconsistent action for the world of the play; conflict and transitions are unclear or detract from the whole. _____ Chosen plot structure is unclear and/or inconsistent.	
<b>Comments:</b> _____ _____ _____					
<b>Characterization</b> Well-developed and varied characters with clear objectives and relationships. The characters are purposeful to the story, authentic to the world, and easy to imagine.	Well-developed multi-dimensional characters motivated by a strong and urgent through line, conflict, and obstacles. _____ Characters seem authentic and indispensable to the world of the play. _____ The playwright makes it easy to imagine character inner life and empathize with their dilemmas	Well-developed characters with actions motivated by a clear through line, conflict, and obstacles. _____ Characters are believable. _____ It is possible to empathize with the character dilemmas.	Partially developed characters with somewhat motivated actions connected to the conflict. _____ Characters are mostly believable. _____ There are moments when it is possible to empathize with the character dilemmas.	Underdeveloped characters with occasionally motivated actions connected to the conflict. _____ Characters seem contrived or unrealistic. _____ There are few moments when it is possible to empathize with the character dilemmas.	
<b>Comments:</b> _____ _____ _____					
<b>Dialogue</b> Cohesive, purposeful dialogue supports and amplifies the action and the characters, is authentic to the world of the play and reveals subtle character traits.	Dialogue consistently reveals subtle character traits and deepens character personalities. _____ Dialogue is authentic and is cohesive throughout the play for each character. _____ Dialogue supports and amplifies the action via word choice and subtext.	Dialogue helps establish character traits and suggest character personalities. _____ Dialogue is believable and consistent throughout the play. _____ Dialogue supports the action and implies subtext.	Dialogue suggests character traits. _____ Dialogue is mostly believable and somewhat consistent throughout the play. _____ Dialogue aligns with the action.	Dialogue occasionally suggests character traits. _____ Dialogue is occasionally believable, however there is little or no consistency. _____ Dialogue does little to support the action.	

<b>Comments:</b>									
<b>Structure</b> A cohesive world of the play is created connecting plot, characters, language, setting and spectacle.	All elements of the play (e.g., action, transitions, setting, characters, conflict) work together seamlessly and concisely to tell the story.  Chosen structure is intentional, cohesively used to carry and extend the dramatic action.	Most elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story.  Chosen structure is intentional and maintained throughout the play.	Some elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story.  Chosen structure is intentional and maintained through most of the play	There is little cohesion; elements of the play (e.g., action, transitions, setting, characters, conflict) fail to work together or may even detract from each other.  Chosen structure is unclear.					
<b>Comments:</b>									
<b>Originality</b> The chosen theme and style creates a compelling original piece of theatre in a unique voice.	Playwright's vision is clear, intentional, and cohesive to carry and present an innovative original work.  Playwright constructs meaning by combining ideas in unique ways with a clear personal aesthetic and compelling voice.	Playwright's vision is clear, intentional, and maintained to carry and present an original work.  Playwright constructs meaning by combining original ideas in with a personal voice.	Playwright's vision is somewhat clear and intentional, and mostly sustained to carry and present an original work.  Playwright constructs meaning by combining some original ideas with the familiar for an emerging voice.	Playwright's vision is unclear and there is little cohesion to carry and present an original work.  Playwright constructs little meaning and/or ideas lack originality and personal voice.					
<b>Comments:</b>									
<b>Rating</b> Please Circle	<b>4</b>	<b>Superior</b> Score of 20-18	<b>3</b>	<b>Excellent</b> Score of 17-13	<b>2</b>	<b>Good</b> Score of 12-8	<b>1</b>	<b>Fair</b> Score of 7-5	<b>Total Score</b>

<b>Judge's Name</b> (Please Print)	<b>Judge's Signature</b>
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**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: \_\_\_\_\_

# Props Construction Rubric

				For internal use only	
Student(s):			School:		
Selection:			Troupe:		
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>clearly explains</b> the functional and aesthetic purpose of the prop, the design and build process, and its alignment with the production's overall concept.	Presentation <b>explains</b> the prop's purpose and design process with <b>clear connection</b> to the production's concept.	Presentation includes <b>some explanation</b> but <b>lacks detail or clarity</b> on concept alignment.	Presentation provides <b>minimal explanation</b> or <b>lacks insight</b> into the design and build process.	
<b>Comments:</b> (Use this section to evaluate the clarity and confidence of the student's verbal and/or visual presentation.) _____ _____ _____					
<b>Research &amp; Analysis</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Prop design is supported by <b>thorough research</b> into script needs, historical and contextual details, and the production's artistic goals. Analysis <b>directly informs</b> design choices.	Research is <b>appropriate</b> and supports most design choices. Script analysis is <b>evident</b> .	Research is <b>limited or uneven</b> ; some design choices appear <b>disconnected</b> from the production's needs.	Research is <b>minimal or missing</b> ; the design shows <b>little connection</b> to the script or context.	
<b>Comments:</b> (Reference script, production style, and design influences.) _____ _____ _____					
<b>Artistic Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	Prop design <b>effectively communicates</b> the production's mood, style, time period, location, and genre, enhancing the audience's understanding.	Prop design <b>mostly communicates</b> the production's context and supports the storytelling.	Prop design <b>somewhat reflects</b> the production's context, but lacks consistency or clarity.	Prop design <b>does not clearly reflect</b> the intended mood, style, or context of the production.	
<b>Comments:</b> (Consider the clarity, cohesiveness, and visual storytelling of the prop.) _____ _____ _____					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	Construction choices are <b>clearly supported with a comprehensive explanation</b> of practical, artistic, and budgetary factors, and show intentional alignment with the production's concept.	Construction choices are <b>explained with clear references</b> to budgetary, practical, and artistic considerations.	Construction choices are <b>somewhat explained, with partial attention</b> to practical or artistic reasoning.	Construction choices <b>lack clarity or are minimally justified</b> , with little connection to the production's needs.	
<b>Comments:</b> (Consider the clarity, cohesiveness, and visual storytelling of the prop.) _____ _____ _____					

\_\_\_\_\_  
**Judge's Name** (Please Print) **Judge's Signature**

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Optional aligned state standards:

State standards website: \_\_\_\_\_

# Scenic Design Rubric

				For internal use only	
Student(s):				School:	
Selection:				Troupe:	
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating an <b>understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited explanation</b> of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comments:</b> _____ _____ _____					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and <b>detailed research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	Thorough <b>research addresses</b> the artistic and practical needs of the production and aligns with the unifying concept.	Limited research <b>partially addresses</b> the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	Research <b>fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	Design choices <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices <b>communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices <b>partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices <b>fail to communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comments:</b> _____ _____ _____					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	Comprehensive <b>explanations</b> justify the design choices, <b>illuminating the connection</b> between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate the connection</b> with the artistic and practical needs of the production.	<b>Partial explanations</b> somewhat connect the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comments:</b> _____ _____ _____					

<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate and enhance</b> artistic ideas and choices to provide <b>exceptional support</b> for the script and unifying concept.	<b>Products communicate</b> artistic ideas and choices that <b>support</b> the script and unifying concept.	<b>Products partially communicate</b> artistic ideas and choices and/or <b>inconsistently support</b> the script and unifying concept.	<b>Products lack a clear focus and/or fail to support</b> the artistic ideas and choices, script and/or unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4 Superior</b> Score of 20-18	<b>3 Excellent</b> Score of 17-13	<b>2 Good</b> Score of 12-8	<b>1 Fair</b> Score of 7-5	<b>Total Score</b>

\_\_\_\_\_  
**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 Animated Film Rubric

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

<b>Comments:</b> _____ _____ _____							
<b>Voice Acting and Animation Techniques</b> Believability and compatibility of voice and animation; animation style and choices.	Character voices and animation (movements, actions, gestures, and expressions) are <b>consistently believable and work in unison</b> to create character; strong and consistent animation choices are reflected through an original art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are <b>believable and mostly work in unison</b> to create character; consistent animation choices are reflected through an original art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are <b>sometimes believable and work in unison</b> to create character; animation choices are occasionally reflected through an art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are <b>rarely believable and do not connect well</b> with each other; strong animation choices are rarely evident, and the art style does not help build a unique animated world for viewer.			
<b>Comments:</b> _____ _____ _____							
<b>Filmmaker's Vision</b> Use of film elements to create a successful final product.	Filmmaker <b>conveyed a clear vision and consistently adhered</b> to rules established for the film; <b>all elements worked together</b> to create an impactful, engaging film with a powerful voice.	Filmmaker <b>conveyed a mostly clear vision and frequently adhered</b> to the rules established for the film; <b>most elements worked together</b> to create an engaging film.	Filmmaker <b>attempted to convey a clear vision and inconsistently adhered</b> to the rules established for the film; <b>few elements worked together</b> to create an engaging film.	Filmmaker <b>failed to convey a clear vision and did not adhere to the rules</b> established for the film; <b>elements did not work together</b> to create an engaging film.			
<b>Comments:</b> _____ _____ _____							
<b>Rating</b> Please Circle	<b>4 Superior</b> Score of 20-18	<b>3 Excellent</b> Score of 17-13	<b>2 Good</b> Score of 12-8	<b>1 Fair</b> Score of 7-5	<b>Total Score</b>		

Judge's Name (Please Print)	Judge's Signature
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**Attention Tabulation Room:** Please note the following:

☐ **Timing Issue:** ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

☐ **Rule Violation:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

☐ **Other Comments:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

This rubric should not be considered an assessment of student learning. However, it 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.

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To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_



# Short Documentary Film Rubric

				For internal use only	
Student(s):			School:		
Selection:			Troupe:		
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score
<b>Storytelling</b> Visual development of story and interview sequences; opening and closing titles, credits, graphics, and animations; conclusion	Story is <b>well organized, fully developed, and compelling</b> ; thoughtful visuals and interview sequences <b>seamlessly advance the narrative</b> and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations <b>enhance and support</b> film's message; ending <b>succinctly resolves</b> central conflict.	Story is <b>well organized, and engaging</b> ; visuals and interview sequences <b>advance the narrative</b> and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations <b>support</b> film's message; <b>distinct conclusion</b> .	Story is <b>somewhat organized and mostly developed</b> ; visuals and interview sequences are <b>moderately advance</b> the narrative and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations <b>inconsistently support</b> film's message; <b>conclusion is somewhat unclear</b> .	Story is <b>disorganized and/or difficult to follow</b> ; minimal use of visual cues and weak interview sequences <b>fail to develop the narrative</b> or produce audience connection; choice of opening and closing titles, credits, graphics, and animations <b>do not support</b> film's message; <b>conclusion is lacking or unclear</b> .	
<b>Comments:</b> _____ _____ _____					
<b>Cinematography and Audio</b> Integrated use of camera, lighting, and sound.	Subjects, images, and scenes are <b>skillfully shot or framed and align</b> with filmmaker's vision; lighting exposure and camera movement and angles are <b>purposefully chosen to enhance</b> subject and visually advance subject's story; music (if applicable) <b>clearly underscores</b> the action and offers clues to subject and experiences; sound levels <b>consistently even</b> and well metered.	Subjects, images, and scenes are <b>appropriately shot or framed and align</b> with filmmaker's vision; lighting exposure and camera movement and angles are <b>purposefully chosen to advance</b> subject's story; music (if applicable) is <b>appropriate</b> to the story; sound levels are <b>mostly even</b> and well metered.	Subjects, images, and scenes are <b>inconsistently shot or framed and do not align</b> with filmmaker's vision; lighting exposure and camera movement and angles <b>sometimes advance</b> subject's story visually; some music (if applicable) is <b>appropriate</b> to the story; sound level <b>errors are evident</b> .	Most subjects, images, and scenes are <b>not shot or framed</b> properly, are under or over exposed, and <b>do not align</b> with the filmmaker's vision; scenes include <b>multiple errors</b> in camera movement and angles; music (if applicable) <b>detracts from</b> rather than supports the story; sound levels are <b>inconsistent</b> .	
<b>Comments:</b> _____ _____ _____					
<b>Editing</b> Editing skills; scene length and flow.	<b>Purposeful continuity</b> in editing produces <b>well-composed transitions</b> that enhance scene flow, audience engagement, and narrative; scene length and flow <b>purposefully and effectively lead</b> audience from one focal point to another while <b>consistently maintaining</b> physical and spatial relationship of narrative.	<b>Continuity</b> in editing produces <b>composed transitions</b> that enhance scene flow, audience engagement, and narrative; scene length and flow <b>effectively lead</b> audience from one focal point to another while <b>consistently maintaining</b> physical and spatial relationship of narrative.	<b>Inconsistency</b> in editing produces transitions that <b>sometimes disrupt</b> scene flow, audience engagement, and narrative; scene length and flow <b>sometimes lead</b> audience from one focal point to another yet <b>seldom maintain</b> physical and spatial relationship of narrative.	<b>Discontinuity</b> in editing <b>does not produce well-composed transitions</b> that enhance scene flow, audience engagement, and narrative; scene length and flow <b>do not lead</b> audience from one focal point to another, and <b>does not maintain physical</b> and spatial relationship of narrative.	

**Comments:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

<b>POV and Portrayal of Subject</b> Filmmaker's POV; choices that affect the portrayal of the subject(s).	<b>Consistently strong POV</b> gives viewer a deeper understanding of film's subject(s); filmmaker's main thesis and intentions for telling story are <b>always clear</b> ; strong choices and tactics employed by filmmaker create <b>solid and insightful portrayal</b> of subject.	<b>Mostly consistent POV</b> gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are <b>clear</b> ; choices and tactics employed by filmmaker help create <b>solid and insightful portrayal</b> of subject.	<b>Fairly consistent POV</b> sometimes gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are <b>sometimes clear</b> ; at times, choices and tactics employed by filmmaker help create a <b>meaningful portrayal of subject</b> .	<b>Inconsistent POV</b> rarely gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are <b>rarely clear</b> ; <b>no evidence</b> of choices and tactics that help to create a meaningful portrayal of subject.	
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**Comments:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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

<b>Rating</b> Please Circle	<b>4 Superior</b> Score of 20-18	<b>3 Excellent</b> Score of 17-13	<b>2 Good</b> Score of 12-8	<b>1 Fair</b> Score of 7-5	<b>Total Score</b>	
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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 Live-Action Film Rubric

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

Comments: _____							
_____							
_____							
<b>Acting</b> Emotional and physical believability; choices and tactics.	Character movements, actions, gestures, and expressions are <b>consistently believable</b> ; choices and tactics toward an objective <b>prompt instinctive reaction</b> to partners or events that create insight into the text.	Character movements, actions, gestures, and expressions <b>are believable</b> ; choices and tactics toward an objective <b>prompt reaction</b> to partners or events	Character movements, actions, gestures and expressions are <b>sometimes emotionally/physically believable</b> ; choices and tactics toward an objective <b>sometimes prompt reactions</b> to partners or events.	Character movements, actions, gestures, and expressions are <b>rarely emotionally/physically believable</b> ; choices and tactics toward an objective <b>are not evident and do not prompt reactions</b> to partners or events			
Comments: _____							
_____							
_____							
<b>Filmmaker's Vision</b> Use of film elements to create a successful final product	Filmmaker conveyed <b>clear vision</b> and <b>consistently adhered</b> to rules established for film; <b>all elements worked together</b> to create an <b>impactful, engaging</b> film with a powerful voice.	Filmmaker conveyed <b>mostly clear vision</b> and <b>frequently adhered</b> to the rules established for the film; <b>most elements worked together</b> to create an <b>engaging</b> film.	Filmmaker <b>attempted to convey clear vision</b> and <b>inconsistently adhered</b> to the rules established for the film; <b>few elements worked together</b> to create an engaging film.	Filmmaker <b>failed to convey a clear vision</b> and <b>did not adhere</b> to the rules established for the film; <b>elements did not work together</b> to create an engaging film.			
Comments: _____							
_____							
_____							
<b>Rating</b> Please Circle	<b>4 Superior</b> Score of 20-18	<b>3 Excellent</b> Score of 17-13	<b>2 Good</b> Score of 12-8	<b>1 Fair</b> Score of 7-5	<b>Total Score</b>		

Judge's Name (Please Print)	Judge's Signature
<b>Attention Tabulation Room:</b> Please note the following:	
<input type="checkbox"/> <b>Timing Issue:</b> ( _____mm _____ss)	
<input type="checkbox"/> <b>Rule Violation:</b> _____;	
_____;	
<input type="checkbox"/> <b>Other Comments:</b> _____	
_____	
_____	

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 Optional aligned state standards: \_\_\_\_\_  
 State standards website: \_\_\_\_\_

# Sound Design Rubric

					For internal use only	
Student(s):					School:	
Selection:					Troupe:	
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score	
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating an <b>understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited explanation</b> of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or <b>fails to explain</b> the executed design and their contribution.		
<b>Comments:</b>						
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and <b>detailed research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	<b>Thorough research addresses</b> the artistic and practical needs of the production and aligns with the unifying concept.	<b>Incomplete research partially addresses</b> the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.		
<b>Comments:</b>						
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	Design choices <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices <b>communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices <b>partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices <b>fail to communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.		
<b>Comments:</b>						
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations</b> justify the design choices, <b>illuminating the connection</b> between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate the connection</b> with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.		
<b>Comments:</b>						

<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	Detailed products <b>communicate and enhance</b> artistic ideas and choices to provide <b>exceptional support</b> for the script and unifying concept.	Products <b>communicate</b> artistic ideas and choices that <b>support</b> the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently support</b> the script and unifying concept.	Products <b>lack a clear focus and/or fail to support</b> the artistic ideas and choices, script and/or unifying concept.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4 Superior</b> Score of 20-18	<b>3 Excellent</b> Score of 17-13	<b>2 Good</b> Score of 12-8	<b>1 Fair</b> Score of 7-5	<b>Total Score</b>

Judge's Name (Please Print)	Judge's Signature
<b>Attention Tabulation Room:</b> Please note the following:	
<input type="checkbox"/> <b>Timing Issue:</b> ( _____mm _____ss)	
<input type="checkbox"/> <b>Rule Violation:</b> _____;	
_____;	
<input type="checkbox"/> <b>Other Comments:</b> _____	
_____	
_____	

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 Optional aligned state standards: \_\_\_\_\_  
 State standards website: \_\_\_\_\_

# Stage Management Rubric

					For internal use only	
Student(s):					School:	
Selection:					Troupe:	
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score	
<b>Presentation</b> Explanation of duties, responsibilities, and materials.	Presentation <b>thoroughly explains</b> the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with <b>exceptional examples and documentation.</b>	Presentation <b>clearly explains</b> the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with <b>sufficient examples and documentation.</b>	Presentation <b>partially explains</b> the roles and responsibilities of the stage manager and addresses the specific needs of the production with <b> cursory examples and documentation.</b>	Presentation <b>fails to explain</b> the roles and responsibilities of the stage manager and/or <b>fails to provide sufficient examples and documentation.</b>		
<b>Comments:</b> _____ _____ _____						
<b>Promptbook</b> Representative promptbook sample demonstrates organized thought and execution of production needs.	Promptbook sample demonstrates <b>thorough and consistent planning</b> ; cues and notation are <b>comprehensive, legible, and well organized.</b>	Promptbook sample demonstrates <b>clear planning</b> ; cues and notation are <b>legible, and well organized.</b>	Promptbook sample demonstrates <b>some organization and planning</b> ; cues and notation are <b>legible.</b>	Promptbook sample demonstrates <b>marginal planning</b> ; cues and notation <b>may or may not be included and/or legible.</b>		
<b>Comments:</b> _____ _____ _____						
<b>Leadership</b> Organization and presentation combine to demonstrate unique strengths and leadership skills.	Documentation and presentation combine to provide evidence of <b>exceptional organization and leadership.</b>	Documentation and presentation combine to demonstrate <b>organization and leadership skills.</b>	Documentation and presentation combine to demonstrate <b>some organization and emerging leadership.</b>	Documentation and presentation <b>fail to demonstrate effective organization and/or leadership.</b>		
<b>Comments:</b> _____ _____ _____						
<b>Paperwork</b> Representative paperwork samples demonstrate organized thought and management of the production's needs.	Representative paperwork samples demonstrate <b>consistent and clear planning</b> ; documents are <b>comprehensive and well-organized</b> to support <b>seamless management</b> of production needs.	Representative paperwork samples demonstrate <b>clear planning</b> ; documents are <b>well organized</b> , to support <b>effective management</b> of production needs.	Representative paperwork samples demonstrate <b>some planning</b> ; documents <b>minimally contribute to management</b> of production needs.	Representative paperwork samples demonstrate <b>limited planning</b> ; documents are <b>not well organized</b> and <b>do not contribute to management</b> of the production's needs.		
<b>Comments:</b> _____ _____ _____						

<b>Execution</b> Products demonstrate conveyed ideas, procedures, and choices that support collaboration and production needs.	<b>Comprehensive evidence</b> of the stage manager's ability to <b>expertly choose</b> and use processes and procedures for <b>seamless production support</b> .	<b>Evidence</b> of the stage manager's ability to <b>effectively choose</b> and use processes and procedures for <b>production support</b> .	<b>Limited evidence</b> of the stage manager's ability to effectively use processes and procedures for production support.	<b>Little to no evidence</b> of the stage manager's ability to effectively use processes and procedures for production support.	
<b>Comments:</b> _____ _____ _____					
<b>Rating</b> Please Circle	<b>4 Superior</b> Score of 20-18	<b>3 Excellent</b> Score of 17-13	<b>2 Good</b> Score of 12-8	<b>1 Fair</b> Score of 7-5	<b>Total Score</b>

_____ <b>Judge's Name</b> (Please Print)	_____ <b>Judge's Signature</b>
<b>Attention Tabulation Room:</b> Please note the following:	
<input type="checkbox"/> <b>Timing Issue:</b> ( _____ mm _____ ss)	
<input type="checkbox"/> <b>Rule Violation:</b> _____ _____ _____	
<input type="checkbox"/> <b>Other Comments:</b> _____ _____ _____	

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 Optional aligned state standards: \_\_\_\_\_  
 State standards website: \_\_\_\_\_



# Theatre Marketing Rubric

					For internal use only	
Student(s):					School:	
Selection:					Troupe:	
Skills	4   Superior Above Standard	3   Excellent At Standard	2   Good Near Standard	1   Fair Aspiring to Standard	Score	
<b>Presentation</b> Presentation and explanation of the executed design, unifying concept, creative decisions, and process.	<b>Precisely explains</b> the executed design, creative decisions, unifying concept, and process.	<b>Clearly explains</b> the executed design, creative decisions, unifying concept, and process.	<b>Inconsistently explains</b> the executed design, creative decisions, unifying concept, and process.	<b>Does not explain</b> an executed design, creative decisions, unifying concept, and process.		
<b>Comments:</b>						
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	<b>Comprehensive and detailed research evidence-addresses</b> the artistic and practical needs of the production and target market and illuminates the unifying production concept.	<b>Detailed research addresses</b> the artistic and practical needs of the production and the target market and correlates to the unifying production concept.	<b>Some research addresses</b> the artistic and practical needs of the production and the target market and correlates to the unifying production concept.	<b>Little or no evidence of research which addresses</b> the artistic and practical needs of the production and the target market.		
<b>Comments:</b>						
<b>Interpretation</b> Creative assets and marketing choices reflect the mood, style, period, locale, and genre of the script	Design choices and campaign elements <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the script.	Design choices and campaign elements <b>communicate</b> the mood, style, period, locale, and genre of the script.	Design choices and campaign elements <b>somewhat communicate</b> the mood, style, period, locale, and genre of the script.	Design and campaign elements <b>lack choices that communicate</b> the mood, style, period, locale, and genre of the script.		
<b>Comments:</b>						
<b>Design Justification</b> Explanations which connect the creative assets and marketing campaign to the production concept and the budgetary income and expenditures.	<b>Comprehensive examples</b> justify the creative decisions, <b>illuminating the connection</b> between the marketing campaign, the budget, and the production concept.	<b>Examples justify</b> the creative decisions and <b>connect</b> the marketing campaign, the budget, and the production concept.	<b>Partial explanations</b> with some examples <b>somewhat connect</b> the creative decisions, the marketing campaign, the budget, and the production concept.	<b>Limited explanations</b> and few examples <b>fail to make the connection</b> to the creative decisions, marketing campaign, the budget and production concept.		
<b>Comments:</b>						
<b>Execution</b> Products presented demonstrate a coordinated, realizable marketing strategy.	Marketing campaign is <b>innovative and realizable</b> with <b>exceptionally clear and focused goals</b> featuring a carefully <b>targeted</b> distribution <b>strategy</b> .	Marketing campaign is <b>realizable</b> with <b>practical goals</b> and <b>planned</b> distribution <b>strategy</b> .	Marketing campaign is <b>mostly realizable</b> with a <b>planned</b> distribution <b>strategy</b> .	Marketing campaign <b>seems impractical and/or disorganized</b> without a <b>clear</b> distribution <b>strategy</b> .		

Comments: \_\_\_\_\_

**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**

**Judge's Name** (Please Print)

**Judge's Signature**

**Attention Tabulation Room:** Please note the following:

☐ **Timing Issue:** ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

☐ **Rule Violation:** \_\_\_\_\_  
\_\_\_\_\_

☐ **Other Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

This rubric should not be considered an assessment of student learning. However, it 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.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's Learning Center: <http://learn.schooltheatre.org/thespys-standards-alignment>  
To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# Musical Theatre Performance ASL Rubric

<b>Solo</b>	Adaptation for Deaf or Hard of Hearing Students in Solo Musical Theatre Performance				For internal use only	
<b>Student:</b>					<b>School:</b>	
<b>Selection:</b>					<b>Troupe:</b>	
<b>Skills</b>	<b>4   Superior</b> Above Standard	<b>3   Excellent</b> At Standard	<b>2   Good</b> Near Standard	<b>1   Fair</b> Aspiring to Standard	<b>Score</b>	
<b>Acting Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	<b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	<b>Clear articulation</b> of name and selection; <b>recognizable transition</b> into and between characters, <b>final moment</b> and into exit.	<b>Moderately clear articulation</b> of name and selection; <b>transition</b> into and between characters and/or <b>final moment may or may not be present</b> .	<b>Unclear articulation</b> of name and selection; <b>transitions</b> into and between characters and/or <b>final moment are not evident</b> .		
<b>Comments:</b>						
<b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactic towards an objective that create a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective and <b>prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective and <b>prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective and <b>prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives, and a relationship</b> to a real or implied partner(s) <b>are not evident</b> .		
<b>Comments:</b>						
<b>Expression</b> Gestures, facial expressions, blocking, and any movement/dance choices communicate the character's emotions and subtext.	Signing, gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and <b>consistently reflect the character's emotion and subtext</b> .	Signing, gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and <b>frequently reflect the character's emotion and subtext</b> .	Signing, gestures and facial expressions <b>occasionally communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>generally reflect the character's emotion and subtext</b> .	Signing, gestures and facial expressions are <b>limited and/or rarely communicate</b> appropriate character emotions; blocking and movement/dance <b>does not reflect the character's emotion and subtext</b> .		
<b>Comments:</b>						
<b>Singing Expression &amp; Technique</b> Musical expression that communicates and reflects the character's emotions and subtext using strong signing/ASL voice techniques of clarity, pace, rhythm, intensity and phrasing.	<b>Intuitively integrates signing/ASL</b> voice, lyrics, and music to <b>truthfully communicate</b> and portray a <b>believable</b> character through emotions and subtext.  Demonstrates a <b>masterful signing/ASL</b> voice with clarity, appropriate pacing, rhythm, phrasing and intensity paired with <b>energy and confident use of space</b> .	<b>Integrates signing/ASL</b> voice, lyrics, and music to <b>communicate</b> and portray a <b>believable</b> character through emotions and subtext.  Demonstrates a <b>skilled signing/ASL</b> voice with clarity, appropriate pacing, rhythm, phrasing, <b>intensity and use of space</b> .	<b>Inconsistently integrates signing/ASL</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.  <b>Inconsistently demonstrates skilled signing/ASL</b> voice with clarity, appropriate pacing, rhythm, phrasing, and <b>intensity</b> .	<b>Rarely integrates signing/ASL</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.  <b>Signing/ASL</b> voice; <b>lacks</b> clarity and/or appropriate use of pacing, rhythm, phrasing and/or <b>intensity</b> .		

Comments: \_\_\_\_\_

**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.

Comments: \_\_\_\_\_

**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**

**Judge's Name** (Please Print)

**Judge's Signature**

**Attention Tabulation Room:** Please note the following:

☐ **Timing Issue:** ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

☐ **Rule Violation:** \_\_\_\_\_;

\_\_\_\_\_;

\_\_\_\_\_;

☐ **Other Comments:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Important Modifications:**

- Deaf or hard of hearing students performing using ASL for a solo musical performance event may perform either with another performer voicing the lyrics or a cast recording.
- Students should be given the opportunity to rehearse with the performer OR cast recording. In both cases the student must also be given either an interpreter facing them to interpret the lyrics as sung , OR a video of a performance with close captioning to interpret the lyrics so that the student may time their ASL performance.
- For optimum benefit of the student, consider arranging for an interpreter trained in expressive interpretation for performance and at least one adjudicator trained in expressive interpretation and/or skilled in ASL.

**Adjudicator Guidance:** To view samples of performances to help familiarize yourself with ASL singing technique prior to adjudicating please refer to these examples:

- [Christine Sun Kim](#)
- [Warren Snipe](#)
- [Sandra Mae Frank](#)

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To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_