Acting Rubric



Monologue 🗆 🏻 Two	-Person Scene 🗆 🛮 Ense	emble Acting 🗌	For internal use only		
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 consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction 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 frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction 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 infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions 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 rarely emotionally and physically believable; choices , tactics , objectives and a relationship to a real or implied partner(s) are not evident ; physical expression and integration are limited or absent.	
Comments:					
Vocal Delivery	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext.	
Comments:	700000				
Blocking/Movement	Blocking and movement is varied, purposeful, and reflects 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 purposeful and reflects 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 generally reflects the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated.	Blocking and movement usually does not reflect the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective.	
Comments:					

Focus		Concentration and common to moment-to-moment are sustained through the performance , maintaining connection the character, scene, and partner(s).	choice hout with		nined , w nection to nd	ith)	Concentration, are inconsist character or so disrupted.	ent ; con	nection to	are limit performe disconne	ation and commit ed or absent; the er is frequently cted from the cha partner(s).	ne
Comments:												
Rating 5	5	Superior Score of 20-18	4	Excellent Score of 17-13	3	Go	od e of 12-8	2	Fair Score of	f 7-5	Total Score	
Jud	ge	's Name (Please Prin	nt)		_				Judg	ge's Sign	ature	
☐ Rule Violation:		mm		ss)								
is rubric should not be conside gnment to the National Core Si					serve as	a mod	el for designing	curricu	um-based	performan	ce assessments	and for this reason,
r examples of standards aligne access the full descriptions of t stional aligned state standards: ate standards website:	the	above and all the Core	Theatre	Standards go to: ww	w.nati	onalaı	tsstandards.c	org	nooltheat	re.org/th	espys-standa	rds-alignment

Acting Rubric | Contrasting Monologues



Students:			School:		
			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 consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction 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 frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction 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 infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions 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 rarely emotionally and physically believable; choices , tactics , objectives and a relationship to a real or implied partner(s) are not evident ; physical expression and integration are limited or absent.	
		I .			
Comments:					
Comments:					
Character Transitions/ Contrast Between Monologues	Transitions between characters are seamless and fully embodied. Each character is distinct in voice, physicality and intention. The actor demonstrates exceptional range and believability throughout	Transitions between characters are clear and effective . Characters are mostly distinct in voice, physicality and intention. The performance is believable with minor inconsistencies.	Transitions between characters are somewhat evident . Transitions are somewhat clear but lack fluidity . Believability of characters is inconsistent .	Transitions between characters is not evident . Characters are difficult to distinguish. Choices show a limited change in voice, movement and intention. Characters lack	
Character Transitions/ Contrast Between	characters are seamless and fully embodied. Each character is distinct in voice, physicality and intention. The actor demonstrates	characters are clear and effective . Characters are mostly distinct in voice, physicality and intention. The performance is believable	characters are somewhat evident . Transitions are somewhat clear but lack fluidity . Believability of	characters is not evident . Characters are difficult to distinguish. Choices show a limited change in voice, movement and intention.	
Character Transitions/ Contrast Between Monologues	characters are seamless and fully embodied. Each character is distinct in voice, physicality and intention. The actor demonstrates exceptional range and	characters are clear and effective . Characters are mostly distinct in voice, physicality and intention. The performance is believable	characters are somewhat evident . Transitions are somewhat clear but lack fluidity . Believability of	characters is not evident . Characters are difficult to distinguish. Choices show a limited change in voice, movement and intention. Characters lack	
Character Transitions/ Contrast Between Monologues	characters are seamless and fully embodied. Each character is distinct in voice, physicality and intention. The actor demonstrates exceptional range and	characters are clear and effective . Characters are mostly distinct in voice, physicality and intention. The performance is believable	characters are somewhat evident . Transitions are somewhat clear but lack fluidity . Believability of	characters is not evident . Characters are difficult to distinguish. Choices show a limited change in voice, movement and intention. Characters lack	

Blocking/Movement		Blocking and movement varied, purposeful, ar reflects the character's emotions and subtext. S choices are made as to and when to move base character's objectives.	nd Specifi how	made as to how a	reflects notions a choice: nd wher	nd s are	Blocking and generally re character's en subtext. Block movement is unmotivate	eflects the notions are king and choppy	e nd	usually do the charact subtext. Ve is present a	nd movement oes not reflect ter's emotions and ery little movemen and/or movement not relate to the objective.	nt
Comments:		,					I			l	,	
Focus		Concentration and common to momento-moment of are sustained through the performance, main connection with the closcene, and partner(s).	choices hout tainin	are mostly susta some lapses; conn g character, scene, a	ined , w nection to and parti	vith 0	Concentration are inconsist to character o occasionally	t ent ; con r scene is	nection	are limite performer disconne	ion and commitme d or absent; the is frequently cted from the scene, or partner(s).	
Comments:												
Rating 4	-	Superior Score of 20-18	3	Excellent Score of 17-13	2	Go	od e of 12-8	1	Fair Score of	f 7-5	Total Score	
Jud	ge	's Name (Please Prin	nt)		_	_			Judg	ge's Signa	ature	
Attention Tabulation Ro Timing Issue: (Rule Violation:		1: Please note the foll mm										
□ Other Comment	ts:											
is rubric should not be consider gnment to the National Core St				-	serve a:	s a mod	el for designing	j curricul	um-based	performanc	e assessments and	I for this reason,
or examples of standards aligned access the full descriptions of toptional aligned state standards: tate standards website:	he —	above and all the Core	Theatre	e Standards go to: ww	w.nat	ionalaı	tsstandards.	org	nooltheat	re.org/the	spys-standards	-alignment

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
Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation thoroughly explains the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with compelling examples.	Presentation explains the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with appropriate examples .	Presentation partially explains the functional and aesthetic role of constructed garment, unifying concept, and creative process, with cursory examples.	Presentation fails to explain the functional and aesthetic role of the constructed garment, unifying concept, and/or creative process.	
Comments:					
Research	Evidence of extensive	Evidence of thorough	Evidence of incomplete	Little or no evidence of	
Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	research into the character, time, period, mood, style, genre, and functionality.	research into the character, time, period, mood, style, genre, and functionality.	research into the character, time, period, mood, style, genre and/or functionality.	research.	
Comments:					
Interpretation Construction choices merge the unifying concept with the maker's unique vision.	Detailing choices powerfully enhance and communicate the mood, style, period, locale, and genre of the script, and bring the character to life.	Detailing choices communicate the mood, style, period, locale, and genre of the script and inform the character.	Detailing choices somewhat communicate the mood, style, period, locale, and genre of the script and sugges t the character.	Detailing choices fail to communicate the mood, style, period, locale, genre of the script or the character.	
Comments:					
Design Justification	Construction choices are	Construction choices are	Construction choices are	Fails to justify construction	
Connecting the construction choices with the needs of the production and artistic and practical considerations.	justified by detailed explanations of all budgetary, practical and artistic considerations.	justified by explanations of budgetary, practical, and artistic considerations.	mentioned with some limited explanations of budgetary, practical, and artistic considerations.	choices and/or connect to practical and artistic considerations.	
	l .	l .	l	L	

Execution Garment and products presented convey ideas and the choices that support the correct and unifying concept.	Garment construction and production collage demonstrates preciand meticulous atte to detail; expertly reproducing the desi	sion ention	Garment construction of demonstrates and attention to accurately represent the design.	ollage skills to detai	·	on collag tes limit tention 'or part	e ed to ially	or produc detail o r	construction an ction collage l ac r are missing a co reproduce t	k and/
omments:										
Rating 4 lease Circle	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	
Judg	e's Name (Please Prir	nt)		-			Judg	je's Signa	ature	
	mm		ss)							
☐ Other Comments										
□ Other Comments										
Other Comments										
Other Comments										
Other Comments										
Other Comments										

State standards website: _____

Costume Design Rubric



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

	Score of 17-13					Total Score	e
ne (Please Print) se note the followin	Score of 17-13		ore of 12-8		Judge's S	Score	e
e note the followir	ss)						
mm	ss)						
		serve as a m	odel for designing o	curriculu	m-based perfor	rmance assessmeni	nts and for this reason
S	been indicated on	been indicated on this form.	ment of student learning. However, it can serve as a model for designing curriculum–based performance assessmer been indicated on this form. bys rubrics, see the alignment chart on EdTA's Learning Center: http://learn.schooltheatre.org/thespys-stance				

State standards website: ____

Lighting Design Rubric



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

	Score of 17-13					Total Score	e
ne (Please Print) se note the followin	Score of 17-13		ore of 12-8		Judge's S	Score	e
e note the followir	ss)						
mm	ss)						
		serve as a m	odel for designing o	curriculu	m-based perfor	rmance assessmeni	nts and for this reason
S	been indicated on	been indicated on this form.	ment of student learning. However, it can serve as a model for designing curriculum–based performance assessmer been indicated on this form. bys rubrics, see the alignment chart on EdTA's Learning Center: http://learn.schooltheatre.org/thespys-stance				

State standards website: ____

Makeup Design Rubric



Student(s):			School:		
Selection:			Troupe:		
	A Comparison	2 Frankland	-	1 5-1	
Skills	4 Superior Above Standard	3 Excellent At Standard	2 Good Near Standard	1 Fair Aspiring to Standard	Score
Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation thoroughly explains the functional and aesthetic role of the executed design and the creative process, demonstrating an in depth understanding of their contribution to the unifying concept.	Presentation explains the functional and aesthetic role of the executed design, and the creative process, demonstrating an understanding of their contribution to the unifying concept.	Presentation offers a limited explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a partial understanding of their contribution to the unifying concept.	Presentation offers little or no explanation of the creative process and/or fails to explain the executed design and their contribution.	
Comments:				,	
				I	
Research Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed research addresses the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Limited research partially addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	Research fails to address the artistic and practical needs of the production and/ or lacks alignment with the unifying concept.	
Comments:	, , , ,		, , , ,		
					I
Interpretation Design choices merge the unifying concept with the designer's unique vision.	Design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices communicate the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices partially communicate the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to communicate the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
Comments:					
Design Justification	Comprehensive	Appropriate explanations	Partial explanations	Limited explanations fail	
Connecting the design choices to the artistic and practical needs of the production.	explanations justify the design choices, illuminating the connection between the artistic and practical needs of the production.	justify the design choices and demonstrate the connection with the artistic and practical needs of the production.	somewhat connect the design choices with the artistic and practical needs of the production.	to make the connection between the design choices and the artistic and practical needs of the production.	
	*				

Execution Products presented convey deas and choices that support the script and unifying concept.		Detailed products communicate and enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.		Products comm artistic ideas and of that support the unifying concept.	hoices		Products part communicat ideas and choi inconsistent script and unif	te artistices and	l/or port the	and/or f	lack a clear foct fail to support t leas and choices, d/or unifying	
Comments:												
Rating 4		Superior Score of 20-18	3	Excellent Score of 17-13	2	Go Scor	od e of 12-8	1	Fair Score o	f 7-5	Total Score	
Jud	ge'	's Name (Please Prin	t)		-	_			Jud	ge's Sign	ature	
☐ Rule Violation:		mm										
s rubric should not be consider					erve as	a mod	el for designing o	curricul	um-based	performand	ce assessments an	nd for this reason
examples of standards aligned	d to	the Thespys rubrics, see	e the a	lignment chart on EdTA					ooltheat	re.org/the	espys-standard:	s-alignment

State standards website: ___

Musical Theatre Dance Rubric



Solo □ Duet □	Ensemble		For internal use only		
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 consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s); physical expression, movement and dance reinforce a nuanced, believable character and story.	Character is frequently emotionally and physically believable; committed choices and tactics prompt identifiable reaction to real or implied partner(s); physical expression, movement and dance consistently support the character and story.	Character is infrequently emotionally and physically believable; choices and tactics prompt some reactions to real or implied partner(s); physical expression, movement and dance inconsistently support the character and story.	Character is rarely emotionally and physically believable; choices and tactics are not evident ; physical expression, movement and dance rarely support the character or story.	
Comments:					
Musicality	Shows a full understanding of rhythm and timing by staying on beat for the entire dance.	Demonstrates rhythm and timing with minor inconsistencies in staying on beat.	Frequently struggles with rhythm and timing; occasionally off-beat.	Rarely stays on beat; lacks understanding of rhythm and timing	
Comments:					
Technique	Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/dance is poised and confident with mastery of body positioning, control, and use of space to tell and enhance the story.	Gestures, expressions, and movement frequently work together to communicate appropriate character emotions and meaning. Most movement/dance demonstrates confidence and competent body positioning, control, and use of space to support the story.	Gestures, expressions, and movement occasionally work together to communicate appropriate character emotions and meaning. Movement/dance inconsistently demonstrates confidence and/or body control and use of space to support the story.	Gestures, expressions, and movement are limited or disjointed and fail to communicate character emotions and meaning. Movement/dance lacks confidence or control and/or distracts from the storytelling.	
Comments:	1	1		1	

Focus and Execution	t	Concentration and commitment to mome o-moment choices are sustained througho	5	Concentration and commitment to m moment choices a sustained.	noment		Concentration a commitment to moment choice inconsistent	o mom es are			ent to moment-to- noices are limited	
	t	All elements of performance work cogether seamlessly create a nuanced beliewharacter/relationship ells a story.	vable that	Elements of perf work together t a believable chara relationship that to	to creat cter/	e	Elements of poccasionally together to combelievable chair relationship the	work reate a racter/		rarely wo	of performance rk together to lievable character/ p that tells a story.	
Comments:												
Rating 5 Please Circle	- 1	Superior Score of 20-18	4	Excellent Score of 17-13	3	Go	od e of 12-8	2	Fair Score o	f 7-5	Total Score	
Attention Tabulation Roo	om	mm	owing	SS)						ge's Signa	ture	; ;
□ Other Comment	s: _											
is rubric should not be consider					erve as	a mod	lel for designing c	curricul	um-based	performance	e assessments and for this	reason,
r examples of standards aligned												

State standards website: ___

Musical Theatre Performance Rubric



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

Focus & Execution	engaged throughout the performance, demonstrating unwavering focus, clear intention, and emotional investment in each moment. Every physical and emotional choice aligns seamlessly with the character and story, resulting in a compelling, believable, and polished portrayal that captivates the audience. There is do integrate and narra some traccould be realized.	commitment with minor lapses. M choices are clear a intentional, conto a consistent a believable performance integrate physical, and narrative elemsome transitions of could be sharper of the could b	rong focus and character ommitment with only sinor lapses. Most noices are clear and otentional, contributing a consistent and elievable performance, here is evident effort to tegrate physical, emotional, and narrative elements, even if the transitions or moments wild be sharper or more fully alized.			r shows f focus nection, ersperse in at or cla may vated o the ove weaken nergy nent. Th has pote	but ed rity. r rall ed e	character ar much of the Choices may or missing and there is of intentic emotional This results that does n	ted from the and narrative for a performance by be generality of a linvestment in a performan not effective cate character	t. nce		
Rating lease Circle	5		4	Excellent	3	Go	od e of 12-8	2	Fair Score o	f 7 5	Total Score	
	Judg	e's Name (Please Prin	nt)		-				Jud	ge's Signat	ture	
☐ Timing Issu	e: (mm		ss)								
□ Other Com	nents	:										
rubric should not be con nment to the National Co					erve as	a mode	el for designing (curriculu	m-based	performance a	assessments ar	nd for this reason
examples of standards ali ccess the full descriptions ional aligned state standa e standards website:	of the	above and all the Core T	heatre S	Standards go to: <u>wwv</u>	v.natio	nalar	tsstandards.o		ooltheat	re.org/thesp	ys-standard	s-alignment

Playwriting Rubric



		For in	ternal 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
Plot 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	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 muddied 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.	
Comments:	the story to its conclusion.				
Characterization 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 multidimensional 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	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.	
Comments	with their dilemmas				
Comments:					
Dialogue Cohesive, purposeful dialogue supports and amplifies the action	Dialogue consistently reveals subtle character traits and deepens character personalities.	Dialogue helps establish character traits and suggest character personalities.	Dialogue suggests character traits. ——— Dialogue is mostly believable and	Dialogue occasionally suggests character traits. Dialogue is occasionally	
and the characters, is authentic to the world of the play and reveals subtle character traits.	Dialogue is authentic and is cohesive throughout the play for each character.	Dialogue is believable and consistent throughout the play. Dialogue supports the	somewhat consistent throughout the play. Dialogue aligns with the action.	believable, however there is little or no consistency. Dialogue does little to	
	Dialogue supports and amplifies the action via word choice and subtext.	action and implies subtext.		support the action.	

Chosen structure is intentional and maintained through the play. Playwright's vision clear, intentional, a maintained to carry present an original Playwright constructs	is Playwright's somewhat content and intentional,	enal and ed through ne play s vision is clear and	detract from each Chosen structure is unclear. Playwright's vision is u and there is little cohes	S
clear, intentional, a maintained to carry present an original	nd somewhat of intentional,	clear and		ınclear
clear, intentional, a maintained to carry present an original	nd somewhat of intentional,	clear and		ınclear
meaning by combining original ideas in with a personal voice.	an original v ————————————————————————————————————	constructs combining al ideas with	carry and present an o work. ————————————————————————————————————	sion to riginal little lack
Excellent 2 Score of 17-13	Good Score of 12-8	1 Fair	Total Score	
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		Juc	lge's Signature	
	Excellent Score of 17-13 2 ss) earning. However, it can serve this form.	Excellent Score of 17-13 2 Good Score of 12-8 ss) earming. However, it can serve as a model for designing this form.	the familiar for an emerging voice. Excellent Score of 17-13 2 Good Score of 12-8 1 Fair Score of 12-8 Judge Score of 12-8 Score of 12-8 Score of 12-8 Judge Score of 12-8 Score o	the familiar for an emerging voice. Excellent Score of 17-13 2 Good Score of 12-8 3 Fair Score of 7-5 Score of 7-5

Props Construction Rubric



Student(s):			School:		
Selection:			Troupe:		ı
Skills	4 Superior Above Standard	3 Excellent At Standard	2 Good Near Standard	1 Fair Aspiring to Standard	Score
Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation clearly explains the functional and aesthetic purpose of the prop, the design and build process, and its alignment with the production's overall concept.	Presentation explains the prop's purpose and design process with clear connection to the production's concept.	Presentation includes some explanation but lacks detail or clarity on concept alignment.	Presentation provides minimal explanation or lacks insight into the design and build process.	
Comments: (Use this section	n to evaluate the clarity and confider	nce of the student's verbal and/or v	risual presentation.)		
Research & Analysis	Prop design is supported by	Research is appropriate and	Research is limited or	Research is minimal or	
Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	thorough research into script needs, historical and contextual details, and the production's artistic goals. Analysis directly informs design choices.	supports most design choices. Script analysis is evident .	uneven; some design choices appear disconnected from the production's needs.	missing; the design shows little connection to the script or context.	
Comments: (Reference scrip	t, production style, and designinflue	nces.)			
Artistic Interpretation Design choices merge the unifying concept with the		Prop design mostly communicates the production's context and supports the storytelling.	Prop design somewhat reflects the production's context, but lacks consistency or clarity.	Prop design does not clearly reflect the intended mood, style, or context of the production.	
Artistic Interpretation Design choices merge the unifying concept with the designer's unique vision.	Prop design effectively communicates the production's mood, style, time period, location, and genre, enhancing the audience's	Prop design mostly communicates the production's context and supports the storytelling.	reflects the production's context, but lacks consistency	clearly reflect the intended mood, style, or context of the	
Artistic Interpretation Design choices merge the unifying concept with the designer's unique vision. Comments: (Consider the cla	Prop design effectively communicates the production's mood, style, time period, location, and genre, enhancing the audience's understanding.	Prop design mostly communicates the production's context and supports the storytelling.	reflects the production's context, but lacks consistency	clearly reflect the intended mood, style, or context of the	
Artistic Interpretation Design choices merge the unifying concept with the designer's unique vision.	Prop design effectively communicates the production's mood, style, time period, location, and genre, enhancing the audience's understanding.	Prop design mostly communicates the production's context and supports the storytelling.	reflects the production's context, but lacks consistency or clarity.	clearly reflect the intended mood, style, or context of the production.	

Execution Products presented convey ideas and choices that support the script and unifying concept.		The prop is well-constructed, safe, and functional stage use. The artifact be thoroughly documen design process, includin synopsis with prop list, intent, purpose and use prop, materials and met relevant research, and in progress documentation	inder nts the ng: play artistic of the thods, n-	process.	l inder spects		The prop is par completed or functional. Th includes desig construction pro	some e bind n and	what	nonfunctio	ncomplete or onal. The binder is y elements or is	
Comments: (Ensure the do		-		nd reflects the process.)								
Rating Please Circle	4	Superior Score of 20-18	3	Excellent Score of 17-13	2	Go Scor	od e of 12-8	1	Fair Score o	of 7-5	Total Score	
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□ Other Commen	its:											
his rubric should not be conside lignment to the National Core S					erve as	a moc	lel for designing c	urricul	um-basec	l performance a	assessments and for th	is reason,
lignment to the National Core S For examples of standards aligne Fo access the full descriptions of the Standards.	ed to	the Thespys rubrics, se	e the a	lignment chart on EdT.					noolthea	tre.org/thesp	pys-standards-align	<u>ment</u>

State standards website: _

Scenic Design 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
Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation thoroughly explains the functional and aesthetic role of the executed design and the creative process, demonstrating an in depth understanding of their contribution to the unifying concept.	Presentation explains the functional and aesthetic role of the executed design, and the creative process, demonstrating an understanding of their contribution to the unifying concept.	Presentation offers a limited explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a partial understanding of their contribution to the unifying concept.	Presentation offers little or no explanation of the creative process and/or fails to explain the executed design and their contribution.	
Comments:					
Research	Comprehensive and detailed	Thorough research	Limited research partially	Research fails to address the	
Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	research addresses the artistic and practical needs of the production and illuminates the unifying concept.	addresses the artistic and practical needs of the production and aligns with the unifying concept.	addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
Comments:					
Interpretation Design choices merge the unifying concept with the designer's unique vision.	Design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices communicate the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices partially communicate the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to communicate the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
Comments:				Circumstances.	
D : 1 (C (Community	A	Doubielleastiere	Limited and a control of the	
Design Justification Connecting the design choices to the artistic and practical needs of the production.	comprehensive explanations justify the design choices, illuminating the connection between the artistic and practical needs of the production.	Appropriate explanations justify the design choices and demonstrate the connection with the artistic and practical needs of the production.	Partial explanations somewhat connect the design choices with the artistic and practical needs of the production.	Limited explanations fail to make the connection between the design choices and the artistic and practical needs of the production.	
Comments:		·			

Execution Products presented convey deas and choices that support the script and unifying concept.	Detailed products communicate and enhance artistic idea and choices to provide exceptional supports script and unifying co	e rt for the	Products commartistic ideas and that support the unifying concept.	choices e script and	inconsister	ate artistic	and/or fail artistic idea	ack a clear focus to support the s and choices, script ying concept.	
omments:					,				
Rating 2 Please Circle	Superior Score of 20-18	3	Excellent Score of 17-13		Good Score of 12-8	1 Fair Score o	f 7-5	Total Score	
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□ Other Commen	is:								
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innere to the mational core of									
examples of standards aligner		see the a		TA's Learni	ng Center: http:/	/learn.school	theatre.oı	rg/thespys-standa	ards-

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

Voice Acting and Animation Techniques Believability and compatibility of voice and animation; animation style and choices.	Character voices and animation (movements actions, gestures, and expressions) are consis believable and worl unison to create chara strong and consistent animation choices are r through an original art that helps build a uniquanimated world for view	stently k in cter; reflected style ue	and mostly wor unison to create of consistent animati	ments, and elievable k in character; ion choices igh an hat helps	believable a unison to cre	ovement res, and are some and wor tate chara- bices are eflected at helps	etimes rk in acter; through build	actions, ge expression believab connect v other; stro choices are and the ar	(movements, estures, and is) are rarely le and do not well with each ing animation e rarely evident, it style does not a unique animat	red
Comments:										
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker conveyed a vision and consisten adhered to rules estated for the film; all eleme worked together to an impactful, engaging with a powerful voice.	tly olished ents create	Filmmaker conve mostly clear vis frequently adhe rules established f most elements together to creat engaging film.	ion and ered to the for the film, worked		ar visio tly adhe tablished elemer ether to	n and ered d for nts	a clear vi not adhe established elements	r failed to convision and did ere to the rules d for the film; s did not work to create an film.	
Comments:										
Rating 4 Please Circle	Superior Score of 20-18	3	Excellent Score of 17-13	`	Sood core of 12-8	1	Fair Score o	f 7-5	Total Score	
Please Circle		3		- -		1	Score o	f 7-5 Ige's Signat	Score	
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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
Storytelling Visual development of story and interview sequences; opening and closing titles, credits, graphics, and animations; conclusion	Story is well organized, fully developed, and compelling; thoughtful visuals and interview sequences seamlessly advance the narrative and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations enhance and support film's message; ending succinctly	Story is well organized, and engaging; visuals and interview sequences advance the narrative and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations support film's message; distinct conclusion.	Story is somewhat organized and mostly developed; visuals and interview sequences are moderately advance the narrative and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations inconsistently support film's message; conclusion is somewhat	Story is disorganized and/ or difficult to follow; minimal use of visual cues and weak interview sequences fail to develop the narrative or produce audience connection; choice of opening and closing titles, credits, graphics, and animations do not support film's message; conclusion is lacking or unclear.	
Comments:	resolves central conflict.		unclear.		
Cinematography and Audio Integrated use of camera, lighting, and sound. Comments:	Subjects, images, and scenes are skillfully shot or framed and align with filmmaker's vision; lighting exposure and camera movement and angles are purposefully chosen to enhance subject and visually advance subject's story; music (if applicable) clearly underscores the action and offers clues to subject and experiences; sound levels consistently even and well metered.	Subjects, images, and scenes are appropriately shot or framed and align with filmmaker's vision; lighting exposure and camera movement and angles are purposefully chosen to advance subject's story; music (if applicable) is appropriate to the story; sound levels are mostly even and well metered.	Subjects, images, and scenes inconsistently shot or framed and do not align with filmmaker's vision; lighting exposure and camera movement and angles sometimes advance subject's story visually; some music (if applicable) is appropriate to the story; sound level errors are evident.	Most subjects, images, and scenes are not shot or framed properly, are under or over exposed, and do not align with the filmmaker's vision; scenes include multiple errors in camera movement and angles; music (if applicable) detracts from rather than supports the story; sound levels are inconsistent.	
Editing Editing skills; scene length and flow.	Purposeful continuity in editing produces well- composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow purposefully and effectively lead audience from one focal point to another while consistently maintaining physical and	Continuity in editing produces composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow effectively lead audience from one focal point to another while consistently maintaining physical and spatial relationship of	Inconsistency in editing produces transitions that sometimes disrupt scene flow, audience engagement, and narrative; scene length and flow sometimes lead audience from one focal point to another yet seldom maintain physical and spatial relationship of narrative.	Discontinuity in editing does not produce well-composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow do not lead audience from one focal point to another, and does not maintain physical and spatial relationship of narrative.	

POV and Portrayal of Subject Filmmaker's POV; choices that affect the portrayal of the subject(s).	Consistently strong POV gives viewer a deeper understanding of film's subject(s); filmmaker's main thesis and intentions for telling story are always clear; strong choices and tactics employed by filmmaker create solid and insightful portrayal of subject.		film's subject(s); f main thesis and ir for telling story ar choices and tactic by filmmaker help solid and insigh	gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are clear ; choices and tactics employed by filmmaker help create solid and insightful portraya l of subject.		Fairly consistent POV sometimes gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are sometimes clear; at times, choices and tactics employed by filmmaker help create a meaningful portrayal of subject.			Inconsistent POV rarely gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are rarely clear; no evidence of choices and tactics that help to create a meaningful portrayal of subject.	
Comments:										
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker conveyed cl vision and consisten adhered to rules estal for the film; all eleme worked together to an impactful, engag film with a powerful v	tly olished ents create ing	Filmmaker convey clear vision and f adhered to the restablished for the most elements together to creaengaging film.	frequerules e film; worke	ntly	Filmmaker att convey clear v inconsistent to the rules est the film; few worked toge an engaging fi	vision a ly adho tablishe elemei ether to	and e red d for nts	a clear vis not adher established	
Comments:										
Rating 4 Please Circle	Superior Score of 20-18	3	Excellent Score of 17-13	2	Go Scor	od e of 12-8	1	Fair Score o	f 7-5	Total Score
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☐ Timing Issue: (_☐ Rule Violation:										

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

Acting Emotional and physical believability; choices and tactics	Character movement: gestures, and express consistently believed the choices and tactics to objective prompt in reaction to partners that create insight into	ons are able; ward an stinctive or events	Character moveme gestures, and expre are believable; of tactics toward an o prompt reaction or events	essions choices and objective	gestures and expressions are sometimes emotionally/ physically believable; choices and tactics toward an objective sometimes prompt reactions to partners or events.		Character movements, actions, gestures, and expressions are rarely emotionally/physically believable; choices and tactics toward an objective are not evident and do not prompt reactions to partners or events		
Comments:									
Filmmaker's Vision Use of film elements to create a successful final product	Filmmaker conveyed vision and consiste adhered to rules est for film; all element worked together to an impactful, enga	ntly ablished ss create ging	Filmmaker conveyer clear vision and fadhered to the rule established for the elements worked to create an engage	frequently iles film; most ed together	Filmmaker atter convey clear vinconsistently to the rules esta the film; few e worked toget an engaging film	vision y adhe ablished lemen ther to	and e red d for ets	a clear visi not adhero established elements together to	did not work to create an
	film with a powerful	/UICE.			all cligagilig illi	111.		engaging fil	IM.
comments:	film with a powerful	70ICE.			an engaging iiii			engaging iii	ım.
Rating 4	T		Excellent Score of 17-13	- - '	ood rre of 12-8	1	Fair Score o		Total Score
Rating 4 Please Circle	Superior Score of 20-18	3			ood		Score o	f 7-5	Total Score
Rating 4 Please Circle	Superior Score of 20-18 dge's Name (Please Prin	3	Score of 17-13		ood		Score o		Total Score
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Sound Design Rubric



			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
Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation thoroughly explains the functional and aesthetic role of the executed design and the creative process, demonstrating an in depth understanding of their contribution to the unifying concept.	Presentation explains the functional and aesthetic role of the executed design, and the creative process, demonstrating an understanding of their contribution to the unifying concept.	Presentation offers a limited explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a partial understanding of their contribution to the unifying concept.	Presentation offers little or no explanation of the creative process and/or fails to explain the executed design and their contribution.	
Comments:					
Research	Comprehensive and detailed	Thorough research	Incomplete research	Research fails to address	
Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	research addresses the artistic and practical needs of the production and illuminates the unifying concept.	addresses the artistic and practical needs of the production and aligns with the unifying concept.	partially addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	the artistic and practical needs of the production and/ or lacks alignment with the unifying concept.	
Comments:					
Interpretation	Design choices	Design choices	Design choices partially	Design choices fail to	
Interpretation Design choices merge the unifying concept with the designer's unique vision.	powerfully enhance and communicate the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	communicate the mood, style, period, locale, and genre of the play and align with the given circumstances.	communicate the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	communicate the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
Comments:					
Design Justification	Comprehensive	Appropriate explanations	Partial explanations	Limited explanations fail	
Connecting the design choices to the artistic and practical needs of the production.	explanations justify the design choices, illuminating the connection between the artistic and practical needs of the production.	justify the design choices and demonstrate the connection with the artistic and practical needs of the production.	somewhat connect the design choices with the artistic and practical needs of the production.	to make the connection between the design choices and the artistic and practical needs of the production.	

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



			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				
Presentation Explanation of duties, responsibilities, and materials.	Presentation thoroughly explains the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with exceptional examples and documentation.	Presentation clearly explains the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with sufficient examples and documentation.	Presentation partially explains the roles and responsibilities of the stage manager and addresses the specific needs of the production with cursory examples and documentation.	Presentation fails to explain the roles and responsibilities of the stage manager and/or fails to provide sufficient examples and documentation.					
Comments:									
Promptbook Representative promptbook sample demonstrates organized thought and execution of production needs.	Promptbook sample demonstrates thorough and consistent planning; cues and notation are comprehensive, legible, and well organized.	Promptbook sample demonstrates clear planning; cues and notation are legible, and well organized.	Promptbook sample demonstrates some organization and planning ; cues and notation are legible .	Promptbook sample demonstrates marginal planning; cues and notation may or may not be included and/or legible.					
Comments:	-								
Leadership	Documentation and	Documentation and	Documentation and	Documentation and					
Organization and presentation combine to demonstrate unique strengths and leadership skills.	presentation combine to provide evidence of exceptional organization and leadership .	presentation combine to demonstrate organization and leadership skills.	presentation combine to demonstrate some organization and emerging leadership.	presentation fail to demonstrate effective organization and/or leadership.					
Comments:				,					
Paperwork Representative paperwork samples demonstrate organized thought and	Representative paperwork samples demonstrate consistent and clear planning; documents	Representative paperwork samples demonstrate clear planning; documents are well organized, to support	Representative paperwork samples demonstrate some planning ; documents minimally contribute to	Representative paperwork samples demonstrate limited planning; documents are not well organized					
management of the production's needs.	are comprehensive and well-organized to support seamless management of production needs.	effective management of production needs.	management of production needs.	and do not contribute to management of the production's needs.					

xecution roducts demonstrate onveyed ideas, procedures, nd choices that support ollaboration and production eeds.	Comprehensive evice of the stage manager's to expertly choose a use processes and processes and processes product support.	ability nd edures	Evidence of the stage manager's ability to effectively choose and use processes and procedures for production support.		use 6	imited evide tage manager's ffectively use p rocedures for p upport.	ability rocesso	to es and	the stage ma to effectively	evidence or anager's ability use processe res for produc	5
Comments:											
Rating 4 Please Circle	Superior Score of 20-18	3	Excellent Score of 17-13	2	Good Score o		1	Fair Score of	f 7-5	Total Score	
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□ Other Comment	 S:									 	
s rubric should not be consider nment to the National Core Sta				erve as	a model	for designing cu	urriculu	ım-based	performance a	assessments a	nd for this reason,
	ndards has been indicate	d on th	is form.								

State standards website: ____

Theatre Marketing Rubric



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

mmen	nts:										
ating ase Circl	le	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	
		Judg	ge's Name (Please Print)		_			Judge's Sign	ature	
tention	n Tabulation	Roor	n: Please note the fo	ollowin	a:						
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	Other Comm	ents:									
			l an assessment of stud dards has been indicat			serve as	a model for designin	g curricul	um-based performar	nce assessments and for thi	is reaso
cess the f		of the			alignment chart on Ed ¹ e Standards go to: ww				ooltheatre.org/th	iespys-standards-align	<u>ment</u>

State standards website: _

Musical Theatre Performance ASL Rubric



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

Comments:												
Concentration and commitm moment to moment choices; integration of voice, body, and acting technique to create a believable character/ relationship commitm moment of moment to moment to moment of the commitm of the commitm moment of the commitm of the		Concentration and commitment to momen moment choices are sustained throughor integration of singing, movement/dancing, an acting create a believ character/ relations that tells a story.	ut; id vable	Concentration and commitment to momer moment choices are mo sustained; integration singing, movement/dar and acting often creat believable character relationship that tells story.		to-moment ch inconsistentl inconsistentl integration of s reate a movement/dal acting occasio tells a abelievable		nt to moment- t choices are ently sustained; of singing,		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.		
Rating Please Circle	4	Superior Score of 20-18	3	Excellent Score of 17-13	2	Go Scor	od e of 12-8	1	Fair Score o	f 7-5	Total Score	
Jud	lge	e 's Name (Please Prin	t)			_			Jud	ge's Signat	ture	
☐ Rule Violation:		n: Please note the follows		ss)								; ;
 mportant Modification Deaf or hard of hearing recording. Students should be given facing them to interpreperformance. 	g st ven	the opportunity to re	hears	e with the performer	OR ca:	st reco	rding. In both ca	ises th	ie student	t must also be	e given either an i	nterpreter
For optimum benefit c expressive interpretation			rrangi	ng for an interpreter 1	trained	d in ex	pressive interpre	tation	for perfo	ormance and a	at least one adjud	licator trained i
Adjudicator Guidance: T Christine Sun Kim	To v	 Warren Snipe	manc	es to help familiarize • <u>Sandra M</u>	•		h ASL singing te	chniq	ue prior to	o adjudicating	g please refer to th	nese examples:
This rubric should not be conside alignment to the National Core S				-	erve as	a mod	lel for designing c	urricul	um-based	performance of	assessments and fo	or this reason,
For examples of standards aligne To access the full descriptions of Optional aligned state standards	the	. ,		-		-	-		noolthea	tre.org/thesp	pys-standards-al	<u>ignment</u>

State standards website: ___