Acting Rubric



Solo □ Duet □	Group 🗆		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
Acting Transitions Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	Clear articulation of name and selection; intuitive transition into and between characters, distinctive final moment and transition out of character into exit.	Clear articulation of name and selection; recognizable transition into and between characters, final moment and into exit.	Moderately clear articulation of name and selection; transition into and between characters and/ or final moment may or may not be present.	Unclear articulation of name and selection; transitions into and between characters and/ or final moment are not evident.	
Comment:					
Characterization Emotional and physical believability and commitment to character; choices or 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 prompt intuitive reaction to real or implied partner(s).	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s).	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices , tactics , objectives and a relationship to a real or implied partner(s) are not evident .	
Comment:					
Voice Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext.	
Comment:					
Movement/Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.	Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character's emotions and subtext.	Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext.	Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character's emotions and subtext.	Gestures and facial expressions are limited or absent and rarely communicate the character's emotions and subtext; blocking usually does not reflect the character's emotions and subtext.	
Comment:					

Execution Concentration and commitment to moment- to- moment choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story.	Concentration and commitment to moment to- moment choices are sustained throughol performance; integrate of voice, body, and emocreate a believable character/ relations tells a story.	d commitmer noment choice nroughout formance; se, body, and a frequentl racter/ at tells a story	to moment- choices are ir sustained; i body, emotio a sometime character/r	to-mome nconsiste integration on choices es-believ	ntly n of voice, create able	to momen choices are voice, bod rarely cre characte	Concentration and commitment to moment- to-moment choices are limited or absent ; voice, body, emotion choices rarely create a believable character/ relationship that tells a story.			
Comment:										
Rating 4 Please Circle	Superior Score of 20-18	- -	xcellent core of 17-13	- -	iood core of 12-8	1	Fair Score of	⁻ 7-5	Total Score	
Judg	e's Name (Please Pri	nt)					Judg	ge's Signa	ature	
☐ Rule Violation:	mm									; ;
is rubric should not be considere gnment to the National Core Star				serve as a n	nodel for designing	g curricul	um-based	performanc	e assessments and for this rea	ason,
r examples of standards aligned access the full descriptions of the	to the Thespys rubrics, s	ee the aligr	nment chart on Ed				nooltheat	re.org/the	spys-standards-alignmer	<u></u>

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
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.	
Comment:					
	T				
Research Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Evidence of extensive research into the character, time, period, mood, style, genre, and functionality.	Evidence of thorough research into the character, time, period, mood, style, genre, and functionality.	Evidence of incomplete research into the character, time, period, mood, style, genre and/or functionality.	Little or no evidence of research.	
Comment:					
Interpretation Construction choices merge	Detailing choices powerfully enhance and	Detailing choices communicate the mood,	Detailing choices somewhat communicate the mood,	Detailing choices fail to communicate the mood,	
the unifying concept with the maker's unique vision.	communicate the mood, style, period, locale, and genre of the script, and bring the character to life.	style, period, locale, and genre of the script and inform the character.	style, period, locale, and genre of the script and suggest the character.	style, period, locale, genre of the script or the character.	
Comment:					
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 a nd/or connect to practical and artistic considerations.	
	I	L	l	L	

Execution Garment and products oresented convey ideas and choices that support the script and unifying concept.	a t	parment construction and production collage demonstrates precised meticulous attention detail; expertly reproducing the designation of the designa	sion ention	Garment construing and production of demonstrates and attention accurately reputite design.	ates skills tion to detail; reproducing and production collage demonstrates limited skill and attention to detail; and/or partially			ge i ted i to tially	detail or are missing and/ or fails to reproduce the design.		
Comment:						<u>'</u>					
Rating 4 Please Circle	- 1	Superior Score of 20-18	3	Excellent Score of 17-13	2	Good Score of 12-8	1	Fair Score o	f 7-5	Total Score	
Judg	je′:	s Name (Please Prin	t)		_			Jud	ge's Signa	ature	
		mm		ss)							
□ Other Comment:	s: .										
is rubric should not be consider	ed a	an assessment of stude	ent lear	rning. However, it can	serve as	a model for desian	ing curricul	um-based	performano	te assessments and for this reasor	
gnment to the National Core Sta									1		
r examples of standards aligned access the full descriptions of th								noolthea	tre.org/the	espys-standards-alignment	

State standards website: ____

Costume 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.	
Comment:					
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.	
Comment:		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:					
		I	Partial explanations	Limited explanations fail	
Design Justification	Comprehensive	Appropriate explanations		to make the connection	
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.	somewhat connect the design choices with the artistic and practical needs of the production.	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 eniartistic ideas and choice to provide exceptiona support for the script a unifying concept.	<u>!</u>	Products comminantistic ideas and comport the unifying concept.	hoices		Products part communicate ideas and choic inconsistent! script and unify	e artist es and y sup	l/or por t the	Products lack a clear focus and/or fail to support the artistic ideas and choices, script and/or unifying concept.		
Comment:										I		
Rating 4	-	Superior Score of 20-18	3	Excellent Score of 17-13	2	Go Scor	od e of 12-8	1	Fair Score of	f 7-5	Total Score	
Jud	ge	's Name (Please Print	t)			_			Judo	ge's Signa	nture	
		n: Please note the follo		ss)								; ;
□ Other Comment	ts:											
s rubric should not be consider Inment to the National Core St					erve as	a mod	el for designing c	urricul	um-based	performance	e assessments and for t	his reason,
examples of standards aligned examples of tandards aligned access the full descriptions of t	he								ooltheat	re.org/the	spys-standards-alig	<u>nment</u>

State standards website: ____

Lighting 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.	
Comment:	1				
Research	Comprehensive and	Thorough research	Limited 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.	detailed 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.	
Comment:					
Interpretation	Design choices powerfully enhance	Design choices communicate the mood,	Design choices partially communicate the mood,	Design choices fail to communicate the mood,	
Design choices merge the unifying concept with the designer's unique vision.	and communicate the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	style, period, locale, and genre of the play and align with the given circumstances.	style, period, locale, and genre of the play and do not distract from the given circumstances.	style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
Comment:	1			1	
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	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.	
production	the production.				

lease Circle Score	uperior ore of 20-18	3 Ex				communicate eas and choices port the script and oncept. 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.		
Judge's Nar sttention Tabulation Room: Please Timing Issue: (3 F											
ttention Tabulation Room: Pleas Timing Issue: (-	core of 17-13	2	Go e	od e of 12-8	1	Fair Score of	7-5	Total Score			
☐ Timing Issue: (ame (Please Print))						Judg	je's Signa	ture			
	mm										; ;		
rubric should not be considered an asse		t learning	ı. However, it can se	erve as	a mod	el for designina c	curriculu	m-based	performance	assessments a	and for this reason.		
nment to the National Core Standards ha	ssessment of student												

State standards website: ____

Makeup Design Rubric



Student(s):			School:		
Selection:					
	146		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.	
Comment:					
	Ι			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.	
Comment:	, , , ,		, , , , , , , , , , , , , , , , , , , ,		
	I			I	ı
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:					
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 that support the unifying concept.			choices communicate artistic				Products lack a clear focus and/or fail to support the artistic ideas and choices, script and/or unifying concept.			
omment:												
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	
Jud	ge	's Name (Please Prin	t)			_			Jud	ge's Sign	ature	
☐ Rule Violation:		mm		ss)								
s rubric should not be consider					erve as	a mod	el for designing	curricul	um-based	performand	ce assessments ar	nd for this reason
examples of standards aligned	d to	the Thespys rubrics, see	e the a	alignment chart on EdTA					nooltheat	re.org/the	espys-standard	s-alignment

State standards website: ____

Musical Theatre Dance Rubric



	Group		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
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 characters, distinctive final moment and transition out of character into exit.	Clear articulation of name and selection; recognizable transition into characters, final moment and into exit.	Moderately clear articulation of name and selection; transition into characters and/or final moment may or may not be present.	Unclear articulation of name and selection; transitions into characters and/ or final moment are not evident.	
Comment:					
Characterization Emotional and physical believability and commitment to character; choices that demonstrate a relationship with real or implied partner(s).	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s).	Character is frequently emotionally and physically believable; committed choices and tactics prompt identifiable reaction to real or implied partner(s).	Character is infrequently emotionally and physically believable; choices and tactics prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices and tactics , are not evident .	
Comment:	J.	I			
Expression Intentional use of physical expression to communicate character and reflect the story.	Truthfully communicates and embodies a nuanced believable character through physical expression, movement and dance.	Consistently portrays a believable character through physical expression, movement, and dance.	Inconsistently portrays a believable character through physical expression, movement and dance.	Rarely portrays a believable character through physical expression, movement and dance.	
Intentional use of physical expression to communicate character and reflect the	and embodies a nuanced believable character through physical expression,	a believable character through physical expression,	a believable character through physical expression,	believable character through physical expression,	
Intentional use of physical expression to communicate character and reflect the story.	and embodies a nuanced believable character through physical expression,	a believable character through physical expression,	a believable character through physical expression,	believable character through physical expression,	
Intentional use of physical expression to communicate character and reflect the story.	and embodies a nuanced believable character through physical expression,	a believable character through physical expression,	a believable character through physical expression,	believable character through physical expression,	

Execution Sustained concentration and commitment to moment-to-moment choices and integration of all elements of performance to create a believable character and tell a story.	Concentration and commitment to more to-moment choices a sustained through————————————————————————————————————	are nout. sly d	Concentration and commitment to m moment choices a sustained. Elements of perfo work together to believable char relationship the story.	noment-to- are mostly rmance create a racter/	moment cho inconsister ———— Elements o occasional together to believable	commitment to moment-to moment choices are inconsistently sustained. Elements of performant occasionally work together to create a believable character/relationship that tells a		moment choices are limited or absent. nce Elements of performance rarely work together to create a believable character/ relationship		
Comment:										
Rating 4 Please Circle	Superior Score of 24-21	3	Excellent Score of 20-15	- -	ood ore of 14-9	1	Fair Score o	f 8-6	Total Score	
Jud	ge's Name (Please Pr	int)					Jud	ge's Signa	iture	
	om: Please note the fo		ss)							; ;
□ Other Comment										
is rubric should not be consider gnment to the National Core St				serve as a mo	del for designin	g curricu	lum-based	performance	e assessments and for	this reason,
examples of standards aligned access the full descriptions of t tional aligned state standards:	he above and all the Cor						hooltheat	tre.org/thes	spys-standards-alig	<u>jnment</u>

State standards website: ___

Musical Theatre Performance Rubric



	Group		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
Acting Transitions Soluting that includes Inticulation of name and election, 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.	
omment:					
Characterization Emotional and physical pelievability 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 prompt intuitive reaction to real or implied partner(s).	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s).	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices, tactics , objectives, and a relationship to a real or implied partner(s) are not evident .	
Comment:					
Expression Gestures, facial expressions,	Gestures and facial expressions consistently communicate appropriate character	Gestures and facial expressions frequently communicate appropriate character	Gestures and facial expressions infrequently communicate appropriate character emotions and their	Gestures and facial expressions are limited/absent and rarely communicate suitable character emotions;	
locking, and any movement/ ance choices communicate he character's emotions and	emotions and their meanings; blocking and movement is varied, purposeful, and reflect the character's	emotions and their meanings; blocking and movement is varied, purposeful, and reflect the character's emotion and subtext.	meanings; blocking and movement generally reflect the character's emotion and	blocking and movement fails to reflect the character's emotion and subtext.	
locking, and any movement/ lance choices communicate he character's emotions and ubtext.	emotions and their meanings; blocking and movement is varied, purposeful,	blocking and movement is varied , purposeful ,	meanings; blocking and movement generally reflect	blocking and movement fails to reflect the character's	
locking, and any movement/ lance choices communicate he character's emotions and ubtext.	emotions and their meanings; blocking and movement is varied, purposeful, and reflect the character's	blocking and movement is varied, purposeful, and reflect the character's	meanings; blocking and movement generally reflect the character's emotion and	blocking and movement fails to reflect the character's	
locking, and any movement/ ance choices communicate the character's emotions and ubtext. Comment: Cinging Expression & Cechnique Ausical expression and echnique (pitch, tone, diction)	emotions and their meanings; blocking and movement is varied, purposeful, and reflect the character's emotion and subtext. Vocal expression and singing technique portray nuanced character emotions and subtext, illuminating the	blocking and movement is varied, purposeful, and reflect the character's	meanings; blocking and movement generally reflect the character's emotion and	blocking and movement fails to reflect the character's	
Singing Expression & Fechnique Musical expression and echnique (pitch, tone, diction) hat communicates and reflects he character's emotions and ubtext to tell a story.	emotions and their meanings; blocking and movement is varied, purposeful, and reflect the character's emotion and subtext. Vocal expression and singing technique portray nuanced character emotions and	blocking and movement is varied, purposeful, and reflect the character's emotion and subtext. Vocal expression and singing technique portray character emotion and	meanings; blocking and movement generally reflect the character's emotion and subtext. Vocal expression and singing technique somewhat portray character	blocking and movement fails to reflect the character's emotion and subtext. Vocal expression and singing technique rarely portrays character emotion and	

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. Comment:	Concentration and commitment to mom to-moment choices a sustained ; integratic voice, body, and emor choices creates a be character/relation tells a story.	re on of tional lievable ship that	character/relat tells a story.	noment- are mos gration of emotiona a believ tionship	tly choices are inc sustained; in voice, body, an able choices create that believable cl relationship	-momer consiste itegration d emotion a a some haracte	ntly ntly of onal etimes- r/	or abser emotiona creates a	nent to moment-to- choices are limited nt; svoice, body, and al choices are rarely a believable er/relationship
Rating 4 Please Circle		3	Excellent Score of 17-13	2	Good Score of 12-8	1	Fair Score o	f 7-5	Total Score
Jud	ge's Name (Please P	rint)		-			Jud	ge's Sign	ature
☐ Rule Violation:	mm								
is rubric should not be considere				serve as	a model for designing o	curriculu	m-based	performance	e assessments and for this reaso
gnment to the National Core Sta 	to the Thespys rubrics, s	ee the al	ignment chart on EdT				ooltheat	re.org/the	spys-standards-alignment

State standards website: _____

Playwriting Rubric



		FUI II	iternal 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 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 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.	
Comment:	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 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.	
Comment:					
Dialogue 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	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.	

(e.g., action, trans setting, character conflict) work tog	sitions, s, jether	the play (e.g., transitions, se characters, con	action, tting, nflict)	the play (e. transitions, characters,	g., action, setting, conflict)	element (e.g., act setting, ne conflict) together	s of the play tion, transiti characters, fail to work r or may eve	cons,
intentional, cohes	ively extend	is intentional a	and	is intention maintained	al and through			titet.
clear, intentional, cohesive to carry present an innov original work. ———————————————————————————————————	and ative acts ining ays with sthetic	clear, intention maintained to present an orig Playwright construence meaning by com	al, and carry and inal work. ructs bining	somewhat cle intentional, ar sustained to c an original wo Playwright co meaning by co some original	ar and ard mostly arry and prese ork. Instructs Ombining ideas with	and there carry and work. Playwrigh meaning a originality	is little cohesio present an orig t constructs litt and/or ideas la	on to ginal tle ck
	Tee.			voice.				
Superior Score of 20-18	3	Excellent Score of 17-13					Total Score	
						Judge's Signa	ture	
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r	(e.g., action, trans setting, characters conflict) work tog seamlessly and cot to tell the story. Chosen structure intentional, cohes used to carry and the dramatic action original work. Playwright's vision clear, intentional, cohesive to carry present an innovative original work. Playwright construmeaning by combideas in unique was a clear personal are and compelling vortices. Superior Score of 20-18	Chosen structure is intentional, cohesively used to carry and extend the dramatic action. 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. Superior Score of 20-18 3 Idge's Name (Please Print) In: Please note the following:	(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. 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 constructs meaning by combining ideas in unique ways with a clear personal aesthetic and compelling voice. Superior Score of 20-18 B Superior Score of 20-18 A Superior Score of 17-13	(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. 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. 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Playwright constructs meaning by combining ideas in unique ways with a clear personal aesthetic and compelling voice. Playerior Score of 20-18 Superior Score of 20-18 Superior Score of 17-13 Chosen structure is intentional and maintained throughout the play. Playwright's vision is somewhat clear and intentional, and mostly statined to carry and present an original work. Playwright constructs meaning by combining original ideas in with a personal voice. Playwright constructs meaning by combining some original ideas with the familiar for an emerging voice. Playerior Score of 12-8 Superior Score of 12-8 Superior Score of 12-8 Judge's Signa	(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. 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. Playerior score of 20-18 Superior seamlessleria and cohesively used to carry and extend the dramatic action. The play (e.g., action, transitions, setting, characters, conflict) work together to tell the story. Chosen structure is intentional and maintained throughout the play. Chosen structure is intentional and maintained throughout the play. Chosen structure is intentional and maintained throughout the play. Playwright's vision is clear, intentional, and mostly sustained to carry and present an original work. Playwright constructs meaning by combining original ideas in with a clear personal aesthetic and compelling voice. Playwright constructs meaning by combining some original ideas with the familiar for an emerging voice. Playerior score of 20-18 Superior score of 17-13 Playerior score of 12-8 Playerior score of 7-5 Total score of 12-8 Judge's Signature

Scenic Design Rubric



Presentation Explanation of the executed design, unifying concept, creative decisions, and process. Comment: Research Evidence of research of the given circumstances of the executed design process in deposit of the executed design process. Comment: Comment: Compresearch Evidence of research of the given circumstances of the	Superior Above Standard Intation thoroughly Intation the functional and etic role of the executed in and the creative is ss, demonstrating an it ontribution to the ing concept. In the functional and etailed in the ing concept is oncept.	3 Excellent At Standard 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. Thorough research addresses the artistic and practical needs of the	School: Troupe: 2 Good Near Standard 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. Limited research partially addresses the artistic and practical needs of	1 Fair Aspiring to Standard Presentation offers little or no explanation of the creative process and/or fails to explain the executed design and their contribution. Research fails to address the artistic and practical needs of the production and/or lacks	Score
Presentation Explanation of the executed design, unifying concept, creative decisions, and process. Comment: Research Evidence of research of the given circumstances of the	Above Standard Intation thoroughly Intation thoroughly Intation the functional and Intation the functional and Intation the executed In and the creative Intation the creative Interpretation an Interpretation to the Inte	At Standard 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. Thorough research addresses the artistic	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. Limited research partially addresses the artistic	Aspiring to Standard Presentation offers little or no explanation of the creative process and/or fails to explain the executed design and their contribution. Research fails to address the artistic and practical needs of	Score
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Design choices merge the unifying concept with the designer's unique vision. enhar the moderate and get and g	n choices powerfully nce and communicate ood, style, period, locale, enre of the play, and nstrate 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.	
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connecting the design choices to the artistic and practical needs of the production. explaid design the cc artistic	orehensive anations justify the in choices, illuminating onnection between the c and practical needs of roduction.	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.	
Comment:					

execution roducts presented convey deas and choices that suppor ne script and unifying oncept.	t	Detailed products communicate and enhance artistic ideas and choices to provide exceptional support script and unifying conc	for the	Products comm artistic ideas and of that support the unifying concept.	hoices	nd	Products part communicate ideas and choice inconsistently script and unifyi	artisti es and, supp	ort the	and/or fail t	ack a clear for to support the and choices, ring concept.	he
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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 Sc	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.	
Comment:					
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.	
Comment:					
Editing Editing skills; scene length and flow.	Purposeful continuity in editing produces well- composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow purposefully and effectively lead audience	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	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	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,	
	from one focal point to another while consistently maintaining the physical and spatial relationship of narrative.	another while consistently maintaining the physical and spatial relationship of narrative.	another yet seldom maintain the physical and spatial relationship of narrative.	and does not maintain the physical and spatial relationship of the narrative.	

and Animation Techniques Believability and compatibility of voice and animation; animation style and choices.	Character voices and animation (movements, actions, gestures, and expressions) are consist believable and work unison to create charactrong and consistent animation choices are rethrough an original art sthat helps build a unique animated world for view	tently in cter; eflected style	Character voices an animation (movem actions, gestures, a expressions) are be and mostly worl unison to create c consistent animatic are reflected through original art style the build a unique anim world for viewer.	nents, and elievab k in haracter on choic gh an aat helps	r; ces	Character voice animation (mo actions, gesture expressions) are believable ar unison to crea animation choi occasionally ref an art style tha a unique anima viewer.	vement es, and e some t d wor te chara ces are flected t t helps	etimes k in acter; through build	actions, gesexpressions believable connect w other; stron choices are and the art	(movements, stures, and s) are rarely e and do not vell with each ig animation rarely evident, style does not a unique anima	
Comment:											
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker conveyed a vision and consistent adhered to rules establ for the film; all element worked together to can impactful, engaging with a powerful voice.	t ly lished nts create	Filmmaker convey mostly clear visi frequently adhe rules established fo most elements v together to create engaging film.	on and red to to or the fil worked	m;	Filmmaker atto convey a clea inconsistentl to the rules esta the film; few e worked toge an engaging fil	y adheablished elemer ther to	n and ered d for ots	a clear vis not adher established		s
Comment:									,		
Rating 4 Please Circle	Superior Score of 20-18	- -	Excellent Score of 17-13	2	Go Scor	od e of 12-8	1	Fair Score o	f 7-5	Total Score	
	ge's Name (Please Print)				_			Juc	lge's Signati	ure	
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Attention Tabulation Roo	mm										

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.	
Comment:	resolves central conflict.		unclear.		
Cinematography and Audio Integrated use of camera, lighting, and sound. Comment:	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.	

OV and Portrayal of ubject Immaker's POV; choices that refet the portrayal of the ubject(s).	Consistently strong POV gives viewer a de understanding of film' subject(s); filmmaker' main thesis and intent for telling story are alv clear; strong choices and tactics employed filmmaker create solic insightful portraya subject.	eeper (s s s s s s s s s s s s s s s s s s s	Mostly consisted gives viewer insignation film's subject(s); if main thesis and in for telling story are choices and tactic by filmmaker help solid and insigh portrayal of subject of the solid and insigh portrayal of subject in the solid and insigh portray and subject in the solid and insigh portray and subject in the solid and insigh portray and subject in the solid a	tht into filmmak ntention re clear , as emplo o create n tful	er's s	Fairly consists sometimes given insight into fill filmmaker's months intentions for sometimes choices and taby filmmaker meaningful subject.	ves viev m's sub nain the telling s clear; a nctics er help cre	ver ject(s); sis and story are at times, inployed eate a	gives viewe film's subje main thesis telling story no eviden tactics that	ent POV rarely er insight into ct(s); filmmaker's and intentions for y are rarely clear; ice of choices and help to create ful portrayal of
omment:										
Filmmaker's Vision Ise of film elements to create successful final product.	Filmmaker conveyed c vision and consister adhered to rules esta for the film; all elem worked together to an impactful, enga film with a powerful	ntly ablished ents create ging	Filmmaker convey clear vision and 1 adhered to the restablished for the most elements together to creaengaging film.	frequerules e film; worke	ntly	Filmmaker at convey clear inconsistent to the rules es the film; few worked togo an engaging f	vision tly adh tablishe eleme ether t	and ered ed for nts	a clear vis not adher established	
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s rubric should not be considere		ent learr	ning. However, it can s							

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.	
Comment:					
Cinematography and Audio Integrated use of camera, lighting, and sound.	Scenes/characters are skillfully shot or framed and align with filmmaker's vision; lighting exposure and camera movement/angles are purposefully chosen to enhance performances and advance the story; music (if applicable) underscores action and offers clues to character/ plot; sound levels are consistently even and well metered.	Scenes/characters are appropriately shot or framed and align with filmmaker's vision; lighting exposure and camera movement/angles are purposefully chosen to advance the story; music (if applicable) is appropriate to the story; sound levels are mostly even and well metered.	Inconsistent use of appropriate shots or framing and lighting exposure do not align with filmmaker's vision; camera movement/angles sometimes advance the story visually; some music (if applicable) is appropriate to the story; sound level errors are evident.	Most scenes/characters are not shot or framed properly, are under or over exposed, and do not align with filmmaker's vision; scenes include multiple errors in camera movement/angles; music (if applicable) detracts from rather than supports the story; sound levels are inconsistent.	
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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	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	g c c o r	character movements, ac lestures, and expressions consistently believabl hoices and tactics toward bjective prompt instin eaction to partners or e hat create insight into the	s are le; rd an nctive events	Character moveme gestures, and expre are believable; cl tactics toward an o prompt reaction or events	essions hoices and bjective	d ers	Character mover gestures and exp sometimes en physically beli choices and tact an objective sor prompt reacti partners or even	oression notion ievablics tow metimons to	ns are nally/ e; vard	gestures, an are rarely e physically choices and objective ar and do not	d expressions emotionally/believable; tactics toward te not eviden t prompt to partners or
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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			
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.				
Comment:	1							
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.	Incomplete 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.				
Comment:	Сопсерс		dinying concept.					
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:								
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.				

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 communicate artistic ideas and choices that support the script a unifying concept.		Products partially communicate artistic ideas and choices and/or inconsistently support the script and unifying concept.		ort the			
Comment:										
Rating 4 Please Circle	Superior Score of 20-18	3	Excellent Score of 17-13	1 1	Good core of 12-8	1	Fair Score of	f 7-5	Total Score	
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other Comments is rubric should not be considere gnment to the National Core Star	d an assessment of stud	lent lea	rning. However, it can					performanc	e assessments and fo	or this reason

Stage Management Rubric



Student(s):		School:					
Selection:		Troupe:					
	4 Superior	2 Good	1 Fair	Canyo			
Skills	Above Standard	3 Excellent At Standard	Near Standard	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.			
Comment:	1						
Duamentha ale	Promptbook sample	Dromathook cample	Dramathack cample	Dromathook cample			
Promptbook Representative promptbook sample demonstrates organized thought and execution of production needs.	demonstrates thorough and consistent planning; cues and notation are comprehensive, legible,	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.			
Comment:	and well organized.						
	I	I	I	I			
Leadership Organization and presentation combine to demonstrate unique strengths and leadership skills.	Documentation and presentation combine to provide evidence of exceptional organization and leadership.	Documentation and presentation combine to demonstrate organization and leadership skills.	Documentation and presentation combine to demonstrate some organization and emerging leadership.	Documentation and presentation fail to demonstrate effective organization and/or leadership.			
Comment:							
Danamusuk	Paprocentative paperwork	Paprocentative paperwork	Danracantativa nanarwark	Danrocantativa nanarwark			
Paperwork Representative paperwork samples demonstrate organized thought and management of the production's needs.	Representative paperwork samples demonstrate consistent and clear planning; documents are comprehensive and well-organized to support seamless management of	Representative paperwork samples demonstrate clear planning; documents are well organized, to support effective management of production needs.	Representative paperwork samples demonstrate some planning ; documents minimally contribute to management of production needs.	Representative paperwork samples demonstrate limited planning; documents are not well organized and do not contribute to management of the production's needs.			
	production needs.						

nd choices that support ollaboration and production	Comprehensive evide of the stage manager's at to expertly choose and use processes and proced for seamless productions support.	manager's ability effectively choose ures processes and pro	to ose and use ocedures for	Limited evic stage manage effectively use procedures fo support.	er's ability to e processes and	Little to no evidence of the stage manager's ability to effectively use processes and procedures for production support.		
omment:		1						
Rating 4 Please Circle	Superior Score of 20-18	3 Excellent Score of 17-13		ood re of 12-8	1 Fair Score o	of 7-5	Total Score	
Jud	ge's Name (Please Print)				Ju	dge's Signa	ture	
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☐ Other Comments								

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 Sco Aspiring to Standard			
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.			
Comment:							
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.			
Comment:							
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.			
Comment:							
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.			
Comment:							
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.			

Comme	nt:									
Rating Please Circ		4	Superior Score of 20-18	3	Excellent Score of 17-13	2	Good Score of 12-8	1	Fair Score of 7-5	Total Score
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		Judg	ge's Name (Please Print)						Judge's Sign	ature
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	Other Comm	ents:								
			an assessment of stude dards has been indicate			serve as	a model for designin	g curricul	um-based performar	nce assessments and for this reaso
access the		of the	o the Thespys rubrics, se above and all the Core						ooltheatre.org/th	espys-standards-alignment

State standards website: __

Musical Theatre Performance ASL Rubric



Solo Adaptation for Dea Performance	af or Hard of Hearing Student	For internal use only School:				
Student:						
Selection:			Troupe:			
Skills	4 Superior Above Standard	3 Excellent At Standard	2 Good Near Standard	1 Fair Sco Aspiring to Standard		
Acting Transitions Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	Clear articulation of name and selection; intuitive transition into and between characters, distinctive final moment and transition out of character into exit.	Clear articulation of name and selection; recognizable transition into and between characters, final moment and into exit.	Moderately clear articulation of name and selection; transition into and between characters and/ or final moment may or may not be present.	Unclear articulation of name and selection; transitions into and between characters and/ or final moment are not evident.		
Comment:						
Characterization Emotional and physical believability and commitment to character; choices or 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.		
Comment:						
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 .		
Comment:						
	1.90 10.00	1	1	Post transfer to the		
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, rhythm, phrasing and intensity paired with energy and	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, rhythm, phrasing, intensity and use of space.	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, rhythm, phrasing, and intensity.	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.		

Comment:												
Execution Concentration and commitment to moment- to-moment choices; integration of voice, body, and acting technique to create a believable character/ relationship that tells a story. Comment:		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.			
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	
Juc Attention Tabulation Ro	_	's Name (Please Prin		j:		_			Jud	ge's Signat	ture	
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mportant Modification	ns:											
Deaf or hard of hearin recording.Students should be gir facing them to interpr	g st ven	the opportunity to re	hears	e with the performer	OR ca	st reco	rding. In both ca	ises th	e studen	t must also be	e given either an	interpreter
performance.For optimum benefit of expressive interpretation			rrangi	ng for an interpreter t	traine	d in ex	pressive interpre	tatior	for perfo	ormance and a	at least one adjud	dicator trained in
• Christine Sun Kim	To v	iew samples of perfor • Warren Snipe	manc	es to help familiarize • <u>Sandra M</u>	,		h ASL singing te	chniq	ue prior t	o adjudicating	g please refer to t	hese examples:
This rubric should not be consident alignment to the National Core S				-	erve as	s a mod	lel for designing c	urricul	um-based	performance a	assessments and fo	or this reason,
For examples of standards alignor To access the full descriptions of Optional aligned state standards	the	. ,		-		-	-		noolthea	tre.org/thesp	pys-standards-a	<u>lignment</u>

State standards website: ___