Acting

Solo	Duet _	_ Group
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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

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Student(s):	School:
Selection:	Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
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:					
		1			
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.	

expressions consistently expressions expressions sometimes expressions are limited Gestures, facial communicate appropriate communicate appropriate or absent and rarely communicate the expressions, movements, character emotions and character emotions and communicate the character's emotions and actions that subtext; blocking is subtext; blocking is character's emotions and subtext; blocking communicate the varied, purposeful, and purposeful and reflects and subtext; blocking generally reflects the character's emotions and reflects the character's emotions and subtext. the character's emotions usually does not character's emotions subtext. and subtext. and subtext. reflect the character's emotions and subtext. Comment: Concentration and Concentration and Concentration, and Concentration and Execution commitment to moment- tocommitment to commitment to momentcommitment to moment-Concentration and moment choices are moment- to-moment to-moment choices are to-moment choices are commitment to momentsustained throughout the choices are sustained inconsistently limited or absent: to-moment choices; performance; integration throughout sustained; integration of voice, body, emotion integration of voice, body, of voice, body, and most of the voice, body, emotion choices rarely create a and emotions create a emotions create a performance; integration choices create a believable character/ believable character/ believable character/ of voice, body, and sometimes-believable relationship that tells a relationship that tells a relationship that tells a emotions create a character/relationship story. story. frequently believable that tells a story. story. character/relationship that tells a story. Comment: TOTAL SCORE 1 | Fair 4 | Superior 3 | Excellent 2 | Good RATING (Please circle) (Score of 20-18) . (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (____mm___ss) Rule Violation: _____; _____ Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center: http://learn.schooltheatre.org/thespy-standards-alignment To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org Optional aligned state standards: __ State standards website:

Gestures and facial

Gestures and facial

Gestures and facial

Gestures and facial

Movement/Staging

Costume Construction

For internal use only
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Student(s):				School:				
Selection:		T	Г	Troupe:	Г			
SKILLS	4 Superior Above 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:								
Research	Evidence of extensive	Evidence of thorough	Evidence	e 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 characte mood, st	•	research.			
Comment:								
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.	style, pe genre of		Detailing choices fail to communicat e the mood, style, period, locale, genre of the script or the character.			
Comment:								
Design Justification Connecting the construction choices with the needs of the production and artistic and practical considerations.	Construction choices are justified by detailed explanations of all budgetary, practical and artistic considerations.	Construction choices are justified by explanations of budgetary, practical, and artistic considerations.	mention limited budgeta	ction choices are ned with some explanations of ry, practical, and considerations.	Fails to justify construction choices and /or connect to practical and artistic considerations.			
Comment:		•	•					

xecution arment and products esented convey ideas ad choices that support e script and unifying incept.	Garment construction and production collideronstrates precision and meticulous attention to detail; expertly reproducing the design.	age and production demonstrates and attention t	rates skills demonstrates limited skill and attention to detail; y reproducing detail; and/or partially and/or partially and/or partially and/or partially				oduction ck detail or ing and/or	
comment:								
RATING (Please circle)	4 Superior (Score of 20-18)	3 Excellent (Score of 17-13)		Good e of 12-8)	1 F		TOTAL SCO	DRE
	Judge's name (please prii	nt)			Judge's	signature		
☐ Timing ☐ Rule V	ılssue: (mm	ease note the followingss);			·;			
		sment of student learning. o the National Core Standa				gning curricu	ılum-based perfoi	rmance
For examples of sta		espys rubrics, see the aligr				enter:		

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

Optional aligned state standards: _

Costume Design

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EXCELLENCE AWARDS

Selection:	-		Troupe:		
SKILLS			·		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:					
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.	
Comment:					

Detailed products Products communicate Products partially Products lack a clear Execution communicate and artistic ideas and choices communicate artistic ideas focus and/or fail to Products presented convey enhance artistic ideas and that support the script and and choices and/or support the artistic ideas and choices that choices to provide unifying concept. inconsistently support the ideas and choices, support the script and exceptional support for the script and unifying concept. script and/or unifying unifying concept. script and unifying concept. concept. Comment: **TOTAL SCORE** 2 Good 1 | Fair 4 | Superior 3 | Excellent **RATING** (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (_____mm___ss) Rule Violation: _____; ____; Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on Theatre Educator Pro: https://learn.schooltheatre.org/resources

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

Optional aligned state standards: _

Lighting Design

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EXCELLENCE AWARDS

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Student(s): Selection:				School:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	ood	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.	limited of functional role of the design a process, partial untheir con	ation offers a explanation of the al and aesthetic ne executed and/or creative , demonstrating a understanding of ntribution to the 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.	partially artistic a needs of and/or ir	research y addresses the und practical f the production nconsistently s the unifying	Research fails to address the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
Comment:						
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.	the moo	y communicate d, style, period, and genre of the d do not distract e given	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.	somewl design of artistic a	I needs of the	Limited explanations fail to make the connection between the design choices and the artistic and practical needs of the production.	
Comment:						

Detailed products Products communicate Products partially Products lack a clear Execution communicate and artistic ideas and choices communicate artistic ideas focus and/or fail to Products presented convey enhance artistic ideas and that support the script and and choices and/or support the artistic ideas and choices that choices to provide unifying concept. inconsistently support the ideas and choices, support the script and exceptional support for the script and unifying concept. script and/or unifying unifying concept. script and unifying concept. concept. Comment: TOTAL SCORE 1 | Fair 4 | Superior 3 | Excellent 2 Good **RATING** (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: ☐ Timing Issue: (_____mm___ss) Rule Violation: _____; _____ Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center: https://learn.schooltheatre.org/thespy-standards-alignment To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

Optional aligned state standards:

Makeup Design

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Student(s): Selection:				School:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go		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.	limited of functional role of the design a process, partial u	ation offers a explanation of the al and aesthetic ae executed and/or creative demonstrating a anderstanding of atribution to the 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.	partially artistic a needs of and/or ir	research r addresses the nd practical if the production nconsistently the unifying	Research fails to address the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
Comment:						
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.	the moo	d, style, period, nd genre of the do not distract given	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.	somewl design of artistic a	I needs of the	Limited explanations fail to make the connection between the design choices and the artistic and practical needs of the production.	
Comment:						

Detailed products Products communicate Products partially Products lack a clear Execution communicate and artistic ideas and choices communicate artistic ideas focus and/or fail to Products presented convey enhance artistic ideas and that support the script and and choices and/or support the artistic ideas and choices that choices to provide unifying concept. inconsistently support the ideas and choices, support the script and exceptional support for the script and unifying concept. script and/or unifying unifying concept. script and unifying concept. concept. Comment: TOTAL SCORE 1 | Fair 4 | Superior 3 | Excellent 2 Good **RATING** (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: ☐ Timing Issue: (_____mm___ss) Rule Violation: _____; _____ Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center: https://learn.schooltheatre.org/thespy-standards-alignment To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

Optional aligned state standards:

Musical Theatre Dance

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Students: Selection:			School: 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 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 prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices and tactics, are not evident.	
Comment:					
Technique Pace, rhythm, physicality, and control that aligns with the score.	Consistently poised and confident with precise rhythm and pacing with mastery of balance, flexibility, range of motion, body positioning and use of space.	Demonstrates confident movement with appropriate pace and rhythm with competent control of balance, flexibility, range of motion, body positioning and use of space.	Demonstrates some appropriate pace and rhythm with partial control of balance, flexibility, range of motion, body positioning and use of space.	Infrequently uses appropriate pitch and rhythm with limited control of balance, flexibility, range of motion, body positioning and use of space.	
	Movement illuminates the score.	Movement follows the score.	Movement mostly aligns with the score.	Movement is frequently misaligned with the score.	
Comment:					

Expression Intentional use of physical expression to communicate character and reflect the story.	Truthfully communicates and embodies a nuanced believable character through physical expression.	Consistently portrays a believable character through physical expression.	Inconsistently portrays a believable character through physical expression.	Rarely portrays a believable character through physical expression.
Comment:				
Movement & Physicality Gestures, facial expressions, blocking, and movement/dance that communicate emotion, subtext and story. This is the union of technique and expression.	Gestures and facial expressions consistently communicate appropriate character emotions and meaning; blocking and movement/dance are varied, purposeful, and enhance the story.	Gestures and facial expressions frequently communicate appropriate character emotions and meaning; blocking and movement/dance are varied, purposeful, and support the story.	Gestures and facial expressions infrequently communicate appropriate character emotions and their meanings; blocking and movement/dance are mostly align with the story.	Gestures and facial expressions are limited and fail to communicate suitable character emotions or meaning; blocking and movement/dance seems misaligned with the story.
Comment:				
Execution Sustained concentration and commitment to moment-to-moment choices and integration of	Concentration and commitment to moment-to-moment choices are sustained throughout.	Concentration and commitment to moment-to-moment choices are mostly sustained.	Concentration and commitment to moment-to-moment choices are inconsistently sustained.	Concentration and commitment to moment-to-moment choices are limited or absent.
all elements of performance to create a believable character and tell a story.	All elements of performance work together seamlessly to create a nuanced believable character/relationship that tells a story.	Elements of performance work together to create a believable character/ relationship that tells a story.	Elements of performance occasionally work together to create a believable character/relationship that tells a story.	Elements of performance rarely work together to create a believable character/ relationship that tells a story.
Comment:				
RATING (Please circle)			Good 1 F	

Judge's name (please print)	Judge's signature

ATTENTION TABULATION RO	OOM: Please note the follo	owing:		
Timing Issue: (_mmss)	;	;;	
This rubric should not be considered assessments and for this reason, ali				ning curriculum-based performance
For examples of standards aligned the https://learn.schooltheatre.org/thesp		ne alignment chart on EdT	A's online Learning Cel	nter:
To access the full descriptions of the	above and all the Core The	atre Standards go to: www	v.nationalartsstandards	s.org
Optional aligned state standards: _				
State standards website:				

Musical Theatre Performance

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Solo __ Duet __ Group __

School: Student(s): Selection: Troupe: 4 | Superior 3 | Excellent 2 Good 1 | Fair Above standard At standard Near standard Aspiring to standard **SKILLS SCORE** Clear articulation of Clear articulation of Moderately clear Unclear articulation of **Acting Transitions** name and selection; name and selection; articulation of name and name and selection; Slating that includes intuitive transition into recognizable transition selection; transition into transitions into and articulation of name and and between characters, into and between and between characters between characters and/ selection, transition into distinctive final characters, final moment and/or final moment may or final moment are not and between characters, moment and transition and into exit. or may not be present. evident. final moment, and out of character into exit. transition out of character into exit. Comment: Characterization Character is consistently Character is frequently Character is infrequently Character is rarely emotionally and physically emotionally and physically emotionally and emotionally and Emotional and physical believable; committed believable; committed physically believable; physically believable; believability and choices and tactics choices and tactics choices and tactics choices, tactics, commitment to character; toward an objective toward an objective toward an objective objectives, and a choices or tactic towards prompt intuitive reaction prompt identifiable prompt some reactions relationship to a real or an objective that create a to real or implied reaction to real or implied to real or implied implied partner(s) are relationship with real or partner(s). partner(s). not evident. partner(s). implied partner(s). Comment: Consistently on pitch, Frequently on pitch with Infrequently on pitch Rarely on pitch with **Singing Technique** with inconsistent appropriate articulation and appropriate articulation, limited articulation, pace, Pitch, articulation, pace, pace, precise rhythm, and pace, rhythm, projection, articulation, pace, rhythm, projection, breath rhythm, projection, breath rhythm, projection, breath varied projection, with breath support and support and control; support and control that skillful phrasing and control; follows the score. support and control; frequently deviates from follows the score. strong mechanical skills usually follows the the score. proven by breath score. support/control, tone, and placement, and use of ranges, always follows score. Comment:

Intuitively integrates Integrates voice, lyrics, Rarely integrates voice, **Singing Expression** Inconsistently voice, lyrics, and music to and music to integrates voice, lyrics, lyrics, and music to Musical expression that truthfully communicate communicate and portray communicate and and music to communicates and reflects and portray a believable a believable character portray a character communicate and the character's emotions character through through emotions and through emotions and and subtext. portray a character subtext. subtext. emotions and subtext. through emotions and subtext. Comment: Gestures and facial Gestures and facial Gestures and facial Gestures and facial **Movement & Dance** expressions consistently expressions frequently expressions infrequently expressions are Gestures, facial communicate appropriate limited/absent and communicate communicate expressions, blocking, and movement/dance character emotions and appropriate character appropriate character rarely communicate that communicate the their meanings; blocking emotions and their emotions and their suitable character character's emotions and movement/dance are meanings; blocking and meanings; blocking and emotions; blocking and and subtext. movement/dance does varied, purposeful, and movement/dance are movement/dance reflect the character's varied, purposeful, and generally reflect the not reflect the reflect the character's character's emotion and emotion and subtext. character's emotion and emotion and subtext. subtext. subtext. Comment: Concentration and Concentration and Concentration and Concentration and Execution commitment to moment-tocommitment to momentcommitment to moment-Concentration and commitment to momentcommitment to momentmoment choices are to-moment choices are to-moment choices are to-moment choices are sustained throughout; mostly sustained; inconsistently limited or absent; to-moment choices: integration of singing, integration of singing, sustained; integration of singing, movement/ integration of voice, body, and acting technique to movement/dancing, and movement/dancing, and singing, movement/ dancing, and acting are acting create a believable acting often create a dancing, and acting rarely integrated to create a believable character/ relationship that believable character/ occasionally create a create a believable character/ relationship relationship that tells a believable character/ character/ relationship tells a story. that tells a story. story. relationship that tells a that tells a story. story. Comment: **TOTAL SCORE** 4 | Superior 3 | Excellent 2 | Good 1 | Fair **RATING** (Please circle) (Score of 24-21) (Score of 20-15) (Score of 14-9) (Score of 8-6)

Judge's name (please print)	Judge's signature

ATTENTION TABULATION ROOM: Please note the following:
Timing Issue: (mmss) Rule Violation:;; Other Comments:
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Optional aligned state standards:
State standards website:

Playwriting

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

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	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 the plot occasionally work 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 consistently drives the dramatic action pulling the story to its conclusion.		nally work to build the world ay. is presented mostly believable or the world of the inflict and ins are not always plot structure is tently maintained	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:					•	
Characterization	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	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.	characters conflict. Characters believab There are it is poss	ers are mostly ole. re moments when sible to empathize character	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:	and empathize with their dilemmas					

Dialogue	Dialogue consistently reveals subtle character traits and deepens character personalities.	Dialogue helps establish character traits and suggest character personalities.	Dialogue suggests character traits.	Dialogue occasionally suggests character traits.
	Dialogue is authentic and is cohesive throughout the play for each character.	Dialogue is believable and consistent throughout the play.	Dialogue is mostly believable and somewhat consistent throughout the play.	Dialogue is occasionally believable, however there is little or no consistency.
	Dialogue supports and amplifies the action via word choice and subtext.	Dialogue supports the action and implies subtext.	Dialogue aligns with the action.	Dialogue does little to support the action.
Comment:				•
Structure	All elements of the play (e.g., action, transitions, setting, characters, conflict) work together seamlessly and concisely to tell the story.	Most elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story.	Some elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story.	There is little cohesion; elements of the play (e.g., action, transitions, setting, characters, conflict) fail to work together or may even detract from each other.
	Chosen structure is intentional, cohesively used to carry and extend the dramatic action.	Chosen structure is intentional and maintained throughout the play.	Chosen structure is intentional and maintained through most of the play	Chosen structure is unclear.
Comment:				
Originality	Playwright's vision is clear, intentional, and cohesive to carry and present an innovative original work.	Playwright's vision is clear, intentional, and maintained to carry and present an original work.	Playwright's vision is somewhat clear and intentional, and mostly sustained to carry and present an original work.	Playwright's vision is unclear and there is little cohesion to carry and present an original work.
	Playwright constructs meaning by combining ideas in unique ways with a clear personal aesthetic and compelling voice	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.	Playwright constructs little meaning and/or ideas lack originality and personal voice.

Judge's name (please print)	Judge's signature				
ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (mmmss) Rule Violation:; Other Comments:	;				
This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.					
For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center: https://learn.schooltheatre.org/thespy-standards-alignment					

2 | Good (Score of 7-5)

3 | Excellent (Score of 10-8)

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

4 | Superior (Score of 12-11)

RATING (Please circle)

Optional aligned state standards: _

State standards website:

TOTAL SCORE

1 | Fair (Score of 4-3)

Scenic Design

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EXCELLENCE AWARDS

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Student(s): Selection:				School: Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	ood	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.	partially artistic a needs of and/or in	research y addresses the ind practical f the production nconsistently s the unifying	Research fails to address the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
Comment:						
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.	the mood	d, style, period, and genre of the do not distract given	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.	somewh design of artistic a	I needs of the	Limited explanations fail to make the connection between the design choices and the artistic and practical needs of the production.	
Comment:						

Detailed products Products communicate Products partially Products lack a clear Execution communicate and artistic ideas and choices communicate artistic ideas focus and/or fail to Products presented convey enhance artistic ideas and that support the script and and choices and/or support the artistic ideas and choices that choices to provide unifying concept. inconsistently support the ideas and choices, support the script and exceptional support for the script and unifying concept. script and/or unifying unifying concept. script and unifying concept. concept. Comment: TOTAL SCORE 1 | Fair 4 | Superior 3 | Excellent 2 Good **RATING** (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: ☐ Timing Issue: (_____mm___ss) Rule Violation: _____; _____ Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center: https://learn.schooltheatre.org/thespy-standards-alignment To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

Optional aligned state standards:

Short Animated Film

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

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Student(s):

School:

	School:				
ı	Troupe:	1			
4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE	
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.		
Scenes and characters are 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.	Scenes and characters are 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.	Inconsistent use of 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.	Scenes and characters are 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.		
Purposeful continuity in	Continuity in editing	Changing continuity in	Discontinuity in editing		
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 spatial relationship of	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 narrative.	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	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		
	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. Scenes and characters are 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. 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	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. Scenes and characters are 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. 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	Troupe: Troupe: A Superior Above standard At standard At standard Near standard Near standard Story is well organized, fully developed, and compelling; harmonizing visuals and dialogue seamlessly advance the carrative 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. Scenes and characters are skillfully framed and align with filmmaker's vision; lighting exposure and camera movement and angles are purposefully chosen to enhance performances and vision; which graphics and proposefully chosen to enhance performances and vision; which graphics 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. 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 with another while consistently in another with consistently and effectively lead audience from one focal point to another with consistently in another with consistently in a consistently in another while consistently in a consistently in a consistently in a consistently in a consistent in an another while consistently in a consistent in a consistent in a consistent in an another while consistent in a consistent in an another while consistent in a consistent in a consistent in an another while consistent in a consistent in a consistent in an another while consistent in a consisten	Superior Above standard	

Character voices and Character voices and Character voices and Character voices and Voice Acting and animation (movements, animation (movements, animation (movements, animation (movements, **Animation** actions, gestures, and actions, gestures, and actions, gestures, and actions, gestures, and **Techniques** expressions) are expressions) are expressions) are rarely expressions) are consistently believable sometimes believable Believability and believable and mostly believable and do not compatibility of voice and and work in unison to work in unison to create and work in unison to connect well with each animation; animation style create character: strong character: consistent create character: other; strong animation animation choices are and choices. and consistent animation animation choices are choices are rarely evident, choices are reflected reflected through an occasionally reflected and the art style does not through an original art original art style that helps through an art style that help build a unique helps build a unique animated world for viewer. style that helps build a build a unique animated animated world for viewer. unique animated world for world for viewer. viewer. Comment: Filmmaker conveyed a Filmmaker conveyed a Filmmaker attempted to Filmmaker failed to Filmmaker's Vision clear vision and mostly clear vision and convey a clear vision and convey a clear vision Use of film elements to consistently adhered to frequently adhered to the inconsistently adhered to and did not adhere to the create a successful final the rules established for rules established for the rules established for the rules established for the product. film; all elements worked film; most elements the film; few elements film; elements did not together to create an worked together to create worked together to create work together to create impactful, engaging film an engaging film. an engaging film. an engaging film. with a powerful voice. Comment: **TOTAL SCORE** 4 | Superior 3 | Excellent 2 Good 1 | Fair **RATING** (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: ☐ Timing Issue: (_____mm___ss) ☐ Rule Violation: _____; _____ Other Comments:

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Optional aligned state standards: ___

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s):		School:					
Selection:	: Troupe:						
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	ood ndard	1 Asp	Fair iring 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 resolves central conflict.	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		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:							
Cinematography and Audio Integrated use of camera, lighting, and sound.	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.	scenes is shot or interest and came angles sadvance visually; applicable to the sto	s, images, and inconsistently framed and do n with filmmaker's phting exposure era movement and ometimes e subject's story some music (if le) is appropriate bry; sound level re evident.	and or f und and film incli carr ang app rath	st subjects, images, scenes are not shot ramed properly, are er or over exposed, do not align with the maker's vision; scenes ade multiple errors in the amovement and les; music (if licable) detracts from the than supports the y; sound levels are ponsistent.	
Comment:							
Editing Editing skills; scene length and flow.	Purposeful continuity in editing produces well-composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow purposefully and effectively lead audience from one focal point to another while consistently maintaining physical and spatial relationship of 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 and spatial relationship of narrative.	produce that son scene flo engagen narrative and flow audience point to a seldom physical	stency in editing se transitions netimes disrupt ow, audience nent, and se; scene length sometimes lead e from one focal another yet maintain and spatial hip of narrative.	that aud and leng foca and phy	continuity in editing s not produce well- nposed transitions enhance scene flow, ience engagement, narrative; scene th and flow do not audience from one all point to another, does not maintain sical and spatial tionship of narrative.	
Comment:			ı				

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			gives viewer ins film's subject(s) filmmaker's mai and intentions f story are clear; and tactics emp filmmaker help solid and insig	Mostly consistent POV gives viewer insight into film's subject(s); silmmaker's main thesis and intentions for telling story are clear; choices and tactics employed by filmmaker help create solid and insightful portrayal 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.		gives view film's sub filmmaker and inten story are evidence tactics that	tent POV rarely wer insight into ject(s); 's main thesis tions for telling rarely clear; no of choices and at help to create a ul portrayal of			
Comment:										
Filmmaker's Visio Jse of film elements to create a successful final product.	eate a successful final consistently adhere		red to or the worked an ng film	Filmmaker conveyed mostly clear vision and frequently adhered to the rules established for the film; most elements worked together to create an engaging film.		Filmmaker attempted to convey clear vision and inconsistently adhered to the rules established for the film; few elements worked together to create an engaging film.		Filmmaker failed to convey a clear vision and did not adhere to the rules established for the film; elements did not work together to create an engaging film.		
Comment:		·								
RATING (Please circle)		Superior Score of 20-18)		Excellent ore of 17-13)		Good e of 12-8)	1 F (Score o	air f 7-5)	TOTAL SCO	RE
,	Judg	e's name (please prir	nt)				Judge's	signature		
ATTENTION TA	BUL	ATION ROOM: PI	ease no	te the following	<u> </u>					
ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (mmmss) Rule Violation:;;; Other Comments:										
assessments and fo	or this	considered an asses	o the Nat	ional Core Standa	ards has bee	en indicated on	this form.		ılum-based perforr	mance
https://learn.schoolt	heatı	ds aligned to the The e.org/thespy-standal	rds-aligni	ment						
		ptions of the above a andards:			_		iaiarissiandards	s.uig		

Short Film

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		 	- 1 -		
Selection:				Troupe:	
Student(s):				School:	

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

Comment:

Acting Emotional and physical pelievability; choices and actics.	Character movements actions, gestures, and expressions are consistently believa choices and tactics to an objective prompt instinctive reaction partners or events that create insight into the	d actions, gesture expressions are believable; che tactics toward a prompt reaction partners or events.	es, and e e e e e e e e e e e e e e e e e e e	Character mo actions, gesti expressions a sometimes of physically be choices and to an objective of prompt reactions or even	ures and are emotionally/ elievable; tactics toward sometimes tions to	actions, g expression emotiona believabl tactics to are not e	r movements, pestures, and ons are rarely ally/physically le; choices and ward an objective vident and do opt reactions to or events.	
Comment:		·						
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker conveyed clear vision and consistently adhered rules established for fall elements worked together to create an impactful, engaging with a powerful voice.	to frequently adh rules establishe film; most elen worked togethe an engaging fill	ision and nered to the ed for the nents er to create	Filmmaker at convey clear inconsistent the rules estathe film; few worked toget an engaging	r vision and ly adhered to ablished for elements her to create	convey a did not ad establishe elements	or failed to clear vision and there to the rules ad for the film; adid not work to create an film.	
Comment:								
RATING (Please circle)					1 F (Score	Fair of 7-5)	TOTAL SCO	RE
Jı	udge's name (please print))			Judge's	signature		
ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (mmmss) Rule Violation:;; Other Comments:								
	be considered an assessing this reason, alignment to					ning curricu	ulum-based perforn	nance
	dards aligned to the Thes eatre.org/thespy-standard		nment chart	on EdTA's onli	ne Learning Ce	nter:		
	scriptions of the above and		_			_		
	e standards:							
State standards webs	site:							

Sound Design

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Student(s):			School:		
Selection:	4 Comparing	2 Eventlant	Troupe:	4 Fair	
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.	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:					
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.	
Comment:					

Detailed products Products communicate Products partially Products lack a clear Execution communicate and artistic ideas and choices communicate artistic ideas focus and/or fail to Products presented convey enhance artistic ideas and that support the script and and choices and/or support the artistic ideas and choices that choices to provide unifying concept. inconsistently support the ideas and choices, support the script and exceptional support for the script and unifying concept. script and/or unifying unifying concept. script and unifying concept. concept. Comment: TOTAL SCORE 1 | Fair 4 | Superior 3 | Excellent 2 Good **RATING** (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: ☐ Timing Issue: (_____mm___ss) Rule Violation: _____; _____ Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center: https://learn.schooltheatre.org/thespy-standards-alignment To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

Optional aligned state standards:

Stage Management

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Student(s):		School:	School:				
Selection:			Troupe:	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.			
Comment:							
Promptbook Representative promptbook sample demonstrates organized thought and execution of production needs.	Promptbook sample demonstrates thorough and consistent planning; cues and notation arecomprehensive, 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.			
Comment:							
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:							
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 production needs.	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.			
Comment:							

Execution Comprehensive Evidence of the stage Limited evidence of the Little to no evidence Products demonstrate evidence of the stage manager's ability to stage manager's ability to of the stage manager's ability to effectively choose and effectively use manager's ability to conveyed ideas, expertly choose and use processes and processes and effectively use procedures, and choices use processes and procedures for procedures for processes and that support collaboration procedures for production support. production support. procedures for and production needs. seamless production production support. support. Comment: **TOTAL SCORE** 4 | Superior 1 | Fair **RATING** 3 | Excellent 2 Good (Please circle) (Score of 20-18) (Score of 17-13) (Score of 12-8) (Score of 7-5) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (____mm___ss) Rule Violation: ______; ______; Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form. For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:

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https://learn.schooltheatre.org/thespy-standards-alignment

Optional aligned state standards: _

Theatre Marketing

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

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.	
Comment:					
Research Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the	Comprehensive and detailed research evidence-addresses the artistic and practical needs of the production and target	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	Little or no evidence of research which addresses the artistic and practical needs of the production and the target market.	
·	market and illuminates the unifying production concept.	оспосра.	concept.		
design.	the unifying production	облюсра.			
Comment: Interpretation Creative assets and marketing choices reflect the mood, style, period, locale, and genre of the	the unifying production	Design choices and campaign elements 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: Interpretation Creative assets and marketing choices reflect the mood, style, period, locale, and genre of the script Comment:	Design choices and campaign elements powerfully enhance and communicate the mood, style, period, locale, and	Design choices and campaign elements communicate the mood, style, period, locale, and	Design choices and campaign elements somewhat communicate the mood, style, period, locale, and	elements lack choices that communicate the mood, style, period, locale, and genre of the	

Execution Products presented demonstrate a coordinated, realizable marketing strategy.	Marketing campaign innovative and realiz with exceptionally cl and focused goals featuring a carefully targeted distribution strategy.	cable realizable with	practical med	Marketing campaign is mostly realizable with a planned distribution strategy.		Marketing campaign seems impractical and//or disorganized without a clear distribution strategy.		
Comment:								
RATING (Please circle)	4 Superior (Score of 20-18)	3 Excellent (Score of 17-13)		Good e of 12-8)	1 F		TOTAL SCO	RE
Jı	udge's name (please print)				Judge's s	signature		
☐ Timing Is	SULATION ROOM: Pleassue: (mmsubstitution:omments:	ss)			;			
assessments and for For examples of stan	be considered an assessn this reason, alignment to t dards aligned to the Thesp eatre.org/thespy-standards	he National Core Standa	irds has bee	en indicated on	this form.		llum-based perforn	nance
To access the full des	scriptions of the above and	d all the Core Theatre St	andards go t	o: www.nationa	alartsstandards	s.org		