Acting

Solo __ Duet __ Group __

For internal use only



Student(s):				School:		
Selection:				Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go		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.	selections and betw and/or fin	ely clear on of name and ; transition into veen characters nal moment 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).	emotiona physically choices toward ar	y believable; and tactics n objective some reactions implied	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.	clearly ar dialogue inconsis pitch, tem inflection commun		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:						

Gestures and facial Gestures and facial Gestures and facial Movement/Staging Gestures and facial expressions consistently expressions expressions are limited expressions sometimes 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 communicate the and subtext; blocking varied, purposeful, and purposeful and reflects and subtext; blocking generally reflects the reflects the character's character's emotions and 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** 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:

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

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

Rule Violation: _____; _____

☐ Timing Issue: (____mm__ss)

Other Comments:

Optional aligned state standards:

Costume Construction

For interna	l use only	



Student(s):				School:		
Selection:				Troupe:		
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 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.	explains and aest construct unifying o	tion partially the functional hetic role of ted garment, concept, and process, with examples.	Presentation fails to explain the functional and aesthetic role of the constructed garment, unifying concept, and/or creative process.	
Comment:						
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.	research characte mood, st	e of incomplete into the r, time, period, yle, genre nctionality.	Little or no evidence of 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, per 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 of budgetar	ction choices are ned with some explanations of ry, practical, and onsiderations.	Fails to justify construction choices and /or connect to practical and artistic considerations.	
Comment:			•			

Garment construction Garment construction Garment construction and Garment construction **Execution** and production collage and production collage production collage and/or production Garment and products demonstrates demonstrates skills demonstrates limited collage lack detail or presented convey ideas precision and and attention to detail; skill and attention to are missing and/or and choices that support meticulous attention accurately reproducing detail; and/or partially fails to reproduce the the script and unifying to detail; expertly the design. reproducing the design. design. concept. reproducing the design. Comment: **TOTAL SCORE RATING** 4 | Superior 3 | Excellent 2 Good 1 | Fair (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 For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: __

Costume Design

For internal use only	



Selection: Value Superior Above standard Above s	Student(s):				School:		
Presentation throughly Explanation of the executed design, unifying concept. Presentation throughly Explanation of the executed design, unifying concept. Presentation deplains the functional and aesthetic role of the executed design, and the creative decisions, and process. Interpretation Design concept. Design choices merge the unifying concept within the designer's unique vision. Possign Justification Comment: Design Justification Commence on the production. Design Justification Comment: Design Justification Co	Selection:	l I			Troupe:		ı
Explanation of the executed design, unifying concept, creative decisions, and process. Interpretation Design choices merge the design choices merge the designer's unique vision. Design Justification Comment: Comment: Compent Comment: Comment:	SKILLS						SCORE
Research Evidence of research of the given circumstances of the sproduction and detailed research addresses the artistic and practical needs of the production and aligns with eunifying concept. Interpretation Design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play, and demonstrate a unique voice. Design Justification Comment: Design Justification Comments Comment: Design Limited research partially 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. Possign choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play and demonstrate a unique voice. Design Justification Comment: Comment: Design Justification Comprehensive explanations justify the design choices to the artistic and practical needs of the production. Appropriate explanations justify the design choices 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. Image: Addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept. Design choices and practical needs of the production. Partial explanations and practical needs of the production. Partial explanations and	Explanation of the executed design, unifying concept, creative	explains the functional and aesthetic role of the executed design and the creative process, demonstrating an in depth understanding of their contribution to the	functional and aesthetic role of the executed design, and the creative process, demonstrating an understanding of their contribution to the unifying	functional role of the design a process, partial until their con	explanation of the al and aesthetic ne executed and/or creative demonstrating a understanding of tribution to the	or no explanation of the creative process and/or fails to explain the executed design and	
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Comment:	Connecting the design choices to the artistic and practical needs of the	explanations justify the design choices, illuminating the connection between the artistic and practical needs	explanations justify the design choices and demonstrate the connection with the artistic and practical needs of	somewl design of artistic a practical	hat connect the choices with the and I needs of the	fail to make the connection between the design choices and the artistic and practical	
	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 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

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Optional aligned state standards:

Lighting Design

For internal use only



Selection:	T T	Т	Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORI
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** 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 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

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Optional aligned state standards:

Makeup Design

For internal use only



Selection:	T T	Т	Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORI
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** 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 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

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

Optional aligned state standards:

Musical Theatre Performance

For internal use only	



Solo __ Duet __ Group __

Student(s): Selection:			School:		
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:					
Singing Technique Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	Consistently on pitch, appropriate articulation and pace, precise rhythm, and varied projection, with skillful phrasing and strong mechanical skills proven by breath support/control, tone, and placement, and use of ranges, always follows score.	Frequently on pitch with appropriate articulation, pace, rhythm, projection, breath support and control; follows the score.	Infrequently on pitch with inconsistent articulation, pace, rhythm, projection, breath support and control; usually follows the score.	Rarely on pitch with limited articulation, pace, rhythm, projection, breath support and control; frequently deviates from the score.	
Comment:					

Musical expression that communicates and reflects the character's emotions and subtext.	Intuitively integrates voice, lyrics, and music to truthfully communicate and portray a believable character through emotions and subtext.	Integrates voice, lyrics, and music to communicate and portray a believable character through emotions and subtext.	Inconsistently integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext.	Rarely integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext.
Comment:				
Movement & Dance Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.	Gestures and facial expressions consistently communicate appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and reflect the character's emotion and subtext.	Gestures and facial expressions frequently communicate appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and reflect the character's emotion and subtext.	Gestures and facial expressions infrequently communicate appropriate character emotions and their meanings; blocking and movement/dance generally reflect the character's emotion and subtext.	Gestures and facial expressions are limited/absent and rarely communicate suitable character emotions; blocking and movement/dance does not reflect the character's emotion and subtext.
Comment:				
Execution Concentration and commitment to moment- to-moment choices; integration of voice, body, and acting technique to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are sustained throughout; integration of singing, movement/dancing, and acting create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are mostly sustained; integration of singing, movement/dancing, and acting often create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are inconsistently sustained; integration of singing, movement/dancing, and acting occasionally create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are limited or absent; singing, movement/ dancing, and acting are rarely integrated to create a believable character/ relationship that tells a story.
Concentration and commitment to moment-to-moment choices; integration of voice, body, and acting technique to create a believable character/ relationship	commitment to moment-to- moment choices are sustained throughout; integration of singing, movement/dancing, and acting create a believable character/ relationship that	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	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	commitment to moment- to-moment choices are limited or absent; singing, movement/ dancing, and acting are rarely integrated to create a believable character/ relationship

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

ATTENTION TABOLATION ROOM. Flea	ase note the following:
Timing Issue: (mmm Rule Violation: Other Comments:	ss);;;
	nent of student learning. However, it can serve as a model for designing curriculum-based performance
assessments and for this reason, alignment to the For examples of standards aligned to the Thesp	the National Core Standards has been indicated on this form. bys rubrics, see the alignment chart on Theatre Educator Pro: https://learn.schooltheatre.org/resources If all the Core Theatre Standards go to: www.nationalartsstandards.org
assessments and for this reason, alignment to the For examples of standards aligned to the Thesp. To access the full descriptions of the above and	the National Core Standards has been indicated on this form. Days rubrics, see the alignment chart on Theatre Educator Pro: https://learn.schooltheatre.org/resources If all the Core Theatre Standards go to: www.nationalartsstandards.org
For examples of standards aligned to the Thesp To access the full descriptions of the above and For additional Standards resources visit: www.sc	the National Core Standards has been indicated on this form. Days rubrics, see the alignment chart on Theatre Educator Pro: https://learn.schooltheatre.org/resources If all the Core Theatre Standards go to: www.nationalartsstandards.org

Scenic Design

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Student(s):			School:		
Selection:			Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
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** 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 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

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Optional aligned state standards:

Playwriting

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Student(s):School:Selection:Troupe:

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Selection:	<u> </u>	Troupe:			
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
All elements of the play (e.g., action, transitions, setting, characters, conflict) work together seamlessly and concisely to tell the story. All elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story. Chosen structure is Most elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story. Chosen structure is Chosen structure is intentional		Some elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story. Chosen structure is intentional and maintained through most of the play.	There is little cohesion; elements of the play (e.g., action, transitions, setting, characters, conflict) fail to work together or may even detract from each other. Chosen structure is unclear.		
Comment:					
Characterization	Well-developed multi-	Well-developed	Partially developed	Underdeveloped	
znaracienzation	dimensional characters motivated by a strong and urgent through line, conflict, and obstacles.	characters with actions motivated by a clear through line, conflict, and obstacles.	characters with somewhat motivated actions connected to the conflict.	characters with occasionally motivated actions connected to the conflict.	
	Characters seem authentic and indispensable to the world of the play.	Characters are believable.	Characters are mostly believable. There are moments when	Characters seem contrived or unrealistic.	
	The playwright makes it easy to imagine character inner life and empathize with their dilemmas	It is possible to empathize with the character dilemmas.	it is possible to empathize with the character dilemmas. Partially developed characters with somewhat motivated actions connected to the conflict.	There are few moments when it is possible to empathize with the character dilemmas.	
Comment:				•	
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	Dialogue supports the action and implies	Dialogue aligns with the action.	Dialogue does little to support the action.	

RATING (Please circle)

4 | Superior (Score of 20-18)

3 | Excellent (Score of 12-8)

1 | Fair (Score of 7-5)

Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing Issue: (____mm___ss)

TOTAL SCORE

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

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

Rule Violation: _____; ___

Optional aligned state standards: _

Other Comments:

Short Animated Film

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Student(s): School:
Selection: Troupe:

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; 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 Audio Integrated use of camera, lighting, and sound.	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.		
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 the 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 the physical and spatial relationship of narrative.	Changing continuity in editing produces transitions that sometimes disrupt scene flow, audience engagement, and narrative; scene length and flow sometimes lead audience from one focal point to another yet seldom maintain the physical and spatial relationship of 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 the physical and spatial relationship of the narrative.		

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 Believability and consistently believable sometimes believable 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 art style that through an original art original art style that helps help build a unique helps build a unique animated world for viewer. style that helps build a build a unique animated unique animated world for animated world for viewer. world for viewer. viewer. Comment: Filmmaker conveyed a Filmmaker conveyed a Filmmaker attempted to Filmmaker failed to Filmmaker's Vision clear vision and convey a clear vision and convey a clear vision Use of film elements to mostly clear vision and 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 7-5) (Score of 12-8) Judge's name (please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: Other Comments: This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

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

Optional aligned state standards:

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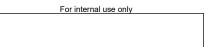
For	r internal use or	nly	



School: Student(s): Selection: Troupe: 4 | Superior 3 | Excellent 2 | Good 1 | Fair Above standard At standard Near standard Aspiring to standard **SKILLS SCORE** Story is well organized, Story is well organized, Story is somewhat Story is disorganized Storytelling fully developed, and and engaging; visuals organized and mostly and/or difficult to follow; Visual development of story compelling; thoughtful developed; visuals and minimal use of visual cues and interview sequences and interview sequences; visuals and interview advance the narrative interview sequences are and weak interview opening and closing titles, sequences seamlessly and audience connection moderately advance the sequences fail to develop credits, graphics, and advance the narrative to the subject(s) and narrative and audience the narrative or produce animations; conclusion. and audience connection connection to the subject(s) audience connection; their experiences; choice choice of opening and to the subject(s) and their of opening and closing and their experiences; experiences; choice of titles, credits, graphics, choice of opening and closing titles, credits, graphics, and animations opening and closing titles, and animations support closing titles, credits, credits, graphics, and film's message; distinct graphics, and animations do not support film's animations enhance and conclusion. inconsistently support message; conclusion is support film's message; film's message; conclusion lacking or unclear. is somewhat unclear. ending succinctly resolves central conflict. Comment: Subjects, images, and Most subjects, images, Subjects, images, and Subjects, images, and Cinematography scenes are appropriately scenes are skillfully shot and scenes are not shot scenes inconsistently and Audio shot or framed and align or framed and align with shot or framed and do or framed properly, are Integrated use of camera, filmmaker's vision; lighting with filmmaker's vision; not align with filmmaker's under or over exposed, lighting, and sound. lighting exposure and and do not align with the vision; lighting exposure exposure and camera movement and angles are camera movement and and camera movement and filmmaker's vision; scenes angles are purposefully purposefully chosen to angles sometimes include multiple errors in chosen to advance enhance subject and advance subject's story camera movement and visually advance subject's subject's story; music (if visually; some music (if angles; music (if story; music (if applicable) applicable) is appropriate applicable) is appropriate applicable) detracts from clearly underscores the to the story; sound levels to the story; sound level rather than supports the action and offers clues to are mostly even and well errors are evident. story; sound levels are subject and experiences; metered inconsistent sound levels consistently even and well metered. Comment: **Editing** Purposeful continuity in Continuity in editing Inconsistency in editing Discontinuity in editing produces composed produces transitions does not produce wellediting produces well-Editing skills; scene length composed transitions transitions that enhance that sometimes disrupt composed transitions and flow. scene flow, audience scene flow, audience that enhance scene flow, that enhance scene flow, engagement, and engagement, and audience engagement, audience engagement, and narrative; scene length narrative; scene length narrative; scene length and narrative; scene and flow effectively lead length and flow **do no**t and flow sometimes lead and flow purposefully and effectively lead audience audience from one focal audience from one focal lead audience from one from one focal point to point to another while point to another yet focal point to another, another while consistently consistently maintaining seldom maintain and does not maintain physical and spatial maintaining physical and physical and spatial physical and spatial spatial relationship of relationship of narrative. relationship of narrative. relationship of narrative. narrative Comment:

POV and Portrayal of Subject Filmmaker's POV; choices that affect the portrayal of the subject(s).	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 in film's subject(s filmmaker's mand intentions story are clear and tactics employed by filmmaker create solid solid and insi		Mostly consist gives viewer ins film's subject(s) filmmaker's mai and intentions fo story are clear; and tactics emp filmmaker help o solid and insig portrayal of subj	ight into ; in thesis or telling choices loyed by create htful	for telling sto sometimes of times, choice employed by	ives viewer im's mmaker's and intentions ry are clear; at as and tactics filmmaker a meaningful	gives view film's sub filmmaker and inten story are evidence tactics that	tent POV rarely wer insight into ject(s); r's main thesis tions for telling rarely clear; no of choices and at help to create a ul portrayal of	
Comment:									
Filmmaker's Vision Use of film elements to create a successful final product.	clear vision and consistently adhered to rules established for the film; all elements worked together to create an most frequency the rules are the film.		ear vision and mostly clear vision and frequently adhered to les established for the m; all elements worked gether to create an ppactful, engaging film mostly clear vision and frequently adhered to the rules established for the film; most elements worked together to create an engaging film. convey clear vision and inconsistently adhered to the rules established for the film; few elements worked together to create an engaging film.		convey a and did n rules esta film; elem	er failed to a clear vision not adhere to the ablished for the nents did not ether to create ing film.			
Comment:	I '								
(Please circle)	4 Superior (Score of 20-18) 3 Excellent (Score of 17-13)				Good of 12-8)	1 F		TOTAL SCO	RE
ATTENTION TABULATION ROOM: Please note the following: Timing Issue: (mmss) Rule Violation:;; Other Comments:									
This rubric should not be assessments and for this For examples of standar To access the full descriptor additional Standards Optional aligned state st	s reason, alignment to rds aligned to the The iptions of the above ar s resources visit: www.	spys rubrand all the	onal Core Standarics, see the align Core Theatre St	ards has been ment chart of andards go cy/standards	on Theatre Eduto: www.nation	this form. ucator Pro: http://dialartsstandards	s://learn.scl		

Short Film





© 2021 Educational Theatre Association, All rights reserved. School: Student(s): Selection: Troupe: 4 | Superior 3 | Excellent 2 | Good 1 | Fair Above standard At standard Near standard Aspiring to standard SCORE **SKILLS** Story is well organized, Story is well organized, Story is somewhat Story is disorganized Storytelling fully developed, and and engaging; visuals and organized and mostly and/or difficult to follow; Visual development of compelling; visuals and dialogue advance the developed; visuals and minimal use of visual cues story and dialogue; dialogue seamlessly narrative and the audience dialogue are moderately and weak dialogue fail to opening and closing titles. advance the narrative to connection to the plot and effective in advancing the develop the narrative or credits, graphics, and animations; conclusion. enhance the audience characters; choice of narrative and the audience produce an audience opening and closing titles, connection to the plot and connection to the plot and connection; choice of opening and closing titles, character(s); choice of credits, graphics, and characters; choice of opening and closing titles, animations support the opening and closing titles, credits, graphics, and animations do not support credits, graphics, and film's message; distinct credits, graphics, and animations inconsistently animations enhance and conclusion. the film's message; support film's message; support the film's conclusion is lacking or ending concisely resolves message; conclusion is unclear. the central conflict. somewhat unclear. Comment: Inconsistent use of Scenes/characters are Scenes/characters are Most scenes/characters Cinematography and skillfully shot or framed appropriately shot or appropriate shots or are not shot or framed Audio and align with filmmaker's framed and align with framing and lighting properly, are under or Integrated use of camera, vision; lighting exposure and exposure do not align with over exposed, and do not filmmaker's vision; lighting lighting, and sound. camera movement/angles exposure and camera filmmaker's vision; camera align with filmmaker's are purposefully chosen to movement/angles are movement/angles vision; scenes include enhance performances and purposefully chosen to sometimes advance the multiple errors in camera advance the story; music (if advance the story; music story visually; some music movement/angles; music applicable) underscores (if applicable) is (if applicable) is (if applicable) detracts action and offers clues to appropriate to the story; appropriate to the story; from rather than sound level errors are character/ plot; sound levels sound levels are mostly supports the story; sound are consistently even and even and well metered. evident. levels are inconsistent. well metered. Comment: Purposeful continuity in Continuity in editing Inconsistent continuity in Discontinuity in editing **Editing** editing produces wellproduces composed editing produces does not produce well-Editing skills; scene length composed transitions that composed transitions that transitions that enhance transitions that disrupt and flow. enhance scene flow. scene flow, audience scene flow, audience enhance scene flow, audience engagement, engagement, and narrative; engagement, and narrative; audience engagement, and and narrative; scene length scene length and flow scene length and flow narrative; scene length and and flow purposefully and effectively lead audience sometimes lead audience flow does not lead effectively lead audience audience from one focal from one focal point to from one focal point to from one focal point to another while consistently another vet seldom point to another, and does another while consistently maintaining physical/ maintain physical/spatial not maintain physical/

spatial relationship of the

narrative.

relationship of the

narrative.

spatial relationship of the

narrative.

Comment:

maintaining physical/

narrative.

spatial relationship of the

	tional and physical vability; choices an		actions, gestures, a expressions are consistently believe choices and tactics an objective prompinstinctive reaction partners or events to	Character movements, actions, gestures, and expressions are consistently believable; choices and tactics toward an objective prompt instinctive reaction to partners or events that create insight into the text. Character movements, actions, gestures, and expressions are believable; choices and tactics toward an objective prompt reaction to partners or events. Character movements, actions, gestures and expressions are sometimes emotionally/ physically believable; choices and tactics toward an objective prompt reaction to partners or events.		actions, gestures, and expressions are believable; choices and tactics toward an objective prompt reaction to		actions, g expression emotiona believab tactics to are not e not prom	r movements, gestures, and ons are rarely ally/physically le; choices and ward an objective wident and do npt reactions to or events.		
Con	nment:				1						
Use	nmaker's Vision of film elements to e a successful final uct.		clear vision and consistently adhered to rules established for film; all elements worked together to create an		Filmmaker conv mostly clear vis frequently adher rules established film; most element worked together an engaging film	sion and ered to the d for the ents to create	Filmmaker at convey clea inconsistent the rules esta the film; few worked toget an engaging	r vision and ly adhered to ablished for elements her to create	convey a did not ac establishe elements	er failed to clear vision and there to the rules ed for the film; did not work to create an film.	
Con	nment:										
	RATING (Please circle)	4	4 Superior (Score of 20-18)		Excellent core of 17-13)		Good re of 12-8)	1 F	air of 7-5)	TOTAL SCO	RE
_						· <u>-</u>					
		Judo	ge's name (please prir	nt)				Judge's	signature		
	ATTENTION TA	ABU	LATION ROOM: PI	ease no	ote the following	:					
	Rule V	'iola	ue: (mm tion:					;			
	Other Comments:										
			e considered an asses is reason, alignment to						ning curricu	ulum-based perforr	nance
-	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										
			s resources visit: www		_	-	<u>sresources</u>				
	Optional aligned state standards:										

Sound Design

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Selection:		T	Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORI
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:			L	L	

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 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

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

Optional aligned state standards:

Stage Management

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Student(s):			School:		
Selection:		Troupe:			
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
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** 1 | Fair **RATING** 4 | Superior 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 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

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

Optional aligned state standards: __

Theatre Marketing

For internal us	se only



© 2021 Educational Theatre Associ	iation. All rights reserved.		<u> </u>	EXCELLENCE AWARDS	
	· ·		School:		
Student(s): Selection:			Troupe:		
Ociection.			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 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:				I	
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:

xecution roducts presented emonstrate a pordinated, realizable arketing strategy.	Marketing campaigr innovative and real with exceptionally and focused goals featuring a carefully targeted distribution strategy.	izable realizable wit clear goals and pla distribution s	h practical inned	Marketing of mostly real planned dis strategy.	lizable with a	seems i and//or without a	ng campaign Impractical disorganized a clear ion strategy.	
omment:	·							
RATING (Please circle)	4 Superior (Score of 20-18)	3 Excellent	2 (Scor	Good e of 12-8)	1 F		TOTAL SCO	DRE
	ludge's name (please prin	,	1:		Judge's s	signature		
☐ Timing ☐ Rule Vie	lssue: (mm olation: comments:	ss)			;			
	ot be considered an assess r this reason, alignment to					ning curricu	ulum-based perforr	mance
·	ndards aligned to the The	, ,					hooltheatre.org/res	<u>sources</u>
	escriptions of the above ar		· ·		<u>nalartsstandards</u>	s.org		
Ontional aligned state	ards resources visit: <u>www.</u>	schoolineaire.org/advoca	acy/standards	<u>sresources</u>				

Thespy tasks can serve as a model for designing curriculum-based performance assessments. For this reason, alignment to the National Theatre Standards for each rubric category have been provided in the chart below.

High School Standar	ds Alignment
Thespy Category	Applicable standards
Acting	Creating: TH:Cr3.1.l.a, TH:Cr3.1.l.b.
	Performing: TH:Pr4.1.I.a, TH:Pr4.1.I.b, TH:Pr4.1.II.a, TH:Pr6.1.II.a
Musical Theatre	Creating: TH:Cr3.1.l.a, TH:Cr3.1.l.b.
	Performing: TH:Pr4.1.I.a, TH:Pr4.1.I.b, TH:Pr4.1.II.a, TH:Pr6.1.II.a
Costume	Creating: TH:Cr1.1.l.a., TH:Cr2.1.l.a., TH:Cr3.1.l.c
Construction	Performing: TH:Pr5.1.I.b.
Costume Design	Creating: TH:Cr1.1.l.a.,TH:Cr2.1.l.a., TH:Cr3.1.l.c
	Performing: TH:Pr5.1.I.b, TH:Pr5.1.II.b.
Lighting Design	Creating: TH:Cr1.1.l.a.,TH:Cr2.1.l.a., TH:Cr3.1.l.c
	Performing: TH:Pr5.1.I.b
Makeup Design	Creating: TH:Cr1.1.l.a.,TH:Cr2.1.l.a., TH:Cr3.1.l.c
	Performing: TH:Pr5.1.I.b
Scenic Design	Creating: TH:Cr1.1.l.a.,TH:Cr2.1.l.a., TH:Cr3.1.l.c
	Performing: TH:Pr5.1.I.b
Sound Design	Creating: TH:Cr1.1.l.a.,TH:Cr2.1.l.a., TH:Cr3.1.l.c
	Performing: TH:Pr5.1.I.b
Stage Management	Creating: TH:Cr2.1.I.b., TH:Cr2.1.II.b., TH:Cr2.1.III.b., TH:CR3.1.III.c.
	Performing: TH:Pr5.1.I.b., TH:Pr6.1.II.a., TH:Pr6.1.III.a.
	Responding: TH:Re8.1.II.b., TH:Re9.1.II.b.
Theatre Marketing	Creating: TH:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr1.1.III.b.
	Responding: TH:Re8.1.II.a., TH:Re9.1.I.b., TH:Re9.1.I.c., TH:Re9.1.II.b,
	TH:Re9.1.II.c.
Playwriting	Creating: TH:Cr1.1.II.a, TH:Cr1.1.II.c.
	Performing: TH:Pr4.1.I.a., TH:Pr4.1.I.b, TH:Pr4.1.II.a, TH:Pr4.1.II.b.
	Connecting: TH:Cn10.1.II.a.
Short Film	Creating: Th:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr2.1.I.b., TH:Cr3.1.I.c.
	Performing: TH: Pr4.1.II.a., TH:Pr6.1.III.a.
	Connecting: TH:Cn11.1.II.a
Short Animated Film	Creating: Th:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr2.1.I.b., TH:Cr3.1.I.c.
	Performing: TH: Pr4.1.II.a., TH:Pr6.1.III.a.
	Connecting: TH:Cn11.1.II.a
	Also consider the following Media Arts Standards
	Creating: MA:Cr1.1.I.a., MA:Cr1.1.II.a., MA: Cr2.1.I.a., MA:Cr2.1.II.a., MA:
	Cr3.1.l.a., MA:Cr3.1.ll.a.
	Performing: MA:Pr5.1.l.c.
	Connecting: MA:Cn10.1.l.b.
Short Documentary	Creating: Th:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr2.1.I.b., TH:Cr3.1.I.c.
	Performing: TH: Pr4.1.II.a., TH:Pr6.1.III.a.
	Connecting: TH:Cn11.1.II.a

Middle Grades Standards Alignment		
Thespy Category	Applicable standards	
Acting	Creating: TH:Cr3.1.6.b, TH:Cr3.1.7.a., TH:Cr3.1.7.b, TH:Cr1.I.8.c.,	
	TH:Cr3.1.8.a, TH:Cr3.1.8.b	
	Performing: TH:Pr6.1.6.a., TH:Pr6.1.7.a., TH:Pr6.1.8.a	
Musical Theatre	Creating: TH:Cr3.1.6.b, TH:Cr3.1.7.a., TH:Cr3.1.7.b, TH:Cr1.I.8.c.,	
	TH:Cr3.1.8.a, TH:Cr3.1.8.b	
	Performing: TH:Pr6.1.6.a., TH:Pr6.1.7.a., TH:Pr6.1.8.a	
Costume	Creating: TH:Cr2.1.6.a.,TH:Cr2.1.7.a., TH:Cr2.1.8.a	
Construction	Performing: TH:Pr5.1.6.b., TH:Pr5.1.7.b., TH:Pr5.1.8.b.	
Costume Design	Creating: TH:Cr1.1.6.b., TH:Cr1.1.7.b., TH:Cr1.1.8.b.	
	Performing: TH:Pr5.1.6.b., TH:Pr5.1.7.b., TH:Pr5.1.8.b	
Lighting Design	Creating: TH:Cr1.1.6.b., TH:Cr1.1.7.b., TH:Cr1.1.8.b.	
	Performing: TH:Pr5.1.6.b., TH:Pr5.1.7.b., TH:Pr5.1.8.b	
Makeup Design	Creating: TH:Cr1.1.6.b., TH:Cr1.1.7.b., TH:Cr1.1.8.b.	
	Performing: TH:Pr5.1.6.b., TH:Pr5.1.7.b., TH:Pr5.1.8.b	
Scenic Design	Creating: TH:Cr1.1.6.b., TH:Cr1.1.7.b., TH:Cr1.1.8.b.	
	Performing: TH:Pr5.1.6.b., TH:Pr5.1.7.b., TH:Pr5.1.8.b	
Sound Design	Creating: TH:Cr1.1.6.b., TH:Cr1.1.7.b., TH:Cr1.1.8.b.	
	Performing: TH:Pr5.1.6.b., TH:Pr5.1.7.b., TH:Pr5.1.8.b	