Acting

For internal use only

INTERNATIONAL THESPIAN
Excellence
AWARDS

Student(s): ....

School: ....

Selection: ....

Troupe: ....

Monologue_____Duo_____Group _____

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 tactics towards an objective that create a relationship with real or implied partner(s).	Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).	Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).	Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reactions** to real or implied partner(s).	Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to a real or implied partner(s) are **not evident.**	
Comment:					
Voice Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.	Vocal projection is **appropriately varied,** and dialogue is **consistently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **communicate** the character's emotions and subtext.	Vocal projection is **appropriately varied,** and dialogue is **frequently clearly articulated**; use of pitch, tempo, tone, and inflection **usually communicate** the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are **inconsistent**; use of pitch, tempo, tone, and inflection **sometimes communicate** the character's emotions and subtext.	Vocal projection and articulated dialogue **are limited or absent**; use of pitch, tempo, tone, and inflection **rarely communicate** the character's emotions and subtext.	
Comment:					
Movement/Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.	Gestures and facial expressions **consistently communicate** appropriate character emotions and subtext; blocking is **varied, purposeful, and reflects** the character's emotions and subtext.	Gestures and facial expressions **communicate** appropriate character emotions and subtext; blocking is **purposeful and reflects** the character's emotions and subtext.	Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.	Gestures and facial expressions are **limited or absent and rarely communicate** the character's emotions and subtext; blocking **usually does not reflect** the character's emotions and subtext.	
Comment:					

Execution Concentration and commitment to moment- to-moment choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story.	Concentration and commitment to moment- to-moment choices are **sustained throughout the performance**; integration of voice, body, and emotions **create a believable character/ relationship** that tells a story.	Concentration and commitment to moment-to-moment choices are **sustained throughout most of the performance**; integration of voice, body, and emotions **create a frequently believable character/relationship** that tells a story.	Concentration, and commitment to moment-to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes believable character/relationship** that tells a story.	Concentration and commitment to moment-to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/relationship** that tells a story.	

Comment:

RATING (Please circle)	**4 │ Superior** (Score of 20-18)	**3 │ Excellent** (Score of 17-13)	**2 │ Good** (Score of 12-8)	**1 │ Fair** (Score of 7-5)	**TOTAL SCORE**

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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: _____

State Standards website:_____

Costume Construction

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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
Job Understanding and Interview Articulation of the role of costume construction; presentation and explanation of the constructed garment.	Articulates **comprehensive understanding** of the functional and aesthetic role of costume construction; **detailed presentation explains** the constructed garment.	Articulates **an understanding** of the functional and aesthetic role of costume construction; **presentation explains** the constructed garment.	Articulates **a partial understanding** of the functional and aesthetic role of costume construction; **presentation inconsistently explains** the constructed garment.	Articulates **little understanding** of the functional and aesthetic role of costume construction; **presentation lacks detail and clear explanation**.	
Comment:					
Analysis for Construction Analysis of artistic and practical constraints that guide costume construction.	Analysis of artistic and practical constraints that guide costume construction is **comprehensive and detailed**.	Analysis of artistic and practical constraints that guide costume construction is **adequate**.	Analysis of artistic and practical constraints that guide costume construction is **limited**.	Analysis of costume construction is **missing**.	
Comment:					
Artistic Interpretation Construction reproduces design; detailing choices support the mood, style, period, locale, and genre of the script.	Construction **expertly reproduces the design**; detailing choices **enhance** the mood, style, period, locale, and genre of the script.	Construction **accurately reproduces the design**; detailing choices align with the mood, style, period, locale, and genre of the script.	Construction **partially reproduces the design**; detailing choices s**omewhat support the mood**, style, period, locale, and genre of the script.	Construction **does not reproduce the design or support** the mood, style, period, locale, and genre of the script.	
Comment:					
Execution Garment construction, attention to detail, and artifact binder.	Garment construction is executed with p**recision and attention to detail;** artifact binder **carefully documents** construction and **includes insightful reflection**.	Garment construction demonstrates **accurate skills and attention to detail**; artifact binder **documents construction**.	Garment construction demonstrates **limited skill and attention to detail**; artifact binder **partially documents** construction.	Garment construction **lacking or defective** and/or artifact **binder is missing**.	
Comment:					

RATING (Please circle)	4 | Superior (Score of 16-14)	3 | Excellent (Score of 13-10)	2 | Good (Score of 9-6)	1 | Fair (Score of 5-4)	**TOTAL SCORE**

_____   _____
Judge's name (Please print)   Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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Optional aligned state standards: _____

State Standards website:_____

Costume Design

For internal use only

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
Job Understanding and Interview Articulation of the costume designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions, and collaborative process.	Articulates **a broad understanding of the costume designer's role** and job responsibilities; **thoroughly presents and explains** the executed design, creative decisions, and collaborative process.	Articulates **an understanding of the costume designer's role** and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates **a partial understanding of the costume designer's role** and job responsibilities; **inconsistently presents and explains** the executed design, creative decisions and/or collaborative process.	Articulates **little understanding of the costume designer's role** and job responsibilities; **does not explain** an executed design, creative decisions or collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical needs (given circumstances) of the script to support the costume design and unifying concept.	A well-conceived *set* of costume designs, **detailed research, and thorough script analysis** clearly address the artistic and practical needs of production and **consistently support** the unifying concept.	Costume designs, **research, and script analysis address the artistic and practical needs** of the production and **support** the unifying concept.	**Incomplete costume designs, research, and script analysis somewhat address** the artistic and practical needs of the production and/or **inconsistently support** the unifying concept.	The **costume designs, research, and analysis of the script do not address** the artistic and practical needs of the production or support the unifying concept.	
Comment:					
Artistic Interpretation Costume design choices reflect the mood, style, period, locale, and genre of the play.	**Costume design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play.	**Costume design choices communicate** the mood, style, period, locale, and genre of the play.	**Costume design choices somewhat communicate** the mood, style, period, locale, and genre of the play.	Costume designs **lack choices that communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Artifacts and binder convey ideas, products, and choices that support the script and unifying concept.	Artifacts and **comprehensive binder** enhance artistic ideas and choices to **provide exceptional support** for the script and unifying concept.	Artifacts and binder **align** with artistic ideas and choices to support the script and unifying concept	**Artifacts and incomplete binder inconsistently align** with artistic ideas and choices to support the script and unifying concept.	**Artifacts and incomplete binder lack alignment with artistic ideas and choices** to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 | Superior (Score of 16-14)	3 | Excellent (Score of 13-10)	2 | Good (Score of 9-6)	1 | Fair (Score of 5-4)	**TOTAL SCORE**

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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Optional aligned state standards: _____

State Standards website:_____

Lighting Design

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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
Job Understanding and Interview Articulation of the lighting designer's role and job responsibilities; presentation and explanation of executed design, creative decisions, and collaborative process.	Articulates **a comprehensive understanding** of the lighting designer's role and job responsibilities; **thoroughly presents and explains** the executed design, creative decisions and collaborative process.	Articulates **an understanding** of the lighting designer's role and job responsibilities; **adequately presents and explains** the executed design, creative decisions and collaborative process.	Articulates **a partial understanding** of the lighting designer's role and job responsibilities; **inconsistently presents and explains** the executed design, creative decisions and/or collaborative process.	Articulates **little understanding** of the lighting designer's role and job responsibilities; **does not explain** an executed design, creative decisions or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical requirements of the script to support the lighting design and the unifying concept.	A **well-conceived** lighting design, **detailed** research, and **thorough** script analysis **clearly addresses** the artistic and practical needs of the production and **consistently supports** the unifying concept.	**A complete** lighting design, research, and script analysis **addresses** the artistic and practical needs of the production and **supports** the unifying concept.	**An incomplete** lighting design, research, and script analysis **somewhat addresses** the artistic and practical needs of the production and/or **inconsistently supports** the unifying concept.	**The incomplete** lighting design, research, and script analysis **rarely addresses** the artistic and practical needs of the production **or supports** the unifying concept.	
Comment:					
Artistic Interpretation Lighting design choices reflect the mood, style, period, locale, and genre of the play through the controllable properties of light.	Lighting design choices **powerfully enhance and communicate** the mood, style, period, locale, and genre of the play.	Lighting design choices **communicate** the mood, style, period, locale, and genre of the play.	Lighting design choices **somewhat communicate** the mood, style, period, locale, and genre of the play.	Lighting design **lacks choices that communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Light plot and artifact binder convey ideas, products, and choices that support the script and unifying concept.	**A comprehensive** light plot and artifact binder enhance artistic ideas and choices to provide **exceptional support** for the script and unifying concept.	A light plot and artifact binder **align** with artistic ideas and choices to **support** the script and unifying concept.	**An incomplete** light plot and artifact binder **inconsistently align** with artistic ideas and choices to support the script and unifying concept.	**An incomplete** light plot and artifact binder **lack alignment** with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 | Superior (Score of 16-14)	3 | Excellent (Score of 13-10)	2 | Good (Score of 9-6)	1 | Fair (Score of 5-4)	TOTAL SCORE

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐ Timing issue: (_____mm_____ss)

☐ Rule violation:_____:_____:_____

☐ Other comments:

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

Optional aligned state standards: _____

State Standards website:_____

Makeup Design

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
Job Understanding and Interview Articulation of the makeup designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions, and collaborative process.	Articulates **a comprehensive understanding of the makeup designer's role** and job responsibilities; **thoroughly presents and explains** the executed design, creative decisions, and collaborative process.	Articulates **an understanding of the makeup designer's role** and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates **a partial understanding of the makeup designer's role** and job responsibilities; **inconsistently presents and explains** the executed design, creative decisions and/or collaborative process.	Articulates **little understanding of the makeup designer's role** and job responsibilities; **does not explain** an executed design, creative decisions or collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical needs (given circumstances) of the script to support the makeup design and unifying concept.	A well-conceived *set* of makeup designs, **detailed research, and thorough script and character analysis** clearly address the artistic and practical needs of the production and **consistently support** the unifying concept.	Makeup designs, **research, script and character analysis address the artistic and practical needs** of the production and **support** the unifying concept.	**Incomplete makeup designs, research, character and script analysis somewhat address** the artistic and practical needs of the production and/or **inconsistently support** the unifying concept.	The **makeup designs, research, and analysis of the script and character do not address** the artistic and practical needs of the production or support the unifying concept.	
Comment:					
Artistic Interpretation Makeup design choices reflect the mood, style, period, locale, and genre of the play.	**Makeup design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play.	**Makeup design choices communicate** the mood, style, period, locale, and genre of the play.	**Makeup design choices somewhat communicate** the mood, style, period, locale, and genre of the play.	Makeup designs **lack choices that communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Designs convey ideas, products, and choices that support the script and unifying concept.	**Designs** enhance artistic ideas and choices to **provide exceptional support** for the script and unifying concept.	**Designs align** with artistic ideas and choices to support the script and unifying concept.	**Designs inconsistently align** with artistic ideas and choices to support the script and unifying concept.	**Designs lack alignment with artistic ideas and choices** to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 | **Superior** (16-14)	3 | **Excellent** (13-10)	2 | **Good** (9-6)	1 | **Fair** (5-4)	TOTAL

Judge's name (Please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐ Timing issue: (_____mm _____ss)

☐ Rule violation: _____; _____; _____

☐ Other comments:

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Optional aligned state standards: _____

State Standards website:_____

Musical

For internal use only

INTERNATIONAL THESPIAN
EXCELLENCE
AWARDS

Student(s): ....

School: ....

Selection: ....

Troupe: ....

Solo_____Duet_____Group_____

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 tactics 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:					
Singing Expression 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.	

Comment:

RATING (Please circle)	4 | Superior (Score of 24-21)	3 | Excellent (Score of 20-15)	2 | Good (Score of 14-9)	1 | Fair (Score of 8-6)	TOTAL SCORE

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐ Timing issue: (_____mm_____ss)

☐ Rule violation:_____;_____;_____

Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Scenic Design

For internal use only

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
Job Understanding and Interview Articulation of the scenic designer's role and specific job responsibilities; presentation and explanation of executed design, creative decisions, and collaborative process.	Articulates **a comprehensive understanding** of the scenic designer's role and job responsibilities; **thoroughly presents and explains** the executed design, creative decisions, and collaborative process.	Articulates **an understanding** of the scenic designer's role and job responsibilities; **adequately presents and explains** the executed design, creative decisions, and collaborative process.	Articulates **a partial understanding** of the scenic designer's role and job responsibilities; **inconsistently presents and explains** the executed design, creative decisions, and/or collaborative process.	Articulates **little understanding** of the scenic designer's role and job responsibilities; **does not explain** an executed design, creative decisions, or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic/practical needs (given circumstances) of the script to support the scenic design and unifying concept.	A **well-conceived** scenic design, detailed research, and thorough script analysis **clearly addresses** the artistic/practical needs of the production and **consistently supports** the unifying concept.	A **complete** scenic design, research, and script analysis **addresses** the artistic/practical needs of the production and **supports** the unifying concept.	An **incomplete** scenic design, research, and script analysis **somewhat addresses** the artistic/practical needs of the production and/or **inconsistently supports** the unifying concept.	The **incomplete** scenic design, research, and script analysis **rarely addresses** the artistic/practical needs of the production or supports the unifying concept.	
Comment:					
Artistic Interpretation Scenic design choices that reflect the mood, style, period, locale, and genre of the play.	Scenic design choices **powerfully enhance and communicate** the mood, style, period, locale, and genre of the play.	Scenic design choices **enhance and communicate** the mood, style, period, locale, and genre of the play.	Scenic design choices **somewhat communicate** the mood, style, period, locale, and genre of the play.	Scenic design **lacks choices that communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Scenic design and artifact binder convey ideas, products, and choices that support the script and unifying ideas.	**A comprehensive** rendering or model, floor plan, and artifact binder **enhance** artistic ideas and choices to provide **exceptional support** for script and unifying concept.	A rendering or model, floor plan, and artifact binder **align** with artistic ideas and choices to **support** script and unifying concept.	**An incomplete** rendering or model, floor plan, and artifact binder inconsistently align with artistic ideas and choices to support script and unifying concept.	**An incomplete** rendering or model, floor plan, and artifact binder **lack alignment** with artistic ideas and choices to support script and unifying concept.	
Comment:					

RATING (Please circle)	4 │ Superior (Score of 16-14)	3 │ Excellent (Score of 13-10)	2 │ Good (Score of 9-6)	1 │ Fair (Score of 5-4)	TOTAL SCORE

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

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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Optional aligned state standards: _____

State Standards website:_____

Short Film

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INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ....

Selection: ....

School: ....

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 believability; choices and tactics.	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 **sometimes prompt reactions** to partners or events.	Character movements, actions, gestures, and expressions **are rarely emotionally/physically believable**; choices and tactics toward an objective **are not evident and do not prompt** reactions to partners or events.	
Comment:					
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker **conveyed clear vision** and consistently adhered to rules established for film; **all elements** worked together to create **an impactful, engaging** film with a powerful voice.	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)	**4 | Superior** (Score of 20-18)	**3 | Excellent** (Score of 17-13)	**2 | Good** (Score of 12-8)	**1 | Fair** (Score of 7-5)	**TOTAL SCORE**

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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Optional aligned state standards: _____

State Standards website:_____

Short Animated Film

For internal use only

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
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 composed 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.	
Comment:					

Voice Acting and Animation Techniques Believability and compatibility of voice and animation; animation style and choices.	Character voices and animation (movements, actions, gestures, and expressions) are **consistently believable and work in unison to create character**; strong and consistent animation choices are reflected through an original art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) **are believable and mostly work in unison to create character**; consistent animation choices are reflected through an original art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are **sometimes believable and work in unison to create character**; animation choices are occasionally reflected through an art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are **rarely believable and do not connect well** with each other; strong animation choices are rarely evident, and the art style does not help build a unique animated world for viewer.	

Comment:

Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker **conveyed a clear vision** and **consistently adhered** to rules established for the film; **all elements worked together** to create an impactful, engaging film with a powerful voice.	Filmmaker **conveyed a 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 a 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)	4 │ Superior (Score of 20-18)	3 │ Excellent (Score of 17-13)	2 │ Good (Score of 12-8)	1 │ Fair (Score of 7-5)	TOTAL SCORE

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐ Timing issue: (_____mm_____ss)

Rule violation:_____;_____;_____

☐ Other comments:

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Example National Core Theatre Standards aligned to this rubric: TH:Cr1.1.I.b, TH:Cr3.1.I.b, TH:Cr3.1.I.c, TH:Cr1.1.III.a, MA:Cr2.1.I.a, MA:Cr3.1.I.a

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

Optional aligned state standards: _____

State Standards website: _____

Short Documentary

For internal use only

INTERNATIONAL THESPIAN
EXCELLENCE
AWARDS

THESPIAN

Student(s): ....

Selection: ....

School: ....

Troupe: ....

SKILLS	4 | Superior Above standard	3 | Excellent At standard	2 | Good Near standard	1 | Fair Aspiring to standard	SCORE
Storytelling Visual development of story and interview sequences; opening and closing titles, credits, graphics, and animations; conclusion.	Story is well organized, **fully developed, and compelling**; thoughtful visuals and interview sequences **seamlessly advance the narrative** and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations **enhance and support** film's message; ending **succinctly 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** film's message; conclusion is **somewhat unclear.**	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.	**Subjects, images, and scenes inconsistently shot or framed and do not align** with filmmaker's vision; lighting exposure and camera movement and angles **sometimes advance** subject's story visually; **some** music (if applicable) is appropriate to the story; sound level **errors are evident**.	**Most subjects, images, and scenes are not shot or framed properly**, are under or over exposed, and **do not align** with the filmmaker's vision; scenes include **multiple errors** in camera movement and angles; music (if applicable) **detracts from rather than supports** the story; sound levels are **inconsistent**.	
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.	**Inconsistency in editing produces transitions that sometimes disrupt** scene flow, audience engagement, and narrative; scene length and flow **sometimes** lead audience from one focal point to another yet **seldom maintain** physical and spatial relationship of narrative.	**Discontinuity in editing does not produce well-composed transitions** that enhance scene flow, audience engagement, and narrative; scene length and flow **do not** lead audience from one focal point to another, and **does not maintain** physical and spatial relationship of narrative.	
Comment:					

POV and Portrayal of Subject Filmmaker's POV; choices that affect the portrayal of the subject(s).	**Consistently strong POV** gives viewer a deeper understanding of film's subject(s); filmmaker's main thesis and intentions for telling story are **always clear**; strong choices and tactics employed by filmmaker **create solid and insightful** portrayal of subject.	**Mostly consistent POV** gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are **clear**; choices and tactics employed by filmmaker help **create solid and insightful** 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.	**Inconsistent POV** rarely gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are **rarely clear**; **no evidence** of choices and tactics that help to create a meaningful portrayal of subject.	
Comment:					
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker **conveyed clear vision** and **consistently adhered** to rules established for the film; **all elements** worked together to create **an impactful, engaging** film with a powerful voice.	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)	**4 | Superior** (Score of 20-18)	**3 | Excellent** (Score of 17-13)	**2 | Good** (Score of 12-8)	**1 | Fair** (Score of 7-5)	**TOTAL SCORE**

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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Optional aligned state standards: _____

State Standards website: _____

Sound Design

For internal use only

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
Job Understanding and Interview Articulation of the sound designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions and collaborative process.	Articulates **a comprehensive understanding** of the sound designer's role and job responsibilities; **thoroughly presents and explains** the executed design, creative decisions and collaborative process.	Articulates **an understanding** of the sound designer's role and job responsibilities; **adequately presents and explains** the executed design, creative decisions and collaborative process.	Articulates **a partial understanding** of the sound designer's role and job responsibilities; **inconsistently presents and explains** the executed design, creative decisions and/or collaborative process.	Articulates **little understanding** of the sound designer's role and job responsibilities; **does not explain** an executed design, creative decisions or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis that addresses the artistic and practical needs (given circumstances) of the script to support the sound design and unifying concept.	A **well-conceived** sound design, detailed research, and thorough script analysis **clearly addresses** the artistic and practical needs of the production and **consistently supports** the unifying concept.	**A complete** sound design, research, and script analysis **addresses** the artistic and practical needs of the production and **supports** the unifying concept.	**An incomplete** sound design, research, and script analysis **somewhat addresses** the artistic and practical needs of the production and/or **inconsistently supports** the unifying concept.	**The incomplete** sound design, research, and script analysis **rarely addresses** the artistic and practical needs of the production or support the unifying concept.	
Comment:					
Artistic Interpretation Sound design choices that reflect the mood, style, period, locale, and genre of the play.	Sound design choices **powerfully enhance and communicate** the mood, style, period, locale, and genre of the play.	Sound design choices **communicate** the mood, style, period, locale, and genre of the play.	Sound design choices **somewhat communicate** the mood, style, period, locale, and genre of the play.	Sound design **lacks choices that communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Sound plot and artifact binder convey ideas, products and choices that support the script and unifying concept.	**A comprehensive** sound plot and artifact binder enhance artistic ideas and choices to provide **exceptional support** for the script and unifying concept.	A sound plot and artifact binder **align** with artistic ideas and choices to support the script and unifying concept.	**An incomplete** sound plot and artifact binder **inconsistently align** with artistic ideas and choices to support the script and unifying concept.	**An incomplete** sound plot and artifact binder **lack alignment** with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 │ Superior (Score of 16-14)	3 │ Excellent (Score of 13-10)	2 │ Good (Score of 9-6)	1 │ Fair (Score of 5-4)	TOTAL SCORE

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐ Timing issue: (_____mm_____ss)

☐ Rule violation:_____:_____:_____

☐ Other comments:

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Optional aligned state standards: _____

State Standards website:_____

Stage Management

For internal use only

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
Job Understanding Demonstrates understanding of the stage manager's role and specific job responsibilities.	Demonstrates a **comprehensive understanding** of the stage manager's role and specific job responsibilities.	Demonstrates an **understanding** of the stage manager's role and specific job responsibilities.	Demonstrates a **partial understanding** of the stage manager's role and specific job responsibilities.	Demonstrates **little understanding** of stage manager's role and specific job responsibilities.	
Comment:					
Interview Presentation/explanation of director's concept, collaborative process, and production book	**Thoroughly presents and explains** the director's concept, collaborative process, and production book.	**Adequately presents and explains** the director's concept, collaborative process, and production book.	**Inconsistently presents and explains** the director's concept, collaborative process, and/or production book.	**Does not explain the** director's concept, collaborative process or production book.	
Comment:					
Production book Written document that includes a prompt script, contact sheet, cast list, rehearsal schedule, and blocking/technical cue sheets.	**Presents and explains** a production book that **demonstrates consistent and clear planning**; prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets are **accurate, comprehensive**, and **well organized**.	**Presents and explains** a production book that **demonstrates clear planning**; prompt script, cast list, rehearsal schedule, and blocking/ technical cue sheets are **well organized, with few omissions or errors.**	**Presents and explains** a production book that **demonstrates some planning**; elements such as prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets **may or may not be included, and/or feature several errors**.	Presents a production book that **demonstrates marginal planning**; elements such as prompt script, cast list, rehearsal schedule, and blocking/ technical cue sheets **frequently missing and/or feature many errors**.	
Comment:					
Execution: Interview and production book present evidence of ideas, products, and choices that support collaboration and the realized production.	Interview/production book **present comprehensive evidence** of ideas, products, and choices **that support collaboration** and the realized production with **demonstrated self-reflection.**	Interview and production book **present adequate evidence** of ideas, products, and choices **that support collaboration** and the realized production.	Interview and production book **present inconsistent evidence** of ideas, products, and choices **that support collaboration** and the realized production.	Interview and production book **present little evidence** of ideas, products, and choices **that support collaboration** or the realized production.	
Comment:					

RATING (Please circle)	4 | Superior (Score of 16-14)	3 | Excellent (Score of 13-10)	2 | Good (Score of 9-6)	1 | Fair (Score of 5-4)	TOTAL SCORE

_____
Judge's name (please print)

_____
Judge's signature

Please add Tabulation Room remarks and additional comments on the back.

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____:_____:_____

☐   Other comments:

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Optional aligned state standards: _____

State standards website:_____

Theatre Marketing

For internal use only

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
Job Understanding and Interview Articulation of marketing director's role and specific job responsibilities; presentation and explanation of the executed marketing plan, creative decisions, and collaborative process.	Articulates **comprehensive understanding** of marketing director's role and job responsibilities; **thoroughly presents and explains** the executed marketing plan, creative decisions, and collaborative process.	Articulates **understanding** of marketing director's role and job responsibilities; **presents and explains** the executed marketing plan, creative decisions and/or collaborative process.	Articulates **partial understanding** of marketing director's role and job responsibilities; **inconsistently presents and explains** the executed marketing plan, creative decisions and/or collaborative process.	Articulates **little understanding** of marketing director's role and job responsibilities; **does not explain** an executed marketing plan, creative decisions, or the collaborative process.	
Comment:					
Creative Development Research conducted to identify target market and inspire design concept; resources and personnel applied to refine and communicate the final design to audience.	**Conducted research accurately identifies** target market/inspiration for the design concept; **all appropriate resources and personnel were consulted** to effectively refine and communicate final concept to audience.	**Conducted research mostly identifies** target market/inspiration for the design concept; **most appropriate resources and personnel were consulted** to effectively refine and communicate final concept to audience.	**Conducted research somewhat identifies** target market and suggests a relationship to design concept; **several resources and personnel were consulted** to refine and communicate final concept to audience.	**Conducted research marginally identifies** target market and minimal relationship to design concept; **few or no resources and personnel were consulted** to refine and communicate final concept to audience.	
Comment:					
Execution Marketing campaign's alignment to production concept; unity of shared components, quality and consistency of artistic designs, accuracy of details, and a distribution strategy across multiple media.	Marketing campaign **aligns with production concept**; shared components **consistently demonstrate a unified effort**, including **consistent quality** artistic designs, accurate detail, and a coordinated multiple media distribution strategy.	Marketing campaign **frequently aligns with production concept**; shared components **usually demonstrate a unified effort,** including **consistent quality** artistic designs, accurate details, and a coordinated multiple media distribution strategy.	Marketing campaign **somewhat aligns with production concept**; shared components demonstrate a **generally unified effort**, including artistic designs, details, and a coordinated media distribution strategy.	Marketing campaign **rarely aligns with production concept**; shared components **do not demonstrate a unified effort** in artistic designs, details, and media distribution strategy.	
Comment:					
Realized Outcomes Budget expenditures, ticket sales, generated media coverage based on marketing/press releases, and reflections on alternative execution.	Budget expenditures and ticket sales **explained and compared** with accurate figures; media coverage, marketing/press releases, and multiple execution alternatives are **realistic, with clear/practical outcomes.**	Budget expenditures and ticket sales **explained with accurate figures;** media coverage, marketing/press releases, and multiple execution alternatives are **frequently realistic, with clear/practical outcomes**.	Budget expenditures and ticket sales **are explained;** media coverage, marketing/ press releases and multiple execution alternatives **sometimes offer realistic/practical outcomes**.	Budget expenditures and ticket sales **are not explained;** media coverage, marketing/ press releases and multiple execution alternatives **rarely offer realistic/ practical outcomes**.	
Comment:					

RATING (Please circle)	4 | Superior (Score of 16-14)	3 | Excellent (Score of 13-10)	2 | Good (Score of 9-6)	1 | Fair (Score of 5-4)	**TOTAL SCORE**

_____
Judge's name (Please print)

_____
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

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Optional aligned state standards: _____

State Standards website:_____