International Thespian Excellence Awards (Thespys™ for short) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

The performance categories include:
- Monologue
- Duo Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre

The technical categories include:
- Costume Construction
- Costume Design
- Lighting Design
- Makeup Design
- Scenic Design
- Short Film
- Sound Design
- Stage Management
- Theatre Marketing

Scoring: A performance-based assessment rubric is used for all categories.
- The ratings are (4) Superior, (3) Excellent, (2) Good, and (1) Fair.
- The ratings tabulate to a numeric total ranging from 4 to 24, depending on the number of criteria included in the individual rubric. Please familiarize yourself with the rubrics, scoring, and critique sheets.
- To determine an entrant's rating:
  - add up the scores in the far-right column and enter the totaled score at the bottom; and
  - based on the total, circle the indicator of achievement to the left of the column.
- For an entrant's overall rating, average the total numeric scores of the three adjudicators. Average scores will be rounded up to the nearest whole number; for example, an average of the three judges' scores of 17.5 rounds to 18. A 17.4 will not round up to 18 but down to 17.
- Student guidelines for each area are included in this document to help entrants understand adjudication.
- Rubric forms can be found in the International Thespian Excellence Awards library.
- The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

Questions/Issue resolution: All appeals, questions, or clarifications can be directed to EdTA Events at events@schooltheatre.org

Qualifying for the International Thespian Excellence Awards
To qualify for the Thespys Program at the International Thespian Festival, entrants must:
   1. *receive an overall assessment rating of **Superior** at their chapter conference/festival or at a similar qualifying event for their chapter*; and
   2. *be an inducted Thespian at the time of ITF registration.*

After their chapter conference/festival, chapter directors are required to send EdTA the qualifier form listing students who qualified to participate. Students who register to participate at ITF must appear on their chapter's qualifier form and the student MUST be an inducted Thespian *at the time of ITF registration*.

Inclement weather
If weather prevents entrants from traveling to the chapter's qualifying event, a school administrator must provide written documentation to EdTA stating that entrants were prevented from attending the chapter event because the administration canceled all travel due to inclement weather. EdTA must receive this written documentation within the two weeks following the qualifying event. When this letter has been received, entrants may follow the exception procedure detailed in the next paragraph.

Exceptions
For students from chapters that do not have a chapter conference/festival, whose event was cancelled, or that do not offer the program, these students may qualify by submitting two letters of recommendation and two completed rubrics indicating *Superior* from individuals (other than the student's troupe director) who teach or direct theatre. Letters must justify in detail why an entrant should participate in the International Thespian Excellence Awards program, and the completed rubrics must show an overall Superior rating.

No registrations will be accepted after May 3, 2021.

Multi-Troupe Presentations
There are rare occasions where schools working together want to present a category together. Students from two or more troupes can collaborate under the following condition:
   • The troupe directors must apply using the "Multi-Troupe Application Form" in Appendix A (*page 28)*
   • Troupe directors must validate with the other director(s) to make sure they have no concerns with the piece, or the students being used.
   • If any of the troupe directors want administrative approval, all troupe directors must agree to have their administrator sign. The "Multi-Troupe Application Form" has an optional space for administrative approval.
   • The completed form is to be forwarded to the "lead" troupe director who will be responsible for registration.
   • This form must be received nationally by May 3 for ITF. The due date for the chapters will vary.

Registering for the International Thespian Excellence Awards
All complete registrations for the Thespys Program at the International Thespian Festival will be accepted on a first-come, first-served basis until **May 3, 2021.** If the National Office has not received an entrant's complete registration by May 3, 2021, the entrant will not be permitted to participate in the program and no refund will be provided.

Note: registrations for the program will *not* be accepted until all ITF registration requirements are met. A troupe's *entire* ITF registration process will be delayed due to incomplete individual registrations.

To register for the program at the International Thespian Festival, an entrant must:
1. register for the entire week of ITF;
2. register online for only one category;
3. pay a registration fee of $35 per category - not per participant - for example, a pair of actors pays only one $35 fee to participate in duo acting;
4. be affiliated with an active Thespian troupe; and
5. be an induced Thespian by the time of ITF registration.

Program registration is considered incomplete if:
1. entrant is not registered for ITF;
2. entrant has not paid the registration fee;
3. the chapter director has not provided the chapter's qualifier form;
4. entrant did not include title(s) of performance or design presentations; or
5. entrant did not follow the Securing Performance Rights process (*see pages 25-26*).

Arriving
All entrants registered for the program at the International Thespian Festival **must** arrive on Monday, June 212, 2021. Any performance or technical categories that must be made up because of travel issues will be held on an as-needed basis.

Audience
Seats will be available on a first-come, first-served basis. Audience members will only be allowed to enter **between** performances and must remain quiet. Callbacks are not open to an audience. Only the entrant's Troupe Director may attend the entrant's callback performance.

International Thespian Excellence Awards Showcase
A showcase presentation of outstanding performances will take place before the entire delegation on Saturday. Technical theatre finalists will showcase their work in the ITF lobby beginning Thursday evening. Those selected for both performance and technical categories must participate in a tech run through on Saturday morning. Not all categories may be represented. The short film finalist will be shown as part of the showcase.

Volunteering
Troupe directors and chaperones are required to volunteer as adjudicators if more than four students are participating in the program. *All adjudicators must complete online training prior to ITF.* When assigning responsibilities, the volunteer coordinator will attempt to accommodate preferences indicated during ITF's online registration process. Volunteers must attend an informational meeting the morning(s) of their scheduled adjudication shift(s). This will be used to check in, answer any questions, and provide the volunteer the information and resources needed for the day.

Rules for all performance categories

1. After the introduction (slating), time begins with the first word, musical note, or acting action (if it proceeds the first word or note). If a student exceeds the time limit, the judge will notate the time on the form and a final eligibility ruling will be determined in the tabulation room. If the student exceeds the time limit by 15 seconds, the timekeeper must stop the performance. No warnings are provided.
   a. Time limits for performance categories are:
      1. monologues, 3 minutes; and
      2. all other performance categories, 5 minutes
2. Each entrant is permitted to participate in only one category.
3. Entrants who qualify through participation in a chapter conference/festival must present exactly the same work at both the chapter and national levels. Other qualifying entrants are expected to present the works listed on their registration.
4. Substitutions are **not** allowed. Entrants who qualified at a chapter conference/festival and who are listed on the chapter qualifier form are the only ones qualified to participate at ITF.
   a. In the category of Group Musical and Group Acting, drops will be allowed but no substitutions.
5. Acceptable material:
   a. **Non-musical** performance categories:
      1. Selections from full-length or one-act plays or musicals, written for the theatre, and published by:
         - Broadway Play Publishing
         - Concord Theatricals (R&H Theatricals, Samuel French, Inc. Tams-Witmark, The Musical Company)
         - Dramatic Publishing
         - Dramatists Play Service
         - Eldridge Publishing Company
         - Heuer Publishing
         - Music Theatre International
         - Playscripts, Inc.
         - Smith and Kraus
         - Theatrefolk
         - Theatrical Rights Worldwide
         - YouthPLAYS
         - Any public domain play written prior to 1924
      2. The only D.M. Larson selection available for use in the program are from the plays listed below. All other D.M. Larson monologues will result in a disqualification.
         - *Beauty IS a Beast* - ISBN-13: 978-1511495967
         - *Big Nose* - ISBN-13: 978-1542471077
         - *Death of an Insurance Salesman* - ISBN-13: 978-1518665547
         - *Ebony Scrooge* - ISBN-13: 978-1537655239
         - *Flowers in the Desert* - ISBN-13: 978-1530169085
         - *Holka Polka!* - ISBN-13: 978-1502445490
         - *Operation Redneck* - ISBN-13: 978-1540824349
         - *Somebody Famous* - ISBN-13: 978-1539753483
         - *Superhero Support Group* - ISBN-13: 978-1540471772
         - *My William Shatner Man Crush* - ISBN-13: 978-1505910155
         - *To Be A Star* - ISBN-13: 978-1541300200

3. Exceptions can be made for publishing companies not listed above (e.g., foreign publishing houses). Exceptions will need to be submitted nationally by May 3, 2021. Each chapter will have their own requirement for timing for their exceptions, but all exceptions will need to be approved by a member of the Events Department (events@schooltheatre.org). The form can be found in Appendix B (*page 29*).
4. The following are <u>unacceptable</u> material for non-musical performance categories:
   - Author-only permission.
   - Any play (or monologue from a musical) not published by one of the publishers listed above or by a pre-approved publishing company.
   - Works available through self-publishing platforms.
5. The following are unacceptable resources for non-musical performance categories:
   - Use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.

   b. **Musical** performance categories:
   1. Acceptable material:
      - Songs from a musical that have been used in a musical (regardless of its previous publication as a classical or popular song – e.g., Forever Plaid, Mamma Mia, etc.).
      - It must be publicly available for sale in a vocal selection or musical score.
      - There must be a copyright mark on the music.
   2. The following are unacceptable material for musical performance categories:
      - A cappella songs UNLESS originally written to be performed a cappella in the script.
      - Songs from films.
      - Songs from television.
      - Popular songs not used in a published work for the theatre.
      - Classical songs not used in a published work for the theatre.
      - Tracks with any background vocals.
   3. The following are unacceptable resources for musical performance categories:
      - Use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.

   c. It's difficult to address every situation in this document, but fundamentally, the guide is that the piece must either have:
   1. publisher permission (NOT author-only permission); or
   2. available for sale in a libretto, play, vocal selection, or musical score.

6. Race, ethnic origin, gender, and sexual orientation should not influence a student's evaluation. Students are encouraged to choose pieces that speak to them, but copyright rules must be followed. For example: students may play a role of any gender regardless of the gender with which they identify, but it is important to note that all copyright rules are to be enforced and the student cannot change pronouns without the express, written consent from the publisher.
7. Disqualification. The International Thespian Excellence Awards program is meant to challenge, inspire, and educate students. As you'll note throughout this document, there are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification.
   a. Disqualification reasons can be noted by individual adjudicators. The adjudicator should note the issue(s) under their printed name and signature.
   b. Regardless of individual disqualification reason(s), it is the responsibility of the tabulation room officials (or pre-defined designate) to rule on any disqualifications.
   c. Disqualifications at the International Thespian Festival will be ruled by a member of the EdTA Events Department.

8. Filming. No performance or technical category may be filmed for rebroadcast or other use without prior written approval from a member of the EdTA Events Department.

Technical rules (excluding short film)

- The entrant must prepare a presentation and design for one published work written for the theatre (play or musical).
- Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.
- Originality of ideas/designs are paramount to the educational value of the program. All designs, logos, etc. should be original material. If non-original material is used, sources must be cited, and receipt of purchased material (when applicable) must be included in the presentation. Not doing so will result in disqualification.

1. Time limits for technical categories are as follows:
    a. presentation, up to eight minutes; and
    b. question and answer, up to four minutes.
2. The entrant must give an oral presentation up to eight minutes justifying the design and guiding the adjudicator through the entrant's creative process. Notecards are permitted. The introduction to the presentation must include only the entrant's name, troupe number, title of show, and writer(s). A 30-second oral synopsis should be prepared as part of the presentation. After the presentation, adjudicators will have up to four minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed 12 minutes.
3. Students may use electronic sources (audio, video, PowerPoint, etc.) in their presentation; however, no projection equipment will be provided. The exceptions to this rule are:
    a. for costume construction, students must bring the actual costume constructed; and
    b. for stage management, students must bring the actual prompt book used during the production.
4. Read and follow exactly the category rules contained in this document for your technical entry.
5. Wear professional all-black clothing and solid-black shoes (including laces and sole trim) for the presentation before the adjudicators.

Acting – Monologues

In Acting – Monologues, the skills measured are:
- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a monologue performance the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
  - The entrant's name
  - Title of both selections
  - Name of the playwright(s)
  - Troupe number (optional)
- Remain within strict time limits:
  - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
  - Monologues are not to exceed three minutes
- Appropriate material:
  - Prepare two selections
  - Monologues should represent two contrasting selections (may be different in period, style, or mood)
  - Each selection should be approximately one and one-half minutes each
  - Each selection should reflect an important moment in the play
  - Only one character from each play may be portrayed in each selection
  - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
  - Props (including hand-held props), costumes, or theatrical makeup are not allowed
  - One chair may be safely used
  - Entrants must wear all black
    - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
  - Clothing should be professional yet allow easy movement for the actor to accommodate the action of the performance
  - Entrants should refrain from wearing anything that might distract the adjudicators
  - Failure to follow any of the guidelines in this document will result in a disqualification

Acting – Duo/Group Scene

A duo is defined as a performance for two players. A group scene is defined as a performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Acting – Duo/Group Scene, the skills measured are:
- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a Duo/Group Scene performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
  o The entrant's name
  o Title of selection
  o Name of the playwright(s)
  o Troupe number (optional)
- Remain within strict time limits:
  o After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
  o Duo/group scenes are not to exceed five minutes
- Appropriate material:
  o Each participant must be actively involved in the scene
  o Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
  o Props (including hand-held props), costumes, or theatrical makeup are not allowed
  o For duo acting, two chairs may be safely used
  o For group acting, one table and up to six chairs may be safely used
  o Entrants must wear all black
    ▪ **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
  o Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance
  o Entrants should refrain from wearing anything that might distract the adjudicators
  o Failure to follow any of the guidelines in this document will result in a disqualification

Musical Theatre – Solo Performance

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The adjudicators will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a "sung and not spoken" selection.

In Musical Theatre – Solo Performance, the skills measured are:
- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Solo Performance the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction (slating) must include only:
    - The entrant's name
    - Title of selection
    - Name of the composer and lyricist
    - Troupe number (optional)
- Remain within strict time limits:
    - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
    - Musical theatre solo performances are not to exceed five minutes
- Appropriate material:
    - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
    - Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
    - Accompanists are not permitted
    - A cappella performances are not permitted
    - At ITF, Bluetooth speakers will be provided to allow participants to play music in one of two ways:
        - Using Bluetooth-enabled mobile devices
        - Using a provided 1/8-inch audio connection cable.
    - Participants may bring their own CD player, Bluetooth speaker, or other amplification device.
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
    - Props (including hand-held props), costumes, or theatrical makeup are not allowed
    - One chair may be safely used
    - Entrants must wear all black
        - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
    - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
    - Entrants should refrain from wearing anything that might distract the adjudicators
    - Failure to follow any of the guidelines in this document will result in a disqualification

Musical Theatre – Duet/Group Performance

In a musical theatre duet/group performance, the entrants must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a "sung and not spoken" selection.

A musical theatre duet is defined as a musical theatre performance for two players. A musical theatre group scene is defined as a musical theatre performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Musical Theatre – Duet/Group Performance, the skills that measured are:
- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Duet/Group Performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
  - The entrant's names
  - Title of selection
  - Name of the composer and lyricist
  - Troupe number (optional)
- Remain within strict time limits:
  - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
  - Musical theatre duet/group performances are not to exceed five minutes
- Appropriate material:
  - Each participant must be actively involved in the performance
  - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
  - Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music is permitted
  - Accompanists are not permitted
  - A cappella performances are not permitted
  - At ITF, Bluetooth speakers will be provided to allow participants to play music in one of two ways:
    - Using Bluetooth-enabled mobile devices
    - Using a provided 1/8-inch audio connection cable.
  - Participants may bring their own CD player, Bluetooth speaker, or other amplification device.
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
  - Props (including hand-held props), costumes, or theatrical makeup are not allowed
  - For a duet musical theatre performance, two chairs may be safely used
  - For a group musical theatre performance, one table and up to six chairs may be safely used

- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
- Entrants should refrain from wearing anything that might distract the adjudicators
- Failure to follow any of the guidelines in this document will result in a disqualification

Costume Construction

In Costume Construction, the skills measured are:
- An understanding of the role of costume construction
- Sewing and construction skills
- The ability to present and explain the process of constructing the costume
- Attention to detail

Only one entrant may be involved in the construction. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- A fully constructed costume that reflects the entrant's capabilities and strengths, constructed entirely by the entrant, using a publicly available pattern (for use in a play or musical).
- Pattern requirement:
  - The costume must be designed, developed and constructed from a pattern available for purchase. The pattern manufacturer's information must be included in the details of the presentation.
  - A pattern designed by the participant cannot be used.
  - There are no restrictions on the costume size. It simply needs to fit the person for which it was built.
- An itemized expense sheet with accompanying receipts (or digital presentation) for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim must be included.
  - Total may NOT exceed $100. If using donated materials, the value must be determined and included in the budget.
  - The cost of the pattern in NOT included in that $100.
  - If millinery, the budget limit is $50. If using donated materials, the value must be determined and included in the budget.
  - The expense sheet must be presented (mounted on a display board or as part of an electronic presentation) as proof that the entrant did not exceed their budget.
- A costume production collage that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
- Process photos must depict the garment at various stages of construction - *not the participant at a sewing machine*.
- If using a non-digital collage, it must be presented on a 20" x 30" heavy stock display board.
- If using a non-digital display board, it must be labeled in the lower right-hand corner with the entrant's name, title of play or musical, the pattern number and brand, and troupe number (troupe number is optional). Labels should be considered a part of the presentation; they must be neatly typed or carefully hand lettered.
- If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
- The garment should be presented on a hanger or, if an accessory, in a box. The entrant should NOT wear the costume to the presentation.
- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Costume Design

In Costume Design, the skills measured are:
- An understanding of costume design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of costume design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices
- Attention to detail

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- Five character renderings, either five different characters or a single character through five changes.
  - More than five character renderings will not be accepted
  - No finished costumes are permitted
  - Renderings should be large enough for all the judges to see at one time. In a physical board, 8" to 10". In a digital board, projections will be the most valuable.
- Template or trace characters are permitted.
- Swatches MUST be included and attached to the lower left-hand corner of the display board or if using a digital presentation, a separate physical board with the swatches.
- The character renderings must each be mounted on either a 10" x 15" or 11" x 17" heavy stock display board or in a digital board, projections will be the most valuable.
- The board should be labelled in the following manner:
  - Upper left-hand corner: play or musical title and writer(s)
  - Upper right-hand corner: character's name, act, and scene
  - Lower right-hand corner: entrant's name and troupe number (optional)
  - NO other information may be included on the labels
  - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
  - If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
- An artifact binder (physical or digital) – must include a complete set of the following materials:
  - A design statement
  - Complete research
  - Theme of the show
  - Design unifying concept
  - Script requirements
  - Budgetary requirements or other constraints or considerations
  - Sources of inspiration for design and color palette (if used)
  - Preliminary sketches
  - Costume plot (showing who wears what when)
  - If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is not recommended.

- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Lighting Design

In Lighting Design, the skills measured are:
- An understanding of the roles and responsibilities of a lighting designer and the technology/equipment to implement and support the design
- The ability to present and explain design choices
- An understanding of the artistic and practical constraints that impact lighting design
- An understanding of the relationship of lighting design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
  - Light plot (1/4" or 1/2" equals 1'0") no larger than 24" x 36", which may be rolled, folded, or mounted indicating all information necessary to assure clear understanding of the designer's intentions. If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
  - The location and identification data of every luminaire, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
    - Color medium
    - Set and masking
    - Areas
    - Lighting positions with labels
    - Type of instrument
    - Unit numbers
    - Circuit
    - Channel
    - Focus/purpose
    - Gobos/patterns/templates
    - Practicals
    - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
    - Instrument key
  - Title block including:
    - Show title
    - Facility
    - Drawn by
    - Scale
    - Date
- An artifact binder (physical or digital) – must include a complete set of the following materials:
  - A design statement summarizing:
    - Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions (These could include notes, articles, sketches, photographs, colors, etc.)
    - Theme of the show
    - Unifying design concept

- Script requirements
- Sources of inspiration
- Uses of color
- Techniques used within the design
- Reflections on the process
- Instrument schedule
- Magic sheet/cheat sheet
- Sample color media used with explanations of choices
- Description of three light cues organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene **OR** three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene.
- If the production was realized, photos should be included.
- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Makeup Design

In Makeup Design, the skills measured are:

- An understanding of makeup design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of makeup design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices
- Attention to detail

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- Five character renderings, either five different characters or a single character through five changes.
    - More than five character renderings will not be accepted
    - For these purposes, teeth and hair are considered makeup
    - Renderings should be 8" to 10" tall and must be in full color
    - Board stands are optional.
    - The board should be labelled in the following manner:
        - Upper left-hand corner: play or musical title and writer(s)
        - Upper right-hand corner: character's name, act, and scene
        - Lower right-hand corner: entrant's name and troupe number (optional)
        - NO other information may be included on the labels
            - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand lettered.
- A makeup binder - must include a complete set of the following materials:
    - A one-page design statement
    - Complete research
    - Theme of the show
    - Design unifying concept
    - Script requirements
    - Budgetary requirements or other constraints or considerations
    - Sources of inspiration for design and color palette (if used)
    - Techniques used within the design
    - Preliminary sketches
    - Makeup plot (showing who wears what makeup when)
- Entrants must wear all black
    - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Scenic Design

In Scenic Design, the skills measured are:
- An understanding of the scenic designer's role and responsibilities
- An understanding of the artistic and practical constraints that impact the scenic design
- An understanding of the relationship of scenic design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
  - A scale model (physical or digital) showing the design of an entire show (not just a scene) and its relationship to the theatrical space. At least one figure must be included in the rendering or model to show proportion and scale. Model or rendering can be generated through multiple media, such as SketchUp, Vectorworks, or 3-D printers.
    - If using a physical presentation, use 1/4" or 1/2" equals 1'0" OR a perspective rendering (no larger than 11" x 17")
    - If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
  - Floor plan (physical or digital, drawn to the same scale) for the production that clearly indicates:
    - Performance space
    - Backstage space
    - Audience areas
    - Sightlines
  - Title block including:
    - Show title
    - Floor plan source
    - Scale
    - Entrant name
    - Date
- An artifact binder (physical or digital) – must include a complete set of the following materials:
  - A design statement summarizing:
    - Theme of the show
    - Unified design concept
    - Script requirements
- The following may or may not be included in the artifact binder but must be presented:
  - Complete research
  - Sources of inspiration
  - Floor plan
  - Models or renderings - if the student is using a model (instead of a rendering), they must bring the model - photos of a model are not an acceptable replacement
  - Techniques within the design

- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Sound Design

In Sound Design, the skills measured are:
- An understanding of the roles and responsibilities of a sound designer and the technology/equipment to implement and support the design
- An understanding of the artistic and practical constraints that impact the sound design
- An understanding of the relationship of sound design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
  - Sound system plot indicating:
    - Speaker plot showing where on the set and in the performance space loudspeakers are placed
    - The clear relationship of speakers on the plot to speakers on the block diagram
    - Block diagram showing signal flow through the sound system, following the USITT Sound Graphics Guidelines (available in the International Thespian Excellence Awards Library)
    - Rack diagrams
    - Microphone schedules
    - Pit diagrams
    - Patch assignments
    - Sound effects, both digital and Foley
    - Programming of the playback device
    - Engineering the show in a live microphone setting
    - Training the actors in the use of microphones
    - Setting preliminary sound levels and adjusting during technical rehearsals
  - Title block including:
    - Show title
    - Facility
    - Source for drawing
    - Scale
    - Entrant name
    - Date
- An artifact binder (physical or digital) – must include a complete set of the following materials:
    - A design statement summarizing:
      - Theme of the show
      - Unified design concept
      - Script requirements
  - The following may or may not be included in the artifact binder but must be presented:
    - Sources of inspiration
    - Techniques used within the design
    - Representative examples of the sound design to be played on a provided sound system
    - Description of sound cues organized by:

- Act and scene
- Stated purpose of the cue
- Planned timing of the cue
  - If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.
- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Stage Management

In Stage Management, the skills measured are:
- An understanding the stage manager's role and specific responsibilities
- An understanding of the purpose and value of a production book
- The ability to organize stage management ideas, products, and choices that support a realized production.

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation must be from a realized production

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The entrants should:
  - Approach the process as if interviewing for a college stage management program or a job
  - Discuss a realized production either in their middle or high school program or a community or professional theatre
  - Articulate the role of the stage manager/stage management process in the focused production
  - Address the collaborative process with cast, crew, director, and production team
  - Effectively communicate an understanding of the stage manager's role as it relates to the focused production
  - Show personality and style
  - Exhibit consistency, clarity, and organization
- A production book (a binder containing components of the stage management promptbook and paperwork used to perform responsibilities) should include but is not limited to:
  - Prompt script with blocking and all technical cues, such as lights, sound, deck, etc. This may be broken into two scripts
  - Examples of contact sheet, cast list, rehearsal schedule, props list, sound and lighting cue sheets
  - A written statement of the director's artistic concept of the production that includes a discussion of the theme and how the theme was executed
- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Theatre Marketing

In Theatre Marketing, the skills measured are:
- An understanding the marketing director's role and specific responsibilities
- An understanding of the purpose and value of research, resources, and personnel needed to communicate a marketing concept to an audience
- The ability to align a marketing campaign's components in a distribution strategy that supports a realized production

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation must be from a realized production.

The entrant must prepare and present:
- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
  - A case study that methodically works through the marketing process
  - The marketing campaign developed and executed for a published script (play or musical) written for the theatre and presented by the school
    - Designs for performances of poetry, fiction, screenplays, or any other medium are prohibited
    - It is strongly recommended that the entrant was responsible for actual publicity
- Entrants should bring a portfolio binder for adjudicators that contain the components of their marketing campaign, including:
  - A finished poster
  - A finished program
  - Two press releases consisting of an informational article and a feature article
  - A copy of the marketing budget for the publicity campaign and justification of expenses
  - Any work that shows the progression of the creative process, including a brief statement of the design choices inspired by the script, research materials, and other sources of inspiration, if any
  - Work will be adjudicated on creativity and results; not necessarily how much money was in the budget and how well the money was spent
- Presentation Format:
  - Background
  - Introduce self and Thespian troupe number
  - Description of the show
  - Dates and number of performances
  - Description of executing the marketing plan (self and/or team responsibility)
  - Creative development
  - Collaboration with production team
  - Target market (outside of school)
  - Research or inspiration to develop the design concept, if any
  - How the marketing design concept matches the production design
  - The development and creation of the marketing campaign's design concept
  - Reflections on what might be done differently if more time, money, etc., were available
- Execution:
  - Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)
  - Explain how and where the marketing was distributed

- - Make clear the consistency in marketing (from the same campaign)
  - Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.
- Realized Outcomes:
  - Indicate budget versus money spent
  - Make note of free services (e.g., copies, printing) or vendor donations
  - Determine what the actual or comparable service would cost
  - Number of tickets sold per performance versus house capacity
  - Compare the outcome to a similar show previously produced
- Entrants must wear all black
  - **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

Short Film

In Short Film, the skills measured are:
- The ability to create opening and closing titles, credits, and graphics that orient the viewer to the story
- The ability to visually develop a story with dialogue
- Camera, lighting, and sound use
- Editing, including scene length and flow
- The emotional and physical believability of the acting
- The filmmaker's use of film elements to create a successful product

Films can be no longer than five-minutes plus one minute for credits. Films must be of original content and may be a collaboration among entrants.

- Short Film Execution - Entrant must demonstrate:
  o Proper use of title cards and credits within the time limit
  o Properly executed camera angles and shot variation to enhance the storyline and finished product
  o Control over lighting exposures for clarity, storytelling, and a professional finished product
  o The ability to capture, record, and manipulate all audio aspects of your production
  o Controlled and manufactured editing choices that enhance the overall storytelling
  o The ability to complete a storyline that includes a clear arc (beginning, middle, and end)
- Short Film Requirements:
  o Music used in short films must be original, in the public domain, and/or properly credited.
    ▪ If in the public domain or original, proper credit must be listed in the credits.
    ▪ If it is not in the public domain or original, proper credit must be in the credits AND proof of payment for the rights to the music must be documented and shared with the adjudicators.
  o Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification
  o If the film receives an overall superior rating at the chapter level, it may be uploaded to YouTube for national judging
  o Mark your video's YouTube privacy settings as either Public or Unlisted so the URL may be shared with judges (do not select Private or the judges will be unable to view the film)
  o Use the form at schooltheatre.org/shortfilmsubmission to submit the URL on YouTube; all fields are required
  o The films will be viewed and critiqued by the judges prior to the International Thespian Festival
- At the International Thespian Festival, the film will be:
  o Shown in a teaching workshop and will stand alone (i.e., the entrant will not have to make any type of presentation)
  o Discussed and openly critiqued by at least one of the judges, who will give the entrant the critique sheets completed by all judges

Securing performance rights

It is the responsibility of entrants to obtain permission for the use of copyrighted material. In certain cases, permission is not required.

- The performance of a song from a published musical in an adjudicated category is considered a fair use, and no permission is required.
- The performance of a monologue or scene from a non-musical play at chapter conference/festival or in an adjudicated category may be subject to an agreement previously negotiated between EdTA and several major publishers. Determine the identity of the publisher (check the title page of the script or consult an internet database like findaplay.com or doollee.com), then check the following listing for the publisher's most recent policy. If the work is published by a house not included below, an entrant must apply for a Special Rights Form (Appendix B - *page 29)*.
- If there is an exception as noted above (e.g., Neil Simon plays), complete the appropriate sections of the Rights Application and Permission Form (Appendix C - *page 30*) and mail it to the publisher or leasing agent. The name and address of the publisher or agent should be in a notice of copyright published with the script.

Play Publishers

- **Broadway Play Publishing, Inc.:** https://www.broadwayplaypub.com/performance-rights/
    - All competitions require a performance-rights license **except for those five minutes or under in duration** for which no license is required. For competitions with a duration of greater than five minutes a standard fee of $50.00 per performance applies for full-length plays and $35.00 per performance for short plays.

- **Concord Theatricals (R&H Theatricals, Samuel French, Inc. Tams-Witmark, The Musical Company):** https://www.concordtheatricals.com
    - Monologues and brief excerpts of less than 20 minutes for adjudicated school theatrical festivals do not require a license or other permission. If the piece is under 20 minutes, there is NO need to request or pay for a license.
    - The exceptions to this are works of Neil Simon and the musical Grease
        - Neil Simon, the rights need to be secured, in advance, EVERY time it is presented, including Thespy adjudication(the minimum rate is $125).
        - Grease is not available to be used for adjudicated festivals.
    - A license must be obtained for any performance of a copyrighted work, including cuttings and excerpts over 20 minutes. A brief summary of proposed cuts or scenes must be included in the appropriate section of your license request.

- **Dramatic Publishing Co.:** http://www.dramaticpublishing.com
    - There is no charge for use in the International Thespian Excellence Awards program at Thespian national or chapter conferences/festivals.

- **Dramatists Play Service:** http://www.dramatists.com
    - All Dramatists Play Service properties are pre-approved for Thespian national or chapter conferences/festivals, with no written permission required and for no royalty **unless** the student is selected for the mainstage performance.
    - **If the student is selected for a Showcase, the student must secure performance rights** within 48 hours of the showcase: https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp.
    - The exceptions to this guide are the works of Samuel Beckett and Edward Albee. In both cases, the student must secure the rights in advance and for each time it is performed.

- **Playscripts, Inc.:** https://www.playscripts.com/help/rights
  - o Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)

- **Smith and Kraus:** http://www.smithkraus.com
  - o Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the piece you're interested in performing *must* be found in one of these collections that include blanket permission.

- **Theatrefolk:** www.theatrefolk.com
  - o Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk may be performed in any Thespian national or chapter conferences/festivals program without royalty.

- **YouthPLAYS:** www.youthplays.com
  - o Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian and other adjudicated school festivals. Permission for this use only is automatically granted so long as each participant has purchased a digital or printed copy of the script through YouthPLAYS.

Appendix

Appendix A – Multi-Troupe Application Form

The undersigned are requesting permission to allow students from different troupes to participate in a single category.

Category	
Names of performers	
Title of show	
Show(s) author(s)	
State chapter conference	City, State
Lead troupe director of performer(s)	School / troupe #
Partner troupe director	School / troupe #
Primary TD administrator signature	Date
Partner TD administrator signature	Date

This form must be received nationally by May 3 for ITF. The due date for the chapters will vary.

Appendix B – Special Rights Form

The undersigned are seeking an exception to the list of approved publishers.

Category	
Names of performer(s)	
School name and troupe #	
Title of show	
Show(s) author(s)	
Publisher	
Publisher city, state, zip, country	
Publisher website and phone number	
State chapter conference	City, State
Lead student seeking an exception (printed name)	Lead student seeking an exception (signature)
Troupe director (printed name)	Troupe director (signature)

This form must be received nationally by May 3 for ITF. The due date for the chapters will vary.

Appendix C – Rights and Application Form

If your performance material is a song from a published musical or covered by a publisher agreement described in these guidelines, you are not required to submit this form. If the material does not qualify for one of those exemptions, submit this completed form (signed by both the troupe director and proper licensing agent) with your event registration. For ITF, all performance permissions are **due no later than May 3**.

Troupe director of performer(s)	School
School address	City, State/Province/Country, Zip or Postal Code
School phone	School fax

Name(s) of performers

Name of show(s)

Show(s) author(s)

State chapter conference	City, State

Dear Licensing Agent:

I am requesting to use material represented by your company in the above performance. The above-named student(s) will be performing in the International Thespian Excellence Award program as a part of the above-named Chapter Conference/Festival and/or the International Thespian Festival (affiliated with the International Thespian Society) in June 2021. The total performance time of this selection will not exceed three minutes for monologues or five minutes for scenes.

The selection they would like to perform is a: _____ Scene _____ Monologue

As troupe director of the above student(s), I agree that only the above piece(s) will be performed for adjudication in adherence to the rules of International Thespian Excellence Award program for Chapter Conferences or the International Thespian Festival.

Troupe director's signature	Date

On behalf of _____, I grant permission for the indicated selection to be performed at the above conference and, if selected, at the International Thespian Festival.

Licensing agent's signature	Date

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 production collage.	Garment construction is **executed with precision and attention to detail**; production collage **carefully documents construction** and **includes insightful reflection**.	Garment construction demonstrates **accurate skills and attention to detail**; production collage **documents construction**.	Garment construction demonstrates **limited skill and attention to detail**; production collage **partially documents** construction.	Garment construction **lacking or defective** and/or production collage **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:

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 Design

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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
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 *s*et 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:

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:_____

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:

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:_____

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** address the artistic and practical needs of the character and enhance the unifying concept.	Makeup designs, **research, script and character analysis address the artistic and practical needs** of character and illustrate a unifying concept.	**Incomplete makeup designs, research, character and script analysis somewhat address** the artistic and practical needs of the character 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 character and/or lack a 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 are limited and/or **fail to support or communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Renderings and binder convey ideas, products and choices that support the script and unifying concept.	Detailed renderings and binder communicate and enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	Renderings and binder communicate artistic ideas and choices that support the script and unifying concept.	Renderings and binder inconsistently communicate artistic ideas and choices that support the script and unifying concept.	Renderings and binder lack a clear focus and/or fail to support the artistic ideas and choices, 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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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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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website:_____

Musical

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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:

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

Optional aligned state standards: _____

State Standards website: _____

Scenic 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 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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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

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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
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
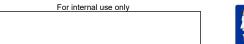
Optional aligned state standards: _____

State Standards website: _____

Short Documentary

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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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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 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**; 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 no**t 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:

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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): ....

Selection: ....

School: ....

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:

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☐ Rule violation:_____;_____;_____

☐ Other comments:

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Optional aligned state standards: _____

State Standards website:_____

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:

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☐   Rule violation:_____;_____;_____

☐   Other comments:

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Optional aligned state standards: _____

State Standards website:_____

Costume Construction

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 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 production collage.	Garment construction is **executed with precision and attention to detail**; production collage **carefully documents construction** and **includes insightful reflection**.	Garment construction demonstrates **accurate skills and attention to detail**; production collage **documents construction**.	Garment construction demonstrates **limited skill and attention to detail**; production collage **partially documents** construction.	Garment construction **lacking or defective** and/or production collage **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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State Standards website:_____

Costume 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 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:

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:_____

Lighting 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 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:

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:_____

Makeup Design

INTERNATIONAL THESPIAN **E**XCELLENCE 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** address the artistic and practical needs of the character and enhance the unifying concept.	Makeup designs, **research, script and character analysis address the artistic and practical needs** of the character and illustrate a unifying concept.	**Incomplete makeup designs, research, character and script analysis somewhat address** the artistic and practical needs of the character 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 character and/or lack a 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 are limited and/or **fail to support or communicate** the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Renderings and binder convey ideas, products and choices that support the script and unifying concept.	Detailed renderings and binder communicate and enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	Renderings and binder communicate artistic ideas and choices that support the script and unifying concept.	Renderings and binder inconsistently communicate artistic ideas and choices that support the script and unifying concept.	Renderings and binder lack a clear focus and/or fail to support the artistic ideas and choices, 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:

☐

☐

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

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:

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

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:

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

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

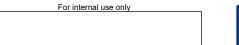Optional aligned state standards: _____

State Standards website: _____

Short Documentary

For internal use only

INTERNATIONAL THESPIAN **E**XCELLENCE 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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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 Film

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**; 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:

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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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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:_____

Stage Management

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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 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): ....

Selection: ....

School: ....

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:_____;_____;_____

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State Standards website:_____