and subtext.

Comment:



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subtext.

		g				
Student(s): Selection:				School: Troupe:		
Monologue D	ouo Group					
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	od ndard	1 Fair Aspiring to standard	SCORE
Acting Transitions Stating that includes articulation of name and election, transition into and etween 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.	selection and betw and/or fin	ely clear on of name and c transition into een characters al moment may ot 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 elationship with real or mplied partner(s).	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reactions to real or implied partner(s).	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reactions to real or implied partner(s).	emotiona believable tactics to objective	prompt some s to real or	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 Ichosen vocal techniques hat reflect the character's Emotions and subtext.	Vocal projection is appropriately varied and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext.	clearly ar are incor pitch, tem inflection commun	pjection and ticulated dialogue nsistent; use of npo, tone, and sometimes icate the 's emotions and	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	Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext.	expression communicharacter subtext; b generally	and facial ons sometimes iicate the 's emotions and blocking y reflects the 's emotions and	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	

Execution Concentration and moment choices;

commitment to moment- tointegration of voice, body, and emotions create a believable character/ relationship that tells a story.

Concentration and commitment to moment- tomoment 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 momentto-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 momentto-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 momentto-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 prir	nt)		Judge's signa	ture
	ABULATION ROOM: Ple	_			
	issue: (mm iolation:	·		<u>.</u>	
	comments:	1		1	

Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculumbased 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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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 somewhat support the mood, style, period, locale, and genre of the script.	Construction does not reproduce the design or support the mood, style, period, locale, and genre of the script.	
Comment:					
Execution Garment construction, attention to detail, and artifact binder.	Garment construction is executed with precision and attention to detail; artifact binder carefully documents construction and includes insightful reflection.	Garment construction demonstrates accurate skills and attention to detail; artifact binder documents construction.	Garment construction demonstrates limited ski and attention to detail; artifact binder partially documents construction.	and/or artifact binder is missing.	
Comment:	,	•	•	·	

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

	Judge's name (Please print)	Judge's signature
ATTEN	TION TABULATION ROOM: Please note the following:	
	Timing issue: (mmss)	
	Rule violation:;;	;;
	Other comments:	

Individual Events should not be considered an assessment of student learning. However, Individual Events 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:____

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	THESPIAN	INTERNATIONAL THESPIAN SOCIETY

Student(s):	School:
Selection:	Troupe:

Selection:			Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
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:		L	L		
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 an choices to support the script and unifying concep	incomplete binder lack alignment with artistic ideas and choices to	
Comment:	I.				

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 pri	nt)		Judge's signati	ure
	BULATION ROOM: Ple	ase note the following:			
	issue: (mm _				
	olation:	· · · · · · · · · · · · · · · · · · ·		;	
Other co	omments:				
Individual Events sh based performance	ould not be considered an assessments and for this	assessment of student lea reason, alignment to the N	rning. However, Individual ational Core Standards ha	I Events can serve as a mo as been indicated on this fo	del for designing curriculum- orm.
Example National C	ore Theatre Standards alig	gned to this rubric: TH:Cr3	.1.I.a, TH:Cr3.1.I.b, TH:Pr	4.1.l.a, H:Pr6.1.l.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: _____

State Standards website:

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Student(s):				School:		
Selection:				Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go		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.	understa lighting d job respo inconsis and expl design, d	es a partial anding of the lesigner's role and onsibilities; stently presents lains the executed creative decisions bilaborative	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.	design, r script and address practical production inconsis	mplete lighting esearch, and alysis somewhat es the artistic and needs of the on and/or stently supports ing 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.	somewh the mood	design choices at communicate d, style, period, and genre of the	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.	plot an incons with ar choice	complete light and artifact binder sistently align tistic ideas and s to support the and unifying bt.	An incomplete light plot and artifact binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment:						

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

	Judge's name (Please print)	Judge's signature
ATTEN	ITION TABULATION ROOM: Please note the follo	wing:
	Timing issue: (mmss)	
	Rule violation:;	;;
	Other comments:	

Individual Events should not be considered an assessment of student learning. However, Individual Events 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:

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Student(s):				School:			
Selection:				Troupe:			
Solo Duet	Group						
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	ood ndard		Fair ring 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.	selection and betw and/or fir	ely clear ion of name and ; transition into veen characters nal moment may not be present.	nam tran betw	lear articulation of e and selection; sitions into and ween characters and/or moment are not ent.	
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 reactions to real or implied partner(s).	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reactions to real or implied partner(s).	emotional believable tactics to objective	prompt some to real or implied	belie tact relat	racter is rarely tionally and physically evable; choices, ics, objectives and a ionship to a real or ied partner(s) are not ent.	
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.	inconsis pace, rhy breath su	ntly on pitch with stent articulation, thm, projection, upport and control; follows the score.	limi rhytl supp freq	ely on pitch with ted articulation, pace, nm, projection, breath port and control; uently deviates from 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.	voice, lyr commun a charac	stently integrates rics, and music to nicate and portray ter through s and subtext.	lyric com a ch	ely integrates voice, s, and music to municate and portray aracter through tions and subtext.	
Comment:							

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Movement & Dance Gestures and facial Gestures and facial Gestures and facial Gestures and facial expressions infrequently expressions are expressions consistently expressions frequently Gestures, facial limited/absent and rarely communicate appropriate communicate appropriate communicate appropriate expressions, blocking, and character emotions and character emotions and character emotions and communicate suitable movement/dance that their meanings; blocking their meanings; blocking their meanings; blocking character emotions; communicate the and movement/dance are and movement/dance are and movement/dance blocking and character's emotions and varied, purposeful, and varied, purposeful, and generally reflect the movement/dance does subtext. reflect the character's reflect the character's character's emotion and not reflect the character's emotion and subtext. emotion and subtext. emotion and subtext. subtext. Comment: Concentration and Concentration and Concentration and Concentration and Execution commitment to momentcommitment to momentcommitment to momentcommitment to moment- to-Concentration and to-moment choices are to-moment choices are to-moment choices are moment choices are commitment to momentsustained throughout; mostly sustained; inconsistently sustained; limited or absent; singing, to- moment choices; movement/ dancing, and integration of singing, integration of singing, integration of singing, integration of voice, body, movement/dancing, and movement/dancing, and movement/dancing and and acting technique to acting are rarely acting create a believable acting often create a acting occasionally integrated to create a create a believable character/ relationship believable character/ create a believable believable character/ character/ relationship that that tells a story. relationship that tells a character/ relationship relationship that tells a tells a story. story. that tells a story. story. Comment: **TOTAL SCORE** 3 | Excellent 2 | Good 1 | Fair **RATING** 4 | Superior (Please circle) (Score of 24-21) (Score of 20-15) (Score of 14-9) (Score of 8-6) Judge's name (Please print) Judge's signature ATTENTION TABULATION ROOM: Please note the following: Timing issue: (_____mm ____ss) Rule violation: _____; ____; Other comments: Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculumbased 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:_____

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	THESPIAN	INTERNATIONAL THESPIAN SOCIETY

Student(s):				School:				
Selection:			l	Troupe:				
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	ood ndard	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.		understanding of the scenic designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions, and/or collaborative		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.	design, re script and addresse practical i productio inconsis	nplete scenic esearch, and alysis somewhat es the artistic/ needs of the n and/or tently supports ng 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.	somewhat the mood	esign choices at communicate , style, period, ad genre of the	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.	or model artifact bi inconsist artisticide	ently align with eas and choices rt script and	An incomplete rendering or model, floor plan, and artifact binder lack alignment with artistic ideas and choices to support script and unifying concept.			
Comment:								

	Γ ING se 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
	J	ludge's name (Please prir	nt)		Judge's signatu	ıre
ATTE	NTION TAB	BULATION ROOM: Ple	ase note the following:			
	Timing is	ssue: (mm	ss)			
	Rule viol	ation:	;		;;	
	Other cor	mments:				

TOTAL SCORE

Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculumbased 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:

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Student(s):	School:
Selection:	Troupe:

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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.				
Jomment:								
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/	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	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	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.

narrative.

Comment:

spatial relationship of the

narrative.

narrative.

cting motional and physical elievability; choices and ctics.	Character movements, actions, gestures, and expressions are consistently believable choices and tactics towa an objective prompt instinctive reactions to partners or events that create insight into the te	tactics toward ar prompt reaction partners or even	ces and objective	Character moderations, gestreations, gestreations as sometimes of physically be choices and the an objective of partners or experiments or experiments.	ures and are emotionally/ elievable; tactics toward sometimes tions to	actions, g expression emotions believab tactics to are not e not prom	or movements, gestures, and ons are rarely ally/physically le; choices and ward an objective evident and do npt reactions to or events.	
omment:								
ilmmaker's Vision se of film elements to eate a successful final oduct.	Filmmaker conveyed clear vision and consistently adhered to rules established for film all elements worked together to create an impactful, engaging fill with a powerful voice.	film; most eleme worked together	ered to the d for the ents to create	Filmmaker at convey clear inconsistent the rules esta the film; few worked toget an engaging	r vision and ly adhered to ablished for elements her to create	convey a did not ad establishe elements	er failed to a clear vision and dhere to the rules ed for the film; a did not work to create an film.	
omment:								
RATING (Please circle)		3 Excellent	2 G (Score of		1 Fair		TOTAL SCO	RE
Ju	dge's name (Please print)				Judç	ge's signatu	ure	
☐ Timing iss	tion:	ss)			;;			
	ld not be considered an ass sessments and for this reas							rriculum
	e Theatre Standards aligned							
	riptions of the above and all ds resources visit: www.sch		_		anssiandards.C	лg		

State Standards website:_

Short Animated Film

another while consistently

maintaining the physical

and spatial relationship of

narrative.

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Student(s):	School:
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INTERNATIONAL THESPIAN SOCIETY

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.	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	Changing continuity in editing produces transitions that sometimes disrupt scene flow, audience engagement, and narrative; scene length and flow sometimes lead audience from one focal point to another yet	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 the			

consistently maintaining

the physical and spatial

relationship of narrative.

point to another yet

physical and spatial

seldom maintain the

relationship of narrative.

does not maintain the

physical and spatial

relationship of the

narrative.

Comment:

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

Individual Events should not be considered an assessment of student learning. However, Individual Events 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:Cr1.1.l.b, TH:Cr3.1.l.b, TH:Cr3.1.l.c, TH:Cr1.1.lll.a, MA:Cr2.1.l.a, MA:Cr3.1.l.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: ___

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Comment:



School: Student(s): Selection:

Selection:		Troupe:						
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE			
Storytelling Visual development of story and interview sequences; opening and closing titles, credits, graphics, and animations; conclusion.	Story is well organized, fully developed, and compelling; thoughtful visuals and interview sequences seamlessly advance the narrative and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations enhance and support film's message; ending succinctly 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.				
somment.								
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 does not lead audience from one focal point to another, and does not maintain physical and spatial relationship of narrative.				

of Subject Filmmaker's POV; choices that affect the portrayal of the subject(s). gives viewer understanding subject(s); film main thesis for telling stoclear; strong tactics emplifilmmaker cr		Consistently strongives viewer a deep understanding of film subject(s); filmmake main thesis and interest telling story are actlear; strong choice actics employed by ilmmaker create sound insightful portrubject.	gives viewer insight film's subject(s); filmmaker's main thand intentions for te story are always choices and tactics employe teate solid gives viewer insight film's subject(s); filmmaker's main thand intentions for te story are clear; cho and tactics employe filmmaker help create solid and insightful gives viewer insight film's subject(s); filmmaker's main thand intentions for the story of the subject (s); filmmaker's main thand intentions for th		ght into thesis telling choices oyed by create htful	sometimes gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are sometimes clear; at		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.		
omment:										
clear vision and consistently adhered to rules established for the film; all elements worked clear vision and consistently adhered to rules established for the film; all elements worked clear vision and frequently adhered to the rules established for the film; most elements convey clear vision and frequently adhered to the rules established for the film; most elements		illmmaker attempted to onvey clear vision and consistently adhered or the film; few elements orked together to create n engaging film. Filmmaker failed to convey a clear vision and did not adhere to trules established for the film; elements did not work together to create an engaging film.		a clear vision not adhere to the ablished for the nents did not pether to create						
omment:										
RATING (Please circle)		Superior e of 20-18)		Excellent of 17-13)	2 Go (Score of		1 Fair (Score of 7-5)			
	Judge's	s name (Please prir	nt)				Judç	ge's signatu	ure	
☐ Timing	issue: olation:	TION ROOM: Plea (mm ts:	:	ss)			;;			
based performance	assessr	ments and for this re	eason, a	alignment to the N	ational Core	Standards ha	s been indicate	d on this fo	del for designing curric orm. Cr2.1.I.a, MA:Cr3.1.I.a	
To access the full de- For additional Stand Optional aligned sta	ards res	sources visit: www.s			_		artsstandards.o	rg		

State Standards website: _

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Student(s):				School:		
Selection:				Troupe:		
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	od dard	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		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.	design, re script ana addresse practical r production inconsist	nplete sound isearch, and lysis somewhat is the artistic and needs of the in and/or cently supports ing 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.	somewhat the mood	sign choices at communicate , style, period, d genre of the	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.	and artifactinconsist artistic ide	ently align with eas and choices t the script and	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)		Superior re of 16-14)		Excellent re of 13-10)		Good ore of 9-6)	1 (Sco	Fair ore of 5-4)	TOTAL SCORE
•		•		•		•				

	Judge's name (Please print)	Judge's signature
ATTEN	ITION TABULATION ROOM: Please note the following:	
	Timing issue: (mmss)	
	Rule violation:;;	
	Other comments:	

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

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

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Optional aligned state standards:

State Standards website:_____

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HONORING STUDENT ACHIEVEMENT IN THEATRE

School: Student(s): Troupe: Selection: 4 | Superior 3 | Excellent 2 | Good 1 | Fair Above standard At standard Near standard Aspiring to standard **SKILLS** SCORE Job Understanding Demonstrates a Demonstrates an Demonstrates a partial Demonstrates little understanding of the understanding of the understanding of stage comprehensive Demonstrates underunderstanding of the stage stage manager's role and stage manager's role and manager's role and specific standing of the stage specific job responsibilities. job responsibilities. manager's role and specific specific job manager's role and specific job responsibilities. responsibilities. 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 9-6)

1 | Fair (Score of 5-4)

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: (mmss)	
Rule violation:;;	
Other comments:	
Individual Events should not be considered an assessment of student learning. However, Individual Events cabased performance assessments and for this reason, alignment to the National Core Standards has been inc	an serve as a model for designing curriculumdicated 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:	
To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstand	ards.org
For additional standards resources visit: www.schooltheatre.org/advocacy/standardsresources	
Optional aligned state standards:	

State standards website:__

Theatre Marketing

	INTERNATIONAL THESPIAN SOCIETY
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Comment:

Student(s):	School:
Selection:	Troupe:

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Student(s): Selection:				School: Troupe:				
SKILLS	4 Superior Above standard	3 Excellent At standard	2 Go	ood dard	1 Fair Aspiring to standard	SCORE		
Job Understanding and Interview Articulation of marketing director's role and specific to be 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.	somewhatarget material a relation concept; resource were contained and communications.	ed research at identifies rket and suggests ship to design several s and personnel sulted to refine nunicate final o 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.	somewha production shared condemonstrunified e artistic deannd a cool	g campaign at aligns with on concept; omponents ate a generally ffort, including signs, details, ordinated media on 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.	ticket sale media co marketing and multi alternative	n/ press releases ple execution es sometimes istic/practical	Budget expenditures and ticket sales are not explained; media coverage, marketing/ press releases and multiple execution alternatives rarely offer realistic/ practical outcomes.			

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 signatu	ure
ATTENTION TA	ABULATION ROOM: Ple	ase note the following:			

Individual Events should not be considered an assessment of student learning. However, Individual Events 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: _____

Timing issue: (____mm ___ss)

Other comments:

Rule violation: _____; _____

State Standards website:____