# 2026-27 SPOTLIGHT AWARDS

# RUBRICS BY AWARD CATEGORY

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# AWARDS RUBRIC OVERVIEW

## In the theater, we tell stories.

The Spotlight Awards adjudicators review the storytelling abilities put to work in each production. We are looking for an authentic tale well told by your production team, ensemble, and individual performers. **Maximizing Resources is as Valuable as Maximum Resources,** and while a comparison of theaters participating in the program will unearth a wide variety of budgets, available equipment, performance spaces and other tangible measurements of resources, it need never impact the **ability to tell a compelling story**.

- ✓ How well does your company understand the story they are telling? How clearly do they relate that story and its themes to the audience?
- ✓ How passionately do your actors embody their characters and express their journey through this story?
- ✓ How do your actors use the performance skills of musical theatre (singing, dancing, and acting) to enhance the story?
- ✓ How collaborative was your company in presenting a unified concept for the audience to engage with?
- ✓ How did you showcase the unique talents and resources of your school and cast to advance the story and concept you created?
- ✓ How creatively did your company transfer the story from page to the stage?
- ✓ How does your storytelling create a memorable experience, emotion and change in your audience?

**Adjudicator Rubric Scoring** - Each award category available for adjudication has a rubric with detailed descriptions of the scoring. An overarching look at the scoring guidelines is below.

| DEVELOPING (1-4) | PROFICIENT (5-9) |
|---|---|
| • Presented the story practically, so that the events logically transpired but without impact to the characters. At times the effort to improve skills supersedes the story.<br>• All technical elements served the basic requirements outlined in the script, but there is no evidence of collaboration with other areas to present a unified concept.<br>• The musical selection was not appropriate, included harmful content or stereotypes, or did not showcase the school/cast talents and resources and produced few engaging moments. | • Created a layered story with clear, evolving characters through a practical approach with moments of creativity evident.<br>• An attempt was made to present a unified concept with input from all technical and performance components.<br>• The musical selection rarely showcased the school/cast's unique talents and resources, producing some interesting and engaging moments with some obvious missed opportunities. |
| **SKILLED (10-15)** | **ADVANCED (16-20)** |
| • Strong storytelling with solid, believable characters and a creative approach.<br>• A clear vision of the concept for the production was carried out with some evidence of creative collaborations from technical and performance areas.<br>• The musical selection was appropriate and showcased some of the unique talents of the school's performers and technicians, producing mostly strong elements of musical theater. | • Masterful storytelling with authentic, emotion-driven characters and a meaningful, memorable, and unique approach.<br>• A clear, focused vision of the concept for the production was fully integrated with creative collaboration from each technical and performance area to ensure design consistency and advance nuanced themes.<br>• The musical selection was appropriate and showcased the unique talents of the school's performers and technicians, producing elements of quality musical theater. |

## OUTSTANDING CAST VOCALS RUBRIC

Eligibility Notes: All School Eligible

**STORYTELLING AND INTERPRETATION**

*Vocal interpretation is essential to storytelling in a musical, including, but not limited to, dynamics, intonation, tone and texture.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Followed music direction but has yet to add personal interpretation<br>• Performance shared a general idea of lyrics<br>• Basic phrasing variances were introduced to add meaning to the content of the songs<br>• Performers rarely made the connection between technique and interpretation that brings the song an undeniably unique quality | • Basic dynamics – a compelling use of volume and pacing – were used to amplify or place focus on special moments in the story<br>• Performers are beginning to add personal interpretation through phrasing at a competent level<br>• Tone is accurate, but without texture<br>• Attempted to match the appropriate style with the lyric | • Dynamics were varied to convey emotional content and give a sense of a song as a unique way to tell a story<br>• Phrasing heightened the development of character<br>• Discovered a personal style of interpretation in line with the character's life choices<br>• Integrated the style of the song with the lyric | • The interpretation of the story was intrinsically enhanced by vibrant musical expression – tempo was dynamic, cue pick-ups were expert, and phrasing gave new meaning to characters<br>• Performers' musicianship demonstrated a complete understanding of what they were singing about and how it connected to their characters' development<br>• The music inspired emotional content from singers to elevate both the story and add depth to the characters<br>• Made the connection between technique and interpretation that integrally weaves songs into the story |

**TECHNIQUE AND EXECUTION**

*Performance vocals present an accurate demonstration of musical technique mixed with emotions and understanding.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Musical cues were often missed<br>• Performers exhibited skills in basic diction, rhythm and pitch, are comfortable with simple melodies and rhythms, and sought to stay in tune<br>• Still needs assistance with precise attack on individual words<br>• The cast rarely delivered songs through believable characterizations with strong vocal tone, rhythm, intonation or projection<br>• Performers rarely sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing or dramatic expression | • Musical cues were sometimes missed<br>• Lead voices were usually in the foreground when appropriate<br>• Lyrics were intelligible and sounds were rarely sharp or flat<br>• Cast could navigate simple or more demanding rhythms with little trouble and was comfortable with basic harmonies<br>• Cast strove to meet the more difficult challenges of melody and rhythm and was mostly in tune<br>• Performers often sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression | • Musical cues were rarely missed<br>• Transition from leading voices to chorus were seamless and all voices blended to produce a rich, pleasing sound<br>• Cast reliably executed crisp diction, demanding rhythms and accurate pitch requirements<br>• Performers were adept at producing simple and complex harmonies and rhythms, and were consistently in tune<br>• Performers were familiar enough with the music to confidently attack entrances and cut-offs<br>• Performers sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression | • Musical cues were always picked up from the stage<br>• A full satisfying sound was achieved by deftly balancing each of the elements<br>• The music resonated, filled the room and uplifted the story<br>• The accuracy of the music as written was so effortlessly accomplished the content and message of each song was clear<br>• Displayed precise accuracy with simple and complex melodies and rhythms, and was unerringly in tune<br>• Performers always sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression |

## OUTSTANDING ENSEMBLE RUBRIC

Eligibility Notes: All Schools Eligible
Outstanding Small Ensemble – Less than 35 performers in the cast
Outstanding Large Ensemble – 35 or more performers in the cast

### STORYTELLING AND INTERPRETATION

*Overall contributions of the ensemble to the story and how the ensemble is used to enhance the world of the play through cohesive performance and relationships.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Ensemble rarely supported the story or fit into the world of the play with appropriate choices that contribute to telling the story<br>• Ensemble blocking rarely showed discipline or interaction with other characters<br>• Relationships to other characters are rarely evident<br>• The ensemble isn't used to add to the story of the play<br>• Performers are rarely engaged and rarely demonstrate any understanding of the story's thematic structure | • Ensemble sometimes supported the story and fit into the world of the play with appropriate choices that contribute to telling the story<br>• Ensemble blocking sometimes showed discipline and interaction with other characters<br>• Relationships to other characters are sometimes evident<br>• The ensemble sometimes adds to the story of the play, supporting the leading characters, creating strong visual pictures, setting the tone and time period, and creating the environment<br>• Some performers are engaged, invest energy and demonstrate a universal understanding of the story's thematic structure | • Ensemble often supported the story and fit into the world of the play with appropriate choices that contribute to telling the story<br>• Ensemble blocking often showed discipline and interaction with other characters<br>• Relationships to other characters are often evident<br>• The ensemble often adds to the story of the play, supporting the leading characters, creating strong visual pictures, setting the tone and time period, and creating the environment<br>• Most performers are equally engaged, invest equal energy and demonstrate a universal understanding of the story's thematic structure | • Ensemble always supported the story and fit into the world of the play with appropriate choices that contribute to telling the story<br>• Ensemble blocking always showed discipline and interaction with other characters<br>• Relationships to other characters are always evident<br>• The ensemble strongly adds to the story of the play, supporting the leading characters, creating strong visual pictures, setting the tone and time period, and creating the environment<br>• All performers are equally engaged, invest equal energy and demonstrate a universal understanding of the story's thematic structure |

### EXECUTION

*Ensemble members should be a cohesive group and used creatively to drive the story while actively engaging each individual character in the performance.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Performers rarely listened to each other or reacted accordingly<br>• Ensemble rarely sings with accuracy, diction, volume or precision<br>• Ensemble rarely displayed stage presence, energy, poise or ease<br>• Ensemble members rarely commit to their character or stay immersed in their journey throughout the play<br>• Performers often break focus | • Performers sometimes listened to each other and reacted accordingly<br>• Ensemble sometimes sings with accuracy, diction, volume and precision<br>• Ensemble sometimes displayed stage presence, energy, poise and ease<br>• Some evidence that the ensemble members commit to their character and stay immersed in their journey throughout the play<br>• Performers sometimes break focus, mainly due to missed lines/cues or mistakes in the music | • Performers often demonstrated effective group dynamics and active focus, concentration and awareness, listening to each other and reacting accordingly<br>• Ensemble usually sings with accuracy, diction, volume and precision<br>• Ensemble displayed stage presence, energy, poise and ease<br>• Most ensemble members commit to their character and stay immersed in their journey throughout the play<br>• Performers rarely break focus, even during missed lines/cues or mistakes in the music | • Performers demonstrated effective group dynamics and active focus, concentration and awareness, listening to each other and reacting accordingly<br>• Ensemble always sings as one voice with accuracy, diction, volume and precision<br>• Ensemble displayed stage presence, energy, poise and ease<br>• Ensemble strongly commits to their character and stays immersed in their journey throughout the play<br>• Performers never break focus, even during missed lines/cues or mistakes in the music |

## OUTSTANDING ORCHESTRA RUBRIC

Eligibility Notes: To be eligible for this award, at least 75% of the orchestra musicians must be students and faculty members. Schools using more than 25% professional/guest/parent musicians are not eligible. Schools using tracks are not eligible.

### STORYTELLING AND INTERPRETATION

*The orchestra creates the mood, supports the performers, and keeps the show moving forward.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Orchestra showed a fundamental grasp of melodic and rhythmic understanding and accuracy<br>• The music rarely enhanced the mood and atmosphere of the play.<br>• Instruments used for songs did not create the right sound or mood needed<br>• Performed with little or no creative expression, nuance, artistic subtleties or realization of the composer's aesthetic intent | • Melodic and rhythmic accuracy was achieved most of the time<br>• Orchestra made an effort to produce the appropriate musical style, which enhanced the mood and atmosphere of the play<br>• Basic dynamics – a compelling use of volume and pacing – were also used to amplify or place focus on special moments in the story<br>• Performed with some creative expression, nuance, artistic subtleties or realization of the composer's aesthetic intent | • Melodic and rhythmic accuracy were crisp<br>• Orchestra successfully incorporates the musical style, which enhanced the mood and atmosphere of the play<br>• Dynamics were varied to convey emotional content and give a sense of a song as a unique way to tell a story<br>• Performed with creative expression, nuance, artistic subtleties and clear realization of the composer's aesthetic intent | • Beyond accuracy and adherence to the musical style, the orchestra found a groove that gave the music wings<br>• The music inspired emotional content from singers to elevate both the story and add depth to the characters<br>• The interpretation of the story was intrinsically enhanced by vibrant musical expression – tempo was dynamic, cue pick-ups were expert, and phrasing gave new meaning to characters<br>• Performed with creative expression, nuance, artistic subtleties and clear realization of the composer's aesthetic intent |

### EXECUTION

*How well the orchestra balances and blends to perform without overpowering the cast and be flexible enough to cover any mistakes that may happen on stage.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Music and singers could usually both be heard but further effort could be made to create balance<br>• Orchestra demonstrated a basic understanding of the importance of supporting stage performers without overpowering them<br>• Instruments were in tune with a few exceptions<br>• The synchronicity between the music, acting and dance elements were rarely developed<br>• Overall orchestra sound is unbalanced and/or distracts from stage performers<br>• Players seem unfamiliar or uncomfortable with the score | • Orchestra endeavored to support rather than overpower the singers, and was generally successful in pulling back to support performers and producing a fuller sound when appropriate<br>• Instruments were mostly in tune within sections and across the orchestra<br>• Musicians were familiar with the music to confidently meet cues<br>• The synchronicity between the music, acting and dance elements was sometimes developed<br>• Overall, orchestra sound is balanced and does not overpower stage performers<br>• Players demonstrate a basic knowledge of the score<br>• Sometimes employed appropriate dynamics and execute clean entrances | • Orchestra adapted to support each singer at their ability level, supporting both mature and budding voices<br>• Underscoring was at an appropriate and dynamic level<br>• Orchestra adjusted to small changes due to mistakes on stage<br>• As well as being in tune, the instruments played with a clear tone and blended well together<br>• The synchronicity between the music, acting and dance elements were often developed<br>• Orchestra provides complimentary accompaniment to stage performers and sections do not overpower each other<br>• Score is performed well with minimal wrong notes, appropriate dynamics and clean entrances and cut offs | • The music resonated, filled the room and uplifted the story<br>• Orchestra adjusted to fit abilities of each performer while maintaining a full, varied sound<br>• The accuracy of the music as written was so effortlessly accomplished, the content and message of each song was clear<br>• Orchestra operated as a cohesive group producing a sound that was both rich and unified<br>• Alert to changes during the performance without exception<br>• The synchronicity between the music, acting and dance elements was always developed, creating a complete balance between pit and stage<br>• Score is performed without obvious mistakes |

## OUTSTANDING MUSIC DIRECTION RUBRIC

Eligibility Notes: Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible. Schools using a professional/guest/parent in this role are not eligible.

**STORYTELLING AND INTERPRETATION**

*Music Director guides performers to consistently high levels of expression and artistry, while creating and maintaining a consistency of musical elements overall.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Tempo choices were appropriate for the style of the music (brisk for rock-n-roll, luxurious for jazz, regimented for marches, etc.)<br>• Pace and rhythm rarely supporting the actors' understanding of the piece throughout the performance<br>• The music rarely enhanced the mood or atmosphere of the play<br>• Stylistic choices are rarely directed to enhance the story | • Tempo choices were appropriate for the style of music<br>• Basic phrasing variances were introduced to add meaning to the content of the songs<br>• Basic dynamics – a compelling use of volume and pacing – were also used to amplify or place focus on special moments in the story<br>• Stylistic choices are attempted to enhance the period and location of the music (char voice, accents, dialects, etc., with varying success | • Tempo choices added intensity and enhanced dramatic moments and added to the pacing of the show<br>• Phrasing heightened the development of character<br>• Dynamics were varied to convey emotional content and give a sense of a song as a unique way to tell a story<br>• Specific stylistic choices are sometimes directed to enhance the period and location of the music (char voice, accents, dialects, etc. | • The interpretation of the story was intrinsically enhanced by vibrant musical expression – tempo was dynamic, cue pick-ups were expert, and phrasing gave new meaning to characters<br>• Performers' musicianship demonstrated a complete understanding of what they were singing about and how it connected to their characters' development<br>• The music inspired emotional content from singers to elevate both the story and add depth to the characters<br>• Specific stylistic choices are directed to enhance the period and location of the music (char voice, accents, dialects, etc. |

**EXECUTION**

*Executes accuracy and an appropriate vocal balance between chorus and principals as well as an overall blending between stage performers and musical accompaniment, allowing the audience to hear all elements.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • An effort was made to balance the sound created by the leads and chorus but sometimes one overpowered the other<br>• Music and singers could usually both be heard but further effort could be made to create balance<br>• Musical cues (including entrances, tempo changes, cut-offs, etc.) were rarely picked up from the stage<br>• Singers exhibited basic skills in diction, rhythm and pitch and simple harmonies were attempted<br>• Singers rarely delivered songs through believable characterizations with strong vocal tone, rhythm, intonation or projection | • Chorus and lead singers blended well most of the time, and lead voices were usually in the foreground when appropriate<br>• Music endeavored to support rather than overpower the singers<br>• Musical cues were often picked up from the stage; singers were familiar enough with the music to confidently attack entrances and cut-offs<br>• Singers exhibited skills in diction, rhythm and pitch; lyrics were mostly intelligible, and sounds were rarely sharp or flat<br>• Singers could navigate simple or more demanding rhythms with little trouble and were comfortable with basic harmonies | • Transition from leading voices to chorus were seamless and all voices blended to produce a rich, pleasing sound; underscoring was at an appropriate and dynamic level<br>• Music adapted to support each singer at their ability level<br>• Musical cues were usually picked up from the stage; singers were familiar enough with the music to confidently attack entrances and cut-offs<br>• Singers reliably executed the necessary diction, rhythm and pitch requirements<br>• Singers were adept at producing simple and complex harmonies and rhythms | • A full satisfying sound was achieved by deftly balancing each of the elements<br>• The music resonated, filled the room and uplifted the story<br>• The music direction subliminally directed attention to the important action of the story<br>• Musical cues were always picked up from the stage<br>• Singers reliably executed the necessary diction, rhythm and pitch requirements and were adept at producing simple and complex harmonies and rhythms<br>• The accuracy of the music as written was so effortlessly accomplished the content and message of each song was clear |

## OUTSTANDING SOUND OPERATION RUBRIC

Eligibility Notes: Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible.
Schools using a professional/guest/parent in this role are not eligible.
Execution of sound operation during the show must be done by students or faculty to be eligible.

### STORYTELLING AND INTERPRETATION

*How the overall use of sound elements contributes to the storytelling and enhances the setting.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Sound elements rarely represented the ideas of the play<br>• Sound elements rarely represented time and place, established character, enhanced theme and mood, or created dramatic environments<br>• Pre-show, post-show and/or intermission are not utilized to enhance the story through sound | • Sound elements often represented the ideas of the play<br>• Sound elements begin to represent time and place, establish character, enhance theme and mood, and create dramatic environments<br>• Pre-show and/or intermission are somewhat utilized to enhance the story through sound | • Sound elements mostly represented the ideas of the play<br>• Sound elements clearly establishing time and place, character, theme and mood, and created dramatic environments<br>• Pre-show, post-show and/or intermission are somewhat utilized to enhance the story through sound | • Sound clearly represented the ideas of the play, enhancing the concept<br>• Sound elements effectively establish time and place, character, theme and mood, and created dramatic environments while enhancing overall storytelling and concept<br>• Pre-show, post-show and intermission are utilized to enhance the story through sound |

### EXECUTION

*Includes actual functionality and execution of the sound elements during the performance.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Music and singers could each be heard at times, but not together due to little or no balance<br>• Cues were often late or missed, causing distractions and pacing issues<br>• Majority of performers are difficult to hear<br>• Performers' microphones were rarely cued properly or live when appropriate<br>• Sound was rarely well balanced for all regions of the theater, or between performers and orchestra/tracks<br>• Microphones were not utilized well and/or had consistent issues with cutting out or popping throughout | • Music and singers could both be heard at times but further effort could be made to create balance<br>• Cues were sometimes late or missed, causing a few distractions and pacing issues<br>• Performers are sometimes difficult to hear, especially those without microphones<br>• Performers' microphones sometimes cued properly but not always live when appropriate<br>• Sound was sometimes balanced for some regions of the theater, or between performers and orchestra /tracks<br>• Microphones mostly utilized well; some issues with cutting out or popping that was addressed by crew | • Music and singers could be heard together but further effort could be made to create balance<br>• Cues were rarely late or missed, creating a fast, clean pacing<br>• Majority of performers can be heard clearly, further improvement to sound mixing and balance could be made<br>• Performers' microphones were cued properly and live when appropriate<br>• Sound was well balanced for some regions of the theater, or between performers and orchestra/tracks<br>• Microphones were utilized well and had limited issues with cutting out or popping that were clearly addressed/fixed | • Music and singers were heard clearly with efficient balance between them<br>• Cues were rarely or never missed, allowing for seamless transitions and pacing<br>• Majority/All of performers can be heard clearly and sound mixing is balanced<br>• Performers' microphones were cued properly and live when appropriate<br>• Sound was well balanced for all regions of the theater, and between performers and orchestra/tracks<br>• Microphones utilized well and had little to no issues with cutting out or popping throughout; Any issues were quickly resolved |

## OUTSTANDING COSTUME DESIGN RUBRIC

Eligibility Notes: Includes costumes, hats and accessories (Wigs not included here).
Schools that rent, purchase or borrow more than 40% of costumes are not eligible.
Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible.
Schools using a professional/guest/parent in this role are not eligible.

**STORYTELLING AND INTERPRETATION**

*Elements of design and artistry combine to create the world of the play. Costumes should represent time and place of the story told while designating character status, personality and relationships.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Color was used to distinguish between characters but rarely represented the ideas of the play<br>• Costumes SUGGESTED the world of the play, including time and place<br>• Design provided a basic look for everyone, with small additions made to allow for needs of different scenes<br>• Costumes are copied or completely borrowed from previous or other productions | • Color palette of costumes coordinated with the other design elements in the show, sometimes representing the ideas of the play<br>• Costumes DEFINED the world of the play, including time and place, enhancing theme and mood<br>• An effort was made to provide different costumes to signify a new day or change of character<br>• Costumes are mostly original design, not directly copied from previous or other productions | • Designers clearly collaborated to make a unified visual concept and color palette, often representing the ideas of the play and demonstrating a meaningful, unified production concept<br>• Costumes ACCURATELY DEFINE the world of the play, including historical elements and proper wearing of items, as well as costume flourishes (piping, gloves, fringe, hats, etc.) to enhance the visual picture and create dramatic environments<br>• In addition to providing a variety of looks, costume changes did not delay the show<br>• Costumes are mostly original design, not directly copied from previous or other productions | • Designers clearly collaborated to make a unified visual concept and color palette<br>• Costumes coordinate with design concept and the show interpretation; advanced use of color enhances theme and mood of scenes<br>• Costumes ACCURATELY DEFINE the world of the play, including historical and imaginary concepts, but also reflecting the personalities of the characters and enhancing the theme, mood and dramatic environments<br>• The variety of costumes and well-organized transitions helped the dramatic build of the story<br>• Costumes are all original design, not copied from previous or other productions |

**EXECUTION**

*Includes actual functionality and execution of the costume design within the play. Costumes should be finished, well-fitting and allow freedom of movement while effectively enhancing the story.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Costumes were mostly complete, with only a few missing pieces (belts, appropriate footwear, etc.) showing basic design elements<br>• Costumes rarely fit appropriately, and the performers were rarely able to move well in their costumes<br>• Cast costumed in pieces without coordination in color, fabric, style, or time period, showing lack of design<br>• Design did not enhance the story or allow for movement needs; Elements did not remain intact on stage | • Cast was costumed with a finished look (hems complete, appropriately accessorized)<br>• Costumes were mostly appropriate for the performers, and the fit usually allowed for movement, with some hindered movement<br>• Costumes appear clean and pressed / or accurately prepped for the show setting Some design evident with some coordination in color, fabric, style, and time period<br>• Design told the story or allowed for movement and remained intact throughout the show | • In addition to being finished, costume designs were generously accessorized with details and trim and tailored to fit individual performers<br>• Costumes were tailored to individual performers and were little hindrance to movement<br>• Design allowed for the look of costumes to remain intact throughout the show (shirt tucked in, hats remained on, seams held, etc.)<br>• Design provides costumes coordinated in color, fabric, style, and time period<br>• Design told the story and allowed for movement while remaining intact throughout the show | • In addition to the skilled level of functionality, the costumes enhanced the elements of the production and added to characterization and the story as a whole<br>• Costumes were tailored to fit and flatter the individual performers, while allowing total freedom of movement for all performers<br>• Design provides costumes coordinated in color, fabric, style, and time period, as well as with all other design elements<br>• Design told the story and allowed for movement while remaining intact throughout the show |

## OUTSTANDING HAIR AND MAKEUP DESIGN RUBRIC

Eligibility Notes: Includes makeup, facial hair, hair and wigs.
Schools are eligible for this award if the DESIGN is created by students or faculty. Volunteers may help apply the designs during the show.
Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible.
Schools using a professional/guest/parent in this role are not eligible.

### STORYTELLING AND INTERPRETATION

*Includes elements of design and artistry and how they combine to create the world of the play with a cohesive, meaningful design that is appropriate for the play.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Hair and Makeup Design SUGGESTED the world of the play, including time and place<br>• The design rarely created a cohesive, meaningful design concept appropriate for the play<br>• The design elements rarely worked to establish character, time, location, or enhance the mood of the piece | • Hair and Makeup Design DEFINED the world of the play, including time and place<br>• The design suggested a cohesive, meaningful design concept appropriate for the play<br>• The design elements sometimes worked to establish character, time, location, and enhance the mood of the piece | • Hair and Makeup Design ACCURATELY DEFINED the world of the play to enhance the visual picture<br>• The design almost always created a cohesive, meaningful design concept appropriate for the play<br>• The design elements almost always worked to establish character, time, location, and enhance the mood of the piece | • Hair and Makeup Design not only ACCURATELY DEFINED the world of the play to enhance the visual picture but also reflected the personalities of the characters<br>• The design perfectly created a cohesive, meaningful design concept appropriate for the play<br>• The design elements perfectly worked to establish character, time, location, and enhance the mood of the piece |

### EXECUTION OF STORYTELLING

*While physical execution may affect storytelling, the rubric is more focused on the effectiveness of the design to the overall storytelling and cohesive feel to the show.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Hair and Makeup seemed mostly complete, with basic blending and styling<br>• Hair and/or Wigs have a messy look to the styling and/or are styled in a way to block faces of actors<br>• Hair and Makeup application was all basic, with no adaptation for character traits such as age, gender, or social status<br>• Any special effects needed were poorly executed, or impeded actor voices and overall performance needs | • The majority of the cast had a finished look, with neatly styled hair and/or wigs and well-blended makeup<br>• Hair and/or Wigs allowed for freedom of movement throughout scene work and dances and the overall Hair and Makeup look remained intact throughout the show<br>• An attempt was made for Hair and Makeup application to suggest character traits such as age, gender, and social status, but the execution was not always accurate<br>• Any special effects needed were acceptably executed, but sometimes impeded actor voices or overall performance needs | • Cast had a finished look, with neatly styled hair and/or wigs and well-blended makeup<br>• Hair and/or Wigs allowed for freedom of movement throughout scene work and dances and the overall Hair and Makeup look remained intact throughout the show<br>• Hair and Makeup application effectively defined character traits such as age, gender, and social status<br>• Any special effects needed were well-executed and rarely impeded actor voices or overall performance needs | • Cast had a finished look, with neatly styled hair and/or wigs and well-blended makeup<br>• In addition to the skilled level of functionality, the Hair and Makeup designs enhanced the elements of the production and added to characterization and the story as a whole<br>• Hair and Makeup application effectively defined character traits such as age, gender, and social status<br>• Any special effects needed were well-executed and did not impede actor voices or overall performance needs |

## OUTSTANDING LIGHTING DESIGN RUBRIC

Eligibility Notes: Schools are eligible for this award if the DESIGN is created by students or faculty. Volunteers may help run the board during the show.
Projections may be included in Lighting Design or Set Design depending on how it is used in the performance.
Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible.
Schools using a professional/guest/parent in this role are not eligible.

**STORYTELLING AND INTERPRETATION**

*Includes elements of design and artistry and how they combine to establish the setting, focus the audience and create the overall world of the play.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Lighting was used to help establish basic time of day with little to no use of color, patterns, gobos, and texture<br>• Lights were more to illuminate the stage than to illuminate the story<br>• Lighting was provided in an up and down manner, with no additional lighting cues or design<br>• Lighting rarely represented the ideas of the play or demonstrated a meaningful, unified production concept<br>• No clear collaboration among designers and directors | • The intensity of the light changed if the scenes were indoors or outdoors to further the look; Some use of color, patterns, gobos, and texture<br>• Lighting sometimes represented the ideas of the play and demonstrated a meaningful, unified production concept<br>• Lighting was sometimes appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments<br>• Some design elements had cohesion and hinted at creative collaboration among designers and directors | • In addition to communicating time of day and environment, the lighting accurately underscored the mood of the scene<br>• Specials and special effects were added to highlight dramatic intensity and otherwise contribute to the storytelling<br>• Lighting often represented the ideas of the play and demonstrated a meaningful, unified production concept<br>• Lighting was often appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments<br>• Noticeable attempt at creative collaboration among designers and directors | • Lighting integrated into the setting as to be an extension of it and significantly contributed to the show's theme and story<br>• With lighting, the designer subliminally directed the audience's attention to the important action, set a mood and moved the story forward seamlessly and cohesively<br>• Lighting was always appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments<br>• Designers clearly collaborated to make a unified visual concept and color palette, and the lighting perfectly demonstrated this |

**EXECUTION**

*Includes actual functionality and technical execution of the lighting during the performance as well as effective storytelling and design cohesion.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Set and/or performers were often not visible with some obvious shadowy places<br>• Practical light sources on stage (lamps, fires, sconces), if used, rarely operated successfully, with obvious timing and intensity issues<br>• Lighting cues and blackouts were often timed poorly and/or executed with incorrect pacing for the moment | • Stage and performers were well lit and clearly seen with a uniform wash<br>• Minimal spill onto non-essential spaces (proscenium, curtains, house)<br>• Practical light sources on stage (lamps, fires, sconces), if used, sometimes operated successfully, with some timing and intensity issues<br>• Light cues were built some sensitivity to timing (longer fades on dramatic moments, etc.) and minimal delays | • Lights illuminated clearly defined playing spaces with no spill, and entrances and exits highlighted<br>• Practical light sources on stage (lamps, fires, sconces), if used, operated successfully and at the right intensity<br>• All cues were well timed and included crossfades, light changes within songs to intensify mood or key changes, and other subtle elements<br>• Light cues were built with obvious sensitivity to timing (longer fades on dramatic moments, etc.) and minimal delays | • The functionality itself was invisible and fully supported the world being created<br>• Practical light sources on stage (lamps, fires, sconces), if used, operated successfully and at the right intensity<br>• Light cues were built and executed to creatively move the story along at a pace reflective of the general tempo of the show<br>• Light cues were built with sensitivity to timing (longer fades on dramatic moments, etc.) and minimal delays |

## OUTSTANDING SET DESIGN RUBRIC

Eligibility Notes: Schools are eligible for this award if the DESIGN is created by students or faculty. Volunteers may help with construction. At least 60% of the set must be new or changed from pervious use to be eligible.
Props are included in this category. Projections may be included in Lighting or Set Design depending on how it is used in the performance.
Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible.
Schools using a professional/guest/parent in this role are not eligible.

**STORYTELLING AND INTERPRETATION**

*includes elements of design and artistry and how they combine to create the mood, setting and overall world of the play.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • An effort was made to establish the story in a consistent time and place whether real or imaginary<br>• Set surfaces were painted, but could use strengthening in the connection between storytelling and the set design; Overall lack of visual interest<br>• Set design rarely represented the ideas of the play or demonstrated a meaningful, unified production concept | • The set accurately established the world of the play, including time and place, and the world was accurately represented in all surfaces (backdrops, wallpaper, walls, architectural elements, etc.)<br>• Set surfaces were painted with textures and colors in harmony with the show's entire palette, and basic levels were used<br>• Set design sometimes represented the ideas of the play or demonstrated a meaningful, unified production concept | • Designers clearly collaborated to make a unified visual concept and color palette<br>• In addition to appropriate colors and textures, details such as trim and decorative painting were used to further enhance the picture and provide a mood, as well as the use of levels to create visual interest<br>• Set dressings (furniture and props) were historically accurate and echoed the design concept<br>• Set design often represented the ideas of the play or demonstrated a meaningful, unified production concept | • Designers clearly collaborated to make a unified visual concept and color palette<br>• In every corner of the set, there was visual interest and aesthetically pleasing balance and the use of levels<br>• Scenery contributed to and helped define themes within the story, perfectly represented the ideas of the play & demonstrated a meaningful, unified production concept<br>• The design boldly supported the director's concept by including historical elements required and reflecting the personality of those who inhabited the environment |

**EXECUTION**

*An outstanding set effectively and safely uses the available space, while maintaining functionality and artistry.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Shifts from scene to scene were accomplished but slowed the forward motion of the story and/or were distracting<br>• Sets and scenery appear unstable or unsecured<br>• Performers are often difficult to hear or see<br>• Stage crew rarely performed cues and technical responsibilities smoothly according to established theatrical practice and standards of safety<br>• Props are rarely used to give detail to the world of the play OR are used but are historically inaccurate or do not keep with the story and/or color palette of the play<br>• Crew was not dressed in a way to maintain the audience focus to the story, and created some distraction | • Smooth and brief transitions were made between scenes with minimum visible distractions<br>• The scenery, furniture and other set pieces were practical, sturdy, and seemed safely rigged<br>• The set gave the performers adequate playing space and levels to vary the picture<br>• Performers are audible and clearly seen.<br>• Cues were sometimes called and implemented appropriately<br>• Props are used to give detail to the world of the play and are usually historically accurate and keep with the story and/or color palette of the play<br>• Crew was not dressed in a way to maintain the audience focus to the story, and created some distraction | • Transitions were smooth, well-organized, nicely choreographed, in line with the pacing of scene work, and did not stop the action of the show<br>• In addition to complete functionality, the set was proportional to the space and did not impede natural movement<br>• Limited to no distortion due to scenery, each performer Is clearly visible and audible<br>• Cues were often called and implemented smoothly<br>• Crew mostly wore all black or costumes to maintain the audience focus<br>• Props are effectively used to give detail to the world of the play, are historically accurate, and keep with the story and/or color palette of the play | • Scene shifts were organic – integrated into the overall look and feel of the show, and helped to tell the story without stopping the action of the play<br>• Above and beyond complete functionality and clear sightlines, the designer transformed the space by creating multiple choices for staging along with dynamic entrances and exits<br>• All scene transitions were smooth, quiet, brief, organized, with no missed cues, and did not distract from the show<br>• Crew wore all black or costumes to maintain the audience focus<br>• Props are effectively used to give detail to the world of the play, are historically accurate, and keep with the story and/or color palette of the play |

## OUTSTANDING CHOREOGRAPHY RUBRIC

Eligibility Notes: Adults in this role must have a student shadowing, assisting or co-managing this area to be eligible. Schools using a professional/guest/parent in this role are not eligible.

### STORYTELLING AND INTERPRETATION

*Choreography in a production should assist in telling the story by reflecting the themes, mood and style of the play and the characters involved.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • An attempt was made to introduce choreography based on the story's time, place and culture, but rarely enhanced or complemented the content of the show<br>• The dance style dictated by the music was basically realized<br>• Basic choreographed sequences were tailored to the ability of the performers OR challenging sequences were choreographed but performers could not match the level of difficulty<br>• Choreography rarely showed originality or creativity, and rarely developed the story line or made use of levels and floor space | • Choreographed sequences were largely authentic to the story's time, place, and culture<br>• Choreography began to evolve from growing tension within scenes and incorporated some character traits<br>• Dance style closely matched the style of music<br>• Placement of performers and flow of dance segments showed a strong sense of spatial awareness in the creation of stage pictures and effective use of levels and floor space<br>• Intermediate choreographed sequences were included<br>• Choreography often showed originality and creativity to help develop the story line | • Choreography was accurately reflective of the story's time, place and culture throughout<br>• All choreography was intrinsically imbued with character traits and feelings, and was ignited by the story's rising action<br>• Dances precisely met the demands of the style of music<br>• Advanced use of levels, creative entrances/exits, and unique formations elevated the power of the stage pictures<br>• Choreography was well-versed and showcased individuals' special abilities<br>• Choreography was original and creative, developing the story and using interesting stage pictures to engage the audience | • Choreography successfully captured the story's time, place and culture with superior attention to detail, and the story's themes were clarified through dance<br>• Audience gained a depth of understanding about characters through the choreography<br>• Choreography was stylistically accurate and elevated the form<br>• There was a sophisticated use of space as the performers cleverly exploited all areas and levels of the stage<br>• Choreography was exciting, original and creative, developing the story and using interesting stage pictures to engage the audience |

### EXECUTION

*Outstanding execution of the choreography should be precise and energetic, while sharing the character intentions and themes of the show. Advanced execution shows effective choreography to the overall story and performance needs and appropriate movement based on student ability.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Dance execution rarely demonstrated precision, creating an un-rehearsed feel OR movements are focused on proper execution of a step rather than fitting into a story<br>• Performers had good posture and body awareness, and understood the basic requirements of choreography, but rarely demonstrated emotion appropriate to the style and mood of the show<br>• Transitions were rarely flowing and continuous<br>• Dancers rarely demonstrated stamina, stage presence or poise, but persevered through nervousness<br>• Execution showed a lack of choreography levels for all abilities and lacked varied movement vocabulary | • Dancers demonstrated some dance vocabulary and intermediate sequences were successfully performed<br>• Performers had good posture and body awareness, and understood the requirements, often demonstrating emotion appropriate to the show<br>• Performers appeared focused and aware of surroundings, and generally comfortable<br>• Performers exhibited strength, flexibility and control, moved with determined energy and executed choreography with ease<br>• Transitions were sometimes flowing and continuous<br>• Execution demonstrated multiple ability levels but movements are clearly beyond some abilities | • The cast moved with precision and unison and the choreography demonstrated animation and character intentions<br>• The sequences were challenging but within performers' range<br>• Dancers are at ease on stage, perform expressively with, rather than to, the music and demonstrate emotion appropriate to the show<br>• In addition to strength, flexibility and control, dancers could freely add style to suit the music<br>• Transitions were often flowing and continuous<br>• Execution demonstrated some ability levels and movements sometimes highlighted individual areas of strength<br>• Choreography presents a compelling movement vocabulary | • The cast moved with precision and unison and the choreography demonstrated animation and character intentions<br>• Performers surpassed the technical requirements of the choreography to project a sense of confidence and personal interpretation<br>• Performers moved effortlessly from number to number and easily executed all sequences<br>• Gestures and movement naturally flowed as a response to character and the situation<br>• Transitions were flowing and continuous<br>• Execution demonstrated multiple ability levels and movements clearly highlighted all areas of strength<br>• Choreography presents a unique and varied movement vocabulary that fits within the world of the story |

## OUTSTANDING COMMUNITY ENGAGEMENT RUBRIC

Eligibility Notes: Optional Director Nominated Award

To be eligible for this award, school applications must demonstrate how they integrated their production and its theme/message in a meaningful way to make a difference in their community. Submission details can be found in Part 5 of the Handbook.

### STORYTELLING AND INTERPRETATION

*Schools are challenged to integrate their production theme/message in a meaningful way to make a difference in their community.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • No evidence of project development or strategies presented<br>• No evidence of school or community need<br>• Project makes no effort to educate participants on the work they are doing or the social issue<br>• No contextual information or connections provided for the audience<br>• Project did not connect or engage the community. | • Project development explained briefly, limited strategies utilized<br>• Research for the need completed but not clearly used<br>• Project prepares participants for the work or educated them in the social issue but not both<br>• Contextual information provided to the audience in playbills or pre-show announcements.<br>• Project allowed students to use the musical production to make connections in their community in unique ways. | • Project development is clearly outlined with clear strategies<br>• Research for the need clearly completed and outlined<br>• The project prepares participants for the work and educates them regarding the social issue, providing reflection or training opportunities<br>• Contextual information provided to the audience in playbills or pre-show announcements and lobby displays.<br>• Project allowed students to use the musical production to creatively make connections, fill a need, resolve conflict, provide services, or engage in their community in other unique ways. | • Project development is clearly outlined with clear strategies<br>• Research showed a need and project was planned, executed and evaluated<br>• The project prepares participants for the work and educates them regarding the social issue, providing training session and a guided reflection activity<br>• Contextual information provided to the audience to make connections in innovative ways such as post-show discussions, lobby displays or innovative programs with partner organizations/experts.<br>• Project allowed students to use the musical production to creatively make connections, fill a need, resolve conflict, provide services, or engage in their community in other unique ways. |

### EXECUTION

*Project serves an obvious purpose and impacts the community, cast and crew, and audience members in a meaningful way.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Community impact not shown<br>• Show/Cast involvement not explained or remained at a surface level only<br>• General information provided in a short description only, no supplemental nomination materials submitted<br>• No evidence that project created awareness or raised funds for a related issue or cause or removed barriers for access to live arts | • Project completed and served an obvious purpose<br>• Participation was limited to a small number of cast and crew members<br>• General information provided in a short description with some of the required submissions<br>• Project created awareness about a related issue or cause, or raised funds or supplies for a related issue or cause, or removed barriers for those who traditionally do not have access to live arts | • Project created tangible results that benefit the community<br>• Project designed to clearly be a group project and cast and crew participated in the planning and execution of the project<br>• Full nomination submitted including a written summary of the project, supplementary materials and photos<br>• Created awareness about a related issue or cause; Raised funds or supplies for a related issue or cause; and/or removed barriers for those who traditionally do not have access to live arts | • Project impacted the community to a level that something has dynamically changed and the project should continue<br>• Entire cast and crew participated and attracted additional community participation with clear impact<br>• Full nomination submitted including a written summary of the project detailing the connection with the cast, community, show themes and a need, supplementary materials and photos, and project information is shared with audience members<br>• Created awareness about a related issue or cause; Raised funds or supplies for a related issue or cause; and/or removed barriers for those who traditionally do not have access to live arts |

## OUTSTANDING DESIGN CONCEPT RUBRIC

Eligibility Notes: Schools are eligible for this award if the DESIGN CONCEPT was created by students or faculty.
This award is based on the effectiveness of the show design concept provided in the Production Detail, and how clearly it is presented to the audience.

### STORYTELLING AND INTERPRETATION

*The design concept of a show ensures the audience is transported to another time and place and that both the story and theme are communicated through all design elements with a clear and unified vision, collaboration and overall creativity.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • All design and technical elements served the basic requirements outlined in the script<br>• Revealed little to no collaboration among the designers and the directors to ensure design consistency<br>• Design rarely represented the ideas of the play or demonstrated a meaningful, unified production concept | • Central themes began to emerge through design elements<br>• An attempt was made to present a unified concept with some collaboration from all technical components<br>• Design sometimes represented the ideas of the play and demonstrated a meaningful, unified production concept | • In addition to clearly showing how characters genuinely changed, the story was given a fresh look through a distinctive concept by advancing nuanced themes<br>• Design revealed collaboration among the designers and directors to ensure design consistency<br>• A clear vision of the concept for the production was carried out with creative contributions from each technical area | • The detailed and fresh approach was creative and memorable, and presents a clear cohesive story to the audience<br>• Technical elements were fully integrated into the concept so that each visual image within the production was gratifying<br>• Obvious collaboration among the designers and directors to ensure design consistency<br>• Design perfectly represented the ideas of the play and demonstrated a meaningful, unified production concept |

### EXECUTION OF CONCEPT

*How effectively the design concept transmitted the story and theme to the audience, and how the elements were pulled together considering the school circumstances and available resources.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Design elements were rarely appropriate or applied to represent time and place, establish character, enhance theme, mood or create dramatic environments<br>• The story, plot and theme were rarely evident through the music, performance, movements, or technical elements<br>• Interpretations and choices showed a lack of creativity, forethought and cohesive planning<br>• Considering the school's circumstances and available resources, elements were pulled together in a manner that would be considered less than average | • Design elements were sometimes appropriate, represented time and place, established character, enhanced theme and mood, and created dramatic environments<br>• The story, plot and theme were sometimes evident through music, performance, movements, and all technical elements<br>• Interpretations and choices showed some creativity, forethought and cohesive planning<br>Considering the school's circumstances and available resources, elements were pulled together in a manner that would be considered average | • Design elements often communicated the ideas of the play and demonstrated a meaningful, unified production concept that represented time and place, established character, enhanced theme and mood, and created dramatic environments<br>• The story, plot and theme were often evident through music, performance, movements, and all technical elements<br>• Interpretations and choices showed creativity, forethought and cohesive planning<br>• Production reflects effective use of the school's resources | • Design elements always communicated the ideas of the play and demonstrated a meaningful, unified production concept that represented time and place, established character, enhanced theme and mood, and created dramatic environments<br>• The story, plot and theme were always evident through music, performance, movements, and all technical elements<br>• Interpretations and choices showed thorough creativity, forethought and cohesive planning<br>• Production reflected superior use of resources |

## OUTSTANDING DIRECTION RUBRIC – PART I

Eligibility Notes: **Adult Faculty nominations only**

This category includes combined scores for: Direction Concept and Creativity, Staging & Movement, Pacing & Preparedness, Character Coaching/Ensemble Work, and Overall Experience.

**DIRECTION CONCEPT AND CREATIVITY**

*Interpretation of the story and its themes, including a clear and unified vision, collaboration and creativity.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Presented the story so the events logically transpired but without impacting the characters<br>• All technical elements served the basic requirements outlined in the script<br>• The theme was rarely evident through the music, movements, and technical elements<br>• Execution of direction rarely displayed a creative, original vision into the overall performance | • Created a layered story so the main events clearly changed the characters<br>• An attempt was made to present a unified concept with input from all technical components<br>• Central themes began to emerge; the theme was sometimes evident through the music, movements, and technical elements<br>• Execution of direction sometimes displayed a creative, original vision into the overall performance | • In addition to clearly showing how characters genuinely changed, the story was given a fresh look through a distinctive concept by advancing nuanced themes<br>• A clear vision of the concept for the production was carried out with creative contributions from each technical area<br>• The theme was often evident through the music, movements, and technical elements<br>• Execution of direction often displayed a creative, original vision into the overall performance | • Shaped a story so detailed and fresh that as the characters changed and evolved, the audience felt a change within themselves<br>• The approach was meaningful, memorable, and creative<br>• Technical elements were fully integrated into the concept such that each visual image within the production was gratifying<br>• The theme was always evident through music, movements, and technical elements<br>• Execution displayed a creative, original vision into the overall performance |

**STAGING AND MOVEMENT**

*All elements of staging and movement – including blocking, stage business, dance, stage combat, etc.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Good traffic flow with little upstaging<br>• Performers showed a straightforward understanding of blocking<br>• Blocking often created visibility problems, and performers are sometimes upstaged by sets, props, costumes, or other performers<br>• No clear physical pictures | • In addition to efficient blocking, the stage pictures were varied, rarely static, and made use of levels<br>• Blocking usually allows performers to be clearly seen, and performers are not usually upstaged by sets, props, costumes, or other performers<br>• Slight effort to create physical pictures | • The captivating stage pictures were further enhanced with business (use of props) that illuminated character traits<br>• Blocking allows performers to be clearly seen, entrances and exits contribute to dramatic structure and focus, and performers are rarely upstaged by sets, props, costumes, or other performers<br>• Created some interesting physical pictures | • Wherever an audience member looked, there was a textured picture that was reached through astute blocking and clever business, all executed with panache<br>• Blocking makes performers clearly visible, entrances and exits contribute to dramatic structure and focus, and performers are never upstaged by sets, props, costumes, or other performers<br>• Created strong physical pictures |

**PACING AND PREPAREDNESS**

*Created a well-rehearsed feel with effective pacing within the flow of lines, scenes, blocking and transitions.*

| | | | |
|---|---|---|---|
| • The scenes moved at a somewhat reasonable pace with some moments of stalling action<br>• Transitions slowed the action to the point that audience is pulled out of the story<br>• There was rarely a smoothness of action among performers, musicians, and production team<br>• The performance rarely seemed organized, fluid, or cohesive | • The show had effective, intentional pace<br>• Transitions from scene to scene were mostly efficient, with minimal noise and delay<br>• There was sometimes a smoothness of action which indicated plenty of rehearsal and cooperation among performers, musicians, and production team | • The show set a strong pace at the outset and never let up<br>• The transitions were seamless, moving swiftly and almost soundlessly<br>• There was often a smoothness of action with indicated plenty of rehearsal and cooperation among performers, musicians, and production team | • There was bold pacing throughout that supported the action<br>• The scene shifts moved swiftly and soundlessly and were beautifully staged to help tell the story<br>• There was always a smoothness of action which indicated plenty of rehearsal and cooperation among performers, musicians, and production team |

## OUTSTANDING DIRECTION RUBRIC – PART II

### CHARACTER COACHING AND ENSEMBLE WORK

*Director created authentic, unique, believable, and consistent characters while guiding all performers to have a strong sense of their role and character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performers provided a sense of time and place but need more work to supply energy and engagement<br>• Performers with multiple roles were somewhat distinguishable as unique characters, but caused some confusion<br>• Production rarely demonstrated objectives or obstacles of the piece<br>• Performers rarely demonstrated any sense of their role, how they support the story or their dramatic function as individuals and as a group<br>• Performers provide basic dialogue interpretation, with little emotional connection, believability, energy, or interest<br>• | • Performers showed evidence of internal character work (thinking before speaking, engaged, creating a backstory, etc.) and dynamic relationships with other characters<br>• Performers used purposeful focus to engage in the story, often demonstrating clear objectives and obstacles<br>• Performers with multiple roles were distinguishable as unique characters, but mostly due to costume elements rather than characterization<br>• Performers sometimes demonstrated a sense of their role, how they support the story and their dramatic function as individuals and as a group<br>Performers provide some effective dialogue interpretation, with some emotional connection, believability, energy, and interest | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Performers with multiple roles were easily distinguishable as unique characters<br>• Character obstacles and objectives were clearly communicated and used throughout the story to clarify the theme and overall concept<br>• Performers demonstrated some sense of their role, how they support the story and their dramatic function as individuals and as a group<br>Performers provide effective dialogue interpretation, with emotional connection, believability, energy, and interest | • In addition to strong acting, the singing and dancing naturally sprung from character motivation and rising action in the story<br>• Each individual character was complete, believable, and consistent, and the story thrives due to the dynamic interactions of the whole cast<br>• Performers with multiple roles were easily distinguishable as unique characters, and often not recognized to be the same performer<br>• Character obstacles and objectives were clearly communicated and used to clarify the theme and overall concept<br>• Performers have a strong sense of their role, how they support the story and their dramatic function<br>• Performers provide effective dialogue interpretation, with emotional connection, believability, energy, and interest |

### OVERALL EXPERIENCE

*The overall experience should keep audience members engaged within the story and with the characters, while creating varied emotions and encouraging discussions in the real world.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • The musical rarely showcased the unique talents of the school or cast and produced few engaging moments<br>• Choice of material is not appropriate for students (length, level of difficulty, content, etc.) or audience, and/or contained harmful content or stereotypes<br>• The production does not reflect an effective use of the school's resources<br>• No clear focus in the overall story arc or individual scenes, or the connection to acting choices, designs, and technical elements<br>• Overall, the experience as an audience member was challenging with little to no enjoyment | • The musical sometimes showcased the unique talents of the school and/or cast and produced some engaging moments<br>• Choice of material is mostly appropriate for students and audience, and sometimes reflects an effective use of the school's resources<br>• Sometimes focused scenes and beats, and attempted to ensure all acting choices, designs and technical elements contributed to and supported that focus<br>• Overall, the experience as an audience member was acceptable, but not very enjoyable | • The musical often showcased the unique talents of the school, cast and technicians, and produced mostly strong elements of musical theater<br>• Choice of material is appropriate for students and audience, and mostly reflects an effective use of the school's resources<br>• Mostly focused each scene and beat, and ensured that all acting choices, designs, and technical elements contributed to and supported that focus<br>• Overall, the experience as an audience member was mostly fun and enjoyable | • The musical showcased unique talents of the school, cast and technicians, and produced strong elements of quality musical theater<br>• Choice of material is appropriate for students and audience, and the production reflects an effective use of school resources<br>• Clearly focused each scene and beat, and ensured that all acting choices, designs, and technical elements contributed to and supported that focus<br>• Overall, the experience as an audience member was fun and enjoyable<br>• Shaped a story so detailed and fresh that as the characters changed & evolved, the audience felt a change within themselves |

## OUTSTANDING MUSICAL RUBRIC

**Outstanding Musical – Special Requirements**

This category combines scores from several award categories (Outstanding Direction, Outstanding Cast Vocals, Outstanding Ensemble, and Outstanding Design Concept).

- These scores are used as an indicator, but final decisions are made by the nominee panel. Spotlight is a non-competitive program, and schools are not compared against each other during adjudication. *The 10 nominees for Outstanding Musical **are not** titled, or considered to be, the "Top 10".* Nominations will include some of the top scoring schools as well as Judge's Choice selections.

- Out of the 10 School Eligibility Limited Categories *(Music Direction, Direction, Lighting Design, Costume Design, Set Design, Sound Operation, Hair and Makeup Design, Orchestra, Choreography and Design Concept)* **schools must be eligible for at least 6 out of these 10 categories to be considered eligible for Outstanding Musical nominations.**

- Outstanding Musical – Previous Year Winner Participation - The winner of "Outstanding Musical" from the previous year will still be eligible to participate the following year of the program, but they will NOT be eligible for the category of "Outstanding Musical". They WILL be eligible for all other award categories. This only applies for the first year after their production's win. Two years following their production's win, they will be eligible for all award categories.
    - *(Why? In order to foster equitable sharing across our participating schools, we want to ensure that the scholarships from our program do not go to the same school every year. The previous Outstanding Musical school from the year prior may also serve as a mentor to other schools the following year by being open to provide help and feedback to other directors or schools that reach out for advice.)*

## APPLAUSE AWARDS FOR SPECIAL RECOGNITION NOTES

**Applause Awards for Special Recognition**

Applause Awards are special recognition for elements not included in the typical awards list. Some specific categories may be included each year, but others will vary per season. The Spotlight Awards is a non-competitive program and wishes to honor schools for their work to the highest degree. If a Spotlight adjudicator finds a particular element of the production outstanding or worthy of honorable mention, an Applause Award could be awarded for these special elements.

**Some Categories That May Be Nominated:**

- A Featured Performance Group is considered a small group of 2+ characters who operate primarily as a unit and for whom it would be difficult for adjudicators to distinguish from one another enough to adjudicate as individuals. This award allows each of them to be acknowledged instead of being singled out in adjudication. (Examples include the Schoolboard Quartet in *The Music Man*, The Fates in *Hadestown*, or the Ronettes in *Little Shop of Horrors.)*
- Outstanding Puppetry is regularly noted for Special Recognition in this area.
- Special design elements, projection, or creative staging often catches the attention of adjudicators for this nomination.
- Original Artwork by students for poster design or set painting if noted clearly in the playbill or production detail form can earn a nod here.

Main Key: Anything is open for an Applause Award. The more information you provide in the playbill and production detail form about your student's work, the more opportunities you give them to receive an Applause Award.

## DIRECTOR-NOMINATED INDIVIDUAL AWARDS CRITERIA

Any Director Nominations for awards requiring additional submissions are due by March 31, emailed to education@tpac.org. Submissions will be reviewed by the nominee selection panel, and nominees will be identified for each award category on April 21, during the Nominee Announcement.

Outstanding Technical Achievement (Director Nominated)

- To recognize a high school student who has given their time and talent in a backstage capacity (i.e., deck/set crew, board operator, dresser) for their current year's musical. Submission details included in Part 5 of the Handbook – Awards and Eligibility.

Outstanding Stage Manager (Director Nominated)

- Celebrates the organization, dedication, and hard work of a student stage manager. Student stage managers must be involved in the entire production process including supporting auditions, assisting with rehearsal scheduling, and supporting all rehearsals and performances. Letter of Nomination from director including examples of how the stage manager showed leadership, exemplified the goals of the Spotlight Awards program, and contributed overall to this year's musical.
- Submission details included in Part 5 of the Handbook – Awards and Eligibility.

Founder's Award (Director Nominated) *Presented by Lipscomb University's College of Entertainment and the Arts*

- Exhibits a strong sense of community, leadership and qualities that exemplify the goals of the Spotlight Awards program.
- How does the nominee demonstrate consistent dedication, motivation, positive attitude, collaboration, and enthusiasm? How does the nominee model respect and create a welcoming and supportive environment for those around them? How does the nominee exhibit community engagement in your school and the larger community? How did their leadership and skill set contribute to your program's success? Submission details included in Part 5 of the Handbook – Awards and Eligibility.

Outstanding Student Designer (Director Nominated)

- 3 work samples that showcase their talents in ANY design area of your musical.
- How the student designer contributed to this year's musical, as well as a description of the design area and work done by the student designer, including how it fit into the Director's Concept and vision and how its execution worked in the show.
- Submission details included in Part 5 of the Handbook – Awards and Eligibility.

Outstanding Original Design Creation (Director Nominated)

- Students who created an original design and fully built the element are eligible for this nomination. If a student or student team design and build fully realized costumes, accessories, props, or set pieces, directors can nominate them by submitting a Letter of Nomination and providing up to 5 images showcasing their talents, including the original design, at least 1 image during the build process, and at least 1 image of the final product. Submission details included in Part 5 of the Handbook – Awards and Eligibility.

All-Star Cast and Crew *(Submitted in Production Detail Form)*

- Cast - 2 students from each school nominated by directors for a standout performance in lead, supporting, or ensemble roles.
- Crew - 2 students from each school nominated by directors as deserving for demonstrating teamwork, a spirit of camaraderie and collaboration, leadership skills, and hard work.

## OUTSTANDING DRAMATIC PERFORMER RUBRIC

Eligibility Notes: Nominations can be for any Lead or Supporting Roles.

**Lead Roles include at least solo song, appearances in more than one scene with spoken dialogue, and appear in both or all acts. Supporting Roles are scripted, named character with spoken or sung dialogue that helps drive the action of the play forward.**

*Performer created authentic, unique, believable and consistent characters while maintaining a strong sense of their role, character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performer rarely demonstrated objectives or obstacles<br>• Performer provided basic dialogue interpretation, with little emotional connection, believability, energy, or interest.<br>• Performer rarely sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing or dramatic expression<br>• Performer rarely listened to others or reacted accordingly<br>• Performer rarely displayed stage presence, energy, poise, or ease<br>• Performer rarely commits to their character or stays immersed in their journey throughout the play<br>• Performer often breaks focus | • Performer showed evidence of internal character work (thinking before speaking, engaged, creating a backstory, etc.) and dynamic relationships with other characters<br>• Performer used purposeful focus to engage in the story, often demonstrating clear objectives and obstacles<br>• Performer provided some effective dialogue interpretation, with some emotional connection, believability, energy, and interest<br>• Performer often sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer sometimes listened to others and reacted accordingly<br>• Performer sometimes displayed stage presence, energy, poise, and ease<br>• Some evidence that the performer commits to their character and stays immersed in their journey throughout the play<br>• Performer sometimes breaks focus, mainly due to missed lines/cues or mistakes in the music | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used throughout the story to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer often demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer often displayed stage presence, energy, poise, and ease<br>• Performer mostly commits to their character and stays immersed in their journey throughout the play<br>• Performer rarely breaks focus, even during missed lines/cues or mistakes in the music | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer always sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer displayed stage presence, energy, poise and ease<br>• Performer strongly commits to their character and stays immersed in their journey throughout the play<br>• Performer never breaks focus, even during missed lines/cues or mistakes in the music |

## OUTSTANDING COMEDIC PERFORMER RUBRIC

Eligibility Notes: Nominations can be for any Lead or Supporting Roles.

**Lead Roles include at least solo song, appearances in more than one scene with spoken dialogue, and appear in both or all acts. Supporting Roles are scripted, named character with spoken or sung dialogue that helps drive the action of the play forward.**

*Performer created authentic, unique, believable and consistent characters while maintaining a strong sense of their role, character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performer rarely demonstrated objectives or obstacles<br>• Performer provided basic dialogue interpretation, with little emotional connection, believability, energy, or interest.<br>• Performer rarely sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing or dramatic expression<br>• Performer rarely listened to others or reacted accordingly<br>• Performer rarely displayed stage presence, energy, poise, or ease<br>• Performer rarely commits to their character or stays immersed in their journey throughout the play<br>• Performer often breaks focus | • Performer showed evidence of internal character work (thinking before speaking, engaged, creating a backstory, etc.) and dynamic relationships with other characters<br>• Performer used purposeful focus to engage in the story, often demonstrating clear objectives and obstacles<br>• Performer provided some effective dialogue interpretation, with some emotional connection, believability, energy, and interest<br>• Performer often sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer sometimes listened to others and reacted accordingly<br>• Performer sometimes displayed stage presence, energy, poise, and ease<br>• Some evidence that the performer commits to their character and stays immersed in their journey throughout the play, finding a few comedic moments within the story<br>• Performer sometimes breaks focus, mainly due to missed lines/cues or mistakes in the music | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used throughout the story to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer often demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer often displayed stage presence, energy, poise, and ease<br>• Performer mostly commits to their character and stays immersed in their journey throughout the play, finding some strong comedic beats<br>• Performer rarely breaks focus, even during missed lines/cues or mistakes in the music | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer always sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer displayed stage presence, energy, poise and ease<br>• Performer strongly commits to their character and stays immersed in their journey throughout the play, finding unique and strong comedic beats throughout<br>• Performer never breaks focus, even during missed lines/cues or mistakes in the music |

## OUTSTANDING SUPPORTING ROLE PERFORMER RUBRIC

Eligibility Notes: Nominations can be for any character fitting the Supporting Role description.

*(Note: Some roles may be classified as a "Qualifying Role" by the Jimmy Awards which would put them in many Lead categories. However, they may still qualify for a Supporting Role nomination/award based on the show script and breakdown of characters. This will be determined on a case-by-case basis by the adjudicator nominations.)*

**Supporting Roles are scripted, named character with spoken or sung dialogue that helps drive the action of the play forward.**

*(Note: Some roles can be considered both Lead and Supporting roles, depending on the show.)*

*Performer created authentic, unique, believable and consistent characters while maintaining a strong sense of their role, character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performer rarely demonstrated objectives or obstacles<br>• Performer provided basic dialogue interpretation, with little emotional connection, believability, energy, or interest.<br>• Performer rarely sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing or dramatic expression<br>• Performer rarely listened to others or reacted accordingly<br>• Performer rarely displayed stage presence, energy, poise, or ease<br>• Performer rarely commits to their character or stays immersed in their journey throughout the play<br>• Performer often breaks focus | • Performer showed evidence of internal character work (thinking before speaking, engaged, creating a backstory, etc.) and dynamic relationships with other characters<br>• Performer used purposeful focus to engage in the story, often demonstrating clear objectives and obstacles<br>• Performer provided some effective dialogue interpretation, with some emotional connection, believability, energy, and interest<br>• Performer often sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer sometimes listened to others and reacted accordingly<br>• Performer sometimes displayed stage presence, energy, poise, and ease<br>• Some evidence that the performer commits to their character and stays immersed in their journey throughout the play<br>• Performer sometimes breaks focus, mainly due to missed lines/cues or mistakes in the music | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used throughout the story to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer often demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer often displayed stage presence, energy, poise, and ease<br>• Performer mostly commits to their character and stays immersed in their journey throughout the play<br>• Performer rarely breaks focus, even during missed lines/cues or mistakes in the music | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer always sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression<br>• Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer displayed stage presence, energy, poise and ease<br>• Performer strongly commits to their character and stays immersed in their journey throughout the play<br>• Performer never breaks focus, even during missed lines/cues or mistakes in the music |

## OUTSTANDING ENSEMBLE PERFORMER RUBRIC

Eligibility Notes: Nominations can be for any Ensemble role, or in some cases such as small cast shows, Supporting roles may also be nominated in the Ensemble category. This will be determined on a case-by-case basis by the adjudicator nominations

**Supporting Roles are scripted, named character with spoken or sung dialogue that helps drive the action of the play forward.**

**Ensemble Roles are named or unnamed characters with less than 5 lines of spoken or sung dialogue.**

*(Note: Some supporting roles may also be considered for nominations/awards in Ensemble categories if their role is smaller than other supporting roles.)*

*Performer created authentic, unique, believable and consistent characters while maintaining a strong sense of their role, character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performer rarely demonstrated objectives or obstacles<br>• Performer provided basic dialogue interpretation, with little emotional connection, believability, energy, or interest.<br>• Performer rarely listened to others or reacted accordingly<br>• Performer rarely displayed stage presence, energy, poise, or ease<br>• Performer rarely commits to their character or stays immersed in their journey throughout the play<br>• Performer often breaks focus | • Performer showed evidence of internal character work (thinking before speaking, engaged, creating a backstory, etc.) and some relationships with other characters<br>• Performer used purposeful focus to engage in the story, often demonstrating clear objectives and obstacles<br>• Performer provided some effective dialogue interpretation, with some emotional connection, believability, energy, and interest<br>• Performer sometimes listened to others and reacted accordingly<br>• Performer sometimes displayed stage presence, energy, poise, and ease<br>• Some evidence that the performer commits to their character and stays immersed in their journey throughout the play<br>• Performer sometimes breaks focus, mainly due to missed lines/cues or mistakes in the music | • Characters were complete, believable and there were some clear relationships with other individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used throughout the story to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer often demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer often displayed stage presence, energy, poise, and ease<br>• Performer mostly commits to their character and stays immersed in their journey throughout the play<br>• Performer rarely breaks focus, even during missed lines/cues or mistakes in the music | • Characters were complete, believable and there were clear relationships with other individuals on stage<br>• Characters stayed consistent through song and dance as well<br>• Character obstacles and objectives were clearly communicated and used to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer displayed stage presence, energy, poise and ease<br>• Performer strongly commits to their character and stays immersed in their journey throughout the play<br>• Performer never breaks focus, even during missed lines/cues or mistakes in the music |

## OUTSTANDING SCENE PARTNER RUBRIC

Eligibility Notes: Nominations can be for any role (Lead, Supporting, or Ensemble)

*Performer created authentic, unique, believable and consistent characters while maintaining a strong sense of their role, character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Performer demonstrated lack of focus, concentration, and awareness<br>• Performer rarely commits to their character, sometimes demonstrating effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer never breaks focus, even during missed lines/cues or mistakes in the music<br>• Characters were somewhat complete and believable | • Performer demonstrated some focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer sometimes commits to their character, sometimes demonstrating effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer never breaks character/focus, even during missed lines/cues or mistakes in the music<br>• Performer is mostly focused and aware of surroundings while performing expressively<br>• Characters were somewhat complete and believable | • Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer commits to their character and stays immersed in their journey throughout the play<br>• Performer never breaks character/focus, even during missed lines/cues or mistakes in the music<br>• Performer is mostly at ease on stage, appearing focused, poised, confident and aware of surroundings while performing expressively<br>• Characters were believable and there were some dynamic relationships between various individuals on stage<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest | • Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Character performance so clear and impactful that every scene and acting partner benefited from their presence<br>• Performer completely commits to their character and stays immersed in their journey throughout the play<br>• Performer never breaks character/focus, even during missed lines/cues or mistakes in the music<br>• Performer is at ease on stage, appearing focused, poised, confident and aware of surroundings while performing expressively<br>• Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest |

## OUTSTANDING DANCER RUBRIC

Eligibility Notes: Nominations can be for any role (Lead, Supporting, or Ensemble)

*Outstanding Dancers should be precise and energetic, while sharing the character intentions and themes of the show.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Dancer's movement provided a sense of time and place but need more work to supply energy, engagement, and storytelling<br>• Character rarely stayed consistent through dance numbers<br>• Dance execution rarely demonstrated precision, creating an un-rehearsed feel OR movements are focused on proper execution of a step rather than fitting into a story<br>• Performer had good posture, body awareness, and understood the basic requirements of dance, but rarely demonstrated emotion appropriate to the style and mood of the show<br>• Transitions were rarely flowing and continuous<br>• Dancer rarely demonstrated stamina, stage presence or poise throughout the performance, but persevered through nervousness | • Dancer's movement provided a sense of time and place, and often supplied energy, engagement, and storytelling<br>• Character sometimes stayed consistent through dance numbers<br>• Dancer demonstrated some dance vocabulary and intermediate sequences were successfully performed<br>• Performer had good posture, body awareness, understood the dance requirements, and sometimes demonstrated emotion appropriate to the show<br>• Transitions were sometimes flowing and continuous<br>• Dancer appeared focused, poised, aware of surroundings, and generally comfortable<br>• Dancer exhibited strength, stamina, flexibility, and control, moved with determined energy and executed choreography with ease | • Dancer's movement defined time and place while supplying energy, engagement, and storytelling<br>• Character usually stayed consistent through dance numbers<br>• Dancer moved with precision, successfully performed complex dance sequences, and movement was imbued with animation and character's intentions<br>• Performer had good posture, body awareness, understood the dance requirements, and often demonstrated emotion appropriate to the show<br>• Transitions were often flowing and continuous<br>• Dancer is at ease on stage, appearing focused, poised and aware of surroundings while performing expressively with, rather than to, the music<br>• In addition to strength, flexibility and control, dancer could freely add style to suit the music | • Dancer's movement defined time and place while supplying consistent energy, complete engagement, and storytelling<br>• Character always stayed consistent through dance numbers<br>• Dancer moved with precision, successfully performed complex dance sequences, and movement was imbued with animation and character's intentions<br>• Dancer surpassed the technical requirements of the choreography to project a sense of confidence and personal interpretation appropriate to the show<br>• Transitions were flowing and continuous<br>• Dancer exhibited strength, flexibility, and control, and moved effortlessly from number to number, easily executing the sequences<br>• Gestures and movement naturally flowed as a response to character and the situation |

## OUTSTANDING VOCALIST RUBRIC

Eligibility Notes: This award is focused on vocal performance throughout the entire show.
Nominations can be a Lead or Supporting Role.
**Lead Roles include at least solo song, appearances in more than one scene with spoken dialogue, and appear in both or all acts.**
**Supporting Roles are scripted, named character with spoken or sung dialogue that helps drive the action of the play forward.**
*(Note: Some roles can be considered both Lead and Supporting roles, depending on the show.)*

*Vocal interpretation is essential to storytelling within a musical, including, but not limited to, dynamics, intonation, tone and texture. Vocalists should exhibit outstanding vocal interpretation as well as accuracy and advanced performance execution.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Followed music direction with basic meaning of lyrics but has yet to add personal interpretation<br>• Basic phrasing variances were introduced to add meaning to the content of the songs<br>• Performer rarely made the connection between technique and interpretation<br>• Musical cues were often missed<br>• Performer exhibited skills in basic diction, rhythm and pitch, is comfortable with simple melodies and rhythms, and sought to stay in tune<br>• Still needs assistance with precise attack on individual words<br>• Performer rarely delivered songs through believable characterizations with strong vocal tone, rhythm, intonation or projection<br>• Performer rarely sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing or dramatic expression | • Basic dynamics – a compelling use of volume and pacing – were also used to amplify or place focus on special moments in the story<br>• Performer is beginning to add personal interpretation through phrasing at a competent level<br>• Tone is accurate, but without texture<br>• Attempted to match the appropriate style with the lyric<br>• Musical cues were sometimes missed<br>• Lyrics were intelligible and sounds were rarely sharp or flat<br>• Performer sometimes delivered songs through believable characterizations with strong vocal tone, rhythm, intonation and projection<br>• Performer often sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression | • Dynamics were varied to convey emotional content and give a sense of a song as a unique way to tell a story<br>• Phrasing heightened the development of character<br>• Discovered a personal style of interpretation in line with the character's life choices<br>• Integrated the style of the song with the lyric<br>• Performer was familiar enough with the music to confidently attack entrances and cut-offs, and musical cues were rarely missed<br>• Performer reliably executed crisp diction, demanding rhythms and accurate pitch requirements<br>• Performer was adept at producing simple and complex harmonies and rhythms, and were consistently in tune<br>• Performer often delivered songs through believable characterizations with strong vocal tone, rhythm, intonation and projection<br>Performer sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression | • The interpretation of the story was intrinsically enhanced by vibrant musical expression – tempo was dynamic, cue pick-ups were expert, and phrasing gave new meaning to characters<br>• Musicianship demonstrated a complete understanding of what they were singing about and how it connected to their characters' development<br>• Performer inspired emotional content to elevate both the story and add depth to the characters<br>• Made the connection between technique and interpretation that integrally weaves songs into the story<br>• Displayed precise accuracy with simple and complex melodies and rhythms, and was unerringly in tune<br>• Performer always delivered songs through believable characterizations with strong vocal tone, rhythm, intonation and projection<br>• Performer always sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression |

## OUTSTANDING SOLO PERFORMANCE RUBRIC

Eligibility Notes: Nominations can be for any role (Lead, Supporting, or Ensemble) WITH A SOLO PERFORMANCE.
This category is focused on a specific solo moment that created an impact.

*Vocal interpretation is essential to storytelling within a musical, including, but not limited to, dynamics, intonation, tone and texture. This category is focused on an individual song performance that made a meaningful impact on the audience.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Followed music direction with basic meaning of lyrics but has yet to add personal interpretation<br>• Performer rarely made the connection between technique and interpretation<br>• Performer exhibited skills in basic diction, rhythm and pitch, is comfortable with simple melodies and rhythms, and sought to stay in tune<br>• Still needs assistance with precise attack on individual words<br>• Performer did not deliver song through believable characterizations with strong vocal tone, rhythm, intonation or projection<br>• Performer rarely sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing or dramatic expression | • Performer is beginning to add personal interpretation through phrasing at a competent level<br>• Tone is accurate, but without texture<br>• Attempted to match the appropriate style with the lyric<br>• Musical cues were sometimes missed<br>• Lyrics were intelligible and sounds were rarely sharp or flat<br>• Performer delivered song through some characterizations with nice vocal tone, rhythm, intonation and projection<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression | • The solo performance of one song created a memorable moment that stood out in a unique way.<br>• Emotional expression, characterization and storytelling mostly carries into musicality, showing an understanding of the meaning within the song and shares the interpretation vocally<br>• Made the connection between technique and interpretation that weaves songs into the story<br>• Performer delivered song through strong characterizations vocal tone, rhythm, intonation and projection<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression<br>Enthusiastic and confident, audience-engaging performance; Made the audience feel something, pulling them into the story emotionally/mentally | • The solo performance of one song created a memorable moment of artistic excellence that stood out in a unique way.<br>• Emotional expression, characterization and storytelling carries into musicality, showing a clear understanding of the meaning within the song and shares the interpretation vocally<br>• Made the connection between technique and interpretation that integrally weaves songs into the story<br>• Performer delivered song through believable characterizations with strong vocal tone, rhythm, intonation and projection<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression<br>• Enthusiastic and confident, audience-engaging performance; Made the audience feel something, pulling them into the story emotionally/mentally |

## OUTSTANDING LEAD PERFORMER NOMINEE RUBRIC – PART I

Eligibility Notes: Students must be in a Jimmy Awards Qualifying Role to be eligible for nominations in this category.
This rubric is for adjudicator scoring of the school's musical performance to select Nominees. A separate rubric is used to determine Semi-Finalists, Finalists and Award Winners.

**CHARACTER AND COHESIVE PARTNER WORK -** *Performer created authentic, unique, believable, and consistent characters while maintaining a strong sense of their role, character relationships and understanding of the overall concept and themes.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performance rarely demonstrated objectives or obstacles<br>• Performer provided basic dialogue interpretation, with little emotional connection, believability, energy, or interest<br>• Performer rarely listened to others or reacted accordingly<br>• Performer rarely committed to their character or stayed immersed in their journey throughout the play | • Characters were distinguishable from one another through physical difference, but more internal work could be done<br>• Performance rarely demonstrated objectives or obstacles<br>• Performer provided basic dialogue interpretation, with little emotional connection, believability, energy, or interest<br>• Performer rarely listened to others or reacted accordingly<br>Performer rarely committed to their character or stayed immersed in their journey throughout the play | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Character obstacles and objectives were clearly communicated and used throughout the story to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer often demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer mostly committed to their character and stayed immersed in their journey throughout | • Characters were complete, believable and there were strong dynamic relationships between various individuals on stage<br>• Character obstacles and objectives were clearly communicated and used to clarify the theme and overall concept<br>• Performer provided effective dialogue interpretation, with emotional connection, believability, energy, and interest<br>• Performer demonstrated effective group dynamics and active focus, concentration, and awareness, listening to others and reacting accordingly<br>• Performer strongly committed to their character and stayed immersed in their journey throughout |

**MUSICALITY AND VOCALIZATION -** *Nominees should exhibit outstanding vocal interpretation as well as accuracy and advanced performance execution.*

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|---|---|---|---|
| • Followed music direction with basic meaning of lyrics but has yet to add personal interpretation<br>• Performer rarely made the connection between technique and interpretation<br>• Performer exhibited skills in basic diction, rhythm, and pitch, is comfortable with simple melodies and rhythms, and sought to stay in tune<br>• Performer rarely sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing or dramatic expression | • Basic dynamics – a compelling use of volume and pacing – were used to amplify or place focus on special moments in the story<br>• Tone is accurate, but without texture<br>• Lyrics were intelligible and sounds were rarely sharp or flat<br>• Performer exhibited skills in basic diction, rhythm, and pitch, is comfortable with simple melodies and rhythms, and mostly remained in tune<br>• Performer often sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression | • Dynamics were varied to convey emotional content and give a sense of a song as a unique way to tell a story<br>• Performer was familiar enough with the music to confidently attack entrances and cut-offs, musical cues were rarely missed<br>• Performer reliably executed crisp diction, demanding rhythms, and accurate pitch requirements<br>• Performer often delivered songs through believable characterizations with strong vocal tone, rhythm, intonation, and projection<br>• Performer sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression | • The interpretation of the story was intrinsically enhanced by vibrant musical expression – tempo was dynamic, cue pick-ups were expert, and phrasing gave new meaning to characters<br>• Musicianship demonstrated a complete understanding of what they were singing about and how it connected to their characters' development<br>• Performer always delivered songs through believable characterizations with strong vocal tone, rhythm, intonation, and projection<br>• Performer always sang with emotional understanding, adequate volume, proper diction, correct pitch, and tone, supported breathing and dramatic expression |

**ENERGY AND PRESENCE -** *Lead Performers should demonstrate strong focus, concentration, stamina, stage presence, and professionalism.*

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|---|---|---|---|
| • Performer rarely displayed stage presence, confidence, or professionalism<br>• Performer rarely demonstrated stamina, stage presence or poise, but persevered through nervousness<br>• Performer often breaks focus | • Performer sometimes displayed stage presence, confidence, and professionalism<br>• Performer appeared focused, poised, aware of surroundings, and generally comfortable<br>• Performer sometimes breaks focus, mainly due to missed lines/cues or mistakes in the music | • Performer often displayed stage presence, confidence, and professionalism<br>• Performer is at ease on stage, appearing focused, poised, and aware of surroundings while performing expressively<br>• Performer rarely breaks focus, even during missed lines/cues or mistakes in the music | • Performer displayed stage presence, confidence, and professionalism<br>• Performer is at ease on stage, appearing focused, poised, and aware of surroundings while performing expressively<br>• Performer never breaks focus, even during missed lines/cues or mistakes in the music |

## OUTSTANDING LEAD PERFORMER NOMINEE RUBRIC – PART II

**MOVEMENT AND DANCE -** *Outstanding Leads should demonstrate movement that is precise and energetic, while sharing the character intentions and themes of the show.*

| DEVELOPING (1-2) | PROFICIENT (3-5) | SKILLED (6-8) | ADVANCED (9-10) |
|---|---|---|---|
| • Character rarely stayed consistent through dance numbers<br>• Dance execution rarely demonstrated precision, creating an un-rehearsed feel OR movements are focused on proper execution of a step rather than fitting into a story<br>• Gestures and movement rarely flowed as a response to character and the situation | • Character usually stayed consistent through dance numbers<br>• Dance execution demonstrated some dance vocabulary and intermediate sequences were successfully performed<br>• Performer exhibited strength, stamina, flexibility, and control, moved with determined energy and executed choreography with ease<br>• Gestures and movement sometimes flowed as a response to character and the situation | • Character stayed consistent through dance numbers<br>• Performer moved with precision, successfully performed complex dance sequences, and movement was imbued with animation and character's intentions<br>• In addition to strength, flexibility and control, performer could freely add style to suit the music<br>• Gestures and movement usually flowed naturally as a response to character and the situation | • Character stayed consistent through dance numbers<br>• Performer moved with precision, successfully performed complex dance sequences, and movement was imbued with animation and character's intentions<br>• Performer exhibited strength, flexibility, and control, and moved effortlessly from number to number, easily executing the sequences<br>• Gestures and movement naturally flowed as a response to character and the situation |

**OVERALL IMPACT -** *Outstanding Leads demonstrate strong acting choices and emotional connections that creates a meaningful, memorable, and high-quality theatrical experience for the audience.*

| | | | |
|---|---|---|---|
| • The role rarely showcased the unique talents of the performer or produced elements of quality musical theater<br>• Performance demonstrates no clear focus or connection to acting choices within the overall story arc<br>• Poor acting choices and lack of emotional connection of the performer creates a barrier to the audience's emotional response to the piece<br>• Overall, the performer performed the role on a basic, below-average level | • The role sometimes showcased the unique talents of the performer and produced elements of quality musical theater<br>• Performance sometimes demonstrates clear focus and connection to acting choices within the overall story arc<br>• Acting choices and lack of complete emotional connection of the performer creates some emotional response with the audience with some missed opportunities for connection<br>• Overall, the performer performed the role on an average level, with high and low moments | • The role often showcased the unique talents of the performer and produced elements of quality musical theater<br>• Performance usually demonstrates a clear focus and connection to acting choices that support the overall story arc<br>• Acting choices and emotional connection of the performer creates emotional response with the audience<br>• Overall, the performer performed the role at a skilled level, often demonstrating effective and creative choices, risk-taking and strong character engagement | • The role showcased the unique talents of the performer and produced elements of quality musical theater<br>• Performance demonstrates a clear focus and connection to acting choices that support the overall story arc<br>• Acting choices and emotional connection of the performer creates a meaningful and memorable emotional response with the audience<br>• Overall, the performer performed the role at an advanced level, consistently demonstrating effective and creative choices, risk-taking, strong character engagement and high-quality theatrical performance |

## OUTSTANDING LEAD PERFORMER – SEMIFINALIST, FINALIST, AND AWARD WINNER RUBRIC

Rubric Notes: At this point in the scoring process this rubric will be used by a new panel of judges for video and live auditions. While previous scoring and feedback may be reviewed, the audition is the main deciding factor for moving forward, and it is specifically at this point in the process that some comparison will enter into the equation as Finalists and Jimmy Awards Nominees are selected.

*Jimmy Awards Returning Nominee: If a Spotlight Finalist or Jimmy Awards Nominee participates in the Spotlight Awards in a subsequent year, their adjudication, nominations, and award eligibility will be based solely on their current year's performance and audition submissions, with no preference or advantage given due to prior recognition. However, while previous participation as a Jimmy Awards nominee does not automatically impact eligibility, the selection of Jimmy Awards nominees will be carefully considered in cases of repeat participation. Preference may be given to first-time nominees when making final Jimmy Awards selections.*

| **Professionalism and Attitude** | |
|---|---|
| 10 Points:<br>- Submitted headshot and resume as requested; Calendar requirements met (Rehearsal, On Time, Etc.)<br>- Demonstrated positive attitude, community spirit and camaraderie, collaborative growth-focused mindset<br>- Professional behavior and appearance<br>- Clear preparation for auditions, workshops, and rehearsals<br>- Takes notes from panelists and adjusts performance to reflect them<br><br>*0 – Actor is unsupportive of the other participants or the program; No effort to meet requirements; Behavior is unprofessional and/or negative* | /10 |
| **Performance** | |
| **Characterization and Emotional Expression** *(Establishes character, commits to and maintains character with authentic acting choices)*<br>10 Points:<br>- Actor and character are well integrated with clear understanding of character objectives<br>- Obvious commitment to character within performance<br>- Believable character and emotional expression with levels - vocally and physically<br>- Clearly comprehends overall story and meaning of lines<br>- Made interesting choices that are true to the character/scene<br><br>*0 - Actor is unsuccessful establishing character/continually breaks character; No clear objectives/expression* | /10 |
| **Energy, Focus and Stamina** *(Demonstrates control of performance by maintaining energy, showing intentional focus and movements, and connecting with the audience through performance)*<br>10 Points:<br>- Commitment to physical choices that suggest character; appearing natural, imitating gestures of real life<br>- Arms, hands and facial movements work together to involve the entire body<br>- Actor maintains vocal stamina and exhibits control of their voice<br>- Maintains energy and focus throughout the performance<br>- Focal point illustrates the scene for the audience, making it clear who is in the scene and the environment<br>- Aware of the audience and sensitive to responses while staying clearly engrossed in the world of the scene<br><br>*0 - Actor makes few choices resembling the character or physicality lacks commitment; movements seem random and unrelated to the meaning of the lines; Unable to maintain focus and energy* | /10 |
| **Voice, Diction and Musicality** *(Vocal Inflection, Volume, Clarity/Enunciation, Pitch, Interpretation)*<br>10 points:<br>- Voice is easily heard in all parts of the room; Speech is very clear with all words distinctly pronounced<br>- Changes vocal qualities appropriately for meaning of the lines, including interesting levels of emotion and vocal animation to enhance the performance<br>- Emotional expression, characterization and storytelling carries into musicality, showing a clear understanding of the meaning within the song and shares the interpretation vocally<br>- Vocally strong with a pleasant tone and on pitch during performance<br><br>*0 - Voice is too low or words mumbled and difficult to understand; Uses almost no changes in vocal qualities or voice appears flat as if "rote reading"; Unable to stay on pitch or express meaning of the song* | /10 |
| **Stage Presence and Overall Impact** | |
| 10 Points:<br>- Appears comfortable performing in front of the group; - Exhibits flexibility, takes notes and adjusts performance<br>- Keeps body positioned to share facial gestures and expressions with the audience<br>- Enthusiastic and confident, audience-engaging performance<br>- Makes the audience feel something, pulling them into the story emotionally/mentally<br>- Demonstrates interesting choices and risk taking that engages the audience<br><br>*0 – Actor lacks enthusiasm and presents a flat performance without impact.* | /10 |