



**THEATRICAL  
ARTS EDUCATION  
ASSOCIATION**

# **School Theatrical Arts Recognition AWARDS**



## **Program Handbook**

for Regional & National Festivals

**2023-2024**

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# Overview

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## What is the STAR Awards Program?

Every year thousands of drama students from schools across the country participate in the School Theatrical Arts Recognition Festivals (STAR Fests). These events are meant to be fun, inclusive, educational, and an opportunity to recognize student excellence in theatre at a national level. All schools are welcome to join with minimal cost per student. Schools that induct their students into our national honour society, [Theatrical Arts Guild \(TAG\)](#), qualify for additional discounts. We want educational theatre experiences like this to be barrier-free and accessible to everyone.

We have 17 event categories in the following areas:

- Acting
- Musical Theatre
- Devised Theatre
- Technical Theatre & Design
- Short Play Production
- One-Act Play Production

As of the 2023-2024 school year, we have 19 regional STAR Festivals in eight different provinces, where students can qualify to participate in their choice of four Canadian National STAR Festivals. STAR Festival material can be developed from class activities or units of study, theatre productions, or it can showcase work you're doing in your extracurricular drama club. Bring your entire class as a field trip, and allow STAR Fest to build your students' confidence and challenge them as they apply their learning from class. Material can be teacher-directed or student-led. Students in grades six through 12 are welcome.

This is not a competition. It is a pursuit of excellence and learning, so there is no "winner." Students compete against themselves to do the best they can against a rubric. Other presenters' successes do not limit or impact their ability to succeed. The result is a supportive, inclusive community that values diversity and pursuing excellence together. Watch your program retention numbers grow as students get this extra experience as part of your drama offering.

## Why participate in the STAR Awards Program?

The STAR Festivals offer students involved in theatre the opportunity to learn from one another and professionals in the theatre community. Students who choose to present work for adjudication will receive feedback from theatre professionals in their field of interest. The act of preparing materials, presenting, and being adjudicated is a chance for students interested in pursuing careers in the theatre to practice auditioning and interviewing. But, perhaps above all, participating in the STARS is a chance to be part of a larger Canadian theatre community while representing your school's Theatrical Arts Guild (TAG).

## How can your students participate?

The STAR Awards honour achievement in the following aspects of theatrical work:

### Performance

- Scripted Acting (*Contrasting Monologues, Duet, Ensemble*)
- Musical Theatre (*Solo, Duet, Ensemble, Dance*)
- Devised Theatre
- Short Play Production
- One-Act Play Production (*Minimal or Full Tech*)

### Technical Theatre and Design

- Stage Management
- Costume Design
- Lighting Design
- Makeup Design
- Scenic Design
- Sound Design

For category-specific rules, see page 13 of this handbook.



## What does it look like to participate in the STARs?

**1<sup>st</sup>**

**Identify the regional STAR Fest** happening closest to your school, find out when the event is, and get the registration info.

**2<sup>nd</sup>**

**Share the categories** (see pg. 3), and support students in selecting their material—a maximum of three events per student. Get more info on material guidelines on pg. 9 of this handbook.

**3<sup>rd</sup>**

**Students rehearse** and prepare their performance piece(s) or technical design(s) and presentation(s).

**4<sup>th</sup>**

**Register your school** for the regional event, where

- students will present their material,
- participate in workshops with peers from your region, and
- get feedback from local professionals.

**5<sup>th</sup>**

**Register interested students** who receive a Proficient or Advanced score for a National STAR festival in Metro Vancouver, BC, Winnipeg, MB, Ottawa, ON, or Corner Brook, NL, where students will

- present their material at the national event,
- participate in workshops with students from all over the country,
- watch performances from other schools, and
- get feedback from Canadian professionals.

**6<sup>th</sup>**

**Celebrate** their success!

# Participation

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Participation in the Regional STAR Fest is open to any public or private school student in grades 6 through 12 across Canada. A teacher must agree to register and chaperone participating students for the entirety of the regional or national event. There is no minimum or maximum number of students per school that must participate. Students inducted to their school's TAG get discounted festival registration rates.

STAR Fest is an opportunity for students from across a region (and, then, the country) to come together to celebrate their love for theatre. Workshops and keynotes are offered to all students in attendance at most events. It is not required that attendees must present for an adjudicator, though it is encouraged. Reduced rates are available for students who attend to participate in workshops but do not plan to be adjudicated.

The National STAR Festivals are open to students from across Canada. Only those who have participated in adjudication at the regional level and received a Proficient or Advanced score can perform or present at the national level. Students who are part of a short play or one-act production do not need to qualify at the regional level to present their work at the National STAR Fest.

## 1 Students register for their regional STAR Fest

- Adjudication rate
  - \$11 for inducted Guild members
  - \$16 for all other students
- Workshop-only rate
  - \$6 for inducted Guild members
  - \$11 for all other students

Ensure all fees and parent consent are submitted at time of registration

## 2 Students complete submission forms

For all students seeking adjudication, a separate entry form must be submitted documenting their category and the content they will be presenting.

## 3 Work with students to confirm performance rights

See complete list of approved publishers on pg. 31 of this handbook

# Regional STAR Festivals

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## So you want to run a regional STAR Fest?

Theatre educators who are interested in coordinating a STAR Fest in their region can do so by contacting [events@educationaltheatre.ca](mailto:events@educationaltheatre.ca). Regional events can be hosted at local venues who are interested and/or willing to donate their space (or subsidize the cost) and can be as large or small as you'd like. Local colleges or universities with theatre programs and facilities tend to be enthusiastic partners.

Regional Coordinators are responsible for the shape of the day including: the types of workshops offered to students and the categories that will be presented for adjudication (See Specific Category Guidelines on pg. 13 of this handbook). Regional festival decisions can be made based on access to theatre professionals, regional interest, and facility and team capacity.

## What are the responsibilities of a Regional STAR Festival Coordinator?

The Regional STAR Fest Coordinator(s) work(s) with the national office to:

- Schedule the event and confirm location
- Share the event with schools and educators in the region
- Distribute the official rules, rubrics, and regional guidelines with theatre teachers
- Create the event schedule
- Recruit workshop leaders and keynote speakers
- Recruit and train adjudicators
- Share adjudication platform with relevant parties
- Host event
- Communicate student scores to participating schools including, but not limited to:
  - Invitations to the national event
  - Information in this handbook
  - Registration and participation information
- Take a whole group photo during the event
- Provide feedback after the event in the post-festival survey

# National STAR Festivals

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## What happens at the National STAR Fest?

Expect two to three days of educational theatre fun, learning, and excellence on display in a warm and supportive community. Meet drama teachers and their students from across the host province and the country in a cultural exchange that will open hearts and minds to what it means to be a Canadian artist. Bring your school to join our community, and your middle and high school students will be able to take part in the following programs and opportunities:

- Workshops from professionals and industry experts
- Opening ceremonies auditions for top Regional STAR performances
- An All-Canadian Musical Theatre Intensive with a series of workshops throughout the festival, culminating in a performance at closing ceremonies
- An All-Canadian Devised Theatre Intensive with a series of workshops throughout the festival, culminating in a performance at closing ceremonies
- Scholarship auditions (for grade 11 & 12 students) for multiple Canadian and international post-secondary theatre and film schools
- Tech Olympics (Levels 1 and 2) where your students can learn hands-on tech theatre; while no background knowledge is needed for Level 1, Level 2 is for your most experienced tech theatre students to challenge themselves with other passionate stagehands
- Qualifying Regional STAR Fest performances, tech/design presentations, and a limited number of direct entry wildcard performances (maximum of three per school) will be performed for festival attendees
- STAR Fest Short Play (15 minutes or less) and One-Act (15 to 45 minutes) Productions will be performed on our national stage; no regional qualification required
- Opportunities to visit arts and cultural organizations in the host community will be provided to interested schools

## How do students qualify for the national event?

All theatre students are welcome to attend one of the four national events. Students who receive an adjudication score at their Regional STAR Festival of Proficient or Advanced are eligible to present their work at the national event. Schools that attend Nationals can bring up to three (3) additional “wildcard” STAR performances that can present at Nationals without qualifying at a regional event. Short plays and one-act plays can also be presented at the national festival without qualifying at Regionals first. For more on adjudication, see pg. 8 of this handbook. Category rubrics with additional scoring criteria can be found in the Appendix (pg. 32).

## Where is the National STAR Fest?

The National STAR Fest takes place at one of four locations across Canada:

- Metro Vancouver, BC
- Winnipeg, MB
- Ottawa, ON
- Corner Brook, NL



# Adjudication

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## What does it mean to be adjudicated?

Every student registered to present at the regional STAR Fest has the opportunity to be evaluated by a panel of local theatre professionals in their field. Students will receive a score and feedback from their adjudication team following their performance or presentation using a specially-designed rubric (see pg. 32 of this handbook).

Students who earn an overall Proficient or Advanced rating in an approved category at a regional qualifying event will be invited to the National STAR Festival in one of the four host cities in the spring (see pg. 7). Students may enter the national festival in any category for which they earned a Proficient or Advanced score at the Regional STAR Festival. One-act and short plays do not need to be adjudicated at the regional level in order to advance to Nationals.

At the national festival, students must present the same work with which they qualified at the regional event. Students who received an Advanced rating at their regional STAR Fest will be invited to an 'Opening Ceremonies' audition, and selected pieces will be performed at the opening ceremonies of National STAR Fest.

Complete rubrics for each category can be found in the Appendix on pg. 32.

## What if a student can't attend the National STAR Festival?

Only students who earned overall Proficient or Advanced ratings at a regional STAR Fest are eligible to be adjudicated at the National STAR Festival; therefore, substitutions in solo or technical categories are not allowed. A qualified finalist in any category may step in to replace a missing student in a duet or ensemble performance. It's important to note that an entire ensemble cannot be replaced with another between the regional and national festivals. Original member(s) of the duet or ensemble from the regional representation must be available for the national event in order to be adjudicated.

If your school needs to replace more than two students at the national event, please email [events@educationtheatre.ca](mailto:events@educationtheatre.ca).

# Official STAR Festival Rules

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These are general rules that govern the STAR Festival experience to ensure equity across participating schools. Specific category rules can be found on pg. 13 of this handbook. It's important to carefully review these rules to ensure understanding of protocols and expectations and avoid surprises or disappointments.

## 1. How do students submit their materials?

The minimal participation fee must be paid upon registration. For participation details, see pg. 4 of this handbook. A student may present or perform in up to three (3) categories per regional STAR Festival. Each individual event needs to be submitted separately.

## 2. How do students slate for a presentation?

All presenting students should be prepared to slate their performance or presentation. That means introducing and closing their presentation in a consistent manner that includes the following information:

- Name of performer(s) or presenter
- School name (and TAG number, if applicable)
- Title of the piece being performed, stage managed, or designed (i.e., *Popular* from *Wicked*, a prompt book for *Fences*, or a make-up design for Scar from *The Lion King*)
- Name of the playwright and/or lyricist and composer

All performances should conclude with a "Thank you."

**NOTE:** Devised Theatre performances have a slightly different slate model. For more on this, see the Specific Category Guidelines on pg. 16 of this handbook.

### Sample Slates

"Our names are Lee Jones and Sam Becker from True North High School, (TAG #999,) and we'll be performing "Anything You Can Do (I Can Do Better)" from *Annie*, *Get Your Gun* by Irving Berlin and Dorothy and Herbert Fields."

- OR -

"I am Heather Black from Canada Junior High School, (TAG #1000,) and I'm presenting my costume design for Mrs. Peacock in *Clue* by Hunter Foster, Eric Price, and Sandy Rustin, adapted from the screenplay by Jonathan Lynn."

### 3. What are the time limits?

The timing of a student's piece begins after they've slated. They are encouraged to adhere to the guidelines for time limits provided below. Not doing so will risk their performance or presentation being disqualified.

| Category   | Time Limit                       |
|--|----------------------------------|
| <b>Scripted Acting</b>   Contrasting Monologues  | 3 min (in total for both pieces) |
| <b>Scripted Acting</b>   Duet or Ensemble<br><b>Musical Theatre</b>   Solo, Duet, Ensemble, or Dance<br><b>Devised Theatre</b> | 5 min                            |
| <b>Stage Management</b><br><b>Design Presentations</b>   | 6 min (plus 4 for Q & A)         |
| <b>Short Play Production</b>   | 15 min                           |
| <b>One-Act Play Production</b>   | 15 - 45 min                      |

### 4. What do approved materials look like?

It's important to ensure that your performance materials come from a legally acceptable list of publishers. You can find that list in the Appendix on pg. 32 of this handbook. Here's a quick overview of the guidelines for approved materials in each category.

|   | Scripted Acting | Musical Theatre | Musical Theatre - Dance | Devised Theatre | Technical Theatre | One-Act & Short Plays |
|---|-----------------|-----------------|-------------------------|-----------------|-------------------|-----------------------|
| Must purchase rights  |                 |                 |                         |                 |                   | X                     |
| Selection must be on the approved list (See Appendix, pg. 32) | X               | X               | X                       |                 |                   |                       |
| Must be from a published full-length or one-act               | X               |                 |                         |                 | X                 |                       |
| Must be from a stage musical                                  |                 | X               | X                       |                 | X                 |                       |
| Music must be publicly available for sale                     |                 | X               | X                       |                 |                   |                       |
| Must have copyright mark on the score                         |                 | X               | X                       |                 |                   |                       |
| Must use public domain or original music                      |                 |                 |                         | X               |                   |                       |
| Backing tracks without vocals                                 |                 | X               |                         |                 |                   |                       |
| Uses backing tracks with vocals                               |                 |                 | X                       |                 |                   |                       |

The following materials are not permitted under any circumstances:

- Direct permission from the author only
- Any play or musical not published by one of the approved publishers (except for Devised Theatre performances or plays that have purchased performance rights)
- Any scripts written for film or television
- Any work featured on a publisher’s “red light” list (where playwrights DON’T grant permission to use their work for this purpose)
- Monologues that are not from a theatrical script (i.e., monologue book or website)
- A cappella songs (unless originally written to be performed a cappella in the musical)
- Songs from musical films or television musicals that have not also appeared in a stage musical
- Classical or popular songs not used in a published work for the theatre

## **5.** What is the dress code?

For all performance and technical categories students should be wearing all black with minimal accessories to draw attention away from the work, unless mentioned otherwise. The intention of this guideline is to present the artists as a blank slate and ensure that a performer or presenter’s work stands out, rather than their attire.

Appropriate shoes are neutral and may include dance shoes (i.e., character shoes, jazz sneakers, etc.), dress shoes (i.e., Oxfords, flats, etc.), or sneakers without obtrusive logos or colors. No theatrical makeup, costumes, or costume props are allowed, even (and especially) during adjudication, unless otherwise stated.

When choosing your outfit, ask the following questions:

- Would I wear this to a job interview?
- Can I move comfortably in this ensemble?
- Will I be comfortable wearing this all day?
- Would this be considered “business casual?”

Only for Full Tech One-Act Play Productions are performers allowed to wear full costumes and stage makeup. For more details on this category, see the specific One-Act Full Tech guidelines on pg. 28.

## 6. What kinds of props and set pieces are permitted?

Just as no costumes or theatrical makeup are allowed for the majority of adjudicated categories, the use of set pieces or props (stationary or handheld) is not allowed with the exception of the following items:

|  | Scripted Acting and Musical Theatre |                     |                      |                         |                       | One-Act Play Production |           |
|--|-------------------------------------|---------------------|----------------------|-------------------------|-----------------------|-------------------------|-----------|
|  | Solo                                | Duet                | Ensemble             | Devised Theatre & Dance | Short Play Production | Minimal Tech            | Full Tech |
| <b>Set pieces allowed</b><br><i>(but not required)</i> | 1 chair<br>1 table                  | 2 chairs<br>1 table | 8 chairs<br>2 tables | 8 chairs<br>2 tables    | 8 chairs<br>2 tables  | 8 chairs<br>2 tables    | unlimited |

**NOTE:** These items need only be used safely, but can be interpreted by your ensemble for any use you wish (i.e., standing or laying on pieces, etc.).

## 7. What equity and inclusion practices are in place?

Race, ethnicity, gender, sexual orientation, body type, and/or disability do not influence a performer or presenter's adjudicated score. Students should choose material they connect to but must respect copyright rules (i.e., cannot change pronouns or names without explicit permission from the playwright or publisher). We encourage you to consider the community you're representing in choosing a script for adjudication.

## 8. How do Regional Coordinators prepare adjudicators for the event?

All regional and national STAR Festival adjudicators should come from the professional theatre network and represent the community of students attending the events. They should receive training materials to norm the adjudication process from the national office (to follow). In the event that members of the theatre community are unavailable to attend the event, teachers may volunteer as adjudicators for students whom they do not teach. Any adjudicator with a conflict of interest should disclose this to festival organizers as soon as possible to aid in scheduling.

# Specific Category Guidelines

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## PERFORMANCE

### Acting

*For more information on permissible published pieces, see pg. 10 of the handbook and a complete list in the Appendix on pg. 32.*

#### Contrasting Monologues

- Maximum of one (1) performer
- Preparation of two (2) contrasting monologues\* from published full-length or one-act plays or musicals, written for the theatre
- Combined, should not exceed three (3) minutes
- Monologues should be composed of only one character's lines, rather than combining a set of lines from the dialogue into one speech.
- You may—but are not required to—use up to one (1) chair and one (1) table.

\* **Contrasting monologues** are two pieces that juxtapose different time periods, styles, or moods. Examples might be a classic and contemporary piece, an absurdist and interview theatre-style piece, or a comic/light and a dramatic/heavy piece.

#### Duet

- Prepare a non-musical scene from published full-length or one-act plays or musicals written for the theatre
- Should not exceed five (5) minutes in length
- A duet is defined as two (2) actors. Both performers must be actively engaged in the scene.
- You may—but are not required to—use up to two (2) chairs and one (1) table.

### Slating

A reminder that for all performers and presenters, students will begin by slating their presentation. For more information on what is included in their slate, see pg. 9 of this handbook.

## Ensemble

- Prepare a non-musical scene from published full-length or one-act plays or musicals written for the theatre
- Should not exceed five (5) minutes in length
- Ensemble is defined as three (3) or more performers. All performers must be actively engaged in the scene.
- You may—but are not required to—use up to eight (8) chairs and two (2) tables.

## Dress Code

A reminder that all performers should be dressed in semi-professional black clothing with neutral footwear, except for Full Tech One-Act Productions. For more details on the dress code for all performers and presenters, see pg. 11 of this handbook.

## Scripted Acting Adjudication Criteria

- **Voice** | Use of projection, enunciation, and inflection to reflect character's thoughts and emotions
- **Movement / Staging** | Use of gesture, facial expression, and blocking to reflect character's thoughts and emotions
- **Characterization** | Emotional and physical commitment to character; intention that builds a real (or implied) relationship
- **Transitions** | Transitions out of slating, into characters, and out of final moment
- **Execution** | Demonstration of focus and commitment to acting choices, confidence, and preparedness

For the detailed Scripted Acting rubric, see the Appendix, pg. 34 of this handbook.

## Musical Theatre

*For more information on permissible published pieces, see pg. 10 of the handbook and a complete list in the Appendix on pg. 32.*

## Solo

- Prepare one (1) musical theatre song from a published score written for musical theatre
- Should not exceed five (5) minutes in length
- Solo performance should be a song written for a single character. You may not combine multiple characters into a single song.
- Only dialogue written into the libretto is permitted.
- You may—but are not required to—use up to one (1) chair and one (1) table.

## Duet

- Prepare one (1) musical theatre song from a published score written for musical theatre
- Should not exceed five (5) minutes in length
- Duet performance should be a song written with vocal parts for two characters.
- Only dialogue written into the libretto is permitted.
- You may—but are not required to—use up to two (2) chairs and one (1) table.

## Ensemble

- Prepare one (1) musical theatre song from a published score written for musical theatre
- Should not exceed five (5) minutes in length
- Ensemble performance should be a song written with vocal parts for three (3) or more performers. All performers must be actively engaged in the song.
- Only dialogue written into the libretto is permitted.
- You may—but are not required to—use up to eight (8) chairs and two (2) tables.

## Dance

- Prepare one (1) dance from a published score written for musical theatre; if only presenting the dance break from a longer musical number that includes singing, it is acceptable to present only the dance section with no vocals.
- Should not exceed five (5) minutes in length
- Performance should be a song written for the number of characters presented in your performance
- Singing, dialogue, and lip-synching are not allowed
- You may—but are not required to—use up to two (2) chairs and two (2) tables.

## Musical Accompaniment

Musical theatre performances must be accompanied by a pre-recorded, non-vocal musical backing track.

Download the MP3, M4A, WAV, or AIFF file onto a device (i.e., USB drive, phone, computer), rather than relying on internet or data connectivity.

Sound amplification will be provided by the venue.

Live musical accompaniment is not allowed.

A cappella performances are not allowed, unless originally written this way in the musical.

For Musical Theatre ONLY, tracks should NOT have backing vocals of any kind.

Musical Theatre Dance tracks may have vocals. Song files may come from a cast album or recorded piano accompaniment following the score.



## Musical Theatre Adjudication Criteria

- **Expression** | Use of projection, enunciation, and inflection to reflect character's thoughts and emotions
- **Characterization** | Emotional and physical commitment to character; intention that builds a real (or implied) relationship
- **Staging / Choreography** | Use of gesture, facial expression, and movement to reflect character's thoughts and emotions
- **Singing Technique** | Understanding of pitch, pacing, rhythm, and breath support
- **Dance Technique** | Understanding of pacing, rhythm, and physicality
- **Transitions** | Transitions out of slating, into characters, and out of final moment
- **Execution** | Demonstration of focus and commitment to acting choices, confidence, and preparedness

For the detailed Musical Theatre rubrics, see the Appendix, pg. 36 & 37 of this handbook.

## Devised Theatre Performance

*Devising is "loosely defined as the process of collaboratively creating a new work without a pre-existing script wherein the collaborators are also the performers... A devised piece of theatre can literally start with anything: a painting, a song, a real-life event, a novel to adapt, etc." There is no one way to create a devised piece, but a common devising process involves research, creation, development, rehearsal, and performance.<sup>1</sup>*

### Slating

Performers will identify their source material in their slate (i.e., a photograph, poem, fictional story, current event headline, memory, interview, etc.)

Performers should be able to clearly articulate how their source informed their process, product, form, and content

Their slate might sound something like this:

*"Our names are Lee Jones, Heather Black, Sam Becker, and Joanie Stevens from True North High School, (TAG #999,) and we'll be performing a devised piece entitled "Old McDonald," inspired by this photo of Joanie's great-grandmother on the front porch of her family's farm. We began with tableaux and soundscape, then grew our piece by interviewing young people in our community about their connections to farm life. This piece is intended to capture their stories and the evolving culture of Canadian farming."*

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<sup>1</sup> According to the [Kennedy Center](#), Washington, DC, USA

- Prepare one (1) devised piece of theatre
- Should not exceed five (5) minutes in length
- The devising ensemble may have any number of performers
  - Contributions of the ensemble are to be balanced and evenly distributed
  - Not every member of the ensemble must perform, but the majority should
- Devising is a process, and the piece should demonstrate multiple performance styles and a vocabulary unique to your ensemble's process including, but not limited to:
  - Movement
  - Text
  - Voice
  - Mask
  - Soundscaping
  - And other theatrical elements that might tell the story inspired by your source material
- You may—but are not required to—use up to eight (8) chairs and two (2) tables.

### Devised Theatre Performance Adjudication Criteria

- **Theme** | Addresses relevant issues from multiple perspectives
- **Structure** | Intentional dramatic or compositional structure aligns with the theme
- **Roles** | Clearly defined roles or characters in the context of the story
- **Dramaturgy** | Balance between theatrical elements like text, action, and sound to tell the story
- **Transitions** | Transitions out of slating, into performance, and out of final moment
- **Execution** | Demonstration of focus and commitment to performance choices, confidence, and preparedness

For the detailed Devised Theatre Performance rubric, see the Appendix on pg. 40 of this handbook.

## TECHNICAL THEATRE AND DESIGN

### Stage Management

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 10 of the handbook.*

- Must present digital and/or physical documents that showcase the stage manager's promptbook and other paperwork for a production of a published work written for the theatre
- Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual stage management for a realized production.

- Stage Managers are responsible for preparing the following for adjudication:
  - A hard copy or digital **portfolio** of materials that includes:
    - A list of duties performed as stage manager during the rehearsal process and performances
    - A sample from the promptbook (five to 10 consecutive pages) that include blocking notation and technical cues (lights, sound, etc.)
    - At least three (3) examples of the following production tools:
      - Props list
      - Costume plot
      - Rehearsal calendar
      - Rehearsal reports
      - Scene change assignments
      - Line notes
      - Other relevant production documents
  - A six (6) minute **presentation** highlighting their work with attention to concepts, collaborations, and decision-making
    - Digital presentations (i.e., Powerpoint, Canva) are allowed, but a laptop with connector and speaker, if applicable, must be provided by the presenter. We recommend downloading your file onto a device / drive to avoid reliance on data or internet connectivity.
    - Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

### Be prepared to answer the following questions during your presentation:

- What responsibilities did you take on as a stage manager?
- How was your work influenced by the director's concept for the show?
- If the production was realized, what challenges did you face in your work on this production?
- How did the design elements play a role in the stage management for this production?
- What have you taken away from this stage management experience that is applicable beyond the theatre?
- Describe your process for leading production meetings, if applicable.

### Stage Management Adjudication Criteria

- **Presentation** | Explanation of duties, responsibilities, and materials
- **Promptbook** | Thoughtful promptbook organization and execution of production needs
- **Portfolio** | Paperwork demonstrates thoughtful organization and production management
- **Execution** | Ideas, processes, materials, and choices support collaboration and production needs

For the detailed Stage Management rubric, see the Appendix, pg. 42 of this handbook.

# Costume Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 10 of the handbook.*

- Must present costume designs for a published work written for the theatre
- Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual costume design for a realized production.
  - A maximum of five (5) **costume renderings** (either for five separate characters or five costumes for a single character)
    - No finished costumes will be considered
    - Renderings must be detailed, in full color, and at least 8" (20cm) tall
    - They may be traced, hand-drawn, or computer-generated
    - Must include swatches
    - May be presented as a hard copy, digital portfolio, or on a display board, clearly labeled with a title block that includes:
      - Title of play / musical with playwright(s) and composer(s), if applicable
      - If realized, production dates and venue
      - Character name, act, and scene
      - Designer's name, school, and TAG number, if applicable
  - A hard-copy or digital **portfolio** that includes the following supporting materials:
    - Design statement (one page) that includes:
      - Production design concept
      - Theme and/or recurring motifs
      - Costume research including:
        - Summary of given circumstances from the script
        - Functionality requirements (i.e., pockets, belts, hats, etc.)

## Be prepared to answer the following questions during your presentation:

- What responsibilities did you take on as a costume designer?
- How was your work influenced by the director's concept for the show?
- If the production was realized, what challenges did you face in your work on this production?
- Describe your collaborative design process (i.e., with your design team or director).
- What role(s) did the other design elements play in designing the costumes for this production?
- How did your designs support the actors' and director's choices?

- Explanation of the world of the play (i.e., genre, locale, setting, etc.)
- Concept collage, mood board, or other design and color inspiration sources, if applicable
  - Budgetary requirements or considerations
  - Preliminary sketches
  - Complete costume plot (including costume changes) for any characters designed
- A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.
  - Digital presentations (i.e., Powerpoint, Canva) are allowed, but a laptop with connector and speaker, if applicable, must be provided by the presenter. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
  - Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation.

### Costume Design Adjudication Criteria

- **Presentation** | Explanation of design, execution, concept, creative choices, and processes
- **Research** | Evidence of research of the world of the play and the artistic and functional needs of the design
- **Interpretation** | Design choices represent a cohesive concept and the designer's vision
- **Design Justification** | The design choices connect to the artistic and practical needs of the production
- **Execution** | Ideas, processes, materials, and choices support collaboration and production needs

For the detailed Costume Design rubric, see the Appendix, pg. 44 of this handbook.

## Lighting Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 10 of the handbook.*

- Must present lighting designs for a published work written for the theatre
- Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual lighting design for a realized production.

- Lighting Designers are responsible for preparing the following for adjudication:
  - A digital or physical **light plot**
    - Scale should be  $\frac{1}{4}$ " or  $\frac{1}{2}$ " = 1'
    - Every instrument, accessory, and specialty unit should be identified and represented on the light plot with the following information:
      - Color medium
      - Set and masking
      - Areas
      - Lighting positions with labels
      - Type of instruments
      - Unit numbers
      - Circuits
      - Channels
      - Focus / purpose
      - Gobos / patterns / templates, if applicable
      - Practicals, if applicable
      - Special instruments (LEDs, moving lights, foggers, relays, etc.), if applicable
      - Instrument key
    - Must be clearly labeled with a title block that includes:
      - Title of play / musical with playwright(s) and composer(s), if applicable
      - If realized, production dates and venue - OR - venue for which lighting is designed
      - Scale used
      - Designer's name, school, and TAG number, if applicable
  - A hard-copy or digital **portfolio** that includes the following supporting materials:
    - Design statement (one page) that includes:
      - Production design concept
      - Theme and/or recurring motifs
    - Lighting research including:
      - Summary of given circumstances from the script
      - Functionality requirements (integrating light levels with projection, position limitations, etc.)

- Explanation of the world of the play (i.e., genre, locale, setting, etc.)
    - Concept collage, mood board, or other design and color inspiration sources, if applicable
  - Budgetary requirements or considerations
  - Techniques used in the design
  - Instrument schedule
  - Magic sheet
  - Color samples with annotation
  - **EITHER** a verbal description **OR** a visual rendering for each of three light cues that include the purpose, meaning, mood, and timing for each cue. Be sure to include:
    - Description / illustration of the time of day and location of the scene
    - Use of intensity, color, movement, directionality, and/or quality of light
  - If realized, include a series of photos or a one-minute video demonstrating the designer's lighting cues (No dialogue or music from the play / musical is allowed.)
- A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.
- Digital presentations (i.e., Powerpoint, Canva) are allowed, but a laptop with connector and speaker, if applicable, must be provided by the presenter. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
  - Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

**Be prepared to answer the following questions during your presentation:**

- What responsibilities did you take on as a lighting designer?
- How was your work influenced by the director's concept for the show?
- If the production was realized, what challenges did you face in your work on this production?
- Give an example of how your lighting design helps tell the story, and explain your thought process.
- How did the other design elements impact the lighting for this production?
- What would you say was the biggest lighting-specific setback you had to overcome while working on this design?

## Lighting Design Adjudication Criteria

- **Presentation** | Explanation of design, execution, concept, creative choices, and processes
- **Research** | Evidence of research of the world of the play and the artistic and functional needs of the design
- **Interpretation** | Design choices represent a cohesive concept and the designer's vision
- **Design Justification** | The design choices connect to the artistic and practical needs of the production
- **Execution** | Ideas, processes, materials, and choices support collaboration and production needs

For the detailed Lighting Design rubric, see the Appendix, pg. 44 of this handbook.

## Makeup Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 10 of the handbook.*

- Must present makeup design renderings for a published work written for the theatre
- Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual makeup design for a realized production.
- Makeup Designers are responsible for preparing the following for adjudication:
  - A maximum of five (5) **makeup renderings** (either for five separate characters or five makeup looks for a single character)
    - Renderings must be detailed, in full color, and at least 8" (20cm) tall
    - May be presented as a hard copy, digital portfolio, or on a display board, clearly labeled with a title block that includes:
      - Title of play / musical with playwright(s) and composer(s), if applicable
      - If realized, production dates and venue
      - Character name, act, and scene
      - Designer's name, school, and TAG number, if applicable
  - A hard-copy or digital **portfolio** that includes the following supporting materials:
    - Design statement (one page) that includes:
      - Production design concept
      - Theme and/or recurring motifs



- Makeup research including:
  - Summary of given circumstances from the script
  - Functionality requirements (i.e., mic placement, actor quick changes, special effects makeup, etc.)
  - Explanation of the world of the play (i.e., genre, locale, setting, etc.)
  - Concept collage, mood board, or other design and color inspiration sources, if applicable
- Budgetary requirements or considerations
- Techniques used within the design
- Complete makeup plot (including changes in looks) for characters designed
- A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.
  - Digital presentations (i.e., Powerpoint, Canva) are allowed, but a laptop with connector and speaker, if applicable, must be provided by the presenter. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
  - Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

### Be prepared to answer the following questions during your presentation:

- What responsibilities did you take on as a makeup designer?
- How was your work influenced by the director's concept for the show?
- If the production was realized, what challenges did you face in your work on this production?
- What research and inspiration helped you decide on your final makeup designs?
- What challenges did you encounter while teaching the actors how to apply the look, if applicable?

### Makeup Design Adjudication Criteria

- **Presentation** | Explanation of design, execution, concept, creative choices, and processes
- **Research** | Evidence of research of the world of the play and the artistic and functional needs of the design
- **Interpretation** | Design choices represent a cohesive concept and the designer's vision
- **Design Justification** | The design choices connect to the artistic and practical needs of the production
- **Execution** | Ideas, processes, materials, and choices support collaboration and production needs

For the detailed Makeup Design rubric, see the Appendix, pg. 44 of this handbook.

# Set Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 10 of the handbook.*

- Must present set designs for a published work written for the theatre
- Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual set design for a realized production.
- Set Designers are responsible for preparing the following for adjudication:
  - A digital (i.e., SketchUp, Vectorworks, etc.) or physical **scale model / maquette** of a set design representing a maximum of three (3) locations in the play / musical
    - At least one (1) human figure must be included in the model to show scale
    - Must be clearly labeled with a title block that includes:
      - Title of play / musical with playwright(s) and composer(s), if applicable
      - If realized, production dates and venue - OR - venue for which the set was designed
      - Scale
      - Designer's name, school, and TAG number, if applicable
  - A hard-copy or digital **portfolio** that includes the following supporting materials:
    - Design statement (one page) that includes:
      - Production design concept
      - Theme and/or recurring motifs
    - Scenic research including:
      - Summary of given circumstances from the script
      - Functionality requirements (i.e., safety, fly system, wing space, etc.)
      - Explanation of the world of the play (i.e., genre, locale, setting, etc.)

## Be prepared to answer the following questions during your presentation:

- What responsibilities did you take on as a scenic designer?
- How was your work influenced by the director's concept for the show?
- If the production was realized, what challenges did you face in your work on this production?
- How did the other design elements impact the set design for this production?
- What specific considerations were given for the space you designed for?
- How did you consider the actors' safety in your designs?

- Concept collage, mood board, or other design and color inspiration sources, if applicable
  - Budgetary requirements or considerations
  - Ground plan(s) for each location that include:
    - Fixed scenic elements
    - Audience location & wings
    - Title block(s), as above
- A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.
  - Digital presentations (i.e., Powerpoint, Canva) are allowed, but a laptop with connector and speaker, if applicable, must be provided by the presenter. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
  - Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

### Set Design Adjudication Criteria

- **Presentation** | Explanation of design, execution, concept, creative choices, and processes
- **Research** | Evidence of research of the world of the play and the artistic and functional needs of the design
- **Interpretation** | Design choices represent a cohesive concept and the designer's vision
- **Design Justification** | The design choices connect to the artistic and practical needs of the production
- **Execution** | Ideas, processes, materials, and choices support collaboration and production needs

For the detailed Set Design rubric, see the Appendix, pg. 44 of this handbook.

## Sound Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 10 of the handbook.*

- Must present sound designs for a published work written for the theatre
- Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual sound design for a realized production.

- Sound Designers are responsible for preparing the following for adjudication:
  - Demonstration of **sound effects / cues** from the production
    - Designer must provide the device in their presentation, while amplification will be provided by the venue
    - We recommend downloading files onto a device or drive to avoid unreliable data or internet connectivity.
  - A hard-copy or digital **portfolio** that includes the following supporting materials:
    - Design statement (one page) that includes:
      - Production design concept
      - Theme and/or recurring motifs
    - Sound research including:
      - Summary of given circumstances from the script
      - Functionality requirements (i.e., mic needs, track requirements, etc.)
      - Explanation of the world of the play (i.e., genre, locale, setting, etc.)
      - Concept collage, mood board, or other design inspiration sources, if applicable
    - A sound cue plot that includes for each cue:
      - The act/scene
      - Its placement in the script (i.e., cue line, stage direction, etc.)
      - Description of cue
      - Length of cue
    - Sound reinforcement plan, signal flow, and/or mic plot, if applicable
  - A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.
    - Digital presentations (i.e., Powerpoint, Canva) are allowed, but a laptop with connector and speaker, if applicable, must be provided by the presenter. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
    - A soundscape is also welcome to demonstrate components during the presentation.

**Be prepared to answer the following questions during your presentation:**

- What responsibilities did you take on as a sound designer?
- How was your work influenced by the director's concept for the show?
- If the production was realized, what challenges did you face in your work on this production?
- How did the other design elements impact the sound design for this production?
- If realized, what elements of your initial design did you need to modify based on the facility in which the show was produced?

## Sound Design Adjudication Criteria

- **Presentation** | Explanation of design, execution, concept, creative choices, and processes
- **Research** | Evidence of research of the world of the play and the artistic and functional needs of the design
- **Interpretation** | Design choices represent a cohesive concept and the designer's vision
- **Design Justification** | The design choices connect to the artistic and practical needs of the production
- **Execution** | Ideas, processes, materials, and choices support collaboration and production needs

For the detailed Sound Design rubric, see the Appendix, pg. 44 of this handbook.

## PLAY PRODUCTION

### Short Play Production (*with minimal tech*)

*For more information on permissible published pieces, see pg. 10 of the handbook and a complete list in the Appendix on pg. 32.*

- Cast and crew of each production (including any live musicians) must be in grades six through 12 from a single junior high, middle, or high school
- Should not exceed 15 minutes in length
- You may—but are not required to—use up to eight (8) chairs and two (2) tables.
- Scenery must be safely set-up in three (3) minutes and struck in two (2) minutes for a maximum 20 minute stage slot per production.
- Ensemble is allowed up to eight (8) theatrical costume or handheld props.
- Microphones for amplification are not permitted.

### Rights for One-Act and Short Play Productions

Choice of material (content and language) is the sole responsibility of the participating school's administration. Performing rights, royalty payments, and/or letters of permission relating to each production are the responsibility of the producing school.

A statement that such payments have been made and permission granted will be required by the Festival Host / Coordinator in advance.

STAR Fest will accept no legal responsibility for any violation of copyright by a school participating in the Festival.

## Short Play Adjudication Criteria

- **Voice** | Use of projection, enunciation, and inflection to reflect character's thoughts and emotions
- **Movement** | Use of gesture, facial expression, & movement to reflect character's thoughts and emotions
- **Characterization** | Emotional and physical commitment to character; intention that builds a real (or implied) relationships
- **Directing** | Builds the world of the play through vision and staging
- **Transitions** | Transitions out of slating, into characters, and out of final moment
- **Execution** | Demonstration of focus and commitment to production choices, confidence, and preparedness

For the detailed Short Play Production rubric, see the Appendix, pg. 46 of this handbook.

## One-Act Play Production (*with minimal tech*)

*For more information on permissible published pieces, see pg. 10 of the handbook and a complete list in the Appendix on pg. 32.*

- Cast and crew of each production (including any live musicians) must be in grades six through 12 from a single junior high, middle, or high school.
- Should be between 15 and 45 minutes in length
- You may—but are not required to—use up to eight (8) chairs and two (2) tables.
- Scenery must be safely set-up in three (3) minutes and struck in two (2) minutes for a maximum 50 minute stage slot per production.
- Ensemble is allowed up to eight (8) theatrical costume or handheld props.
- Microphones for amplification are not permitted.

### Slating for One-Act and Short Play Productions

Introductory slates must contain any content warnings for such things as: mature material, strong language, trigger warnings, strobe lighting, etc.

A production ensemble's slate may include a curtain call.

## One-Act Play (Minimal Tech) Adjudication Criteria

- **Voice** | Use of projection, enunciation, and inflection to reflect character's thoughts and emotions
- **Movement** | Use of gesture, facial expression, & movement to reflect character's thoughts and emotions
- **Characterization** | Emotional and physical commitment to character; intention that builds a real (or implied) relationships
- **Directing** | Builds the world of the play through vision and staging
- **Transitions** | Transitions out of slating, into characters, and out of final moment
- **Execution** | Demonstration of focus and commitment to production choices, confidence, and preparedness

For the detailed One-Act Play Production (Minimal Tech) rubric, see the Appendix, pg. 48 of this handbook.

## One-Act Play Production (*with full tech*)

*For more information on permissible published pieces, see pg. 10 of the handbook and a complete list in the Appendix on pg. 32.*

- Cast and crew of each production (including any live musicians) must be in grades six through 12 from a single junior high, middle, or high school.
- Should be between 15 and 45 minutes in length
- Each production must provide sufficient tech crew members to run the production such as a Stage Manager, Lighting Board Operator, Sound Board Operator, and stagehands.
- Scenery must be safely set up in 10 minutes and struck in five (5) minutes for a maximum 60 minute stage slot per production.
- A 30 minute technical rehearsal slot will be scheduled for the ensemble upon arriving at the festival. More technically complicated plays will not receive any additional tech rehearsal time, so we advise keeping it simple.
- A full set of costumes, stage make-up, props etc. are allowed in this event.
- Microphones for amplification are not permitted. They may be used for special effects only (i.e., as a prop for a radio announcer, backstage voice-over, etc.)
- A complete list of cast and crew is required for the festival program, including, but not limited to, acknowledgements relating to script, performance rights, adult assistance, and thank yous.
- A script (hardcopy or digital) must be provided for the adjudicator(s) in advance of the STAR Festival.
- Each production must be self-contained and provide all their own scenery, costumes, props etc., unless other arrangements are made with the host theatre or other schools.
- Host theatre will provide basic technical support of light and sound, typically a general wash and access to sound equipment. Technical specifications for host venues will be made available to the participating schools at least one month in advance of the event.
  - A limited number of “specials,” individual lights to focus on areas of the stage, will be available to each participating production, depending on the capabilities of the host theatre.
  - Additional lighting or sound equipment used by a production must be set up during the technical rehearsal time and must not interfere with other productions in the festival.

## One-Act Play (Full Tech) Adjudication Criteria

- **Voice** | Use of projection, enunciation, and inflection to reflect character's thoughts and emotions
- **Movement** | Use of gesture, facial expression, & movement to reflect character's thoughts and emotions
- **Characterization** | Emotional and physical commitment to character; intention that builds a real (or implied) relationships
- **Directing** | Builds the world of the play through vision and staging
- **Technical Elements** | Design choices represent a cohesive concept and the designers' vision
- **Transitions** | Transitions out of slating, into characters, and out of final moment
- **Overall Execution** | Demonstration of focus and commitment to the overall production from the ensemble resulting in a unified theatre production

For the detailed One-Act Play Production (Full Tech) rubric, see the Appendix, pg. 50 of this handbook.



# Appendix

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## Accepted Publishers

(adapted from Kennedy Center's American College Theatre Festival)

### **Broadway Play Publishing, Inc.** | [www.broadwayplaypubl.com/](http://www.broadwayplaypubl.com/)

Unless designated "restricted" in the catalogue description, all material may be used with NO ROYALTY or WRITTEN PERMISSION REQUIRED, provided the excerpt taken from the play is performed in its entirety (no internal cutting)

### **Concord Theatricals / Samuel French** | <https://www.concordtheatricals.com/>

The following playwrights (or their estates) and do not allow plays by these individuals that are licensed by Samuel French for performance:

- |                     |   |                   |
|---------------------|---|-------------------|
| • Edward Albee      | • Charles Fuller                        | • Peter Nichols   |
| • Woody Allen       | • John Guare                            | • Eugene O'Neill  |
| • Amiri Baraka      | • David Hare                            | • Elmer Rice      |
| • Enid Bagnold      | • Eugene Ionesco                        | • Willy Russell   |
| • Philip Barry      | • George S. Kaufman (and<br>co-authors) | • Claudia Shearer |
| • Samuel Beckett    | • Ira Levin                             | • Sam Shepard     |
| • Bertolt Brecht    | • Charles Ludlam                        | • Tom Stoppard    |
| • Eduardo DiFillipo | • David Mamet                           | • Hugh Whitmore   |
| • Ben Elton         | • Jane Martin                           | • Thornton Wilder |
| • Michael Frayn     |   |                   |

Exceptions (these ARE available for audition use):

- David Hare: *Galileo, Mother Courage, Amy's View, The Judas Kiss, The Blue Room*
- David Mamet (and Anton Chekhov): *Uncle Vanya*
- George S. Kaufman: *June Moon, The Butter and Egg Man*
- Tom Stoppard: *Rosencrantz and Guildenstern are Dead, Dogg's Hamlet / Cahoot's Macbeth*
- Elmer Rice: *The Adding Machine*
- Sam Shepard: *The Tooth of Crime*
- Thornton Wilder: *The Matchmaker, The Skin of our Teeth*
- Willy Russell: *Shirley Valentine*

All other Samuel French licensed plays and playwrights are available for use.

If your school has a SOCAN license, as most Canadian schools and school boards/divisions have, you should be covered by the license as representatives of your school. If not, you may not perform the piece.

### **Dramatic Publishing** | [www.dramaticpublishing.com](http://www.dramaticpublishing.com)

Any play appearing on this [pre-approved material list](#) is permitted. Any of their properties NOT appearing on this list are not allowed.

**Dramatists Play Service, Inc.** | [www.dramatists.com/](http://www.dramatists.com/)

Any selection from any Dramatist play is permitted, EXCEPT the works of Edward Albee or Samuel Beckett.

**Music Theatre International (MTI)** | [www.mtishows.com](http://www.mtishows.com)

If your school has a SOCAN license, as most Canadian schools and school boards/divisions have, you should be covered by the license as representatives of your school. If not, you may not perform the piece.

**Playscripts, Inc.** | [www.playscripts.com/rights](http://www.playscripts.com/rights)

Royalties are waived for the performance of "excerpts lasting less than 10 minutes" at adjudicated school theatrical festivals or auditions, unless otherwise noted.

**Playwrights Guild of Canada** | <https://playwrightsguild.ca/>

All work is available with no royalty charges, and no written permission is required.

**Rodgers & Hammerstein Music Library** | [www.rnh.com/theatricals/index.php](http://www.rnh.com/theatricals/index.php)

If your school has a SOCAN license, you should be covered by the license as representatives of your school. If not, you must advise R&H of the nature of the specific excerpt or cutting, along with the dates, place, and number of performances to be presented in the initial presentation and, if approved, R&H will issue the appropriate Special License. They ask that you keep them informed of subsequent performances, should you move on to the next level, and they will amend the license accordingly.

**Smith and Kraus** | [www.smithkraus.com](http://www.smithkraus.com)

Collections and monologue books include a blanket permission statement for audition use.

**Stage Partners** | [www.yourstagepartners.com/](http://www.yourstagepartners.com/)

Excerpts from any material on their site can be performed without royalties.

**Tams-Witmark** | [www.tams-witmark.com](http://www.tams-witmark.com)

If your school has a SOCAN license, as most Canadian schools and school boards/divisions have, you should be covered by the license as representatives of your school. If not, you may not perform the piece.

**Theatrefolk** | [www.theatrefolk.com](http://www.theatrefolk.com)

Monologues and scenes/excerpts lasting ten minutes or less taken from plays published by Theatrefolk may be performed without royalty.

**Theatrical Rights Worldwide** | [www.theatricalrights.com](http://www.theatricalrights.com)

Permission is granted with no royalty fee for all musicals represented by Theatrical Rights Worldwide. However you are required to use copyrighted, authorized sheet music. Any music not commercially available can be purchased by contacting TRW. You must request a festival license. When making your request, include the name of the festival, the song(s) you are looking to perform, the full name(s) of the performer(s), the date(s), the location of the festival, and your email address. You will then receive a license via email which you must sign and return before receiving permission.

# Acting

Contrasting Monologues \_\_\_ Duet \_\_\_ Ensemble \_\_\_



**THEATRICAL  
ARTS EDUCATION  
ASSOCIATION**

Student(s):

School / Guild #:

Selection:

**TOTAL SCORE:** \_\_\_\_\_

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|--|--|---|
| <b>Voice</b><br>Use of projection, enunciation, and inflection to reflect character's thoughts and emotions                       | <b>Shows clear control</b> of vocal projection and enunciation<br><br><b>Expertly communicates character emotion</b> through pitch, tempo, tone, and inflection                | <b>Demonstrates control</b> of vocal projection and enunciation<br><br><b>Demonstrates character emotion</b> through pitch, tempo, tone, and inflection          | <b>Some evidence</b> of vocal projection and enunciation<br><br><b>Inconsistent display of character emotion</b> through pitch, tempo, tone, and inflection        | <b>Lack</b> of vocal projection and enunciation<br><br><b>Lack of character emotion</b>   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Movement / Staging</b><br>Use of gesture, facial expression, and blocking to reflect character's thoughts and emotions         | <b>Consistently communicates character emotion</b> through gesture and facial expression<br><br><b>Blocking is purposeful</b> and clearly communicates relationships and power | <b>Appropriately communicates character emotion</b> through gesture and facial expression<br><br><b>Blocking communicates relationships and power</b>            | <b>Inconsistent use of gesture and facial expression</b> to communicate character emotion<br><br><b>Blocking is inconsistent</b>                                   | <b>Lack gesture and facial expression</b> to communicate character emotion<br><br><b>Blocking is illogical or contradictory</b>     |
| <b>Comment:</b>   |  |  |  |   |
| <b>Characterization</b><br>Emotional and physical commitment to character; intention that builds a real (or implied) relationship | <b>Consistent characterization</b><br><br><b>Intentional use of tactics</b> to reach an objective<br><br><b>Intuitive reaction</b> to real (or implied) scene partner(s)       | <b>Evidence of characterization</b><br><br><b>Use of tactics</b> to reach an objective<br><br><b>Identifiable reaction</b> to real (or implied) scene partner(s) | <b>Infrequent characterization</b><br><br><b>Evidence of tactics</b> used to reach an objective<br><br><b>Some reactions</b> to real (or implied) scene partner(s) | <b>Lack of characterization</b><br><br><b>Lack of tactics</b> used to reach an objective<br><br><b>Relationship not established</b> |
| <b>Comment:</b>   |  |  |  |   |

|   | <b>4   Advanced</b>   | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|---|--|--|---|
| <b>Transitions</b><br>Transitions out of slating, into characters, and out of final moment                | <b>Intuitive transition</b><br>into and out of characters<br><br><b>Distinctive final moment</b>            | <b>Recognizable transitions</b> and final moment   | <b>Inconsistent transition</b><br>into and out of characters   | <b>Missing transitions</b><br>into and out of characters  |
| <b>Comment:</b>   |   |  |  |   |
| <b>Execution</b><br>Demonstration of focus and commitment to acting choices, confidence, and preparedness | <b>Exceptional focus and commitment</b> to acting choices<br><br><b>Consistently confident and prepared</b> | <b>Appropriate focus and commitment</b> to acting choices<br><br><b>Demonstration of confidence</b> and preparedness | <b>Inconsistent focus and commitment</b> to acting choices<br><br><b>Some confidence</b> and moments of preparedness | <b>Lack of focus or commitment</b> to acting choices<br><br><b>Lack of confidence or preparedness</b> |
| <b>Comment:</b>   |   |  |  |   |

**Adjudicator name (please print)** \_\_\_\_\_

**Adjudicator signature** \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? (\_\_\_\_mm\_\_\_\_ss)

OTHER MISALIGNMENT?

# Musical Theatre

Solo \_\_ Duet \_\_ Ensemble \_\_



**THEATRICAL  
ARTS EDUCATION  
ASSOCIATION**

Student(s):

School / Guild #:

Selection:

**TOTAL SCORE:** \_\_\_\_\_

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|--|--|---|
| <b>Expression</b><br>Use of projection, enunciation, and inflection to reflect character's thoughts and emotions                  | <b>Shows clear control</b> of vocal projection and enunciation<br><br><b>Expertly communicates character emotion</b> through pitch, tempo, tone, and inflection  | <b>Demonstrates control</b> of vocal projection and enunciation<br><br><b>Demonstrates character emotion</b> through pitch, tempo, tone, and inflection                          | <b>Some evidence</b> of vocal projection and enunciation<br><br><b>Inconsistent display of character emotion</b> through pitch, tempo, tone, and inflection        | <b>Lack of vocal projection and enunciation</b><br><br><b>Lack of character emotion</b>   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Characterization</b><br>Emotional and physical commitment to character; intention that builds a real (or implied) relationship | <b>Consistent characterization</b><br><br><b>Intentional use of tactics</b> to reach an objective<br><br><b>Intuitive reaction</b> to real (or implied) scene partner(s)                                   | <b>Evidence of characterization</b><br><br><b>Use of tactics</b> to reach an objective<br><br><b>Identifiable reaction</b> to real (or implied) scene partner(s)                 | <b>Infrequent characterization</b><br><br><b>Evidence of tactics</b> used to reach an objective<br><br><b>Some reactions</b> to real (or implied) scene partner(s) | <b>Lack of characterization</b><br><br><b>Lack of tactics</b> used to reach an objective<br><br><b>Relationship not established</b>                               |
| <b>Comment:</b>   |  |  |  |   |
| <b>Staging / Choreography</b><br>Use of gesture, facial expression, and movement to reflect character's thoughts and emotions     | <b>Consistently communicates character emotion</b> through gesture, facial expression, & movement<br><br><b>Blocking &amp; choreography are purposeful</b> and clearly communicate relationships and power | <b>Appropriately communicates character emotion</b> through gesture, facial expression, & movement<br><br><b>Blocking &amp; choreography communicate relationships</b> and power | <b>Inconsistent use of gesture and facial expression</b> through gesture, facial expression, & movement<br><br><b>Blocking &amp; choreography are inconsistent</b> | <b>Lack gesture and facial expression</b> through gesture, facial expression, & movement<br><br><b>Blocking &amp; choreography are illogical or contradictory</b> |
| <b>Comment:</b>   |  |  |  |   |

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|--|--|---|
| <b>Singing Technique</b><br>Understanding of pitch, pacing, rhythm, and breath support                    | <b>Consistently</b> on pitch<br><b>Precise</b> pacing and rhythm<br><b>Strong</b> vocal skills supported by breath | <b>Consistently</b> on pitch<br><b>Appropriate</b> pacing, rhythm, and vocal skills supported by breath          | <b>Sometimes</b> on pitch<br><b>Inconsistent</b> pacing, rhythm, and vocal skills supported by breath            | <b>Rarely</b> on pitch<br><b>Lacking</b> pacing or rhythm<br>Breath is <b>unsupported</b>         |
| <b>Comment:</b>   |  |  |  |   |
| <b>Transitions</b><br>Transitions out of slating, into characters, and out of final moment                | <b>Intuitive transition</b> into and out of characters<br><b>Distinctive final moment</b>                          | <b>Recognizable transition</b> and final moment  | <b>Inconsistent transition</b> into and out of characters  | <b>Missing transitions</b> into and out of characters   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Execution</b><br>Demonstration of focus and commitment to acting choices, confidence, and preparedness | <b>Exceptional focus and commitment</b> to acting choices<br><b>Consistently confident and prepared</b>            | <b>Appropriate focus and commitment</b> to acting choices<br><b>Demonstration of confidence</b> and preparedness | <b>Inconsistent focus and commitment</b> to acting choices<br><b>Some confidence and moments of preparedness</b> | <b>Lack of focus or commitment</b> to acting choices<br><b>Lack of confidence</b> or preparedness |
| <b>Comment:</b>   |  |  |  |   |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? (\_\_\_\_ mm \_\_\_\_ ss)

OTHER MISALIGNMENT?

# Musical Theatre Dance



Student(s):

School / Guild #:

Selection:

TOTAL SCORE: \_\_\_\_\_

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|--|--|---|
| <b>Expression</b><br>Use of physical expression to reflect character's thoughts and emotions                                      | <b>Shows clear control</b> of physicality<br><br><b>Expertly communicates character emotion</b> through movement   | <b>Demonstrates control</b> of physicality<br><br><b>Demonstrates character emotion</b> through through movement   | <b>Some evidence</b> of physicality<br><br><b>Inconsistent display of character emotion</b> through through movement                                 | <b>Lack of physicality</b><br><br><b>Lack of character emotion</b>  |
| <b>Comment:</b>   |  |  |  |   |
| <b>Characterization</b><br>Emotional and physical commitment to character; intention that builds a real (or implied) relationship | <b>Consistent characterization</b><br><br><b>Intuitive reaction</b> to real (or implied) scene partner(s)  | <b>Evidence of characterization</b><br><br><b>Identifiable reaction</b> to real (or implied) scene partner(s)  | <b>Infrequent characterization</b><br><br><b>Some reactions</b> to real (or implied) scene partner(s)  | <b>Lack of characterization</b><br><br><b>Relationship not established</b>  |
| <b>Comment:</b>   |  |  |  |   |
| <b>Staging / Choreography</b><br>Use of gesture, facial expression, and movement to reflect character's thoughts and emotions     | <b>Consistently communicates character emotion</b> through gesture, facial expression, and movement<br><br><b>Choreography is purposeful</b> and clearly communicate relationships and power | <b>Appropriately communicates character emotion</b> through gesture, facial expression, and movement<br><br><b>Choreography communicates relationships and power</b> | <b>Inconsistent use of gesture and facial expression</b> through gesture, facial expression, and movement<br><br><b>Choreography is inconsistent</b> | <b>Lack gesture and facial expression</b> through gesture, facial expression, and movement<br><br><b>Choreography is illogical or contradictory</b> |
| <b>Comment:</b>   |  |  |  |   |

|   | <b>4   Advanced</b>   | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|---|--|--|---|
| <b>Dance Technique</b><br>Understanding of pacing, rhythm, and physicality                                | <b>Consistently demonstrates</b> precise rhythm, pacing, balance, flexibility, and range of motion      | <b>Demonstrates understanding</b> of rhythm, pacing, balance, flexibility, and range of motion                   | <b>Some evidence</b> of rhythm, pacing, balance, flexibility, and range of motion                                | <b>Absence</b> of rhythm, pacing, balance, flexibility, or range of motion                        |
| <b>Comment:</b>   |   |  |  |   |
| <b>Transitions</b><br>Transitions out of slating, into characters, and out of final moment                | <b>Intuitive transition</b> into and out of characters,<br><b>Distinctive final moment</b>              | <b>Recognizable transition</b> and final moment  | <b>Moderately clear articulation</b><br><b>Inconsistent transition</b> into and out of characters                | <b>Unclear articulation</b><br><b>Missing transitions</b> into and out of characters              |
| <b>Comment:</b>   |   |  |  |   |
| <b>Execution</b><br>Demonstration of focus and commitment to acting choices, confidence, and preparedness | <b>Exceptional focus and commitment</b> to acting choices<br><b>Consistently confident and prepared</b> | <b>Appropriate focus and commitment</b> to acting choices<br><b>Demonstration of confidence and preparedness</b> | <b>Inconsistent focus and commitment</b> to acting choices<br><b>Some confidence and moments of preparedness</b> | <b>Lack of focus or commitment</b> to acting choices<br><b>Lack of confidence or preparedness</b> |
| <b>Comment:</b>   |   |  |  |   |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? (\_\_\_\_mm \_\_\_\_ss)

OTHER MISALIGNMENT?



# Devised Theatre



Student(s):

School / Guild #:

Selection:

TOTAL SCORE: \_\_\_\_\_

|   | <b>4   Advanced</b>   | <b>3   Proficient</b>   | <b>2   Developing</b>  | <b>1   Emerging</b>                           |
|---|---|---|--|---|
| <b>Theme</b><br>Addresses relevant issues from multiple perspectives                                    | <b>Shows thoughtful, relevant theme</b> explored from multiple perspectives<br><br><b>Theme is expertly developed</b>                       | <b>Shows relevant theme</b> explored from multiple perspectives<br><br><b>Theme is adequately developed</b>     | Theme is <b>superficial or one-sided</b><br><br><b>Theme is in its early stages of development</b>             | <b>There is a lack of theme</b>               |
| <b>Comment:</b>   |   |   |  |   |
| <b>Structure</b><br>Intentional dramatic or compositional structure aligned with the theme              | <b>Consistent and thoughtful structure</b> containing a beginning, middle, & end<br><br><b>Structure is expertly aligned</b> with the theme | <b>Thoughtful structure</b> containing a beginning, middle, & end<br><br><b>Structure aligns</b> with the theme | <b>Structure</b> may contain a beginning, middle, & end<br><br><b>Structure lacks alignment</b> with the theme | <b>Structure is unclear</b>                   |
| <b>Comment:</b>   |   |   |  |   |
| <b>Roles</b><br>Clearly defined roles or characters in the context of the story                         | Roles are <b>clearly defined</b><br>Characters and/or relationships are <b>nuanced and complex in moving the story forward</b>              | Roles are <b>defined</b><br>Characters and/or relationships <b>move the story forward</b>                       | Roles lack <b>definition</b><br>Characters and/or relationships <b>lack clarity or purpose</b>                 | <b>Roles and relationships are unclear</b>    |
| <b>Comment:</b>   |   |   |  |   |
| <b>Dramaturgy</b><br>Balance between theatrical elements like text, action, and sound to tell the story | <b>Intentional and thoughtful exploration of theatrical elements</b> to create balance of storytelling                                      | <b>Exploration of theatrical elements</b> to create balance of storytelling                                     | <b>Some use of theatrical elements</b> in storytelling   | <b>Lack of balance in theatrical elements</b> |
| <b>Comment:</b>   |   |   |  |   |

|  | <b>4   Advanced</b>  | <b>3   Proficient</b>   | <b>2   Developing</b>   | <b>1   Emerging</b>  |
|--|--|---|---|--|
| <b>Transitions</b><br>Transitions out of slating, into performance, and out of final moment                    | <b>Intuitive transition</b> into and out of characters<br><br><b>Distinctive final moment</b>                      | <b>Recognizable transitions</b> and final moment  | <b>Inconsistent transition</b> into and out of characters   | <b>Missing transitions</b> into and out of characters  |
| <b>Comment:</b>  |  |   |   |  |
| <b>Execution</b><br>Demonstration of focus and commitment to performance choices, confidence, and preparedness | <b>Exceptional focus &amp; commitment</b> to performance choices<br><br><b>Consistently confident and prepared</b> | <b>Appropriate focus &amp; commitment</b> to performance choices<br><br><b>Demonstration of confidence and preparedness</b> | <b>Inconsistent focus &amp; commitment</b> to performance choices<br><br><b>Some confidence and moments of preparedness</b> | <b>Lack of focus or commitment</b> to performance choices<br><br><b>Lack of confidence or preparedness</b> |
| <b>Comment:</b>  |  |   |   |  |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

OTHER MISALIGNMENT?

# Stage Management



Student(s): \_\_\_\_\_

School / Guild #: \_\_\_\_\_

Selection: \_\_\_\_\_

**TOTAL SCORE:** \_\_\_\_\_

|  | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|--|--|--|--|---|
| <b>Presentation</b><br>Explanation of duties, responsibilities, and materials                | <b>Thoroughly explains</b> the roles and responsibilities of the stage manager<br><br>Provides <b>exceptional examples and documentation</b> to support production | <b>Clearly explains</b> the roles and responsibilities of the stage manager<br><br>Provides <b>sufficient examples and documentation</b> to support production | <b>Partially explains</b> the roles and responsibilities of the stage manager<br><br>Provides <b> cursory examples and documentation</b> to support production | <b>Fails to explain</b> the roles and responsibilities of the stage manager<br><br><b>Fails to provide</b> examples and documentation that support production |
| <b>Comment:</b>  |  |  |  |   |
| <b>Promptbook</b><br>Thoughtful promptbook organization and execution of production needs    | Demonstrates <b>thorough and consistent planning</b><br><br><b>Comprehensive</b> , legible, and well-organized cues and notation                                   | Demonstrates <b>clear planning</b><br><br><b>Legible and well-organized</b> cues and notation  | Demonstrates <b>some planning</b><br><br><b>Legible</b> cues and notation  | Demonstrates <b>minimal planning</b><br><br><b>Cues and notation may not be included</b>  |
| <b>Comment:</b>  |  |  |  |   |
| <b>Portfolio</b><br>Paperwork demonstrates thoughtful organization and production management | Demonstrates <b>clear and consistent</b> planning<br><br><b>Comprehensive and well-organized</b> portfolio materials   | Demonstrates <b>clear</b> planning<br><br><b>Well-organized</b> portfolio materials  | Demonstrates <b>some</b> planning<br><br><b>Minimal</b> portfolio materials  | Demonstrates <b>limited</b> planning<br><br><b>Incomplete</b> materials   |
| <b>Comment:</b>  |  |  |  |   |

|   | <b>4   Advanced</b>   | <b>3   Proficient</b>   | <b>2   Developing</b>   | <b>1   Emerging</b>  |
|---|---|---|---|--|
| <b>Execution</b><br>Ideas, processes, materials, and choices support collaboration and production needs | <b>Comprehensive evidence</b> of stage manager's choices, processes, and procedures | <b>Evidence</b> of stage manager's choices, processes, and procedures | <b>Limited evidence</b> of stage manager's choices, processes, and procedures | <b>Little to no evidence</b> of stage manager's choices, processes, and procedures |
| <b>Comment:</b>   |   |   |   |  |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

- OVER TIME? ( \_\_\_\_\_mm \_\_\_\_\_ss)
- OTHER MISALIGNMENT?

# Theatrical Design

Costume \_\_ Lighting \_\_ Makeup \_\_ Set \_\_ Sound \_\_



**THEATRICAL  
ARTS EDUCATION  
ASSOCIATION**

Student(s):

School / Guild #:

Selection:

**TOTAL SCORE:** \_\_\_\_\_

|   | <b>4   Advanced</b>   | <b>3   Proficient</b>  | <b>2   Developing</b>   | <b>1   Emerging</b>  |
|---|---|--|---|--|
| <p><b>Presentation</b></p> <p>Explanation of design, execution, concept, creative choices, and processes</p>                    | <p><b>Thoroughly explains</b> the role of the design and creative process</p> <p>Demonstrates an <b>in-depth understanding</b> of production concept</p>                | <p><b>Explains</b> the role of the design and creative process</p> <p>Demonstrates an <b>understanding</b> of production concept</p>                           | <p><b>Limited explanation</b> of the role of the design and creative process</p> <p>Demonstrates <b>partial understanding</b> of production concept</p> | <p><b>Fails to explain</b> the role of the design and creative process</p> <p><b>Lacks understanding</b> of production concept</p>   |
| <b>Comment:</b>   |   |  |   |  |
| <p><b>Research</b></p> <p>Evidence of research of the world of the play and the artistic and functional needs of the design</p> | <p><b>Comprehensive and detailed research</b> highlights the artistic and functional needs of the design</p>  | <p><b>Thorough research</b> highlights the artistic and functional needs of the design</p>   | <p><b>Limited research</b> falls short of highlighting the artistic and functional needs of the design</p>  | <p><b>Research fails to</b> highlight the artistic and functional needs of the design</p>  |
| <b>Comment:</b>   |   |  |   |  |
| <p><b>Interpretation</b></p> <p>Design choices represent a cohesive concept and the designer's vision</p>                       | <p><b>Design choices expertly enhance and communicate</b> the mood, style, given circumstances, and genre of the play</p>   | <p><b>Design choices communicate</b> the mood, style, given circumstances, and genre of the play</p>   | <p><b>Design choices partially communicate</b> the mood, style, given circumstances, and genre of the play</p>  | <p><b>Design choices fail to communicate or contradict</b> the mood, style, given circumstances, and genre of the play</p>           |
| <b>Comment:</b>   |   |  |   |  |
| <p><b>Design Justification</b></p> <p>The design choices connect to the artistic and practical needs of the production</p>      | <p><b>Extensive evidence</b> justifies design choices</p> <p><b>Seamlessly highlights</b> the connection between the artistic and practical needs of the production</p> | <p><b>Appropriate evidence</b> justifies design choices</p> <p><b>Highlights</b> the connection between the artistic and practical needs of the production</p> | <p><b>Some evidence</b> is provided to justify design choices and the connection between the artistic and practical needs of the production</p>         | <p><b>Lack of evidence</b> to justify design choices and a disconnect between the artistic and practical needs of the production</p> |

|   |  |  |  |   |
|---|--|--|--|---|
| <b>Comment:</b>   |  |  |  |   |
|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
| <b>Execution</b><br>Ideas, processes, materials, and choices support collaboration and production needs | <b>Comprehensive evidence</b> of designer's choices, processes, and procedures | <b>Evidence</b> of designer's choices, processes, and procedures | <b>Limited evidence</b> of designer's choices, processes, and procedures | <b>Little to no evidence</b> of designer's choices, processes, and procedures |
| <b>Comment:</b>   |  |  |  |   |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

- OVER TIME? ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- OTHER MISALIGNMENT?

# Short Play Production



**THEATRICAL  
ARTS EDUCATION  
ASSOCIATION**

Student(s): \_\_\_\_\_

School / Guild #: \_\_\_\_\_

Selection: \_\_\_\_\_

**TOTAL SCORE:** \_\_\_\_\_

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|--|--|---|
| <b>Voice</b><br>Use of projection, enunciation, and inflection to reflect character's thoughts and emotions                       | <b>Shows clear control</b> of vocal projection and enunciation<br><br><b>Expertly communicates character emotion</b> through pitch, tempo, tone, and inflection          | <b>Demonstrates control</b> of vocal projection and enunciation<br><br><b>Demonstrates character emotion</b> through pitch, tempo, tone, and inflection          | <b>Some evidence</b> of vocal projection and enunciation<br><br><b>Inconsistent display of character emotion</b> through pitch, tempo, tone, and inflection        | <b>Lack of vocal projection</b> and enunciation<br><br><b>Lack of character emotion</b>   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Movement</b><br>Use of gesture, facial expression, & movement to reflect character's thoughts and emotions                     | <b>Consistently communicates character emotion</b> through gesture and facial expression   | <b>Appropriately communicates character emotion</b> through gesture and facial expression  | <b>Inconsistent use of gesture and facial expression</b> to communicate <b>character emotion</b>   | <b>Lack gesture and facial expression</b> to communicate <b>character emotion</b>   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Characterization</b><br>Emotional and physical commitment to character; intention that builds a real (or implied) relationship | <b>Consistent characterization</b><br><br><b>Intentional use of tactics</b> to reach an objective<br><br><b>Intuitive reaction</b> to real (or implied) scene partner(s) | <b>Evidence of characterization</b><br><br><b>Use of tactics</b> to reach an objective<br><br><b>Identifiable reaction</b> to real (or implied) scene partner(s) | <b>Infrequent characterization</b><br><br><b>Evidence of tactics</b> used to reach an objective<br><br><b>Some reactions</b> to real (or implied) scene partner(s) | <b>Lack of characterization</b><br><br><b>Lack of tactics</b> used to reach an objective<br><br><b>Relationship not established</b> |
| <b>Comment:</b>   |  |  |  |   |

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>   | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|---|--|---|
| <b>Directing</b><br>Builds the world of the play through vision and staging                                   | <b>Expertly demonstrates principles of blocking:</b> use of triangulation, space, & visual focus<br><br><b>Director's vision is communicated clearly</b> and with purpose<br><br><b>Intentionally builds to climax</b> & communicates resolution | <b>Understanding of principles of blocking:</b> use of triangulation, space, & visual focus<br><br><b>Director's vision is communicated with purpose</b><br><br><b>Builds to climax</b> and communicates resolution | <b>Principles of blocking are present</b><br><br><b>Evidence of director's vision is present</b>                         | <b>Lacks evidence of blocking principles</b><br><br><b>Lack of vision</b>                                 |
| <b>Comment:</b>   |  |   |  |   |
| <b>Transitions</b><br>Transitions out of slating, into characters, and out of final moment                    | <b>Intuitive transition</b> into and out of characters<br><br><b>Distinctive final moment</b>  | <b>Recognizable transitions</b> and final moment  | <b>Inconsistent transition</b> into and out of characters  | <b>Missing transitions</b> into and out of characters   |
| <b>Comment:</b>   |  |   |  |   |
| <b>Execution</b><br>Demonstration of focus and commitment to production choices, confidence, and preparedness | <b>Exceptional focus and commitment</b> to production choices<br><br><b>Consistently confident and prepared</b>  | <b>Appropriate focus and commitment</b> to production choices<br><br><b>Demonstration of confidence</b> and preparedness  | <b>Inconsistent focus and commitment</b> to production choices<br><br><b>Some confidence</b> and moments of preparedness | <b>Lack of focus or commitment</b> to production choices<br><br><b>Lack of confidence or preparedness</b> |
| <b>Comment:</b>   |  |   |  |   |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? (\_\_\_\_\_mm\_\_\_\_\_ss)

OTHER MISALIGNMENT?



# One-Act Play Production

Minimal Tech



Student(s): \_\_\_\_\_

School / Guild #: \_\_\_\_\_

Selection: \_\_\_\_\_

**TOTAL SCORE:** \_\_\_\_\_

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|--|--|---|
| <b>Voice</b><br>Use of projection, enunciation, and inflection to reflect character's thoughts and emotions                       | <b>Shows clear control</b> of vocal projection and enunciation<br><br><b>Expertly communicates character emotion</b> through pitch, tempo, tone, and inflection          | <b>Demonstrates control</b> of vocal projection and enunciation<br><br><b>Demonstrates character emotion</b> through pitch, tempo, tone, and inflection          | <b>Some evidence</b> of vocal projection and enunciation<br><br><b>Inconsistent display of character emotion</b> through pitch, tempo, tone, and inflection        | <b>Lack of vocal projection and enunciation</b><br><br><b>Lack of character emotion</b>   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Movement</b><br>Use of gesture, facial expression, & movement to reflect character's thoughts and emotions                     | <b>Consistently communicates character emotion</b> through gesture and facial expression   | <b>Appropriately communicates character emotion</b> through gesture and facial expression  | <b>Inconsistent use of gesture and facial expression</b> to communicate <b>character emotion</b>   | <b>Lack gesture and facial expression</b> to communicate <b>character emotion</b>   |
| <b>Comment:</b>   |  |  |  |   |
| <b>Characterization</b><br>Emotional and physical commitment to character; intention that builds a real (or implied) relationship | <b>Consistent characterization</b><br><br><b>Intentional use of tactics</b> to reach an objective<br><br><b>Intuitive reaction</b> to real (or implied) scene partner(s) | <b>Evidence of characterization</b><br><br><b>Use of tactics</b> to reach an objective<br><br><b>Identifiable reaction</b> to real (or implied) scene partner(s) | <b>Infrequent characterization</b><br><br><b>Evidence of tactics</b> used to reach an objective<br><br><b>Some reactions</b> to real (or implied) scene partner(s) | <b>Lack of characterization</b><br><br><b>Lack of tactics</b> used to reach an objective<br><br><b>Relationship not established</b> |
| <b>Comment:</b>   |  |  |  |   |

|   | <b>4   Advanced</b>  | <b>3   Proficient</b>   | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|--|---|--|---|
| <b>Directing</b><br>Builds the world of the play through vision and staging                                   | <b>Expertly demonstrates principles of blocking:</b> use of triangulation, space, & visual focus<br><br><b>Director's vision is communicated clearly</b> and with purpose<br><br><b>Intentionally builds to climax</b> & communicates resolution | <b>Understanding of principles of blocking:</b> use of triangulation, space, & visual focus<br><br><b>Director's vision is communicated with purpose</b><br><br><b>Builds to climax</b> and communicates resolution | <b>Principles of blocking are present</b><br><br><b>Evidence of director's vision is present</b>                         | <b>Lacks evidence of blocking principles</b><br><br><b>Lack of vision</b>                                 |
| <b>Comment:</b>   |  |   |  |   |
| <b>Transitions</b><br>Transitions out of slating, into characters, and out of final moment                    | <b>Intuitive transition</b> into and out of characters<br><br><b>Distinctive final moment</b>  | <b>Recognizable transitions</b> and final moment  | <b>Inconsistent transition</b> into and out of characters  | <b>Missing transitions</b> into and out of characters   |
| <b>Comment:</b>   |  |   |  |   |
| <b>Execution</b><br>Demonstration of focus and commitment to production choices, confidence, and preparedness | <b>Exceptional focus and commitment</b> to production choices<br><br><b>Consistently confident and prepared</b>  | <b>Appropriate focus and commitment</b> to production choices<br><br><b>Demonstration of confidence</b> and preparedness  | <b>Inconsistent focus and commitment</b> to production choices<br><br><b>Some confidence</b> and moments of preparedness | <b>Lack of focus or commitment</b> to production choices<br><br><b>Lack of confidence or preparedness</b> |
| <b>Comment:</b>   |  |   |  |   |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? (\_\_\_\_\_mm\_\_\_\_\_ss)

OTHER MISALIGNMENT?

# One-Act Play Production

Full Tech



Student(s): \_\_\_\_\_

School / Guild #: \_\_\_\_\_

Selection: \_\_\_\_\_

**TOTAL SCORE:** \_\_\_\_\_

|   | <b>4   Advanced</b>   | <b>3   Proficient</b>  | <b>2   Developing</b>  | <b>1   Emerging</b>   |
|---|---|--|--|---|
| <b>Voice</b><br>Use of projection, enunciation, and inflection to reflect character's thoughts and emotions                       | <b>Shows clear control</b> of vocal projection and enunciation<br><br><b>Expertly communicates character emotion</b> through pitch, tempo, tone, and inflection   | <b>Demonstrates control</b> of vocal projection and enunciation<br><br><b>Demonstrates character emotion</b> through pitch, tempo, tone, and inflection  | <b>Some evidence</b> of vocal projection and enunciation<br><br><b>Inconsistent display of character emotion</b> through pitch, tempo, tone, and inflection        | <b>Lack of vocal projection</b> and enunciation<br><br><b>Lack of character emotion</b>   |
| <b>Comment:</b>   |   |  |  |   |
| <b>Movement</b><br>Use of gesture, facial expression, & movement to reflect character's thoughts and emotions                     | <b>Consistently communicates character emotion</b> through gesture and facial expression  | <b>Appropriately communicates character emotion</b> through gesture and facial expression  | <b>Inconsistent use of gesture and facial expression</b> to communicate <b>character emotion</b>   | <b>Lack gesture and facial expression</b> to communicate <b>character emotion</b>   |
| <b>Comment:</b>   |   |  |  |   |
| <b>Characterization</b><br>Emotional and physical commitment to character; intention that builds a real (or implied) relationship | <b>Consistent characterization</b><br><br><b>Intentional use of tactics</b> to reach an objective<br><br><b>Intuitive reaction</b> to real (or implied) scene partner(s)  | <b>Evidence of characterization</b><br><br><b>Use of tactics</b> to reach an objective<br><br><b>Identifiable reaction</b> to real (or implied) scene partner(s)   | <b>Infrequent characterization</b><br><br><b>Evidence of tactics</b> used to reach an objective<br><br><b>Some reactions</b> to real (or implied) scene partner(s) | <b>Lack of characterization</b><br><br><b>Lack of tactics</b> used to reach an objective<br><br><b>Relationship not established</b> |
| <b>Comment:</b>   |   |  |  |   |
| <b>Directing</b><br>Builds the world of the play through vision and staging   | <b>Expertly demonstrates principles of blocking:</b> use of triangulation, space, & visual focus<br><br><b>Vision is communicated clearly</b> and with purpose<br><br><b>Intentionally builds to climax</b> & communicates resolution | <b>Understanding of principles of blocking:</b> use of triangulation, space, & visual focus<br><br><b>Vision is communicated with purpose</b><br><br><b>Builds to climax</b> and communicates resolution | <b>Principles of blocking are present</b><br><br><b>Evidence of director's vision</b> is present   | <b>Lacks evidence of blocking principles</b><br><br><b>Lack of vision</b>   |

|   |  |   |  |  |
|---|--|---|--|--|
| <b>Comment:</b>   |  |   |  |  |
|   | <b>4   Advanced</b>  | <b>3   Proficient</b>   | <b>2   Developing</b>  | <b>1   Emerging</b>  |
| <b>Technical Elements</b><br>Design choices represent a cohesive concept and the designers' vision  | <b>Design choices expertly enhance and communicate</b> the mood, style, given circumstances, and genre of the production   | <b>Design choices communicate</b> the mood, style, given circumstances, and genre of the production   | <b>Design choices partially communicate</b> the mood, style, given circumstances, and genre of the production  | <b>Design choices fail to communicate or contradict</b> the mood, style, given circumstances, and genre of the production  |
| <b>Comment:</b>   |  |   |  |  |
| <b>Transitions</b><br>Transitions out of slating, into characters, and out of final moment  | <b>Intuitive transition</b> into and out of characters<br><br><b>Distinctive final moment</b>  | <b>Recognizable transitions</b> and final moment  | <b>Inconsistent transition</b> into and out of characters  | <b>Missing transitions</b> into and out of characters  |
| <b>Comment:</b>   |  |   |  |  |
| <b>Overall Execution</b><br>Demonstration of focus and commitment to the overall production from the ensemble resulting in a unified theatre production | <b>Exceptional focus and commitment</b> to acting choices<br><br><b>Exceptional execution of technical theatre</b> and stagecraft elements in the production<br><br><b>Strong connection between technical and performance aspects</b> , resulting in a unified production | <b>Appropriate focus and commitment</b> to acting choices<br><br><b>Appropriate execution of technical theatre</b> and stagecraft elements in the production<br><br><b>Appropriate connection between technical and performance aspects</b> | <b>Inconsistent focus and commitment</b> to acting choices<br><br><b>Inconsistent execution of technical theatre</b> and stagecraft elements in the production<br><br><b>Inconsistent connection between technical &amp; performance aspects</b> | <b>Lack of focus or commitment</b> to acting choices<br><br><b>Lack of technical theatre and stagecraft elements</b><br><br><b>Disconnection between technical &amp; performance aspects</b> |
| <b>Comment:</b>   |  |   |  |  |

Adjudicator name (please print) \_\_\_\_\_

Adjudicator signature \_\_\_\_\_

**SCORING NOTES:**

OVER TIME? (\_\_\_\_\_mm\_\_\_\_\_ss)

OTHER MISALIGNMENT?

