

Production Respondent: _____

School: _____

Star One Credit Union Presents: American Musical Theatre of San Jose's HONORS Production Rubrics 2007-8

Ratings will be calculated according to the point scale below, and applied to a scoring sheet which may or may not include comments from the respondents. These rubrics will be made available to schools after their critique sessions. Program Directors will have the choice whether or not to share scoring sheets with their students. These ratings are meant to help students evaluate their work and are for educational purposes only.

CRITERIA	1 EMERGING	2 DEVELOPING	3 PROFICIENT	4 EXCELLENT
CHARACTERIZATION	Actors <i>rarely</i> comprehended the objectives, obstacles and text (script) of the piece. The actors <i>rarely</i> knew their relationships to the other characters, to the world, to the period, social status, and the environment. Actors created characters using physical or mental traits. Character reactions to the other characters were <i>rarely</i> correct or effective. The actors' characterizations were <i>rarely</i> believable for the performance.	Actors <i>sometimes</i> comprehended the objectives, obstacles and text (script) of the piece. The actors <i>sometimes</i> knew their relationships to the other characters, to the world, to the period, social status, and the environment. Actors <i>sometimes</i> created characters using physical and/or mental traits. Character reactions to the other characters were <i>sometimes</i> correct and effective. The actors' characterizations were <i>sometimes</i> believable for the performance.	Actors <i>almost always</i> comprehended the objectives, obstacles and text (script) of the piece. The actors <i>almost always</i> knew their relationships to the other characters, to the world, to the period, social status, and the environment. Actors <i>almost always</i> created characters using physical and mental traits. Character reactions to the other characters were <i>almost always</i> correct and effective. The actors' characterizations were believable for <i>most</i> of the performance, with natural and effective emotional transitions.	Actors <i>always</i> comprehended the objectives, obstacles and text (script) of the piece. The actors knew their relationships to the other characters, to the world, to the period, social status, and the environment. Actors created characters <i>completely</i> using physical and mental traits. Character reactions to the other characters were <i>always</i> correct and effective. The actors' characterizations were believable for the <i>entire</i> performance, with natural and effective emotional transitions.
VOICE & DICTION	Actors were <i>rarely</i> heard with adequate volume and support of the voice. Actors <i>rarely</i> spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of rate and inflection. Dialogue and words were <i>rarely</i> clearly understood with proper pronunciation and articulation for each character.	Actors were <i>sometimes</i> heard with adequate volume and support of the voice. Actors <i>sometimes</i> spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of rate and inflection. Dialogue and words were <i>sometimes</i> clearly understood with proper pronunciation and articulation for each character.	Actors were <i>almost always</i> heard with adequate volume and support of the voice. Actors <i>almost always</i> spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of rate and inflection. Dialogue and words were <i>almost always</i> clearly understood with proper pronunciation and articulation for each character.	Actors were <i>always</i> heard with adequate volume and support of the voice. Actors <i>always</i> spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of rate and inflection. Dialogue and words were <i>always</i> clearly understood with proper pronunciation and articulation for each character.
PACE & RHYTHM	Pace and rhythm <i>rarely</i> supported the actors' understanding of the piece throughout the performance; the story played out and <i>rarely</i> enhanced the mood and atmosphere of the play. The climaxes were <i>rarely</i> developed.	Pace and rhythm <i>sometimes</i> supported the actors' understanding of the piece throughout the performance; the story played out <i>somewhat</i> intelligently and <i>sometimes</i> enhanced the mood and atmosphere of the play. Some climaxes were developed.	Pace and rhythm <i>almost always</i> supported the actors' understanding of the piece throughout the performance; the story played out fairly intelligently and enhanced the mood and atmosphere of the play; and the climaxes were developed.	Pace and rhythm <i>always</i> supported the actors' understanding of the piece throughout the performance; the story played out intelligently and enhanced the mood and atmosphere of the play; and the climaxes were well developed.
MUSIC	The music was <i>rarely</i> performed with technical accuracy, including: pitch, rhythm, articulation, tone quality, and <i>dramatic expression</i> . The music <i>rarely</i> challenged the abilities of the musicians nor represented a diverse genre/culture with appropriate expression. The instrumental ensemble <i>rarely</i> demonstrated each student's skills in music performance, leadership, or musicianship. The synchronicity between the music, theatre, and dance elements were <i>rarely</i> developed.	The music was <i>sometimes</i> performed with technical accuracy, including: pitch, rhythm, articulation, tone quality, and <i>dramatic expression</i> . The music <i>sometimes</i> challenged the abilities of the musicians and/or represented a diverse genre/culture with appropriate expression. The instrumental ensemble <i>sometimes</i> demonstrated each student's skills in music performance, leadership, or musicianship. The synchronicity between the music, theatre, and dance elements were <i>somewhat</i> developed.	The music was <i>almost always</i> performed with technical accuracy, including: pitch, rhythm, articulation, tone quality, and <i>dramatic expression</i> . The music challenged the abilities of the musicians and/or represented a diverse genre/culture with appropriate expression. The instrumental ensemble <i>almost always</i> demonstrated each student's skills in music performance, leadership, or musicianship. The synchronicity between the music, theatre, and dance elements <i>were developed</i> .	The music was <i>always</i> performed with technical accuracy, including: pitch, rhythm, articulation, tone quality, and <i>dramatic expression</i> . The music strongly challenged the abilities of the musicians and/or represented a diverse genre/culture with appropriate expression. The instrumental ensemble <i>always</i> demonstrated each student's skills in music performance, leadership, and musicianship. The synchronicity between the music, theatre, and dance elements <i>were well developed</i> .

CRITERIA	1 EMERGING	2 DEVELOPING	3 PROFICIENT	4 EXCELLENT
SINGING	Actors <i>rarely</i> sang with emotional understanding, adequate volume, proper diction, correct pitch and tonality, and supported breathing. The actors <i>rarely</i> "sold" each song through believable characterizations. Singing was <i>rarely</i> performed accurately or with good breath control, alone and/or in small and large ensembles.	Actors <i>sometimes</i> sang with emotional understanding, adequate volume, proper diction, correct pitch and tonality, and supported breathing. Beats were <i>sometimes</i> secure and/or rhythms accurate as they performed their assigned roles with piano and/or orchestra. The actors <i>sometimes</i> "sold" each song through believable characterizations. Singing was <i>sometimes</i> performed accurately and with good breath control, alone and/or in small and large ensembles.	Actors <i>almost always</i> sang with emotional understanding, adequate volume, proper diction, correct pitch and tonality, and supported breathing. Beats were <i>almost always</i> secure and rhythms accurate as they performed their assigned roles with piano and/or orchestra. The actors <i>almost always</i> "sold" each song through believable characterizations. Singing was <i>almost always</i> performed accurately and with good breath control, alone and/or in small and large ensembles.	Actors <i>always</i> sang with emotional understanding, adequate volume, proper diction, correct pitch/tonality, and supported breathing. Beats were <i>always</i> secure and rhythms accurate as they performed their assigned roles with piano and/or orchestra. The actors <i>always</i> "sold" each song through believable characterizations. Singing was <i>always</i> performed accurately and with good breath control, alone and/or in small and large ensembles.
STAGE BUSINESS & PRESENCE	Posture, physicalization, place, position, manner of moving, bearing, and carriage <i>rarely</i> supported the piece and effectively enabled the actors to achieve strong relationships with the audience and/or other characters. Exits and entrances were <i>rarely</i> properly timed. Designated business <i>rarely</i> supported the idea(s) of the play. There were <i>rarely</i> logical reasons for all movement by the actors which was consistent and aligned with the character portrayals. Movements were <i>rarely</i> well executed.	Posture, physicalization, place, position, manner of moving, bearing, and carriage <i>sometimes</i> supported the piece and effectively enabled the actors to achieve strong relationships with the audience and/or other characters. Exits and entrances were <i>sometimes</i> properly timed. Designated business <i>sometimes</i> supported the idea(s) of the play. There were <i>sometimes</i> logical reasons for all movement by the actors which was consistent and aligned with the character portrayals. Movements were <i>sometimes</i> well executed.	Posture, physicalization, place, position, manner of moving, bearing, and carriage <i>almost always</i> supported the piece and effectively enabled the actors to achieve strong relationships with the audience and/or other characters. Exits and entrances were <i>almost always</i> properly timed. Designated business <i>almost always</i> supported the idea(s) of the play. There were <i>almost always</i> logical reasons for all movement by the actors which was consistent and aligned with the character portrayals. Movements were <i>almost always</i> well executed.	Posture, physicalization, place, position, manner of moving, bearing, and carriage <i>always</i> supported the piece and effectively enabled the actors to achieve strong relationships with the audience and/or other characters. Exits and entrances were <i>always</i> properly timed. Designated business <i>always</i> supported the idea(s) of the play. There were <i>always</i> logical reasons for all movement by the actors which was consistent and aligned with the character portrayals. Movements were <i>always</i> well executed.
CHOREOGRAPHY & DANCE	Choreography <i>rarely</i> showed originality or creativity; formations and combinations of steps were <i>rarely</i> visually effective. The choreography <i>rarely</i> complemented the music and made good use of music changes, used a variety of steps, level changes, and floor space. The transitions were <i>rarely</i> flowing and continuous. Choreography, formations, and transitions <i>rarely</i> required skill and effort, showing various skills with little repetition. Movements were <i>rarely</i> appropriately synchronized. Dancers <i>rarely</i> knew the routines and the spacing of dancers was precise in all formations. Dancers <i>rarely</i> demonstrated stamina, stage presence, and poise throughout the performance.	Choreography showed <i>some</i> originality and creativity; formations and combinations of steps were <i>sometimes</i> visually effective. The choreography <i>sometimes</i> complemented the music and made good use of music changes, used a variety of steps, level changes, and floor space. The transitions were <i>sometimes</i> flowing and continuous. Choreography, formations, and transitions <i>sometimes</i> required skill and effort, showing various skills with little repetition. Movements were <i>sometimes</i> appropriately synchronized. Dancers <i>sometimes</i> knew the routines and the spacing of dancers was precise in all formations. Dancers <i>sometimes</i> demonstrated stamina, stage presence, and poise throughout the performance making the movements appear effortless and entertaining.	Choreography showed originality and creativity; formations and combinations of steps were <i>almost always</i> visually effective. The choreography <i>almost always</i> complemented the music and made good use of music changes, used a variety of steps, level changes, and floor space. The transitions were <i>almost always</i> flowing and continuous. Choreography, formations, and transitions <i>almost always</i> required skill and effort, showing various skills with little repetition. Movements were appropriately synchronized. Dancers <i>almost always</i> knew the routines and the spacing of dancers was precise in all formations. Dancers <i>almost always</i> demonstrated stamina, stage presence, and poise throughout the performance making the movements appear effortless and entertaining.	Choreography was original and creative; formations and combinations of steps were <i>always</i> visually effective. The choreography <i>always</i> complemented the music and made good use of music changes, used a variety of steps, level changes, and floor space. The transitions were <i>always</i> flowing and continuous. Choreography, formations, and transitions <i>always</i> required skill and effort, showing various skills with little repetition. Movements were appropriately synchronized. Dancers <i>always</i> knew the routines and the spacing of dancers was precise in all formations. Dancers <i>always</i> demonstrated stamina, stage presence, and poise throughout the performance making the movements appear effortless and entertaining.

CRITERIA	1 EMERGING	2 DEVELOPING	3 PROFICIENT	4 EXCELLENT
ENSEMBLE	Actors were <i>rarely</i> clear as to whom the characters are talking/listening. The actors are <i>rarely</i> aware of other actors and consciously working to support the presence of the other actors. The actors <i>rarely</i> listened to each other and reacted accordingly. <i>Rarely</i> demonstrated effective group dynamics through interactions between performers, ensemble sequences, group movements, choric work, group singing, and/or choral speaking. There was <i>rarely</i> a smoothness of action which indicated plenty of rehearsal and cooperation among the actors, musicians, and production team.	Actors were <i>sometimes</i> clear as to whom the characters are talking/listening. The actors are <i>sometimes</i> aware of other actors and consciously working to support the presence of the other actors. The actors <i>sometimes</i> listened to each other and reacted accordingly. <i>Sometimes</i> demonstrated effective group dynamics through interactions between performers, ensemble sequences, group movements, choric work, group singing, and/or choral speaking. There was <i>sometimes</i> a smoothness of action which indicated adequate rehearsal and cooperation among the actors, musicians, and production team.	Actors were <i>almost always</i> clear as to whom the characters are talking/listening. The actors are <i>almost always</i> aware of other actors and consciously working to support the presence of the other actors. The actors <i>almost always</i> listened to each other and reacted accordingly. <i>Almost always</i> demonstrated effective group dynamics through interactions between performers, ensemble sequences, group movements, choric work, group singing, and/or choral speaking. There was <i>almost always</i> a smoothness of action which indicated ample rehearsal and close cooperation and understanding among the actors, musicians, and production team.	Actors were <i>always</i> clear as to whom the characters are talking/listening. The actors are <i>always</i> aware of other actors and consciously working to support the presence of the other actors. The actors <i>always</i> listened to each other and reacted accordingly. <i>Always</i> demonstrated highly effective group dynamics through interactions between performers, ensemble sequences, group movements, choric work, group singing, and/or choral speaking. There was a smoothness of action which indicated ample rehearsal and close cooperation and understanding among the actors, musicians, and production team.
TOTAL PRODUCTION EFFECT	The play <i>rarely</i> challenged the abilities of the performers. The production <i>rarely</i> brought out the theme(s) of the play clearly. The appropriateness of the musical <i>rarely</i> showcased the diverse talents of the performers and <i>rarely</i> showed elements of quality musical theatre. The theme was <i>rarely</i> evident through the music, movements, props, and costumes.	The play <i>sometimes</i> challenged the abilities of the performers. The production <i>sometimes</i> brought out the theme(s) of the play clearly. The appropriateness of the musical <i>sometimes</i> showcased the diverse talents of the performers and produced elements of quality musical theatre. The theme was <i>sometimes</i> evident through the music, movements, props, and costumes.	The play <i>almost always</i> challenged the abilities of the performers. The production <i>almost always</i> brought out the theme(s) of the play clearly. The overall effect of the complete piece left a distinct impression on the audience. The appropriateness of the musical showcased the diverse talents of the performers and produced quality musical theatre. The theme was <i>almost always</i> evident and developed through the music, movements, props, and costumes.	The play <i>strongly</i> challenged the abilities of the performers. The production <i>always</i> brought out the theme(s) of the play clearly. The overall effect of the complete piece left a distinct impression on the audience. The appropriateness of the musical showcased the diverse talents of the performers and produced the highest quality musical theatre. The theme was <i>always</i> evident and fully developed through the music, movements, props, and costumes.
TOTAL EFFECT OF THEATRE-GOING EXPERIENCE	The entire theatre environment <i>rarely</i> enhanced the theatre-going experience; this includes marketing, customer service and design concepts for ticketing, lobby displays, ushering and seating arrangements, distribution and design of program, venue temperature and cleanliness, house lighting levels, show time punctuality, intermission, and concessions (if any). The theme was <i>rarely</i> evident and production concepts were <i>rarely</i> developed or integrated with the cast & crew (i.e. costumed musicians/ushers). The theatre-going experience was <i>rarely</i> positive for audience members.	The entire theatre environment <i>sometimes</i> enhanced the theatre-going experience; this includes marketing, customer service and design concepts for ticketing, lobby displays, ushering and seating arrangements, distribution and design of program, venue temperature and cleanliness, house lighting levels, show time punctuality, intermission, and concessions (if any). The theme was <i>sometimes</i> evident and production concepts were <i>sometimes</i> developed and integrated with the cast & crew (i.e. costumed musicians/ushers). The theatre-going experience was <i>sometimes</i> positive for audience members.	The entire theatre environment <i>almost always</i> enhanced the theatre-going experience; this includes marketing, customer service and design concepts for ticketing, lobby displays, ushering and seating arrangements, distribution and design of program, venue temperature and cleanliness, house lighting levels, show time punctuality, intermission, and concessions (if any). The theme was <i>almost always</i> evident and production concepts were <i>almost always</i> developed and integrated with the cast & crew (i.e. costumed musicians/ushers). The theatre-going experience was <i>almost always</i> positive for audience members.	The entire theatre environment <i>always</i> enhanced the theatre-going experience; this includes marketing, customer service and design concepts for ticketing, lobby displays, ushering and seating arrangements, distribution and design of program, venue temperature and cleanliness, house lighting levels, show time punctuality, intermission, and concessions (if any). The theme was <i>always</i> evident and production concepts were fully developed and integrated with the cast & crew (i.e. costumed musicians/ushers). The theatre-going experience was <i>always</i> positive for audience members.

