



**Participant Meeting**  
**January 17, 2024**

## TABLE OF CONTENTS

Rules and Regulations.....	page 3
Dates and Deadlines .....	page 5
Upcoming Forms .....	page 6
School Musicals and Dates.....	page 7
Kelly Critics Program .....	page 8
Outstanding Student Artist .....	page 9
Social Media Liaison.....	page 10
Jimmy Awards .....	page 11
Judging Criteria .....	page 12
- <i>Categories</i> .....	page 14
- <i>Judging Rubrics</i> .....	page 15

## CONTACT INFORMATION

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Alexander Righetti, *Education Operations Coordinator*

Colin Eccher and Maggie Hassan, *Gene Kelly Awards Coordinators*

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*e-mail goes to Jim, Alex, Colin, and Maggie*

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130 CLO Academy Way  
Pittsburgh, PA 15222

**Social Media:** Facebook – Gene Kelly Awards for Excellence in High School Musical Theater  
Instagram – @gkawards

## **RULES & REGULATIONS**

### **DEADLINES**

The school contact person must complete online forms by the due date listed. Access to the forms will become unavailable after the posted due date. All links to the forms are e-mailed to the school contact.

### **EVALUATIONS**

All schools will receive an on-site production evaluation by members of the judges' panel. After the on-site visits, these designated judges will complete comprehensive written critiques and scores of the productions. The written evaluations will be sent to the school contact person after June 1, 2024.

### **JUDGING PROCESS**

- *If a show is double-cast, the school chooses the cast that will be judged.*
- All scores are calculated and kept sealed by Deloitte until the awards ceremony.
- It is **prohibited** to present gifts to the Gene Kelly Award Judges.
- Further explanation of judging included later in this packet.

### **SHOW MATERIALS**

All schools are to retain their show materials (scores, librettos, etc.) until nominations are announced or the Gene Kelly Awards Ceremony in May – the return date is determined by the nominations received by the schools.

The Pittsburgh CLO will request extensions on behalf of the schools to retain their materials. If a school returns their materials prior to nominations being announced, the school will be charged a fee from the licensing house to have their materials sent back to the school.

### **NOMINATIONS**

The process for announcing the nominations is currently being determined. More information will follow soon.

Schools nominated for *Best Musical* in each budget category must adhere to the following:

- Each nominated school must submit one, maximum length of 4-MINUTES and 30-SECONDS production number to be performed during the awards ceremony.
- The production number must be performed in the original format, as written in the script. Only one song is accepted.
- Due to licensing rights, NO medleys or creative interpretations of any kind are permitted. If necessary, the performance may include up to four spoken lines to segue into the song.
- The orchestra score, including ALL of the available instrument parts – not just the ones used for your performance must be delivered to the Pittsburgh CLO Academy no later than Friday, May 10, 2024.
- All necessary cuts, to adhere to the 4-MINUTE, 30-SECOND maximum should be clearly marked in pencil for the selected number.
- The Pittsburgh CLO reserves the right of final approval of the chosen number given program length and stage logistics.

## **SHOW PLAYBILL**

Each school should also send pages from their show playbill no later than one week after the performance. Pages are used to verify titles, spelling, numbers, etc.

- Please upload a PDF version of the following pages:
  - Cover
  - Title Page (noting author credits, etc.)
  - Cast & Crew List
  - Production Team List
  - Scenes & Songs

Playbill files must be received **one week after your final performance and no later than May 1, 2024.**  
*Information on where to upload will be sent at a later date.*

## **PLAYBILL PHOTO**

Each school should send a color photograph of their production for inclusion into the Gene Kelly Awards playbill and Penn Avenue Poster:

- The photograph should be uploaded in a .jpg format, 300 dpi resolution.
  - Please title the file: *School\_Show Title*.

Photograph must be received by **May 1, 2024.**

*Information on where to upload will be sent at a later date.*

*Additional production photos will be requested. More information will come at a later time.*

## **GKA PARTICIPANT PLAYBILL AD**

The Pittsburgh CLO will provide artwork (via email) to be placed in your school's musical playbill. The ad serves to promote the high school as a participant in the Gene Kelly Awards ceremony. Color, black and white, and sized versions of the ad will be available for downloading from [pittsburghCLO.org](http://pittsburghCLO.org) beginning on February 1<sup>st</sup>.

## **ORCHESTRA/MUSIC**

**75% of the student orchestra must be students from your school. This does not include the conductor. Schools that use more than 25% adult/professional musicians in the orchestra are ineligible for the Best Orchestra award.**

All schools must utilize the talents and resources of their own school. The school must retain the orchestra score until the nominations are announced, so that the Pittsburgh CLO Orchestra can perform the music from the nominated shows in all categories.

Arrangements will be made by the Pittsburgh CLO with the various licensing houses for the schools to retain their music through the awards evening without charge.

## IMPORTANT DATES

- Friday, February 2 ..... Last day for participating schools to drop out
- Friday, April 12 ..... **Best Musical Nominee Selection** form due
- Wednesday, May 1 ..... **Cast photo and program pages** from each school due
- Friday, May 3 ..... Judges' Final Meeting
- Saturday, May 4 ..... Schools notified of first round of individual category nomination selection
- Monday, May 6 ..... Individual Category Auditions – First Round 5 pm
- Week of May 6 ..... Schools notified of nominations.  
**Group ticket order form** sent to all schools via e-mail.
- Day After Nominations ..... Schools can begin to submit completed group ticket order forms to Pittsburgh CLO. Ticket orders are granted on a first come, first served basis at 9 a.m.
- Friday, May 10 ..... **Nominee Acceptance Form** due  
**Best Actor/Actress & Best Supporting Actor/Actress Information Forms** due  
**Finale Participants Form** due  
Orchestra scores from each nominated:  
- Best Production (no medleys)
- Sunday, May 12 ..... Individual Category Auditions – Final Round
- Monday, May 13 ..... Deadline for Group Ticket Orders
- Friday, May 17 ..... Tickets Go on Sale to the Public  
**Please Note:** *It is very rare that tickets are available for public sale. Please encourage purchasing tickets through a participating school whenever possible.*
- May 19, 20, 21, 23 ..... **Mandatory** Opening Number Rehearsal for Individual Award Semifinalists & Nominees
- May 20, 21, 22, 23 ..... **Mandatory** Finale participants' rehearsals Pittsburgh CLO Academy  
Best Actor/Actress and Medley Rehearsals
- May 25 ..... **Gene Kelly Awards rehearsal and show**

**\*Dates Subject to Change**

## UPCOMING FORMS

**2024 School Information (Due January 29):**

[https://pittsburghclo.formstack.com/forms/2024\\_schoolinformation](https://pittsburghclo.formstack.com/forms/2024_schoolinformation)

**2024 Performance Details (Due January 29):**

[https://pittsburghclo.formstack.com/forms/2024\\_schoolperformancedetails](https://pittsburghclo.formstack.com/forms/2024_schoolperformancedetails)

**2024 Production Costs Form:**

[https://pittsburghclo.formstack.com/forms/2024\\_productioncosts\\_salaries](https://pittsburghclo.formstack.com/forms/2024_productioncosts_salaries)

**PLEASE NOTE:** Additional forms will be sent as needed; deadlines for some additional forms are detailed on the previous page.

## PARTICIPATING SCHOOL SHOWS AND DATES

<u>School</u>	<u>Show</u>	<u>Performance Dates</u>
Avonworth	<i>Into the Woods</i>	March 15-16, 22-23
Baldwin	<i>Rodgers &amp; Hammerstein's Cinderella</i>	April 10-13
Bishop Canevin High School	<i>All Shook Up School Edition</i>	April 25-27
Brentwood High School	<i>Sweet Charity</i>	April 18-20
Carlynton High School*	<i>The Addams Family</i>	April 11-14
Chartiers Valley	<i>Mamma Mia!</i>	March 6-9
Eden Christian Academy*	<i>Disney's The Little Mermaid</i>	April 23-27
Elizabeth Forward	<i>Big Fish</i>	April 4-7
Gateway*	<i>Chicago: Teen Edition</i>	April 11-13
Hampton High School	<i>Tuck Everlasting</i>	April 12-13, 19-20
Keystone Oaks	<i>Anything Goes</i>	April 11-13
McKeesport	<i>Joseph and the Amazing Technicolor Dreamcoat</i>	April 11-13
Montour*	<i>Chicago: Teen Edition</i>	April 25-28
North Hills	<i>The 25<sup>th</sup> Annual Putnam County Spelling Bee</i>	March 15-17, 21-23
Our Lady of the Sacred Heart	<i>Rodgers &amp; Hammerstein's Oklahoma!</i>	March 1-3, 8-9
Penn Hills	<i>Shrek The Musical</i>	April 25-28
Pine-Richland	<i>Mamma Mia!</i>	March 15-16, 22-23
Pittsburgh Allderdice	<i>On the Town</i>	April 18-21
Pittsburgh CAPA	<i>Sweeney Todd</i>	April 12-14, 18-21
Plum Senior High School	<i>Bye Bye Birdie</i>	April 11-13
Quaker Valley	<i>The Addams Family: School Edition</i>	March 14-16
Redeemer Lutheran	<i>The Music Man</i>	April 11-13
Riverview	<i>Joseph and the Amazing Technicolor Dreamcoat</i>	March 7-10
Serra Catholic	<i>The Addams Family: School Edition</i>	February 17-19 (April 19-22)
Seton LaSelle	<i>The Wizard of Oz</i>	April 25-27
Sewickley Academy	<i>Singin' in the Rain</i>	March 7-9
Shady Side Academy	<i>Zombie Prom</i>	February 23-25
Springdale Jr/Sr High School	<i>Little Shop of Horrors</i>	April 11-13
St. Joseph High School	<i>Tarzan</i>	April 25-28
Thomas Jefferson High School	<i>Beauty and the Beast</i>	March 14-17
West Allegheny	<i>Bye Bye Birdie</i>	April 11-14



Westinghouse

*Chicago: Teen Edition*

April 26-28

Woodland Hills

*Wonderland*

April 25-27, May 2-4

\*Indicates school is participating on an individual level only

## KELLY CRITICS PROGRAM

To reach as many students as possible, the Pittsburgh CLO created the Kelly Critics program in partnership with Dr. Christopher Rawson, Senior Theatre Critic of the Pittsburgh Post-Gazette and long-time member of the University of Pittsburgh English Department. It provides an opportunity for students in Kelly Awards schools to enjoy and write about musical theater.

- Each participating school chooses no more than two student Kelly Critics and an adult coordinator. The coordinator serves as liaison between the Kelly Critics, the CLO, and Dr. Rawson, helping to make sure the students see the shows and submit their reviews
- **Kelly Critics CANNOT be involved in your school's musical.** Otherwise, they can be *any* students, although juniors or seniors are preferable.
- Students are invited to an optional one-time seminar with Dr. Rawson, where he gives them a pep talk and introduces them to theater reviewing, describing its pleasures and pitfalls. This year's seminar date to be determined.
- Each Kelly Critic is assigned by the Gene Kelly Awards staff to review one or two musicals by other Gene Kelly schools. For each show, they are given two tickets so that a friend or parent can accompany them. Each school in the Critic program agrees to provide up to four pairs of tickets for Kelly Critics from other schools.
- Kelly Critics e-mail their reviews to Dr. Rawson and the CLO **within a week of seeing the performance**. He provides feedback, does some light editing and posts them on the High School Musicals section of the Post-Gazette's website, [www.post-gazette.com](http://www.post-gazette.com), under the A&E / Theater & Dance tab.
- Each year one Kelly Critic is recognized with a Gene Kelly Award and a cash scholarship.

No school is obligated to participate in the Kelly Critics program, but since other schools' students might be reviewing your shows, why not give your students a chance to do the same, learn something about real-world writing and see their work published on the Post-Gazette website? (Participation also looks good on a college application.)

**2024 Kelly Critics Intent Form (Due February 1, 2024):**

[https://pittsburghclo.formstack.com/forms/2024\\_gka\\_kelly\\_critics\\_intent](https://pittsburghclo.formstack.com/forms/2024_gka_kelly_critics_intent)

## OUTSTANDING STUDENT ARTIST

### Best Student Artist

Schools may submit individual students or small groups of students who have participated in their high school musical in an **exceptional** way.

**Qualifying students are those who are delivering 100% of the work including, but not limited to the following: design, performance, creative team, stage management, conductor or musicians.** Groups of students may also be eligible for nomination.

### Examples (*not limited to this list*)

- *Student Stage Manager:* Students that are responsible for all stage management duties without guidance of adult stage manager.
- *Student Choreographer:* Students that are responsible for complete choreography of show without guidance of adult choreographer
- *Student Set Designer:* Student fully designing sets without professional/adult collaboration.
- *Student Lighting Designer:* Students have full responsibility of creating looks and mood through light design. This is not a student that runs the light board during performances.
- *Student Conductor:* Student conducts orchestra for entire performance.

### Nomination Application Process

The Best Student Artist form must be submitted no later than one week before the opening night of your performance.

The student will then submit any corresponding information and documentation (photos, set rendering, stage manager book, journal, etc.) within (1) week of the last performance, but no later than May 1 at 12pm.

### 2024 Outstanding Student Artist Nomination Form:

[https://pittsburghclo.formstack.com/forms/2024\\_gene\\_kelly\\_awards\\_outstanding\\_student\\_artist\\_nomination\\_form](https://pittsburghclo.formstack.com/forms/2024_gene_kelly_awards_outstanding_student_artist_nomination_form)

## SOCIAL MEDIA LIAISON

To encourage students to engage in the process of advertising and promoting their shows, the Pittsburgh CLO created the Social Media Liaison. It provides an opportunity for students in Kelly Awards schools to market their shows and engage with Gene Kelly Awards social networking accounts.

- The Social Media Liaisons will be chosen by the teachers/directors, or will be volunteers of each musical, if a school chooses to have one or more.
- The job of the Social Media Liaison is as follows:
  - Posting rehearsal photos, show photos, and videos of your current production to the Gene Kelly Awards Facebook page.
  - Getting as many people as possible to “like” the Gene Kelly Awards page
  - Creating "stories of the day" that feature YOUR school musical and all the preparation!
  - Posting the same or similar material onto your twitter page
  - Using the hashtag, #GKA2024 for all posts
  - Creating a Facebook Fan Page for your high school’s current musical
  - Tagging all your posts to the Gene Kelly Award Facebook page (Gene Kelly Awards for Excellence in Musical Theater) and Instagram account (@gkawards)

The job of the Social Media Liaison is incredibly important to the success of your production as well as the Gene Kelly Awards.

To submit a Social Media Liaison, please complete the form (due February 1, 2024):

[https://pittsburghclo.formstack.com/forms/2024social\\_media\\_liaison](https://pittsburghclo.formstack.com/forms/2024social_media_liaison)

## THE JIMMY AWARDS™

Once again, the Pittsburgh CLO will be participating in the Jimmy Awards™ as a sponsor for the Gene Kelly Awards and the Henry Mancini Awards! This exciting program, co-founded by Nederlander Productions and the Pittsburgh CLO, has been successful, educational and inspiring to everyone involved. The Jimmy Awards™ provides an opportunity of a lifetime for students that have a passion for musical theater!

To participate in the Jimmy Awards™, each of the sponsored programs will select six Best Actor and six Best Actress nominees. All lead category nominees will participate in an audition process for an independent panel of industry professionals. The panel will identify four winners, one Best Actor and one Best Actress from each of the Gene Kelly Awards and Mancini Awards. The winners will represent their respective program at the national competition.



**Goal:** To gain national recognition for those exceptional students across the country who participate in their local high school musicals and to expose these promising young artists to career opportunities within the performing arts industry.

**Strategy:** To invite the winners of the best actor and actress categories from high school musical theater awards from around the country, to New York City for an eleven-day event culminating with a live performance and awards ceremony on the Broadway stage of the Minskoff Theatre.

**Process:** Event includes: learning an opening and closing number, performing a feature with other participants, master class workshops, private coaching, and a selection process before a panel of professional judges with nominees narrowed down for a Best Actor and Best Actress.

**When:** Events will run Friday, June 14, 2024 through Tuesday, June 25, 2024. The awards ceremony at the Minskoff Theater is to be held on Monday, June 24, 2024.

**Where:** Rehearsals, master classes, and private coaching will take place in New York City. One Best Actor and one Best Actress will be provided accommodations, travel and meals. The final performance and award ceremony will take place on the Broadway stage at the Minskoff Theatre in Times Square.

**More Information:** Please visit [www.jimmyawards.com](http://www.jimmyawards.com)

## JUDGING CRITERIA

## JUDGING PROCESS

In order to promote full transparency of the judging process, the following has been added to the participant packet in 2024. None of the below is new to the process in 2024.

- Judges are invited to apply to adjudicate the Gene Kelly Awards and vetted by the Pittsburgh CLO to ensure qualifications and review possible conflicts of interest.
- Judges are made up of performing arts educators, arts administrators, entertainment professionals, and performers.
- As of 2022, judges are assigned to see every show within a singular budget category.
  - In the rare case of illness or an emergency situation a substitute judge may be used to ensure an equal number of judges.
- Judges meet prior to attending shows each year for a mandatory orientation.
- After seeing a show, judges complete scoring and feedback sheets which are returned to the Pittsburgh CLO office. Following the program completion, schools are sent feedback from judges to benefit, enhance, and develop the schools' future efforts and student experiences.
- When all shows have been completed, judges meet, discuss their evaluations, and finalize their scoring.
  - During the final judges' meeting, judges are able to update their scores after having seen every show in the category.
  - While judges are able to discuss and update scoring, they are not selecting nominees and winners through conversation. Each judge submits their final scores at this meeting and Deloitte then reviews and tabulates the results. ALL RESULTS are determined solely by scoring tabulation.
- Individual Awards that are determined by auditions follow this procedure:
  - Semi-final auditions are adjudicated by a panel of judges. The panel includes 1-2 judges from each budget category as well as additional industry professionals.
  - Final round auditions for Best Actor and Best Actress are adjudicated by top local college and industry professionals.
- All Gene Kelly Award judges volunteer their time and experience to support the students.

## CATEGORIES

Best Actor

Best Actress

Best Supporting Actor

Best Supporting Actress

Outstanding Student Artist – Individual or Group

Best Student Orchestra

Best Vocal Ensemble\*

Best Dance Ensemble\*

Best Crew/Technical Execution\*

Best Scenic Design\*

Best Costume Design\*

Best Lighting Design\*

Best Musical\*

\*AWARDS GIVEN IN FOUR BUDGET CATEGORIES

## JUDGING CRITERIA RUBRIC

# FOR LEAD AND SUPPORTING ROLES

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 or 2 or 3 <i>Emerging = Rarely</i>	4 or 5 or 6 <i>Developing = Sometimes</i>	7 or 8 or 9 <i>Proficient = Often</i>	10 <i>Excellent = Always</i>
ACTING	The actor <b>rarely</b> knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions. Dialogue and words were <b>rarely</b> clearly understood with proper pronunciation and articulation for each character. Actor <b>rarely</b> presented natural ability, characterization or strong speech and voice.	The actor <b>sometimes</b> knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions. Dialogue and words were <b>sometimes</b> clearly understood with proper pronunciation and articulation for each character. Actor <b>sometimes</b> presented natural ability, characterization or strong speech and voice.	The actor <b>often</b> knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions. Dialogue and words were <b>often</b> clearly understood with proper pronunciation and articulation for each character. Actor <b>often</b> presented natural ability, characterization or strong speech and voice.	The actor <b>always</b> knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions. Dialogue and words were <b>always</b> clearly understood with proper pronunciation and articulation for each character. Actor <b>always</b> presented natural ability, characterization or strong speech and voice.
SINGING	Actor <b>rarely</b> sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor <b>rarely</b> delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection.	Actor <b>sometimes</b> sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor <b>sometimes</b> delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection.	Actor <b>sometimes</b> sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor <b>sometimes</b> delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection.	Actor <b>always</b> sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor <b>always</b> delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection.
DANCING	Dancing <b>rarely</b> enhanced and complemented the content of the show. Dancer <b>rarely</b> knew the routines, demonstrated technique, energy and style throughout the performance.	Dancing <b>sometimes</b> enhanced and complemented the content of the show. Dancer <b>sometimes</b> knew the routines, demonstrated technique, energy and style throughout the performance.	Dancing <b>often</b> enhanced and complemented the content of the show. Dancer <b>often</b> knew the routines, demonstrated technique, energy and style throughout the performance.	Dancing <b>always</b> enhanced and complemented the content of the show. Dancer <b>always</b> knew the routines, demonstrated technique, energy and style throughout the performance.



## JUDGING CRITERIA RUBRIC FOR OVERALL CATEGORIES

CRITERIA	1 or 2 or 3 <i>Emerging = Rarely</i>	4 or 5 or 6 <i>Developing = Sometimes</i>	7 or 8 or 9 <i>Proficient = Often</i>	10 <i>Excellent = Always</i>
<b>COSTUME DESIGN</b>	<p>The costuming <b><i>rarely</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were <b><i>rarely</i></b> appropriate to represent time and place, establish character, enhance theme and mood, and create dramatic environments.</p>	<p>The costuming <b><i>sometimes</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were <b><i>sometimes</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The costuming <b><i>often</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were <b><i>often</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The costuming <b><i>perfectly</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were <b><i>always</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>
<b>LIGHTING DESIGN</b>	<p>The lighting <b><i>rarely</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting was <b><i>rarely</i></b> appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The lighting <b><i>sometimes</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting <b><i>sometimes</i></b> appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The lighting <b><i>often</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>The lighting <b><i>often</i></b> appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The lighting <b><i>perfectly</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting was <b><i>always</i></b> appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>
<b>SET DESIGN</b>	<p>The stage arrangement <b><i>rarely</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were <b><i>rarely</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement <b><i>sometimes</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were <b><i>sometimes</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement <b><i>often</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were <b><i>often</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement <b><i>perfectly</i></b> represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were <b><i>always</i></b> appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>

## JUDGING CRITERIA RUBRIC FOR OVERALL CATEGORIES cont'd

CRITERIA	1 or 2 or 3 <i>Emerging = Rarely</i>	4 or 5 or 6 <i>Developing = Sometimes</i>	7 or 8 or 9 <i>Proficient = Often</i>	10 <i>Excellent = Always</i>
<b>VOCAL ENSEMBLE</b>	<p>The actors <b><i>rarely</i></b> listened to each other and reacted accordingly. <b><i>Rarely</i></b> demonstrated effective group musical dynamics and awareness.</p> <p>There was <b><i>rarely</i></b> a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>	<p>The actors <b><i>sometimes</i></b> listened to each other and reacted accordingly. <b><i>Sometimes</i></b> demonstrated effective group musical dynamics and awareness.</p> <p>There was <b><i>sometimes</i></b> a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>	<p>The actors <b><i>often</i></b> listened to each other and reacted accordingly. <b><i>Often</i></b> demonstrated effective group dynamics and awareness.</p> <p>There was <b><i>often</i></b> a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>	<p>The actors <b><i>always</i></b> listened to each other and reacted accordingly. <b><i>Always</i></b> demonstrated effective group dynamics and awareness.</p> <p>There was <b><i>always</i></b> a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>
<b>DANCE ENSEMBLE</b>	<p>The performers <b><i>rarely</i></b> were together in movement. <b><i>Rarely</i></b> demonstrated effective group dynamics and awareness.</p> <p>The cast <b><i>rarely</i></b> demonstrated an understanding of using choreography to enhance the plot or story.</p>	<p>The actors <b><i>sometimes</i></b> listened to each other and reacted accordingly. <b><i>Sometimes</i></b> demonstrated effective group dynamics and awareness.</p> <p>The cast <b><i>sometimes</i></b> demonstrated an understanding of using choreography to enhance the plot or story.</p>	<p>The actors <b><i>often</i></b> listened to each other and reacted accordingly. <b><i>Often</i></b> demonstrated effective group dynamics and awareness.</p> <p>The cast <b><i>often</i></b> demonstrated an understanding of using choreography to enhance the plot or story.</p>	<p>The actors <b><i>always</i></b> listened to each other and reacted accordingly. <b><i>Always</i></b> demonstrated effective group dynamics and awareness.</p> <p>The cast <b><i>always</i></b> demonstrated an understanding of using choreography to enhance the plot or story.</p>
<b>PRODUCTION</b>	<p>The appropriateness of the musical <b><i>rarely</i></b> showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was <b><i>rarely</i></b> evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical <b><i>sometimes</i></b> showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was <b><i>sometimes</i></b> evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical <b><i>often</i></b> showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was <b><i>often</i></b> evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical <b><i>always</i></b> showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was <b><i>always</i></b> evident through the music, movements, props, and costumes.</p>
<b>CREW</b>	<p>Stage crew <b><i>rarely</i></b> performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew <b><i>sometimes</i></b> performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew <b><i>often</i></b> performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew <b><i>always</i></b> performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>