



GENE KELLY AWARDS

FOR EXCELLENCE IN
HIGH SCHOOL
MUSICAL THEATER

Participant Meeting
January 20, 2026

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CONTACT INFORMATION

Who:

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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 in the [Participant Portal](#) by the due date listed. Access to the forms will become unavailable after the posted due date. All forms will ONLY be available in the Participant Portal unless otherwise indicated.

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, 2026.

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 is included later in this packet.

SHOW MATERIALS

All schools are to retain their show materials (scores, librettos, etc.) until nominations are announced for 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.

NOMINATIONS

Nominations are planned to be announced the week of May 4th. More information about the date and time of announcement will be available closer to this week.

Schools nominated for *Outstanding 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 8, 2026.
- 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 submit 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, 2026.**
Information on where to upload will be sent at a later date.

PLAYBILL PHOTO

Each school should submit a color photograph of their production for inclusion into the Gene Kelly Awards playbill and use in the ceremony:

- 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, 2026.**

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

Additional production photos may 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 download from pittsburghCLO.org.

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 Outstanding 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

- Saturday, January 31.....Last day for participating schools to drop out
- Friday, April 10**Outstanding Musical Nominee Selection** form due
- Thursday, April 30**Cast photo and program pages** from each school due
- Friday, May 1Judges’ Final Meeting
- Saturday, May 2Schools notified of first round of individual category nomination selection
- Monday, May 4Individual Category Auditions – First Round 5 pm
- Week of May 4Schools notified of nominations.
Group ticket order form sent to all schools via e-mail.
- Day After NominationsSchools 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 8**Nominee Acceptance Form** due
Outstanding Actor/Actress & Outstanding Supporting Actor/Actress Information Forms due
Finale Participants Form due
Orchestra scores from each nominated:
- Outstanding Production (no medleys)
- Individual Category Auditions – Final Round
- Monday, May 11Deadline for Group Ticket Orders
- Friday, May 15.....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 17, 18, 19, 20.....**Mandatory** Opening Number Rehearsal
- May 19, 20, 21, 22.....**Mandatory** Finale participants’ rehearsals
Outstanding Actor/Actress and Medley Rehearsals
- May 23**Gene Kelly Awards rehearsal and show**

***Dates Subject to Change**

UPCOMING FORMS

NEW All forms will be filled out in the [Participant Portal](#) unless otherwise noted.

2026 School Information (Due January 26):

Pre-Production

School Contact Information <i>Primary contact details for your school.</i> View Completed Form	Additional Contacts <i>Secondary contacts for your program.</i> Complete Form	School Personnel <i>Faculty and staff associated with the production.</i> Complete Form
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2026 Production Details (Due January 26):

Production Details

Performance Details <i>Dates, times, and venues.</i> Complete Form	Production Costs <i>Budget and expenses.</i> Complete Form	Production Staff <i>Creative team details.</i> Complete Form
Social Media Information <i>Promotion links.</i> Complete Form		

2026 Additional Programs Forms (Due January 31):

Additional Programs

Kelly Critics Participation <i>Student participation.</i> Submit Student(s)	Outstanding Student Artist <i>Submit a student for consideration.</i> Submit Student(s)
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PLEASE NOTE: Additional forms will be available in the portal 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 High School	<i>The Phantom of the Opera</i>	March 26-28
Baldwin High School	<i>9 to 5</i>	March 25-28
Bishop Canevin High School	<i>Into the Woods</i>	April 23-25
Carlynton Jr./Sr. High School	<i>Seussical</i>	March 26-29
Central Catholic-Oakland Catholic High School	<i>The Addams Family Musical</i>	April 10-12
Chartiers Valley High School	<i>The Wedding Singer</i>	March 4-7
Cornell School District	<i>Peter Pan JR.</i>	March 20-21
Deer Lakes High School	<i>Damn Yankees</i>	April 9-11
Eden Christian Academy	<i>The Sound of Music</i>	March 20-21
Elizabeth Forward High School	<i>The Prince of Egypt</i>	April 9-12
Gateway High School	<i>Catch Me If You Can</i>	April 15-18
Hampton High School	<i>Once Upon A Mattress</i>	April 17-18, 24-25
Keystone Oaks High School	<i>Mamma Mia!</i>	April 16-18
McKeesport Area High School	<i>Fiddler on the Roof</i>	April 26-28
Montour High School	<i>On the Town</i>	April 16-19
North Hills High School	<i>Mamma Mia!</i>	March 13-15, 19-21
Northgate High School	<i>Legally Blonde</i>	April 16-18
Our Lady of the Sacred Heart High School	<i>Hadestown: Teen Edition</i>	March 6-8, 13-14
Penn Hills High School	<i>Once on This Island</i>	April 9-12
Pine-Richland High School	<i>Chicago: Teen Edition</i>	March 13-14, 20-21
Pittsburgh Allderdice High School	<i>Curtains</i>	April 16-19
Pittsburgh CAPA 6-12	<i>Guys and Dolls</i>	April 10-12, 16-19
Plum Senior High School	<i>Seussical</i>	April 16-18
Quaker Valley High School	<i>Alice by Heart</i>	March 12-14
Redeemer Lutheran School	<i>Bye Bye Birdie</i>	April 16-18
Riverview Jr./Sr. High School	<i>The Addams Family Musical</i>	March 12-15
Saint Joseph High School	<i>Joseph and the Amazing Technicolor Dreamcoat</i>	April 23-26
Serra Catholic High School	<i>Disney's The Little Mermaid</i>	April 24-26
Seton LaSalle Catholic High School	<i>Guys and Dolls</i>	March 26-28
Sewickley Academy	<i>Footloose</i>	March 5-7
Shady Side Academy Senior School	<i>Anything Goes (2022 Revision)</i>	February 13-15
Springdale Jr./Sr. High School	<i>The Addams Family Musical</i>	March 26-28
Steel Valley Senior High School	<i>Rodgers + Hammerstein's Cinderella (Broadway Version)</i>	March 12-15
Thomas Jefferson High School	<i>9 to 5</i>	March 19-22
West Allegheny High School	<i>9 to 5</i>	March 12-15
Westinghouse Arts Academy	<i>Into the Woods</i>	April 16-19
Woodland Hills Senior High School	<i>Young Frankenstein</i>	April 23-25, April 30-May 2

KELLY CRITICS PROGRAM

To reach as many students as possible, 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, PCLO, 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 PCLO **within a week of seeing the performance**. He provides feedback, does some light editing and posts them.
- 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? (Participation also looks good on a college application.)

2026 Kelly Critics Intent Form (Due January 31, 2026) available in the [Participant Portal](#) under "Additional Programs"

OUTSTANDING STUDENT ARTIST

Outstanding 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 deliver 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 the 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 for 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 Outstanding 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.

Each school can submit up to two artists or groups for consideration.

2026 Outstanding Student Artist Nomination Form can be found in the [Participant Portal](#) under "Additional Forms"

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 or follow 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, #GKA2026 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 (@gkwards)

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

There will be a virtual information session where students will learn about best social media practices and tips with Pittsburgh CLO Marketing Staff. Date of meeting and more information will be sent out as it becomes available.

To submit a Social Media Liaison, please complete the form (due January 31, 2026). Please enter your student's name and email address on the "Social Media Information" form in the [Participant Portal](#).

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 Outstanding Actor and six Outstanding 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 Outstanding Actor and one Outstanding 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 outstanding 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 Outstanding Actor and Outstanding Actress.

When: Events will run Friday, June 12, 2026 through Tuesday, June 23, 2026. The awards ceremony at the Minskoff Theater is to be held on Monday, June 22, 2026.

Where: Rehearsals, master classes, and private coaching will take place in New York City. One Outstanding Actor and one Outstanding 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

JUDGING CRITERIA

JUDGING PROCESS

- 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 completion of the Gene Kelly Awards program year, 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 the accountants at Deloitte then review and tabulate 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 Outstanding Actor and Outstanding Actress are adjudicated by top local college and industry professionals.
- All Gene Kelly Award judges volunteer their time and experience to support the students.

QUALIFYING ROLES APPEAL PROCESS

In order for a role to be adjudicated for a Gene Kelly Award for Outstanding Actor, Actress, Supporting Actor, or Supporting Actress, they must be included in the list of qualifying roles for your show title. This list is compiled by referencing the roles that are eligible for Jimmy Awards consideration and other sources as to which roles are considered leads or supporting.

After reviewing the qualifying roles for their show selection, a school contact may appeal a role's placement: either to be considered for an adjudicated category or to be moved from one category to another. In order to appeal a role decision, the school contact must fill out the Qualifying Roles Appeal Form. The form can be found here:

[2026 Gene Kelly Awards Qualifying Roles Appeal Form](#)

All appeals must be submitted two weeks prior to their school's opening night performance. After the form is submitted, the school contact will receive a decision via email.

A qualifying lead role must, at MINIMUM, include:

- At least one solo, featured song
- Appearances in more than one scene with spoken dialogue with other leading, supporting, or featured performers
- Appearances in both acts

For the purposes of the Gene Kelly Awards, students are adjudicated in the category corresponding to their gender identification, not the gender of the role that they played. Students identifying as non-binary or gender-fluid may choose to either select the category in which they wish to be adjudicated (regardless of the gender of the role) OR they may be adjudicated based on the gender of the role they played. All casting or script change requests for performances must be approved by the licensing house beforehand. School contacts should be prepared to submit proof of approval.

CATEGORIES

Outstanding Actor

Outstanding Actress

Outstanding Supporting Actor

Outstanding Supporting Actress

Outstanding Student Artist – Individual or Group

Outstanding Student Orchestra

Outstanding Vocal Ensemble*

Outstanding Dance Ensemble*

Outstanding Crew/Technical Execution*

Outstanding Scenic Design*

Outstanding Costume Design*

Outstanding Lighting Design*

Outstanding 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 rarely 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 rarely clearly understood with proper pronunciation and articulation for each character. Actor rarely presented natural ability, characterization or strong speech and voice.	The actor sometimes 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 sometimes clearly understood with proper pronunciation and articulation for each character. Actor sometimes presented natural ability, characterization or strong speech and voice.	The actor often 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 often clearly understood with proper pronunciation and articulation for each character. Actor often presented natural ability, characterization or strong speech and voice.	The actor always 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 always clearly understood with proper pronunciation and articulation for each character. Actor always presented natural ability, characterization or strong speech and voice.
SINGING	Actor rarely sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor rarely delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection.	Actor sometimes sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor sometimes delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection	Actor sometimes sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor sometimes delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection	Actor always sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actor always delivered each song through believable characterizations with strong vocal tone, rhythm, intonation and projection
DANCING	Dancing rarely enhanced and complemented the content of the show. Dancer rarely knew the routines, demonstrated technique, energy and style throughout the performance.	Dancing sometimes enhanced and complemented the content of the show. Dancer sometimes knew the routines, demonstrated technique, energy and style throughout the performance.	Dancing often enhanced and complemented the content of the show. Dancer often knew the routines, demonstrated technique, energy and style throughout the performance.	Dancing always enhanced and complemented the content of the show. Dancer always 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>
COSTUME DESIGN	<p>The costuming rarely represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were rarely appropriate to represent time and place, establish character, enhance theme and mood, and create dramatic environments.</p>	<p>The costuming sometimes represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were sometimes appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The costuming often represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were often appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The costuming perfectly represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were always appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>
LIGHTING DESIGN	<p>The lighting rarely represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting was rarely 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 sometimes represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting sometimes 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 often represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>The lighting often 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 perfectly represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting was always appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>
SET DESIGN	<p>The stage arrangement rarely represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were rarely appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement sometimes represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were sometimes appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement often represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were often appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement perfectly represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were always 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>
VOCAL ENSEMBLE	<p>The actors rarely listened to each other and reacted accordingly. Rarely demonstrated effective group musical dynamics and awareness.</p> <p>There was rarely a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>	<p>The actors sometimes listened to each other and reacted accordingly. Sometimes demonstrated effective group musical dynamics and awareness.</p> <p>There was sometimes a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>	<p>The actors often listened to each other and reacted accordingly. Often demonstrated effective group dynamics and awareness.</p> <p>There was often a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>	<p>The actors always listened to each other and reacted accordingly. Always demonstrated effective group dynamics and awareness.</p> <p>There was always a smoothness of action which indicated plenty of rehearsal and cooperation among the vocal performers and musicians.</p>
DANCE ENSEMBLE	<p>The performers rarely were together in movement. Rarely demonstrated effective group dynamics and awareness.</p> <p>The cast rarely demonstrated an understanding of using choreography to enhance the plot or story.</p>	<p>The actors sometimes listened to each other and reacted accordingly. Sometimes demonstrated effective group dynamics and awareness.</p> <p>The cast sometimes demonstrated an understanding of using choreography to enhance the plot or story.</p>	<p>The actors often listened to each other and reacted accordingly. Often demonstrated effective group dynamics and awareness.</p> <p>The cast often demonstrated an understanding of using choreography to enhance the plot or story.</p>	<p>The actors always listened to each other and reacted accordingly. Always demonstrated effective group dynamics and awareness.</p> <p>The cast always demonstrated an understanding of using choreography to enhance the plot or story.</p>
PRODUCTION	<p>The appropriateness of the musical rarely showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was rarely evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical sometimes showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was sometimes evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical often showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was often evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical always showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was always evident through the music, movements, props, and costumes.</p>
CREW	<p>Stage crew rarely performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew sometimes performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew often performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew always performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>