

Stephen Sondheim

AWARDS

Using the following criteria and point system as a guide, please assess each category and/or eligible student.

Please consider each school's unique resources and challenges to determine whether the caliber of work needs improvement, or is fair, good, excellent or superior.

CRITERIA: DIRECTION BY TEACHER OR AN OUTSIDE DIRECTOR	NEEDS IMPROVEMENT 1	FAIR 2	GOOD 3	EXCELLENT 4	SUPERIOR 5
INTERPRETATION	<ul style="list-style-type: none"> - Does not demonstrate an understanding of the plot and/or themes. 	<ul style="list-style-type: none"> - Basic understanding of the story and themes. 	<ul style="list-style-type: none"> - It is evident that the themes and vision of the musical has been communicated to the cast and design team. - Plot and themes are presented effectively. 	<ul style="list-style-type: none"> - Sound interpretation of and adherence to the script regarding elements of time period and location. - Contributes a unique vision that propels the story. - Evidence of character development work with actors. 	<ul style="list-style-type: none"> - Complete understanding of the story and themes of the musical and the ability to guide the cast in the telling of the story. - Director's vision evident in each moment and all elements of the production - The entire cast is engaged and emotionally involved in the storytelling.
STAGING	<ul style="list-style-type: none"> - Scenes are presented with little or no blocking - Transitions between scenes are awkward or confusing. - For virtual productions, students were not given guidance on how to adjust to on camera storytelling. 	<ul style="list-style-type: none"> - Scenes contain blocking. - Students are not upstaged. - For virtual productions, Students are framed properly for camera and have a clear focus point. 	<ul style="list-style-type: none"> - Efficient traffic flow - Blocking effectively tells the story. - For virtual productions, Blocking is utilized within the framing. 	<ul style="list-style-type: none"> -Traffic flow and stage pictures contribute to basic storytelling - Smooth transitions between scenes. 	<ul style="list-style-type: none"> - Blocking propels the storytelling while providing interesting and powerful stage pictures. - Seamless transitions between scenes.

<p>COORDINATION OF ALL THE ELEMENTS (Sets, Costumes, Lights, Music, Dance, etc.)</p>	<ul style="list-style-type: none"> - One or more production elements were completely absent. - Disconnect between production elements and the story being presented. - For virtual productions, disconnect between virtual elements - editing is unclear and takes away from the storytelling. 	<ul style="list-style-type: none"> - All elements of the production have been taken into consideration. 	<ul style="list-style-type: none"> - All elements of the production have been given uniform consideration and contribute to the telling of the story and serve the needs of the script. 	<ul style="list-style-type: none"> - All elements of the production complement each other and contribute to the telling of the story and serve the needs of the script. 	<ul style="list-style-type: none"> - All elements of the production are interrelated, contribute to the telling of the story, serve the needs of the script, and cohesively help to communicate the vision of the director.
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CRITERIA: ACHIEVEMENT IN LIGHTING	NEEDS IMPROVEMENT 1	FAIR 2	GOOD 3	EXCELLENT 4	SUPERIOR 5
ILLUMINATION	<ul style="list-style-type: none"> - Large portions of stage are in darkness. - For virtual production, actors are not illuminated on camera. 	<ul style="list-style-type: none"> - Majority of set and performers are visible. 	<ul style="list-style-type: none"> - Entire set is illuminated throughout entire performance. - Lights are focused on the action. - Minimal spill onto non-essential elements. 	<ul style="list-style-type: none"> - Lights are completely focused on the playing area. - No spill into non-essential areas. 	<ul style="list-style-type: none"> - Lighting design highlights action in a scene as well as entrances and exits. - Lighting helps to tell the story by focusing the audience's attention on key elements, performance and/or scenes.
ARTISTIC EXPRESSION	<ul style="list-style-type: none"> - No attempt is made at a lighting design; lights simply come up and down for each scene. 	<ul style="list-style-type: none"> - Different areas are lit for different scenes. 	<ul style="list-style-type: none"> - Some use of color, patterns, gobos and texture. 	<ul style="list-style-type: none"> - Color, patterns, gobos and texture are used to enhance the scenes. - Specials and area lighting used for dramatic intensity or theatrical effect. - Lights contribute to the telling of the story. - For virtual production, evidence of thought put into the lighting design of at home recording. 	<ul style="list-style-type: none"> - Fully reflects directors' vision of the production. - Contributes to and helps define the show's theme and/or the director's vision of the show. - Light adds value and appeal to the overall stage picture and enhances the scenic design.
TECHNICAL EXECUTION	<ul style="list-style-type: none"> - Lighting cues are called incorrectly or at the wrong time. - Spots are not operated efficiently. 	<ul style="list-style-type: none"> - No major mishaps with lighting cues or spots. 	<ul style="list-style-type: none"> - Minimal delay in cues for blackouts and/or spots. 	<ul style="list-style-type: none"> - No delay in execution of cues. - Cues are executed with finesse and are not abrupt or jarring. - For virtual production, evidence of time put into color correcting and/or adjustment of lights to match overall feel of production in the editing process. 	<ul style="list-style-type: none"> - Lights change in a manner that is almost unobtrusive and has a subliminal effect. - Execution of light cues is integrated with other transitional elements. (i.e. Scene shifts).

<p>TIME AND PLACE</p>	<p>- Lighting obviously does not reflect the time and location of each scene.</p>	<p>- Some attempt is made to convey time and place.</p>	<p>- Lights successfully conveys basic time of day and general location.</p>	<p>- Intensity of light appropriate to indoor or outdoor settings. - Intensity of light appropriate to geographic location. (i.e. Tahiti vs. NYC).</p>	<p>- Nuance achieved in the indication of time of day. (i.e. Dusk vs. Night and dawn vs. noon). - Timing of light cues helps tell the story and establish time and place (i.e. sun setting throughout the course of a scene).</p>
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CRITERIA: ACHIEVEMENT IN COSTUMING	NEEDS IMPROVEMENT 1	FAIR 2	GOOD 3	EXCELLENT 4	SUPERIOR 5
VISUAL PICTURE / WORKMANSHIP	<ul style="list-style-type: none"> - Some members of cast are not costumed. - Costumes are unfinished 	<ul style="list-style-type: none"> - Full cast is costumed. - Costumes are clearly finished. 	<ul style="list-style-type: none"> - Most of the cast are dressed appropriately for their role in the production. - Clothes are neatly finished with details and trim. 	<ul style="list-style-type: none"> - Costume designates characters' personality, and role within the world of the story. 	<ul style="list-style-type: none"> - Costumes are visually interesting and unique. - All characters are accessorized. - Color palate adds to the overall look of the production.
FIT	<ul style="list-style-type: none"> - Majority of costumes do not fit. - Movement of performers is affected by fit. 	<ul style="list-style-type: none"> - Majority of costumes fit performers. - Costumes do not hinder performance. 	<ul style="list-style-type: none"> - All costumes are appropriate size. - Costumes are properly hemmed according to style/period. 	<ul style="list-style-type: none"> - Costumes are tailored to fit the individual actors. 	<ul style="list-style-type: none"> - Costumes are tailored to fit and flatter the individual actors. - Costumes allow for total freedom of movement.
ORIGINALITY	<ul style="list-style-type: none"> - No thought appears to have been given to costumes. 	<ul style="list-style-type: none"> - Majority of cast has individual costumes. 	<ul style="list-style-type: none"> - Most costumes for the cast are coordinated and represent characters/groups. 	<ul style="list-style-type: none"> - All costumes for the cast are coordinated and represent characters/groups. - Preliminary color palate is used to contribute to story and characterization. 	<ul style="list-style-type: none"> - Costumes coordinate with director's concept and interpretation of the script. - Advanced use of color palate enhances theme and mood of scenes.
PERIOD AUTHENTICITY	<ul style="list-style-type: none"> - No attempt is made for costumes to reflect time and place. - Various costumes are from vastly different time periods. 	<ul style="list-style-type: none"> - Production makes an attempt to reflect time and place. - Majority of costumes are similar in period. 	<ul style="list-style-type: none"> - Costumes are generally authentic to specific time and place of show. 	<ul style="list-style-type: none"> - Details of costuming contribute to audience's knowledge of the specific time and place of the show. 	<ul style="list-style-type: none"> - Individual costumes achieve time and place authenticity with accessories and styling that also reflect time and period.
MAINTENANCE	<ul style="list-style-type: none"> - Costumes have tears or stains. 	<ul style="list-style-type: none"> - Costumes have no obvious faults. 	<ul style="list-style-type: none"> - Most costumes are cleaned and pressed. 	<ul style="list-style-type: none"> - All costumes are cleaned and neatly pressed. 	<ul style="list-style-type: none"> - All costumes are in excellent condition.

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CRITERIA: ACHIEVEMENT IN CHOREOGRAPHY & MUSICAL STAGING	NEEDS IMPROVEMENT 1	FAIR 2	GOOD 3	EXCELLENT 4	SUPERIOR 5
EXECUTION	<ul style="list-style-type: none"> - Performers do not know majority of steps. - Numbers appear sloppy and unrehearsed. 	<ul style="list-style-type: none"> - Performers know steps despite level of ability. 	<ul style="list-style-type: none"> - Accurate performance of steps. - Steps are equal to the ability of the students. 	<ul style="list-style-type: none"> - Steps are challenging but within the students range of achievement. - Energy demonstrated by students. - Students perform with unison & precision. - Smooth transitions in and out of dance segments. 	<ul style="list-style-type: none"> - Dance steps reflect character and moves the story forward. - Students perform choreography with emotion and with a focus on the storytelling within the steps.
VARIETY	<ul style="list-style-type: none"> - No sense of style or patterns. - Steps, combinations, and formations are repeated throughout the show. 	<ul style="list-style-type: none"> - Effort to create patterns and diverse steps is evident. 	<ul style="list-style-type: none"> - Diversity and use of interesting steps and patterns. 	<ul style="list-style-type: none"> - Diversity and use of steps reflects the overall themes. - Creative use of set and props to frame and enhance dance. 	<ul style="list-style-type: none"> - Inventive movement that reflects character but also provides a showcase of the dance abilities of the students performing them.
USE OF SPACE	<ul style="list-style-type: none"> - Performers are hidden or off-stage during musical numbers. - Stage pictures are confusing, cluttered, or unbalanced. 	<ul style="list-style-type: none"> - All students are visible and utilized. 	<ul style="list-style-type: none"> - Balanced use of performers on stage or on camera. - All areas of playing space are utilized well. 	<ul style="list-style-type: none"> - Formations and dancers show understanding of spatial awareness. - Use of levels and interesting formations. - Use of creative entrances and exits. - For virtual, Obvious effort put into the relationship of the choreography and the camera. 	<ul style="list-style-type: none"> - Efficient use of stage space, levels, and formations. - Complete integration of movement elements with all other performance/production elements.

AUTHENTICITY	- No attempt is made to reflect the style of dance called for by the show.	- Some attempt is made to reflect the style of dance called for by the show.	- Choreography reflects an understanding of the style of dance called for by the show.	- All choreography demonstrates an understanding of the period and style.	- Choreography completely reflects the period and style of the show while being unique and moving the story forward. - For virtual production, Choreography highlights the storytelling over the technical wow factor.
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CRITERIA: ACHIEVEMENT IN SCENIC DESIGN	NEEDS IMPROVEMENT 1	FAIR 2	GOOD 3	EXCELLENT 4	SUPERIOR 5
ESTABLISHES TIME AND PLACE	- Scenic design is arbitrary and does not communicate a time and place.	- Minimum indication of time and place of the production is evident in the scenic design.	- Most scenic elements establish a clear time and place.	- Continuity regarding time and place is evident from scene to scene.	- Every scene reflects time and place as required by the script.
FUNCTIONALITY	- Scenic elements are a hindrance to performance or do not function as designed. - For virtual production, filming background is distracting and hinders the storytelling.	- Scenic elements do not cause problems which detract from the production.	- Most scenes have functional scenery. - Set leaves playing space for the actors.	- All scenes have functional scenery. - Set pieces and props are usable by performers.	- All scenic elements work smoothly and are consistent.
EFFICIENCY	- Scenic elements are a hindrance to performance or do not function as designed.	- Transitions between scenes take a minimum amount of time.	- All scene transitions are made effectively without stopping the action of the show. - Changes executed with minimum crew.	- Smooth, organized transitions between all scenes without stopping the action of the show.	- Seamless transitions between all scenes. - Scene shifts are organic and integrated into the overall look and feel of the show.
EFFECTIVE USE OF SPACE	- Set leaves limited room for playing space. - Performers are hindered by placement of scenic elements.	- Set fits in the space.	- Set does not obstruct the staging of the show. - For virtual production, framing is appropriate and shows what the audience needs to see of the actor and the action.	- Set is proportional to the stage space and to the actors. - Multiple levels may be employed to provide additional playing spaces and vary onstage.	- Entrances and exits are integrated into the design and allow for variety in blocking and stage movement.

ARTISTRY	<ul style="list-style-type: none"> - Set is unpainted or unfinished. - Raw elements of scenery are unintentionally exposed. 	<ul style="list-style-type: none"> - Set is painted, and no elements appear unfinished. 	<ul style="list-style-type: none"> - Set is painted with colors and textures that are appropriate. - Made and/or rented objects are used appropriately. 	<ul style="list-style-type: none"> - There is attention to detail in the painting. - Trims, patterns, and decorative painting enhance most scenes. - Colors and textures selected add to the stage picture and helps define theme. 	<ul style="list-style-type: none"> - Attention to detail is evident throughout the design. - Set fully contributes to and reflects overall vision of the production. - Visual elements coordinate from scene to scene. - For virtual, creative use of camera placement to aid in storytelling.
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CRITERIA: PERFORMANCE CATEGORIES (BEST ACTOR, BEST ACTRESS, BEST SUPPORTING ACTOR, BEST SUPPORTING ACTRESS)	NEEDS IMPROVEMENT 1	FAIR 2	GOOD 3	EXCELLENT 4	SUPERIOR 5
ACTING	<ul style="list-style-type: none"> - Does not demonstrate understanding of character. - Lines cannot be heard due to volume and/or poor diction. 	<ul style="list-style-type: none"> - Basic understanding of character and relationships. - Can be heard and understood. 	<ul style="list-style-type: none"> - Understanding of characters objectives and relationships are evident. - Remains in character the entire time, even when not the focus of the scene. 	<ul style="list-style-type: none"> - Specific character choices are evident and executed well. - Ability to react on stage as the character - Develops strong relationships and interacts well with other characters. 	<ul style="list-style-type: none"> - Instinctive talent that is spontaneous. - Complete and consistent absorption of the character in the world of the play. - Ability to fully communicate the character to the audience thus making the audience engaged and fully involved in the character.
SINGING	<ul style="list-style-type: none"> - Consistently off pitch. - Does not sing at an appropriate volume. - Consistently out of sync with music. 	<ul style="list-style-type: none"> - Sings mostly on pitch. - Ability to execute rhythmic requirements of the music. 	<ul style="list-style-type: none"> - Sings entirely on pitch. - Elements of phrasing and interpretation are present. - Demonstration of some vocal training. 	<ul style="list-style-type: none"> - Demonstration of strong vocal technique. - Maintains character while singing. 	<ul style="list-style-type: none"> - Understanding and execution of the musical style of the show. - Ability to express the character through the song. - Excellent vocal technique and tone.
MOVEMENT/DANCE	<ul style="list-style-type: none"> - Stumbles over choreography or staging. - Brings unmotivated and/or unwanted awkward movement to the character. 	<ul style="list-style-type: none"> - Moves with ease and ability to execute staging/choreography. 	<ul style="list-style-type: none"> - Relaxed movement. - Better than average execution of staging/choreography. 	<ul style="list-style-type: none"> - Executes choreography with skill. - Movement is motivated and moves with precision and animation. 	<ul style="list-style-type: none"> - Movement reflects the character. (Age, social status, time period, etc.) - Flawless execution of staging/choreography.

STAGE PRESENCE/NATURAL ABILITY	<ul style="list-style-type: none"> - Is outwardly nervous or distracted. - Does not appear invested in the moment. - Does not appear prepared for performance. 	<ul style="list-style-type: none"> - No evidence of nerves or distraction. - Appears prepared to perform. 	<ul style="list-style-type: none"> - Demonstrates an appropriate level of energy and animation. - Relaxed and focused. 	<ul style="list-style-type: none"> - Performer is in the moment. - Gestures flow from characterization. - Adds to a scene rather than distracts from it. 	<ul style="list-style-type: none"> - Commands attention and focus from the audience. - Performance enhances and adds value to the overall production. - Performance makes the audience feel something.
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