



ADJUDICATION STANDARDS & EVALUATION RUBRICS

Evaluation Goal: The purpose of the evaluation process is to provide each participating school with helpful feedback in the hopes of commending the notable achievements of each production and offering solutions to the aspects where productions could improve. This is intended to be an educational tool, not strictly a review or critique. Each school will receive an aggregate of the adjudicators' evaluations to share with students, administrators, and others at their discretion.

Adjudication Standards & Evaluation Rubrics - Introduction:

When assessing an element of performance, think "Which of these boxes comes closest to describing what has been seen or heard?" If most of the criteria has been met, it is possible to use that level of achievement. Usually a performance at the Proficient level demonstrates an attempt at basic mechanics, whereas a Mastery level performance is highly polished. Between those two levels are a myriad of achievements. When reading across a set of criteria, there is a build from "Proficient" to "Mastery" through additions or enhancements. The explanations are detailed but basically meant to establish a positive place to begin and a polished place to aim. The terminology used in the standards and rubrics has been gathered from professionals across the adjudicated areas (acting, technical theatre, music and dance). If you need further definition of a term, phrase or concept, please ask for clarification.

The following categories are outlined by specific criteria:

GROUP PERFORMANCE

- Chorus/Ensemble (pg. 3)
- Student Orchestra (pg. 5)

INDIVIDUAL PERFORMANCE

- Principal Role (pg. 3)
- Featured Dancer (pg. 4)

TECHNICAL/CREATIVE

- Direction (pg. 6)
- Musical Direction (pg. 7)
- Choreography (pg. 8)
- Scenic Design (pg. 9)
- Lighting Design (pg. 10)
- Costume Design (pg. 11)



VALUES STATEMENT

With the belief that positive education produces effective story, the Iowa High School Musical Theater Awards has developed the following set of values to guide the program. The following values are listed in alphabetical order.

Balance of Healthy Process and Polished Product

A mindful rehearsal schedule will adequately prepare a cast and crew to feel confident of their ability to deliver a polished product. This implies enough time to learn, clear instruction, and built-in repetition of tasks. And the schedule must be combined with earnest support from directors as well as fellow cast members. This is not always evident in the final product but should be a goal. IHSMTA will reinforce this value in producing the Awards Showcase.

Genuine Representation of Culture

As the national conversation about diversity continues and widens our sensitivity to cultural differences, two questions have emerged: Whose story is it? Who should tell it? The answers have yet to be completely determined; however, we are aware it is not enough to simply imitate an accent, wear a wig or alter skin tone to genuinely represent a people other than our own.

Growth Through Adjudication

The adjudication process provides a set of goals for directors, designers, technicians, musicians, actors, etc. and also gives an indication of growth over several seasons. While awards and recognitions are also determined through this process, IHSMTA seeks to place the focus on the rubrics to guide both the production process and the evaluation process.

Invitation to Inclusion

To enrich the artistic experience, educational theater can make room on the stage, around the production team table, behind the scenes and by seeking outside advice by extending an invitation to community members who represent those with different backgrounds, sexual orientation, cultures and those with atypical thinking or varying physical capabilities.

Maximizing Resources is as Valuable as Maximum Resources

A comparison of theaters participating in our program will unearth a wide variety of budgets, available lighting and sound equipment, sizes of performance spaces and other tangible measurements of resources. Although resources may minimally affect a company's choice of show, it need never impact the ability to tell a compelling story.

Originality Over Replication

It could be argued all art is derivative; however, a direct copy of another's interpretation of a story is not as powerful as an original approach. While it's true Jerome Robbins' choreography must be replicated for *Fiddler on the Roof* and the nursery for *Peter Pan* has a required set of levels in the nursery to accommodate the flying, those examples are not the norm. Every production should reflect the unique imagination of its designers, actors and directors who demonstrate creative use of resources and available talent.

Success of the Ensemble

Whereas a musical does feature its leads, the world of the play must be fully realized. All performers should be equally engaged, invest equal energy and demonstrate a universal understanding of the story's thematic structure.

Validation and Celebration of Designers, Crew and Technicians

"Offstage" and "backstage" are terms that may imply the efforts of those not visibly present are somehow lesser. IHSMTA seeks not only to award these vital contributions to story-telling, but shine a spotlight on them.

STANDARDS: Principal Role, Chorus/Ensemble

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
ACTING Mechanics <ul style="list-style-type: none"> • Memorization • Focus/Active Listening • Projection/Diction • Pacing Character Development <ul style="list-style-type: none"> • Vocal • Physical • Internal Emotional Life 	<ul style="list-style-type: none"> • Attempted to memorize • Gave focus by facing the prominent moments of the story • Used a voice appropriate for everyday interaction • Created a character with a simple set of vocal and physical features other than the actor's own • Still needs further exposure to methods of building a character 	<ul style="list-style-type: none"> • Memorized lines • Gave focus by listening and visibly responding • Picked up cues to create a good pace • Exhibited basic training in projection and diction • Presented character through distinct and consistent vocal and physical choices • Communicated a basic understanding of the characterization with some motivated action 	<ul style="list-style-type: none"> • Delivered lines naturally • Was dynamically engaged in the world of the play, providing interesting physical and emotional responses • Knew when to give and take focus • Supplied brisk cue pick up to enliven the story • Spoke clearly in a full stage voice • Added a sense of an internal life (thinking before speaking, using gesture to accent ideas, reacting to a changing environment) • Demonstrated motivated actions throughout • Began to show ways in which the character evolves 	<ul style="list-style-type: none"> • Technique was evident, but so well executed that it appeared to be second nature • Created strong partnerships on stage by empathetically listening • Created a comprehensible arc in which a fully developed character changed or evolved because of his/her choices. • Uplifted the story to a new level
SINGING Phrasing and Storytelling Tone Quality and Projection Diction Melodic and Rhythmic Accuracy Intonation	<ul style="list-style-type: none"> • Followed music direction but has yet to add personal interpretation • Is learning how to sustain notes and project the voice with proper breathing • Shared general idea of lyrics • Still needs assistance with precise attack on individual words • Is comfortable with simple melodies and rhythms • Sought to stay in tune 	<ul style="list-style-type: none"> • Is beginning to add personal interpretation through phrasing at a competent level • Capable of fully sustained and supported notes • Tone is accurate, but without texture • Lyrics were typically clear • Attempted to match the appropriate style with the lyric • Stroved to meet the more difficult challenges of melody and rhythm • Was mostly in tune 	<ul style="list-style-type: none"> • Discovered a personal style of interpretation in line with the character's life choices • Had a strong voice consistently well supported with proper use of breath • Tone was rich and resonant • Had crisp diction with attention to all vowels and consonants • Integrated the style of the song with the lyric • Could execute simple and complex melodies and rhythms • Was consistently in tune 	<ul style="list-style-type: none"> • Made the connection between technique and interpretation that integrally weaves songs into the story • Used a strong, resonant voice effortlessly reaching all corners of the theater • Achieved flawless diction with a unified sense of style that gave the lyric clarity and pizzazz • Displayed precise accuracy with simple and complex rhythms and melodies • Was unerringly in tune
DANCING & MOVEMENT Choreographic Precision Storytelling	<ul style="list-style-type: none"> • Endeavored to meet the movement and dance requirements • Employed more energy towards completing the steps than telling the story 	<ul style="list-style-type: none"> • Could both move and dance to the beat • Executed steps while appearing to be spontaneous and natural 	<ul style="list-style-type: none"> • Moved and danced with accuracy, but moreover accomplished each step with flair • In addition to ease of performance, enhanced the mood of the piece by adding character 	<ul style="list-style-type: none"> • Surpassed technicality to present dance and movement that arose from the forward movement of the story or the emotion of the moment • Intrinsically wove character traits within movement and/or dance until the two were no longer separate
STAGE PRESENCE Poise	<ul style="list-style-type: none"> • Persevered through nervousness 	<ul style="list-style-type: none"> • Was mostly free of unconscious nervous habits (adjusting costume, hair, etc.) 	<ul style="list-style-type: none"> • Was at home on stage and exhibited the confidence of being well prepared 	<ul style="list-style-type: none"> • Was relaxed and able to communicate the joy of performing

STANDARDS: Featured Dancer

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
MOVEMENT	<ul style="list-style-type: none"> Understood the basic requirements of the choreography and endeavored to meet the challenge 	<ul style="list-style-type: none"> Executed the choreography with ease 	<ul style="list-style-type: none"> Moved with precision Imbued the sequence with animation and the character's intentions 	<ul style="list-style-type: none"> Flawlessly executed the sequence Used character's age, social status and motivations with sophistication
STAGE PRESENCE	<ul style="list-style-type: none"> Persevered through nervousness 	<ul style="list-style-type: none"> Appeared focused and aware of surroundings Generally comfortable 	<ul style="list-style-type: none"> In addition to being at ease on stage, performed expressively with, rather than to, the music 	<ul style="list-style-type: none"> Gestures and movement naturally flowed as a response to character and the situation Dancer was merged with the music
DANCE TECHNIQUE	<ul style="list-style-type: none"> Had good posture and body awareness 	<ul style="list-style-type: none"> Exhibited strength, flexibility and control Presented evidence of dance vocabulary (e.g. specificity of steps, turn-out, etc.) 	<ul style="list-style-type: none"> In addition to strength, flexibility and control, dancer could freely add style to suit the type of music 	<ul style="list-style-type: none"> Exceeded all technical requirements to dance with personal interpretation

STANDARDS: Orchestra

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
SOUND PRODUCTION	<ul style="list-style-type: none"> Instruments were in tune with few exceptions 	<ul style="list-style-type: none"> Instruments were in tune within sections and across the orchestra 	<ul style="list-style-type: none"> As well as being in tune, the instruments played with a clear tone and blended well with one another 	<ul style="list-style-type: none"> Orchestra operated as a cohesive group producing a sound that was both rich and unified
BALANCE	<ul style="list-style-type: none"> Orchestra demonstrated a basic understanding of the importance of supporting stage performers without overpowering them 	<ul style="list-style-type: none"> Orchestra was generally successful in pulling back to support stage performers and producing a fuller sound when appropriate 	<ul style="list-style-type: none"> Orchestra supported both mature and budding voices 	<ul style="list-style-type: none"> Orchestra adjusted to fit the capabilities of each stage performer while maintaining a full and varied sound
ACCURACY & STYLE	<ul style="list-style-type: none"> Orchestra showed a fundamental grasp of melodic and rhythmic accuracy 	<ul style="list-style-type: none"> Melodic and rhythmic accuracy was achieved most of the time Orchestra made an effort to produce the appropriate musical style 	<ul style="list-style-type: none"> Melodic and rhythmic accuracy were both crisp Orchestra successfully incorporated the musical style 	<ul style="list-style-type: none"> Beyond accuracy and adherence to the musical style, the orchestra found a groove that gave the music wings
PROFESSIONALISM	<ul style="list-style-type: none"> Musicians were appropriately dressed and demonstrated basic orchestral etiquette (i.e. not talking during scenes or using cell phones, exhibiting professional behavior when entering the auditorium during intermission) 	<ul style="list-style-type: none"> In addition to having a uniform appearance and behaving with decorum, the musicians gave the conductor strong focus 	<ul style="list-style-type: none"> Orchestra used proper etiquette Exhibited strong partnership with the conductor Orchestra adjusted to small changes wrought by mistakes on stage 	<ul style="list-style-type: none"> Orchestra looked sharp and projected a professional image Seamlessly followed the conductor Alert to changes during the performance and without exception

STANDARDS: Direction

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
Interpretation of Story	<ul style="list-style-type: none"> Presented story so the events logically transpired but without impacting the characters Produced a story without genuine representation of culture (See Values Statement) 	<ul style="list-style-type: none"> Created a layered story so the main events plainly changed the characters Central themes began to emerge 	<ul style="list-style-type: none"> In addition to clearly showing how characters genuinely changed, the story was given a fresh look through a distinctive concept or by advancing nuanced themes 	<ul style="list-style-type: none"> Shaped a story so detailed and fresh that as the characters changed and evolved, the audience felt a change within themselves The approach was both meaningful and memorable
Character Coaching & Ensemble Work	<ul style="list-style-type: none"> Characters were distinguishable from one another through physical differences, but more internal work could be done Ensemble members provided a sense of time and place but need more work to supply energy and engagement 	<ul style="list-style-type: none"> Actors showed evidence of internal character work (e.g. thinking before speaking, being fully physically and mentally engaged, creating a backstory, etc.) Ensemble members used purposeful focus to engage in the story 	<ul style="list-style-type: none"> Characters were complete, believable and there were strong partnerships between various individuals on stage Characters stayed consistent through song and dance as well Ensemble members actively listened to one another, focused, and contributed equal energy 	<ul style="list-style-type: none"> In addition to strong acting, the singing and dancing naturally sprung from character motivation and rising action in the story Whereas each individual character was fully drawn, it would be impossible to imagine the story without the interaction of the whole cast
Pacing/ Transitions	<ul style="list-style-type: none"> The scenes moved at a reasonable pace Transitions slowed the action 	<ul style="list-style-type: none"> The show had effective, intentional pace Transitions from scene to scene were efficient 	<ul style="list-style-type: none"> The show set a strong pace at the outset and never let up The transitions were seamless 	<ul style="list-style-type: none"> There was bold pacing throughout that supported the action The scene shifts not only moved well but helped to tell the story
Blocking/ Staging	<ul style="list-style-type: none"> Good traffic flow with little upstaging Students evinced a straightforward understanding of the blocking 	<ul style="list-style-type: none"> In addition to efficient blocking, the stage pictures were varied, rarely static, and made use of all levels 	<ul style="list-style-type: none"> The captivating stage pictures were further enhanced with business (i.e. use of props) that illuminated character traits 	<ul style="list-style-type: none"> Wherever an audience member looked, there was a textured picture that was reached through astute blocking and clever business, all executed with panache
Coordination of Technical Elements	<ul style="list-style-type: none"> All technical elements served the basic requirements outlined in the script 	<ul style="list-style-type: none"> An attempt was made to present a unified concept with input from all technical components 	<ul style="list-style-type: none"> A clear vision of the concept for the production was carried out with creative contributions from each technical area 	<ul style="list-style-type: none"> Technical elements were fully integrated into the concept such that each visual image within the production was gratifying

STANDARDS: Musical Direction

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
<p>BALANCE/BLEND</p> <ul style="list-style-type: none"> • Leads/Chorus • Musicians/Singers • Sound Production <p>Strong balance allows the audience to hear all elements. A strong blend implies a pleasing mix of those elements.</p>	<ul style="list-style-type: none"> • An effort was made to balance the sound created by the leads and chorus but sometimes one overpowered the other • Musicians and singers could usually both be heard but further effort could be made to create balance 	<ul style="list-style-type: none"> • Chorus and lead singers blended well most of the time • Lead voices were usually in the foreground when appropriate • Orchestra endeavored to support rather than overpower the singers 	<ul style="list-style-type: none"> • Transition from leading voices to chorus were seamless and all voices blended to produce a rich, pleasing sound • Orchestra adapted to support each singer at their ability level • Underscoring was at an appropriate and dynamic level 	<ul style="list-style-type: none"> • A full and satisfying sound was achieved by deftly balancing each of the elements • The music resonated, filled the room and uplifted the story • The music direction subliminally directed attention to the important action of the story
<p>ACCURACY</p> <ul style="list-style-type: none"> • Diction • Rhythm • Pitch • Harmony • Cue Pick-Up <p>Diction is achieved when individual words are clear. Singers with a strong sense of rhythm can keep up with and hold a steady beat. Good pitch means staying in tune. Harmony is when one or more voices blend while singing different notes. Cue pick-up is the ability to follow musical entrances, tempo changes, and cut-offs from the pit conductor.</p>	<ul style="list-style-type: none"> • Singers exhibited skills in basic diction, rhythm and pitch • Simple harmonies were attempted • Musical cues were largely picked up from the stage without labored focus on the conductor 	<ul style="list-style-type: none"> • Lyrics were intelligible • Cast could navigate simple or more demanding rhythms with little trouble • Singers and musicians produced sound that was rarely sharp or flat • Cast was comfortable with basic harmonies • Singers and musicians were familiar enough with the music to confidently attack entrances and cut-offs 	<ul style="list-style-type: none"> • Cast reliably executed the necessary diction, rhythm and pitch requirements • Singers were adept at producing simple and complex harmonies • Singers and musicians followed a strong conductor without hesitation 	<ul style="list-style-type: none"> • The accuracy of the music as written was so effortlessly accomplished, the content and message of each song was clear.
<p>INTERPRETATION</p> <ul style="list-style-type: none"> • Tempo • Phrasing • Dynamics <p>Tempo is the speed with which a musical passage is played. Phrasing is variable and dependent upon breaths taken, groupings of words and word emphasis to enhance meaning or create character nuances. Dynamics are the manipulation of volume and pacing to create emotional content.</p>	<ul style="list-style-type: none"> • Tempo choices were appropriate for the style of the music (e.g. brisk for rock-n-roll, luxurious for jazz, regimented for marches, etc.) 	<ul style="list-style-type: none"> • Tempo choices were appropriate and confidently executed • Basic phrasing variances were introduced to add meaning to the content of the songs • Basic dynamics—a compelling use of volume and pacing—were also used to amplify or place focus on special moments in the story 	<ul style="list-style-type: none"> • Tempo choices added intensity and enhanced dramatic moments and added to the pacing of the show • Phrasing heightened the development of character • Dynamics were varied to convey emotional content and give a sense of a song as a unique way to tell a story 	<ul style="list-style-type: none"> • Since tempi were dynamic, cue pick-ups were expert and phrasing gave new meaning to characters, the interpretation of the story was intrinsically enhanced by vibrant musical expression • Performers' musicianship demonstrated a complete understanding of what they were singing about and how it connected to their characters' development • The music inspired emotional content from singers to elevate both the story and add depth to the characters

STANDARDS: Choreography

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
Execution	<ul style="list-style-type: none"> Basic choreographed sequences were tailored to the ability of the performers Performers all moved with determined energy 	<ul style="list-style-type: none"> Performers demonstrated some dance vocabulary (turn-out, carriage, body positioning, extensions, flexes, etc.) Intermediate choreographed sequences were successfully performed 	<ul style="list-style-type: none"> In addition to being well versed, individuals' special abilities were showcased The cast was precise when in unison The sequences were challenging but within performers' range 	<ul style="list-style-type: none"> Performers surpassed the technical requirements of the choreography to project a sense of confidence and freedom
Use of Space	<ul style="list-style-type: none"> Choreography ranged over most areas of the playing space 	<ul style="list-style-type: none"> Placement of performers and flow of dance segments showed a strong sense of spatial awareness in the creation of stage pictures 	<ul style="list-style-type: none"> Advanced use of levels, creative entrances and exits, as well as unique formations elevated the power of the stage pictures 	<ul style="list-style-type: none"> There was a sophisticated use of space as the performers cleverly exploited all areas of the stage Performers moved effortlessly from number to number
Characterization & Storytelling	<ul style="list-style-type: none"> Attention was focused on teaching proper execution of steps rather than integrating the choreography into the story 	<ul style="list-style-type: none"> Choreography incorporated some character traits Dances began to evolve from growing tension within scenes 	<ul style="list-style-type: none"> All choreography was intrinsically imbued with character traits and feelings The dances were ignited by the story's rising action 	<ul style="list-style-type: none"> Audience gained a depth of understanding about characters or groups of people through the choreography The story's themes were clarified through choreography
Authenticity & Style	<ul style="list-style-type: none"> An attempt was made to introduce choreography based on the story's time, place and culture The dance style dictated by the music was basically realized 	<ul style="list-style-type: none"> Choreographed sequences were largely authentic to the story's time, place and culture Dances closely matched the style of music 	<ul style="list-style-type: none"> Choreography was accurately reflective of the story's time, place and culture throughout Dances precisely met the demands of the style of music 	<ul style="list-style-type: none"> The choreographer successfully captured the story's time, place and culture with superior attention to detail Dances were not only stylistically accurate but elevated the form

STANDARDS: Scenic Design

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
Functionality and Use of Space	<ul style="list-style-type: none"> Scenery established the different places in the story 	<ul style="list-style-type: none"> The scenery was well built and sturdy The furniture and other set pieces were practical and sturdy The set gave the performers adequate playing space and levels to vary the picture 	<ul style="list-style-type: none"> In addition to complete functionality, the set was proportional to the space and did not impede natural movement (i.e. actors did not have to edge sideways around furniture or crowd into a too small area) Although some audience members may have seen into the wings, everyone could see pertinent playing spaces 	<ul style="list-style-type: none"> Above and beyond complete functionality and clear sightlines, the designer transformed the space by creating multiple choices for staging along with dynamic entrances and exits
Transitional Efficiency	<ul style="list-style-type: none"> Shifts from scene to scene were accomplished but sometimes slowed the forward motion of the story 	<ul style="list-style-type: none"> Smooth and brief transitions were made between scenes with minimum visible distractions 	<ul style="list-style-type: none"> Transitions were well organized, nicely choreographed and in line with the pacing of the scene work 	<ul style="list-style-type: none"> Scene shifts were organic—integrated into the overall look and feel of the show The shifts helped to tell the story
Time and Place	<ul style="list-style-type: none"> An effort was made to establish the story in a consistent time and place whether real or imaginary 	<ul style="list-style-type: none"> The play's time and place were accurately represented in soft surfaces (backdrops, wallpaper, curtains, etc.) and hard surfaces (walls, architectural elements, staircases, etc.) 	<ul style="list-style-type: none"> If realistic, set dressings—furniture and props—were historically accurate If imaginary, furniture and props accurately echoed the design concept 	<ul style="list-style-type: none"> If realistic, the design included the historical elements required by the story and reflected the personality of those who inhabited the environment If imaginary, the design boldly supported the director's concept
Artistry <ul style="list-style-type: none"> Painting Storytelling 	<ul style="list-style-type: none"> Set surfaces were painted, but could strengthen connection between the story and the set design 	<ul style="list-style-type: none"> Set surfaces were painted with textures and colors in harmony with the show's entire palette (costumes, props, lighting) Set accurately established the world of the play 	<ul style="list-style-type: none"> In addition to appropriate colors and texture, details such as trim and decorative painting were used to further enhance the picture Set provided a mood 	<ul style="list-style-type: none"> In every corner of the set, there was visual interest and aesthetically pleasing balance Scenery contributed to and helped define themes within the story

STANDARDS: Lighting Design

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
Functionality	<ul style="list-style-type: none"> Set and performers were mostly visible with few unintentionally shadowy places 	<ul style="list-style-type: none"> Stage and performers were well lit with a uniform wash Minimal spill onto non-essential spaces (i.e. proscenium, curtains, house) 	<ul style="list-style-type: none"> Lights illuminated clearly defined playing spaces with no spill Entrances and exits were highlighted Practical light sources on stage (lamps, fires, sconces, etc.) operated successfully and were at the right intensity, if used 	<ul style="list-style-type: none"> The functionality itself was invisible and fully supported the world being created
Technical Execution	<ul style="list-style-type: none"> Cues were generally well timed 	<ul style="list-style-type: none"> Light cues were built with sensitivity to timing (e.g. quick “lights up” on light-hearted scenes, longer fades on dramatic moments, etc.) Minimal delays in cues for spotlights 	<ul style="list-style-type: none"> All cues were well timed and included crossfades, light changes within songs to intensify mood or key changes, and other subtle elements 	<ul style="list-style-type: none"> Light cues were built and executed to creatively move the story along at a pace reflective of the general tempo of the show
Establishing Setting	<ul style="list-style-type: none"> Lights conveyed the basic time of day 	<ul style="list-style-type: none"> The intensity of the light changed if the scenes were indoors or outdoors 	<ul style="list-style-type: none"> In addition to communicating time of day and environment, the lighting accurately underscored the mood of the scene 	<ul style="list-style-type: none"> Lighting was so well integrated into the setting as to be an extension of it
Artistry	<ul style="list-style-type: none"> Lights were more to illuminate the stage than to illuminate the story 	<ul style="list-style-type: none"> To further the look, the design included appropriate use of color, gobos and other textural elements 	<ul style="list-style-type: none"> Additionally, specials and special effects were added to highlight dramatic intensity and otherwise contribute to the storytelling Transitions from one look to another were seamless 	<ul style="list-style-type: none"> With lighting, the designer subliminally directed the audience’s attention to the important action, set a mood and moved the story forward seamlessly and cohesively

STANDARDS: Costume Design

CRITERIA	PROFICIENT	SKILLED	ADVANCED	MASTERY
Functionality, Fit and Maintenance	<ul style="list-style-type: none"> Entire cast was costumed Costumes were mostly complete—few missing pieces (e.g. belts, appropriate footwear, etc.) 	<ul style="list-style-type: none"> Cast was costumed with a finished look (e.g. hems completed, appropriately accessorized, etc.) Fit allowed for freedom of movement throughout scene work and dances Costumes were cleaned and pressed 	<ul style="list-style-type: none"> In addition to being neatly finished, with allowance for required movement and choreography, costumes were generously accessorized and tailored to fit individual performers Look of costumes stayed intact throughout the show (e.g. shirts tucked in, hats remained on, seams held, etc.) 	<ul style="list-style-type: none"> Beyond functionality, the well-fitted costumes enhanced the choreographic elements of the production and added to characterization and the story as a whole
Costume Changes	<ul style="list-style-type: none"> Design provided a basic look for everyone to which small additions were made to accommodate needs of different scenes 	<ul style="list-style-type: none"> An effort was made to provide different costumes to signify a new day or change of character 	<ul style="list-style-type: none"> In addition to providing a variety of looks, shifts from one costume or set of costumes to another did not delay the show 	<ul style="list-style-type: none"> The variety of costumes and well-organized transitions helped the dramatic build of the story
Time and Place	<ul style="list-style-type: none"> For realistic settings, costumes suggested the world of the play by attempting to historically reflect the time and place If the play was in an imaginary or abstract setting, costumes helped to illuminate that world 	<ul style="list-style-type: none"> For realistic settings, costumes defined the world of the play by accurately reflecting the historical time and place of the play To complete a satisfying imaginary world, costumer clearly collaborated with set designer to make a unified visual 	<ul style="list-style-type: none"> For realistic settings, costumes were not only historically accurate, but actors were coached in how to properly wear the clothing from the period (e.g. hats on top of heads, pants worn at correct waistline, good posture to carry elegant clothing, or even making sure costumes that looked alike were worn alike, etc.) In the imaginary world of the play, actors were given costume flourishes (piping, gloves, fringe, hats, etc.) to further enhance the visual picture 	<ul style="list-style-type: none"> For realistic settings, design not only included the historical elements required by the script but reflected the personalities of the characters For imaginary settings, design boldly supported the director's concept and reflected the personalities of the characters
Artistry	<ul style="list-style-type: none"> Color was used to help distinguish between characters 	<ul style="list-style-type: none"> The color palette of the costumes was coordinated with the other design elements (set, lighting, props) Costumes stood out against the backdrop of scenery 	<ul style="list-style-type: none"> The total look of each character was fully realized between costuming, hair and makeup 	<ul style="list-style-type: none"> Design gave insight into characters' status, personality and relationships

RESPONSE PROMPTS

In addition to the Adjudication Standards and Evaluation Rubrics, adjudicators will also be asked to provide comments on a production's sound design, prop design and hair and makeup. Below are the response prompts for each of these areas, which further outlines what adjudicators will be assessing.

SOUND DESIGN

Sound is pleasing if it is distinct, balanced and tonally rich. Can the audience hear? How is the balance between the pit or recorded music and the singers? Balance between the chorus and leads? Within the orchestra? And do those elements blend well with one another?

Sound design may also include sound effects. Sound effects may be specifically demanded by a script (doorbell, offstage crash) or created to provide ambient background (wind blowing, traffic noise). The question is: Does the effect support the story?

PROP DESIGN

Props are hand-held elements that give detail to the visual world of the play. Props can be purchased or built, but in either case their value is determined by asking if they can hold up under the physical demands of the show and can easily be seen from the audience. Props should be historically accurate or in keeping with the abstract nature of the play. Props should also fit the color palette of the show.

HAIR AND MAKEUP

Hair and makeup should complement costuming choices. Hair and makeup should be historically accurate or reflective of the play's concept, should hold up under the physical demands of the show, and at its best can aid in communicating character.