

# TUTS TOMMY TUNE AWARDS



2025-2026  
School Handbook & Guidelines

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# 2025-2026 Tommy Tune Awards Season

## THE MISSION

The Tommy Tune Awards (TTA) Program celebrates the educational value, artistry, and community of high school musical theatre in the Greater Houston Area.

**EDUCATION |** No matter the role in the creative process, experiences in the arts cultivate confidence, spark creative thinking, and inspire life-long learning.

**ARTISTRY |** The arts are a haven for exploration, reflection, and innovation. The Tommy Tune Awards is an opportunity for students and educators to share their creative accomplishments as individuals, collaborators, and members of the greater Houston community.

**COMMUNITY |** We believe in the power of learning, collaborating, and growing together. As we celebrate our shared experience of musical theatre, we as an artistic and educational community enhance the future of our students, our art, and our city.

## ABOUT THE TOMMY TUNE AWARDS

Houston area schools may submit their school production for participation in the adjudication process from **Fall 2024 to Spring 2025**. Participating schools will be adjudicated on their production of an eligible, licensed live musical by up to three Adjudicators based on a 5-point and 12-point scale rubric depending on the category for **19 total award categories**. Participating schools will receive written feedback and nominations from Adjudicators within four (4) weeks from their adjudication date, sent directly to school TTA Contacts (creative teams and administration).

Schools will be nominated throughout the TTA season. Finalists from the nominated schools will be announced in March, and the Winners will be announced at the TTA Ceremony on Friday, May 8, after a two-week rehearsal period prior to the ceremony. Outstanding Lead Finalists interested in contending for the

Jimmy Awards will require extensive paperwork and an audition process that will be completed throughout the first week of TTA rehearsals. Tommy Tune Awards is an extension of the National High School Musical Theatre Awards—known as The Jimmy Awards. During the Tommy Tune Awards Ceremony, two Jimmy Nominees will be selected to represent Theatre Under The Stars at The Jimmy Awards, produced by the Broadway League at the end of June 2026 in New York City at the Minskoff Theater.

**Theatre Under The Stars** acts as the Tommy Tune Awards' administrative body, coordinating school and adjudication schedules, facilitating the scholarship award process, and producing the awards show.

## **REMINDERS FOR THE 2025/26 SEASON!**

### **MULTIPLE SHOW SUBMISSIONS**

Participating Schools can submit multiple musical productions to be adjudicated between Fall 2025 and Spring 2026.

### **ACCEPTD**

Acceptd is the premier application and audition management platform used across hundreds of arts organizations around the world. This software is used to manage auditions, applications, adjudication, and more. TUTS will continue using this platform for the Tommy Tune Awards adjudication process this year to better serve our Adjudicators and our Schools.

### **PARTICIPATION FEE**

A **\$200 Fee** is required for each school production submitted for adjudication. This fee is for the application and adjudication process and helps support our industry professionals who adjudicate your school production.

### **EXPANDING OUR REACH**

To participate in the Tommy Tune Awards, schools must be located within a 65-mile radius outside of Downtown Houston (800 Bagby Street, Houston, TX 77002).

### **NOMINEES AND FINALISTS**

Adjudicator feedback with nominee announcements will be sent to schools 4 weeks after all adjudication materials have been collected. Finalists (an added recognition level highlighting top-scoring nominees) will be announced in March 2026, and winners will be announced at the Tommy Tune Awards Ceremony on May 8, 2026. Nominations are determined by scores assigned by the Adjudicator.

### **SCHOOL BUDGETS AND TIERED SYSTEM**

Best Musical Finalists will be considered from a two-tier system. This system has been created to develop a more equitable opportunity for smaller budget schools to be recognized. The overall Best Musical winner will be determined by the top overall score. This number was established by looking at the median production budgets of our TTA participants.

- **Tier 1 Schools: Full Season Production Budgets \$11,999 and under**
- **Tier 2 Schools: Full Season Production Budgets \$12,000 and above**

## **EXCLUSIVE WORKSHOPS, MASTERCLASSES, AND MORE!**

TUTS will offer opportunities for TTA participating students throughout the 25-26 season; students will be invited at the discretion of school directors/theatre/music teachers on a first-come, first-serve basis.

## **SHOW SHIRTS - TOMMY TUNE AWARDS CEREMONY**

One (1) Student from each school production will be invited to perform in the TTA ceremony at the discretion of the school director. Selected students will wear their school's production shirt for the performance and participate in the TTA Rehearsals prior to the TTA Ceremony.

## **IMPORTANT DATES**

Important dates to mark on your calendar throughout the 24/25 Season.

**Wednesday, August 13, 2025:** Interest Form Opens (Schools & Adjudicators)

**Friday, August 29, 2025:** School Interest Form Closes

**Thursday, September 25, 2025:** Tommy Tune Awards School Director's Meeting

**Friday, September 26, 2025:** Official Tommy Tune Awards School Announcement

**Friday, October 11, 2024:** Tommy Tune Award Adjudication Starts

**Friday, October 11, 2024:** Show Licenses Due

**Friday, October 11, 2024:** Participation Fee Due

**Monday, February 2, 2026:** Tommy Tune Award Student Reporter Application Opens

**Thursday, February 26, 2026:** Tommy Tune Award Ceremony - Director's Orientation

**Sunday, March 1, 2026:** Tommy Tune Award Adjudication Closes

**Sunday, March 1, 2026:** Tommy Tune Award Student Reporter Application Closes

**Monday, March 2, 2026:** Tommy Tune Award Scholarship Applications Open

**Friday, March 20, 2026:** Tommy Tune Award Finalist Announced

**Sunday, March 29, 2026:** Tommy Tune Award Scholarship Applications Due

Wednesday, April 1, 2026: Jimmy Award Student Reporter Application Due

TBD: Tommy Tune Rehearsals & TTA Tech Week

Friday, May 8, 2026: Tommy Tune Ceremony (7pm)

*\*Dates subject to change, any updates will be sent via email notification.*

## **PARTICIPATION REQUIREMENTS**

- Submit TTA Interest Form to TUTS by Friday, August 29, 2025.
- Complete the Accepted application Parts I & II
  - Part I is related to School Information and Part II is related to Production Information. All parts must be filled out no later than one week before Adjudication.
  - Please keep all show materials updated before adjudication. Because of this, please do not SUBMIT Phase II of your Accepted application until all updates have been made.
- Pay a **\$200 participation fee per production submitted**
  - **Why?** *To support our professional artists adjudicating the TTA school productions, the Masterclass opportunities for students throughout the 25/26 season and the updated application/adjudication process.*
- Reside within **Sixty-Five (65) miles** of TUTS (800 Bagby Houston, TX 77002).
- Produce a musical during the 25/26 adjudication period that aligns with necessary production requirements and is on the Approved Qualifying Shows/Roles List as detailed by the **National High School Musical Theatre Awards** (NHSMTA).
  - **Why?** *The Tommy Tune Awards follows the model of the NHSMTA, the arm of the Broadway League that produces the Jimmy Awards.*
  - **NOTE!** *If you are producing a show that is not on the Approved Qualifying Shows/Roles List your school can still participate and qualify as finalists in all categories except Lead Actors/Actress.*
- Produce a show that has a minimum of two (2) evening performances, preferably Friday and/or Saturday.
  - **Why?** *Scheduling Adjudicators to adjudicate shows requires a lot of moving parts. Weekend shows with options make it easier to help with scheduling.*

- Cast majority high school students.
  - **Why?** *Schools may be K-12, or have relationships with their feeder schools, and are able to cast younger students. Younger students are not eligible for nomination except for “Honorable Mention.” Adults cast in high school productions are not eligible for any nominations.*
- Submit proof of acquired license for production by **October 11, 2025**. Please let your licensing house know that you are participating in the Tommy Tune Awards. There will be a place on your Accepted application for schools to upload their Licensing letters. Please do not email them in.
  - **Why?** *Licensing is required to be a part of TTA. Contact [Laura.Moreno@tuts.com](mailto:Laura.Moreno@tuts.com) if you have any issues with your licensing process.*
- Participate in a Director’s Meeting on **Thursday, September 25, 2025 at 5:00pm**.
  - **Why?** *To ensure all participants are up to date with any changes or requirements.*
- Hold onto Orchestral Scores at least until after finalist announcements. Some finalists will not be able to return their orchestra books to the licensing house until after the awards on May 8, 2025. Please let your licensing house know prior to your performance. TUTS will also send a list of participating schools to the publishing houses after the October 11 deadline.
  - **Why?** *For several categories, the Tommy Tune Musical Director will need to see the full score and use the orchestral books to prepare for the Awards Show. Post-awards, the school is solely responsible that all Orchestra Books are retrieved from the Tommy Tune Awards and returned to the licensing house.*
- **Send one (1) student from TTA school production to participate in the Tommy Tune Awards Ceremony on May 8, 2026.** Please be sure to note the rehearsal schedule listed above to avoid any potential conflicts with the student’s schedule.

## **ELIGIBILITY**

The Tommy Tune Awards follows the model of the National High School Musical Theatre Awards, the arm of the Broadway League that produces the Jimmy Awards. For more information about NHSMTA and qualifying shows and roles, please go to [www.jimmyawards.com](http://www.jimmyawards.com).

### **DEFINITION OF AN APPROVED MUSICAL**

- As listed in the National High School Musical Theater Awards, the musical must have been held performances in a major New York City/Broadway theatre, professional regional, or touring theatre outside of New York City prior to being made available for licensing to the regional, amateur, or school theatre/circuit.
- Was originally conceived and produced for a core audience over eight years of age.
- Is officially available for a performance license by a high school from the licensing entity that manages such licenses on behalf of the rights holder for such musical.
- Regional Awards Program (TTA) officially licensed from the licensing entity that manages such licenses on behalf of the rights holder for such musical.
- Is the standard or school edition/version; The following editions/versions are not eligible: 101 Collection, Broadway Junior, G2K (Getting to Know Series), Young Performers Edition, and Young@Part. Concert versions are not permitted.



## **GUIDELINES OF COMMUNICATION**

- Quick and thorough communication is vital during many points of the Tommy Tune Awards Process. Please be sure that you are communicating as effectively as possible with the Tommy Tune Awards Team.
- Each school will appoint one Primary Contact Person, and a Secondary Contact. All of the disseminated information will go to both the Primary and Secondary Contact of each school.
- The school contacts are the individuals to whom all TTA correspondence will be addressed. It is vital that these people have access to mail, e-mail, and phone between now and the awards ceremony.
- The contact person must return all forms by the deadline indicated on each form. Failure to return forms by the deadline may result in disqualification of a school for that year and an alternate school being assigned in their place.
- Any individuals reaching out to the Tommy Tune Team must email [laura.moreno@tuts.com](mailto:laura.moreno@tuts.com).
- Any individuals reaching out to the Tommy Tune Team from your school who are not the Primary or Secondary Contact person will be rerouted back to the Primary or Secondary Contact unless otherwise discussed ahead of time.
- Read everything. If you have a question please reach out, but also be sure to check your packets, your emails, and the website first.

## **TOMMY TUNE AWARD ADJUDICATION**

### **WHO ARE THE TOMMY TUNE ADJUDICATORS?**

The Tommy Tune Adjudicators are an approved panel of qualified performing arts professionals assembled to adjudicate participating schools. Adjudicators are selected due to their extensive backgrounds in professional theatre, performance, direction, dance, design, dramaturgy, arts administration, arts education, etc. and their desire to positively impact the Houston community.

### **THE ADJUDICATION PROCESS:**

Each school is adjudicated by a team of three (3) Adjudicators. School productions are evaluated based on a 5-point and 12-point scale rubric per award category with emphasis on enhancing student experience, education, growth, and overall artistic development. Scores are tallied with the top scoring participants becoming finalists for the Tommy Tune Award ceremony in the Spring. The adjudication process runs from October through March.

### **ADJUDICATOR EXPECTATIONS:**

- Adjudicators will be unbiased, fair, supportive, and collaborative with a desire to enhance the educational value of arts education in Houston.
- Adjudicators must meet the school, students, and production where they are, without any preconceived notions or expectations from prior productions or understanding of the musical.
- Proficiently experienced in professional theatre, performance, direction, dance, design, dramaturgy, arts administration, arts education, etc.
- Strong communication skills - verbal and written.
- May not be staff and/or family members of Theatre Under The Stars.
- Must not be an educator within the same district of the school being adjudicated.

### **EVALUATION AND BUDGET CONSIDERATION:**

Each school's season budget will be taken into consideration when scoring. Best Musical category will have two tiers for scoring:

- **Tier 1 Schools: Complete Season Budgets of \$11,999 and under**
- **Tier 2 Schools: Complete Season Budgets of \$12,000 and above**

**\*\*Adjudicators are evaluating the singular production witnessed, without expectations or comparison to other productions. Their focus is to help schools take steps forward and support in their artistic growth and development.\*\***

## FEEDBACK, NOMINATIONS, AND WINNERS

- **Nominations** are based off adjudication scores and will be shared with feedback.
- **Feedback** from Adjudicators will be given & announced 4-weeks post-final adjudicated performance.
- **Finalists** will be announced in **March 2026**.
- **Winners** will be announced from the list of TTA finalists at the Tommy Tune Awards Ceremony on **Friday, June 6, at 7pm**.

## 2024-25 TOMMY TUNE AWARDS ACTION CHART

Action	Details	Date Due	How do I do that?
<b>Complete Phase I of Acceptd Application</b>	Please complete Phase I: School Information in the Acceptd application.	10/11/2025	Acceptd link will be shared at Director Orientation and will live on the TUTS website
<b>Solidify Licensing</b>	Please send a copy of your Letter of Agreement from your Licensing House and inform them of your participation in the Tommy Tune Awards.	10/11/2025	Upload it into Acceptd application
<b>Complete Phase II of Acceptd Application</b>	Please complete Phase II: Production Information in the Acceptd application.	2 weeks prior to Opening	Submitted through Accept'd
<b>Submit Playbill</b>	Share PDF with TUTS Education Team	1 week after show	Submitted through Accept'd
<b>Adjudication Day!</b>	Ensure two (2) tickets are held at Will Call per adjudicator under the name "TTA Adjudicator"	Day of Adjudication	An email will be sent out the Monday before reminding
<b>Upload Cast/Crew &amp; Performance Photos</b>	<b>Five (5) Production Photos</b> and <b>One (1) Full Cast &amp; Crew Photo</b> are required	1 week after show	Upload into Google Drive in your school's designated folder – link will be shared once Adjudication starts

<b>HOLD Orchestra Scores</b>	Please hold onto your scores and orchestra books until after nominations. Please communicate this with your licensing house immediately.	Scores returned after ceremony on May 8, 2025.	TUTS will send a list out to all the licensing houses with participating schools but it is important that each school also communicates
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## MARKETING, PUBLICITY, & STUDENT REPORTER

### Playbill (PRE-SHOW)

- TTA will provide schools with an ad for your school's Program/Playbill.
- Ads will be shared with schools prior to the first weekend of Adjudication.

### Social Media (PRE-SHOW)

- Be sure to tag TUTS (@TUTSHouston) and TUTS Education Instagram (@TUTSEducation) with any show related materials so that our Marketing team can share your content.

\*All participating schools are asked to mention their involvement with the Tommy Tunes in their show programs/playbills and highlight the Tommy Tune Awards Ceremony May 8, 2026, at The Hobby Center. This information serves as an endorsement of your school's participation in the program. TUTS encourages high schools to announce their participation and encourage ticket sales for the Tommy Tune Awards in school newspapers, school or department websites, social media sites, and newsletters.

### Student Reporter

To promote your school's production and journey and better prepare interested students for their Tommy Tune Award Student Reporter Application, which will double as their Jimmy Award Student Reporter Application, we're strongly encouraging each school to designate a Student Reporter for their production. Attached below is the prompt from the Jimmy Awards Student Reporter Application and will serve as a guide to creating your Student Reporter's reel as well as content for TUTS to share on its Education platforms.

**PROJECT DETAILS:** Make a video in the style of an Instagram Reel/TikTok video showcasing your ideas for how to share nominee experiences on the day of the ceremony and encourage the Jimmy Awards' social media followers to tune in to the ceremony livestream. Then, write a sample caption to accompany your Reel/TikTok video.

**TECHNICAL REQUIREMENTS:** Please ensure your video submission meets the following guidelines:

- The video should include at least one unedited segment of at least 20 seconds in length with the applicant speaking directly to the camera.
- The video must not include any performance footage; the content of the videos is otherwise up to the applicant.
- Any pre-recorded music used must be royalty-free.
- Submissions must meet the requirements for an Instagram Reel/TikTok video with an aspect ratio between 1.91:1 and 9:16 and minimum resolution of 720 pixels.

**CONTENT PROMPT:** Within the context of your production, cast, and within your program's capacity, imagine you are covering the day of the Jimmy Awards ceremony in NYC on social media. Create an up to 60-second video in the style of an Instagram Reel or TikTok video that showcases your creative approach to content creation and includes at least one of the following scenarios as part of your video:

- You are on the bus with the nominees heading to the Minskoff Theatre, where they will rehearse and perform on a Broadway stage later that day.
- You are at lunch with the nominees after their first technical and staging rehearsal on a Broadway stage. In about six hours, they will be performing in front of a sold-out audience.
- You are interviewing Broadway talent and/or Jimmy Awards Judges on the red carpet before they take their seats in the audience for the ceremony.

\*feel free to personalize the prompt to focus on your production or the Tommy Tune Awards instead of the Jimmys – this is your opportunity to be creative and let your department and production really shine!

We want to see your personality shine in this video! Show us how you would use your unique perspective to build interest in and awareness of your department's production, the Tommy Tune Awards, and the Jimmy Awards. This is an opportunity to showcase your creativity and skills in event coverage, visual storytelling, video editing, videography, photography, and/or social media.

We ask that submissions be submitted via the Google Form (will live in the TTA School Google Drive that will be shared at the Director Orientation) **1 week before your school's adjudication.**

## **FORMS**

### **INFORMED LIABILITY & MEDIA RELEASE FORMS**

All schools and students participating in the TTA Ceremony, and Master Classes offered by TUTS throughout the year, must complete and submit the Informed Liability and Media Release Forms which can be found on our website: <https://www.tuts.com/about/tommy-tune-awards>

## **CONFIDENTIALITY**

Adjudicators will not provide oral critiques or feedback following your school's performance. Adjudicators must not discuss their opinions, evaluations, scores, or feedback with anyone, in any format. This includes faculty, staff or students from participating high schools, other adjudicators, colleagues, reviewers, social media channels, etc. Please do not contact adjudicators with questions. All inquiries should be directed to the TUTS Education Team.

## **TICKETS**

Tickets to the Tommy Tune Awards Ceremony will be available for purchase through the TUTS website. All participating schools are encouraged to attend.

## **CATEGORY AND NOMINATION ELIGIBILITY**

### **OUTSTANDING PERFORMERS IN A LEADING ROLE (5 pt scale)**

Two students who are defined as [lead roles by NHSMTA](#). Faculty members, professionals, individuals not enrolled at your school, or who are not of high school age, are ineligible to be considered for nomination. If you have chosen a show that is not on the Qualifying Show/Role List, you can still participate in the TTA awards and are eligible for every category except for Outstanding Performer In A Leading Role.

### **OUTSTANDING PERFORMERS IN A SUPPORTING ROLE (5 pt scale)**

Any Two students who are in the roles of a supporting character role defined by NHSMTA.

### **OUTSTANDING SINGER (5 pt scale)**

Focus on vocal performance of student in the show who truly stands out.

### **OUTSTANDING ACTOR (5 pt scale)**

Focus on portrayal of character from a student in the show who truly stands out.

### **OUTSTANDING DANCER (5 pt scale)**

Focus on dance/movement of a student in the production who truly stands out.

### **HONORABLE MENTION (5 pt scale)**

A stand out student performer (can include students in the band and orchestra) who may not exactly fit in a lead or supporting role.

### **OUTSTANDING ENSEMBLE (5 pt scale)**

The overall collaborative performance of the students, focusing on choreography, staging, and effective storytelling.

### **OUTSTANDING LIGHTING DESIGNER (5 pt scale)**

(More than three (3) names it is considered a department)

The focus on the visible, intangible elements onstage and how they contribute to storytelling.

### **OUTSTANDING SCENIC DESIGNER (5 pt scale)**

(More than three (3) names it is considered a department)

The focus of the visible, tangible, constructed elements onstage (most specifically scenery and props), and how they contribute to the dramatic arc of a production.

### **OUTSTANDING COSTUMER DESIGNER (5 pt scale)**

(More than three (3) names it is considered a department)

The focus of how performers are costumed, and how it contributes to their characterization and the overall storytelling.

### **OUTSTANDING STAGE MANAGEMENT (5 pt scale)**

Focus on transitions and overall execution of show flow while **providing evidence of efficient, organized, and effective Pre-to-Post Production.**

#### **OUTSTANDING TECHNICAL ACHIEVEMENT (5 pt scale)**

The focus on sound, transitions, and overall execution of technical elements.

#### **OUTSTANDING MUSICAL DIRECTION (5 pt scale)**

The focus on the tone, quality, balance, etc. of the vocalists onstage and how it contributes to the narrative.

#### **OUTSTANDING ORCHESTRA (5 pt scale)**

The focus on the tone, quality, balance from the band/orchestra and how it contributes to the dramatic arc. Schools that use more than one (1) professional musician (someone other than a faculty member and/or student from your school) are not eligible to be nominated in this category.

#### **OUTSTANDING CHOREOGRAPHY (5 pt scale)**

The staged movement of the actors, centering on dance, stage shapes, and pictures as they relate to music and the storytelling.

#### **OUTSTANDING DIRECTION (5 pt scale)**

The overall vision, choices, and design and performance cohesion as it relates to the overall storytelling.

#### **OUTSTANDING MUSICAL (12 pt scale)**

Best Musical Winners will not be considered for Best Ensemble and vice versa.

#### **Jimmy Awards Representatives – Decision Process**

***\*\*Top Finalists from Outstanding Performance in a Lead Role Nominees.***

Outstanding Performers in a Lead Role finalists are based on their scores from their performances in their respective shows and are eligible to audition for an opportunity to represent Houston at The Jimmy Awards. During the TTA rehearsal process. Finalists will be evaluated by a panel of Theatre Arts & Broadway professionals.



## **PRODUCTION DOCUMENT CRITERIA**

### **OUTSTANDING STAGE MANAGEMENT**

- **Pre-Production**
  - Create contact sheet of cast and various paperwork needed
  - Distribute and monitor rehearsal schedule with Director
  - Get the Ground Plan and Dimensions of the performance space
  - Identify logistical needs for daily rehearsals
  - First Production Meeting reports
- **Rehearsal Process**
  - Daily rehearsal calls & reports; What was worked on; Late Arrivals/Absences; Illness & Injuries
  - Record blocking notes
  - Notate script/score changes
- **Tech Notes**
  - Scenic, props, lighting, sound, costumes, projection, hair/makeup
  - Create Props & Costume Lists
  - Record Prop Tracking & Quick Changes
  - Tech Process
  - Insert Design/Tech Elements in calling script
  - Light cues, Sound Cues, Music Cues, Automation Cues, etc.
  - Quick changes, Prop Hand Offs, Crossover Timing, etc.
- **Administrative**
  - Run throughs, visiting guests, publicity, ticket incentives, etc.
- **Performances**
  - 2-minute video of calling show (captured from behind stage manager with camera facing stage so to see stage manager calling and the stage) will be evaluated for:
    - Clean and timely cues
    - Effective communication to tech operators

## **DESIGN PRESENTATIONS**

This year we're offering the opportunity to show your creative team's collaborative process. This allows the adjudicators to see the journey from concept to stage and how all the design elements have come together.

There will be a section in the Phase II portion of the Accepted application for you upload your documents. This can be presented in a PowerPoint/Slide PDF or Word document FDF.

## **DRAMATURGICAL PACKET**

Dramaturgy and research are an important part of the production process. With so many musicals taking place in different eras and cover history moments, movements, and events, it's important that the creative teams do their research and the cast and ensemble are informed. This is so that their work and performance showcase their understanding of the world of the musical and the storytelling. There will be a section in the Phase II portion of the Accepted application for you to upload your documents. This can be presented in a PowerPoint/Slide PDF or Word document FDF.

## TTA SCORING RUBRIC: OUTSTANDING PERFORMERS

		Fair	Developing	Good	Excellent
Acting Characterization Technique	Objectives, Obstacles, Tactics	Little to no visible understanding of character's objectives, obstacles, tactics, etc.	Performer has some visible understanding of the character's objectives, obstacles and tactics.	Consistent understanding of the character's objectives, obstacles, tactics, etc.	Obvious understanding of the character's objectives, obstacles, tactics, etc.
	Character Growth	Little to no evidence of character growth.	Performer portrays some growth of character.	Consistent evidence of character growth.	Strong evidence of character growth.
	Choices	Choices are rare and/or not work within the emotional context of the story.	Some strong acting choices are evident in the performance.	Consistent choices that work with the emotional context of the story and the character's development	Strong and obvious choices that work with the emotional context of the story.
	Listening and Responding	Performer does not portray listening or responding skills when in scenes with other actors.	Performer has decent moments of connection with others onstage, but is inconsistent.	Performer has consistent moments and responding to others onstage.	Performer is listening and responding to others onstage.
	Continuity	Performer needs improvement of character when singing/dancing.	Performer has moments of inconsistency in their character when singing and dancing/moving.	Performer consistently continues to act when singing and dancing/moving.	Performer always continues to act when singing and dancing/moving.
Dance Movement Technique	Control and Purpose	Performer needs to further develop their body control as it pertains to dance and movement choices.	Performer is generally in control of their body and has moments of purposeful movement choices.	Performer has consistent control and is purposeful in their movement choices.	Performer has physical control and is purposeful in their movement choices.
	Connection	Performer strongly needs to further develop connection between actions and body movement and posture.	Performer has some connection between their actions and their body movements and posture.	There is a consistent connection between the performer's actions and their body movements and posture.	There is a strong connection between the performer's actions and their body movements and posture.
	Technique	Performer needs to further develop their movement/technique.	There is some evidence of movement and dance technique.	Movement/Dance technique is consistent.	Movement/Dance technique is strong.
Singing Vocal Quality Technique	Diction, Dynamics, and Control	Performer needs development in their diction, dynamics, and control of their voice.	Performer can be seen, heard, and understood.	Performer has consistent diction, dynamics, and control.	Performer has excellent diction, dynamics, and control.
	Character Suitability	The vocal choices made did not suit the character or the storyline.	Performer's vocalizations are generally suitable to the music written for the character, however inconsistent.	Performer's vocalizations are suitable to the character and consistent.	Performer's vocalizations are suitable to the character, consistent and strong.
	Pitch and Tone Quality	Vocal pitch and tone quality need further development.	Performer may have some pitch and tone issues.	Pitch and tone are above average quality however may be inconsistent.	Pitch/tone are consistently controlled, maintained, and above average quality.

	<b>Musicality and Storytelling</b>	Performer does not portray a strong sense of musicality as it contributes to character	Performer has some relationship between the music and the storytelling.	Performer consistently uses understanding of musicality to enhance the telling of the story.	Performer shows mastery in their musicality to enhance the telling of the story.
<b>Grab Factor</b>	<b>Confidence</b>	Performer seems uncomfortable onstage and should continue to work on confidence in a way that is appropriate to the story.	Performer has several moments of standing out positively but may have a few moments that they could have been more present/confident.	Performer is enjoyable to watch onstage, and has some confidence that is appropriately portrayed through the character.	Performer is exciting to watch onstage, and has confidence that is appropriately portrayed through the character.
	<b>Focus</b>	Performer should work on not pulling focus onstage, but appropriately sharing the stage.	Performer tends to pull focus and should focus more on connecting their performance with the story being told.	Performer tells the story through their performance, seldom pulling audience's focus and attention.	Performer tells the story well through their performance, appropriately being the focus of attention.

### **TTA SCORING RUBRIC: OUTSTANDING SINGER**

	<b>Fair</b>	<b>Developing</b>	<b>Good</b>	<b>Excellent</b>
<b>Diction, Dynamics, and Control</b>	Performer needs development in their diction, dynamics, and control of their voice.	Performer can be heard, and understood but may need significant improvement in diction, dynamics and control.	Performer has consistent diction, dynamics, and control.	Performer has excellent diction, dynamics, and control.
<b>Character Suitability</b>	The vocal choices made did not suit the character or the storyline.	Performer's vocalizations are generally suitable to the music written for the character, however inconsistent.	Performer's vocalizations are suitable to the character and consistent.	Performer's vocalizations are suitable to the character, consistent and strong.
<b>Pitch and Tone Quality</b>	Vocal pitch and tone quality need further development.	Performer may have some pitch and tone issues.	Pitch and tone are above average quality however may be inconsistent.	Pitch/tone are consistently controlled, maintained, and above average quality.
<b>Musicality and Storytelling</b>	Performer does not portray a strong sense of musicality as it contributes to character	Performer has some relationship between the music and the storytelling.	Performer consistently uses understanding of musicality to enhance the telling of the story.	Performer shows mastery in their musicality to enhance the telling of the story.

### **TTA SCORING RUBRIC: OUTSTANDING DANCER**

	<b>Fair</b>	<b>Developing</b>	<b>Good</b>	<b>Excellent</b>
<b>Control and Purpose</b>	Performer needs to further develop their body control as it pertains to dance and movement choices.	Performer is generally in control of their body and has moments of purposeful movement choices.	Performer has consistent control and is purposeful in their movement choices.	Performer has physical control and is purposeful in their movement choices.
<b>Connection</b>	Performer strongly needs to further develop connection between actions and body movement and posture.	Performer has some connection between their actions and their body movements and posture.	There is a consistent connection between the performer's actions and their body movements and posture.	There is a strong connection between the performer's actions and their body movements and posture.
<b>Technique</b>	Performer needs to further develop their movement/ technique.	There is some evidence of movement and dance technique.	Movement/Dance technique is consistent.	Movement/Dance technique is strong.

### **TTA SCORING RUBRIC: OUTSTANDING ACTOR**

	<b>Fair</b>	<b>Developing</b>	<b>Good</b>	<b>Excellent</b>
<b>Objectives, Obstacles, Tactics</b>	Little to no visible understanding of character's objectives, obstacles, tactics, etc.	Performer has some visible understanding of the character's objectives, obstacles and tactics.	Consistent understanding of the character's objectives, obstacles, tactics, etc.	Obvious understanding of the character's objectives, obstacles, tactics, etc.
<b>Character Growth</b>	Little to no evidence of character growth.	Performer portrays some growth of character.	Consistent evidence of character growth.	Strong evidence of character growth.

<b>Choices</b>	Choices are rare and/or not work within the emotional context of the story.	Some strong acting choices are evident in the performance.	Consistent choices that work with the emotional context of the story and the character's development	Strong and obvious choices that work with the emotional context of the story.
<b>Listening and Responding</b>	Performer does not portray listening or responding skills when in scenes with other actors.	Performer has decent moments of connection with others onstage, but is inconsistent.	Performer has consistent moments and responding to others onstage.	Performer is listening and responding to others onstage.
<b>Continuity</b>	Performer needs improvement of character when singing/dancing.	Performer has moments of inconsistency in their character when singing and dancing/moving.	Performer consistently continues to act when singing and dancing/moving.	Performer always continues to act when singing and dancing/moving.

### **TTA SCORING RUBRIC: ENSEMBLE**

	<b>Fair</b>	<b>Developing</b>	<b>Good</b>	<b>Excellent</b>
<b>Group Performance</b> Execution of group performance, focusing on choreography, ensemble singing, and stage movement.	Ensemble needs more development in group choreography, ensemble musicality, and movement onstage.	Ensemble had few moments of well developed, well-rehearsed choreographic movement, group singing, and stage movement.	Ensemble had moments of well developed, well-rehearsed choreographic movement, group singing, and stage movement.	Ensemble was completely cohesive in their choreographic movement, blended well in their singing, and were fluid in stage movement.
<b>Cohesive Storytelling</b> Execution of collective telling of the same narrative.	The ensemble needed further development in their group work and collaborative storytelling skills. It was not obvious that the ensemble was all part of the same story.	The ensemble had few moments of group cohesion, which added to the establishment of an appropriate environment for the production.	The ensemble had moments of group cohesion, which added to the establishment of an appropriate environment for the production.	The ensemble acts as a cohesive group, active in the storytelling and establishing an appropriate environment for the production.
<b>Energy &amp; Dedication</b> Energy and dedication to the moment.	Ensemble needed to develop more energy and purpose onstage.	Energy and dedication levels were suitable to the production.	Energy and dedication levels were appropriate to the production.	Energy and dedication levels were above par, driving the story along effectively.

### **TTA SCORING RUBRIC: LIGHT DESIGNER**

	<b>Fair</b>	<b>Developing</b>	<b>Good</b>	<b>Excellent</b>
<b>Technique in execution</b> Technique in execution, focusing on composition, visibility, modeling, focus.	Design and execution in lighting needed more attention paid to composition, visibility, modeling, and focus.	Design and execution was somewhat effective in its composition. Performers and design elements were generally seen, and there was specific focus for storytelling effect.	Design and execution was mostly effective in its composition. Performers and design elements were generally seen, and there was specific focus for storytelling effect.	Design and execution were above par in the use of composition. You could see the performers at all times, and there was focus on select storytelling elements through light.
<b>Stylistic consistency</b> Stylistic consistency, focusing on color palette, period correctness, and appropriateness for storyline.	Design needed further development of its stylistic consistency.	Design had some elements of consistency of color palette, period correctness, and appropriateness for storyline.	Design had elements of consistency of color palette, period correctness, and appropriateness for storyline.	Design was consistent in its color palette, was appropriate and portrayed the era/timing, and was appropriate for the story.
<b>Storytelling Contribution</b> Effectively contributing to dramatic arc/journey without diminishing other storytelling elements	Lighting design detracted from the storytelling at times or consistently. More focus needed to be placed on using light as a way to tell the story and to collaboratively work with other design elements.	Lighting was basic and had moments where it added to the story overall. It did not distract from other scenic elements, and had moments of strong cohesion between lighting and other design elements.	Lighting was general and had moments where it added to the story overall. It did not distract from other scenic elements, and had moments of strong cohesion between lighting and other design elements.	The lighting added to the story overall, cohesively working with scenic, costuming
<b>Mood and Atmosphere.</b>	Design needs to focus more on contributing to the mood and atmosphere of the piece.	Design had few moments of contributing to the overall mood and atmosphere of the production.	Design had moments of contributing to the overall mood and atmosphere of the production.	Design contributed greatly to the mood and atmosphere, with strong choices that enhanced the environment.

## TTA SCORING RUBRIC: SCENIC DESIGNER

	Fair	Developing	Good	Excellent
<b>Construction</b>	Construction needs further development when focusing on finished look, build, and possible safety issues.	Construction looks semi-finished and decently built. There are some visible safety issues.	Construction looks mostly well-finished and well-built. There are few to no visible safety issues.	Construction is finished, and well-built, without obvious safety issues.
<b>Stylistic consistency</b> Stylistic consistency, focusing on color palette, period correctness, and appropriateness for storyline.	Stylistic consistency needs further development, when focusing on color palette, period appropriateness, and visual storytelling.	Design has few moments of stylistic consistency, especially focusing on color palette, period appropriateness, and visual storytelling.	Design has moments of stylistic consistency, especially focusing on color palette, period appropriateness, and visual storytelling.	Design is consistent in style, focusing on cohesive color palette, period appropriateness, and it works with the story.
<b>Storytelling Contribution</b> Effectively contributing to dramatic arc/journey without diminishing other storytelling elements	The design needs further development as pertaining to the storytelling of the piece.	The design has moments of contributing to the dramatic arc of the overall story, but may falter in places or at times.	The design has numerous moments of contributing to the dramatic arc of the overall story, but may falter in places or at times.	The design contributes to the dramatic arc of the overall story without diminishing other storytelling elements.
<b>Visibility and Sight lines</b>	The design did not take into account the visibility of the performers and set pieces to the audiences.	There are some issues with visibility or sight lines for the audience.	There are a few issues with visibility or sight lines for the audience.	The design did not have any issues with visibility or sight lines for the audience.
<b>Mood and Atmosphere</b>	The design does not set, add to, or reflect the mood and atmosphere of the piece.	The design had little elements of setting, adding to, and reflecting the overall mood and atmosphere of the piece.	The design had elements of setting, adding to, and reflecting the overall mood and atmosphere of the piece.	The design appropriately sets, adds to, and reflects the desired mood and atmosphere of the piece.

## TTA SCORING RUBRIC: COSTUME DESIGNER

	Fair	Developing	Good	Excellent
<b>Construction</b> Construction, focusing on fit and finish	Costumes need more focus on fit to the actors as well as finished look	Most costumes have some construction issues when it comes to fit and finish.	Most costumes have little to no construction issues when it comes to fit and finish.	Overall construction, focusing on fit and finish, is well done.
<b>Stylistic Consistency</b> Stylistic consistency, focusing on color palette, period correctness, and appropriateness for storyline.	Costumes are not consistent in their color palette, period correctness, or appropriateness for story.	Design is generally consistent in color palette, period appropriateness, and appropriateness for story, however, there are some issues.	Design is generally consistent in color palette, period appropriateness, and appropriateness for story, however, there are some issues.	Design is consistent in style, focusing on cohesive color palette, period appropriateness, and it works with the story.
<b>Storytelling Contributions</b> Effectively contributing to dramatic arc/journey without diminishing other storytelling elements	The design needs further development as pertaining to the storytelling of the piece.	The design has moments of contributing to the dramatic arc of the overall story, but may falter in places or at times.	The design has numerous moments of contributing to the dramatic arc of the overall story, but may falter in places or at times.	The design contributes to the dramatic arc of the overall story without diminishing other storytelling elements.
<b>Mood and Atmosphere</b> Exhibiting mood and atmosphere through texture, drape, shape, color, pattern, etc.	The design does not set, add to, or reflect the mood and atmosphere of the piece.	The design had elements of setting, adding to, and reflecting the overall mood and atmosphere of the piece, but not consistently across all areas of design.	The design had elements of setting, adding to, and reflecting the overall mood and atmosphere of the piece consistently.	The design appropriately sets, adds to, and reflects the desired mood and atmosphere of the piece through texture, drape, shape, color, and pattern.

## TTA SCORING RUBRIC: SOUND DESIGNER

	Fair	Developing	Good	Excellent
<b>Sound Execution</b> Sound design and execution focusing on microphone clarity, balance, and sound cues.	Sound execution, focusing on clarity, balance, and cues, was not effective in its relation to the storytelling.	Sound execution has numerous technical issues, but is generally possible to hear and understand the production.	Sound execution has some technical issues, but is generally possible to hear and understand the production.	Sound execution is very well done, with clarity of microphonic sound, balance between vocalists and orchestra/band/tracks, and sound cues.
<b>Audio Execution</b> Sound design and execution focusing on microphone clarity, balance, and sound cues.	Audio cues were frequently missed, or sounds did not enhance the story.	Audio cues were missed, and sound effects somewhat enhanced the story.	Audio cues were developed and mostly enhanced the story.	Audio cues greatly enhanced the overall effect of the production. Each cue led the audience through the necessary story arc in a thoughtful and intentional manner.
<b>Balance and Blend</b> Leads, Ensemble, Music, Audio Cues, etc.	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	Chorus and lead singers blended well most of the time. Lead voices were usually in the foreground when appropriate. Orchestra/backtracks endeavored to support rather than overpower the singers	Transition from leading voices to chorus were seamless and all voices blended to produce a rich, pleasing sound. Backing Music adapted to support each singer at their ability level. Underscore was at an appropriate and dynamic level.	A full and satisfying sound was achieved by deftly balancing each of the elements throughout. The music resonated, filled the room and uplifted the story, the performers were well understood throughout. The story an action of the story was enhanced by the mastery of sound.

## TTA SCORING RUBRIC: TECHNICAL ACHIEVEMENT

	Fair	Developing	Good	Excellent
<b>Coordination of Technical Elements</b>	All Technical Elements served the basic requirements outlines in the script.	An attempt was made to present a unified concept with input from all technical components.	A clear vision of the concept for the production was carried out with creative contributions from each technical area.	Technical elements were fully integrated into the concept such that each visual image within the production was gratifying.
<b>Transitions</b> Transitions focusing on length and smoothness.	More focus needs to be placed on choreographing transitions between scenes, focusing on timing and movement.	Transitions are generally bumpy or slow but occur and help the show flow.	Transitions are generally smooth and quick, but there may be some bumps along the way.	Transitions between scenes are smooth and quick.
<b>Movement</b> The visibility, sound, and timing of scenic, prop, costume, and other elements and how it affected what was happening onstage.	Scenic, prop, costume, and other movement did not run smoothly. There were distractions for the audience either in the visibility of the crew members, the sound of elements being moved, or in the timing of the movement.	Scenic, prop, costume, and other movement done by the stage crew had a numerous moment of distraction for the audience, either visibly, timing, or sound-wise.	Scenic, prop, costume, and other movement done by the stage crew had a few moments of distraction for the audience, either visibly, timing, or sound-wise.	All movement done by crew was done quietly and smoothly with no outward distractions for the audience. This includes scenic movement, prop placement, costume changes, etc. and the visibility of the crew during these adjustments.
<b>Cues, Sound Lighting</b>	There was significant evidence of tech elements not being executed at the proper time.	There may be evidence of tech elements that were not executed at the proper time.	Evidence of a few tech elements that were not executed at the proper time.	There is no visible sign that tech elements have been off.

## TTA SCORING RUBRIC: STAGE MANAGER

	Fair	Developing	Good	Excellent
<b>Coordination of Technical Elements</b>	All Technical Elements served the basic requirements outlines in the script.	An attempt was made to present a unified concept with input from all technical components.	A clear vision of the concept for the production was carried out with creative	Technical elements were fully integrated into the concept such that each visual image

			contributions from each technical area.	within the production was gratifying.
<b>Transitions</b> Transitions focusing on length and smoothness.	More focus needs to be placed on choreographing transitions between scenes, focusing on timing and movement.	Transitions are generally bumpy or slow but occur and help the show flow.	Transitions are generally smooth and quick, but there may be some bumps along the way.	Transitions between scenes are smooth and quick.
<b>Movement</b> The visibility, sound, and timing of scenic, prop, costume, and other elements and how it affected what was happening onstage.	Scenic, prop, costume, and other movement did not run smoothly. There were distractions for the audience either in the visibility of the crew members, the sound of elements being moved, or in the timing of the movement.	Scenic, prop, costume, and other movement done by the stage crew had a numerous moment of distraction for the audience, either visibly, timing, or sound-wise.	Scenic, prop, costume, and other movement done by the stage crew had a few moments of distraction for the audience, either visibly, timing, or sound-wise.	All movement done by crew was done quietly and smoothly with no outward distractions for the audience. This includes scenic movement, prop placement, costume changes, etc. and the visibility of the crew during these adjustments.
<b>Cues</b> The calling of changes in the scenery, lights, etc. that make the story move along.	There was significant evidence of cues not being executed at the proper time.	There may be evidence of cues that were not executed at the proper time.	Evidence of a few cues that were not executed at the proper time.	Stage Manager created a seamless world on stage, conveyed complete control of environment.

### TTA SCORING RUBRIC: ORCHESTRA

	Fair	Developing	Good	Excellent
<b>Stylistic Cohesiveness</b> Orchestra is suitable to production.	Accompanying orchestra is not appropriate for specific production, focusing on style of instrument and size of orchestra.	Accompanying orchestra is somewhat appropriate for the production.	Accompanying orchestra is generally appropriate for the production, with a few exceptions.	Choice of type of accompanying orchestra, including the instruments and size of orchestra, is appropriate for the production and show itself.
<b>Technique</b> Technique, focusing on pitch, tone quality, internal balance, etc.	Orchestral technique, focusing on dynamics, pitch, tone, and internal balance needs more development.	Orchestra demonstrates some technique, with an emphasis on dynamics, pitch, tone, and internal balance.	Orchestra demonstrates good technique, with an emphasis on dynamics, pitch, tone, and internal balance.	Orchestra's dynamics, pitch, tone, and internal balance greatly added to the storytelling of the production.
<b>Timing</b> Showing sensitivity to the timing of the connection between the drama onstage and the music in the orchestra.	More sensitivity was needed in the timing of the orchestra with the action onstage, focusing on cues, timing, and entrances and exits.	The timing of the orchestral music (focusing on cues, timing, entrances and exits, etc.) and the work onstage had moments of matching	The timing of the orchestral music (focusing on cues, timing, entrances and exits, etc.) and the work onstage mostly matched.	There is a sophistication and sensitivity to the timing between the drama onstage and the music from the orchestra, including cues, timing, entrances and exits, etc.
<b>Dramatic effect</b> Appropriate match between emotional quality of orchestra and emotional quality of what's onstage.	There was a disconnect between the emotional quality of the orchestra and what was happening dramatically onstage.	There were moments of emotional connection between the orchestral music and the drama onstage, but it was inconsistent.	There were consistent moments of emotional connection between the orchestral music and the drama onstage.	The emotional quality portrayed through the orchestral music matched the emotional quality being portrayed onstage with sophistication.
<b>Underscoring</b> **When appropriate: underscoring is suitably utilized as a part of the storytelling.	The underscoring required in this piece was not utilized as a part of the storytelling, and needed greater sensitivity to balance, dynamics, and mood.	The underscoring of the piece had many moments where more sensitivity to balance, dynamics, and mood of the scene needed to be addressed.	The underscoring of the piece had few moments where more sensitivity to balance, dynamics, and mood of the scene needed to be addressed.	The underscoring of the piece was used with sophistication, adding to the dramatic effect of the story as intended by the composer.

### TTA SCORING RUBRIC: MUSIC DIRECTION

	Fair	Developing	Good	Excellent
<b>Vocal Technique</b> Dynamics, breath, tone quality, and vocal control in group and solo vocalizations	Vocal technique, focusing on dynamics, breath, tone quality, and vocal control needs more development in	Group and solo vocalists demonstrated some vocal technique, with an emphasis on dynamics,	Group and solo vocalists demonstrated good vocal technique, with an emphasis on dynamics, breath, tone quality, and vocal control.	Group and solo vocalists were easily heard and understood, used dynamics as a storytelling tool, and had excellent tone



	both group/solo vocalizations.	breath, tone quality and control.		quality and breath/vocal control.
<b>Diction</b> The clarity of consonants throughout singing, allowing the audience to hear/understand story	There was little to no use of diction throughout the solo and ensemble singing.	Overall, diction was inconsistent, leading to moments of words and story not being as clear during solo/ ensemble	Overall, diction was consistent with few moments of words/story not being as clear during solo/ ensemble singing.	It was easy to understand the words of solo and ensemble singers because of their strong use of diction.
<b>Stylistic Suitability</b> Vocalizations are suitable to production.	Style of vocalizations are not suitable for the style of production and detract from the storytelling.	Style of vocalizations are generally suitable for the production.	Style of vocalizations are mostly suitable for the production.	Style of vocalizations are suitable to the production and enhance the storytelling.
<b>Balance</b> Balance between vocalists and orchestra, vocalists and movement, vocalists and acting moments.	The balance between vocalizations, orchestra, choreography, and acting moments is off and can affect the storytelling.	The balance between vocalists, orchestra is somewhat lacking. The choreography and acting moments are somewhat in balance.	The balance between vocalists, orchestra is generally suitable, with a few exceptions. The choreography and acting moments are balanced.	There is above average balance between vocalists and orchestra. The choreography and acting moments do not detract from vocalizations.
<b>Continuity</b> Connecting acting and storytelling through solo and ensemble singing	Performers do not connect the acting and storytelling with their vocalizations either in soloists or ensemble singing.	Performers are inconsistent in their connection between acting and singing either as soloists or in ensemble singing.	Performers are fairly consistent in their connection between acting and singing either as soloists or in ensemble singing.	Performers always continue to act and tell the story when singing either as soloists or in ensemble singing.

## TTA SCORING RUBRIC: CHOREOGRAPHY

	Fair	Developing	Good	Excellent
<b>Technique in Execution</b> Technique in execution, focusing on stage shapes, sight lines, diversity of movement, appropriateness for student experience level, etc.	Choreography technique and execution need development, focusing on stage shapes, sight lines, diversity of movement, appropriateness for student experience level, etc.	Choreographic technique in execution is somewhat sound, with numerous issues with stage shapes, sight lines, diversity of movement, appropriateness for student experience level, etc.	Choreographic technique in execution is generally sound, with a few issues with stage shapes, sight lines, diversity of movement, appropriateness for student experience level, etc.	Choreography is appropriate for the production, interesting, and well-executed, focusing on stage shapes, performer movement-based sight lines, diversity of movement, and appropriateness for student level.
<b>Storytelling Contributions</b> Effective communication of dramatic arc/journey as it works with other story elements	The choreography needs development in its communication the story and/or connections with other story elements.	The choreography somewhat connects with the storytelling of the dramatic journey, however there are a few moments of disconnect.	The choreography generally connects with the storytelling of the dramatic journey, however there are a few moments of disconnect.	The choreography enhances the storytelling of the production and works very well with other storytelling elements.
<b>Cohesive Vision</b> Vision is cohesive in all elements, and effective communication of said vision.	The clarity of the choreographic vision and its communication need further development.	The choreography somewhat appears to be cohesive across the production, with numerous moments of disconnect.	The choreography generally appears to be cohesive across the production, but may have few moments of disconnect.	The choreography has a cohesive vision throughout the production, and also connects to the greater vision of the production overall.
<b>Pacing and Momentum</b> Pacing and momentum directly relate back to story and vision.	The design behind the pacing and momentum of the choreography need further development to be more effective in this production.	The pacing and momentum of the choreography are somewhat effective, however there are a few instances of disconnect.	The pacing and momentum of the choreography are generally effective, however there are a few instances of disconnect.	The pacing and momentum of the choreography are appropriate and enhance the storytelling.

## TTA SCORING RUBRIC: DIRECTION

	Fair	Developing	Good	Excellent
<b>Technique in Execution</b> Technique in execution, focusing on blocking, stage shapes, guidance of performances, etc.	Blocking, stage shapes, guidance of performances etc. needed further development in order to	Blocking, stage shapes, guidance of performances etc. were somewhat effectively executed	Blocking, stage shapes, guidance of performances etc. were effectively executed throughout the	Blocking, stage shapes, guidance of performances etc. were excellently executed throughout the production.



	more effectively tell the story.	throughout the production, with some exceptions.	production, with some exceptions.	
<b>Storytelling Contributions</b> Effective communication of dramatic arc/journey as it works with other story elements	Further development of the communication of the story was needed.	The story was somewhat communicated, with some exceptions.	The story was mostly communicated, with some exceptions.	The story was effectively communicated throughout the production.
<b>Cohesive Vision</b> Vision is cohesive in all elements, and effective communication of said vision.	The directorial vision and communication of said vision needed further development to be fully effective.	The directorial vision was somewhat clear and cohesive.	The directorial vision was mostly clear and cohesive.	The directorial vision was cohesive and well-communicated throughout the production.
<b>Pacing and Momentum</b> Pacing and momentum directly relate back to story and vision.	Pacing and momentum of the production needed further development in order to be fully effective.	Pacing and momentum of the production was generally effective, with numerous exceptions.	Pacing and momentum of the production was effective, with a few exceptions.	Pacing and momentum of the production enhanced the overall storytelling.

## TTA SCORING RUBRIC: BEST MUSICAL

	DESCRIPTIONS	Fair	Developing	Good	Excellent
<b>Performances</b>	<b>Cohesive Performance</b> Cohesion in storytelling by performers	Performances are not cohesive across the story.	Performances are somewhat connected across all roles, with some performers seeming to be understanding and living in the same world and story.	Performances are connected across all roles, with most performers seeming to be understanding and living in the same world and story.	All performers do an excellent job of being in and understanding the same world, and telling the same overall story.
	<b>Choices</b> Choices in acting, ensemble work, stage pictures, etc.	Performers need to further develop strong, consistent acting choices that enhance the storytelling. Ensemble work and stage pictures generally did not adequately enhance the storytelling.	Few strong choices are made by performers. Few strong choices are made in ensemble work and stage pictures.	Some strong choices are made by performers. Some strong choices are made in ensemble work and stage pictures.	Performers make strong and effective choices in their acting. Ensemble work and stage pictures are very strong and enhance the story.
	<b>Casting</b> appropriateness, creativity, inclusion, etc.	Casting overall did not appear effective for the student-base or for the production.	Some fair casting choices were made.	Some strong casting choices were made.	Casting is strong and appropriate for the students and to the production.
	<b>Performance Technique.</b>	Overall need for development of technique in acting, dance/movement, musicality/voice.	Technique in performance areas was fair, with a need for further growth in specific areas or within specific performances.	Technique in performance areas was generally good, with a need for further growth in specific areas.	Performers portray strong acting, singing, and dancing techniques, whether they are in a leading role or are in the ensemble.
<b>Design and Technical Execution</b>	<b>Construction</b> Overall construction of set pieces, costumes, props, etc. and execution of lighting cues, and sound.	Construction needs further development when focusing on finished look, set pieces, costumes, props, etc. and execution of lighting cues, and sound.	Construction looks somewhat finished and well-built. There are some apparent issues within the finished look, set pieces, costumes, props, etc. and execution of lighting cues, and sound.	Construction looks mostly well-finished and well-built. There are few apparent issues within the finished look, set pieces, costumes, props, etc. and execution of lighting cues, and sound.	Construction is finished and well-done, in all areas including set pieces, costumes, props, etc. and execution of lighting cues, and sound.
	<b>Cohesive Design and Vision</b> All elements of design are cohesive to each other and to the directorial lens	All design elements needed to develop a more cohesive relationship with each other.	All design has moments of being consistently cohesive with other design elements and/or the directorial lens.	All design has many moments of being consistently cohesive with other design elements and/or the directorial lens.	All design works cohesively with other designs and directorial lens.

	<b>Cohesive Storytelling Through Design</b> Elements of design and tech as part of the overall journey.	Design and tech elements need to further develop their relationship to the dramatic arc.	All design and tech have some moments of contributing to the dramatic arc of the overall story.	All design and tech have many moments of contributing to the dramatic arc of the overall story.	All design contributes to the dramatic arc of the overall story.
<b>Direction and Vision</b>	<b>Vision</b> Performances, staging, design, musicality are part of a cohesive vision.	The overarching vision needed further development in order to more effectively tell the story.	There was a visible overarching vision which was not always communicated effectively throughout all elements of the story.	There was a visible overarching vision which was mostly communicated effectively throughout all elements of the story.	There is a strong, overarching vision for all parts of the show that comes together cohesively to tell the story effectively.
	<b>Communication of Story</b> Effective communication of story in all elements.	How the story was communicated needed further development across all elements.	The story was communicated fairly well across all elements, with numerous exceptions.	The story was generally communicated well across all elements, with a few exceptions.	The overall story and its themes are clearly articulated to the audience through the performances, design elements, etc.
	<b>Pace and Momentum</b> Cohesion of pace and momentum.	The pace and momentum of the storytelling was not effective or appropriate to the story.	The pace of the production was not as effective, with a few exceptions.	The pace of the production was generally effective, with a few exceptions.	The pace of the production is appropriate to the script, mood, atmosphere, and for the story itself.
	<b>Communication, Clarity, Consistency</b> Communication, clarity, and consistency of theme, style, and execution of choices.	There needed to be further development of the communication, clarity, and consistency of theme, style, and execution of choices.	The communication, clarity, and consistency of theme, style, and execution of choices were somewhat effective with some exceptions.	The communication, clarity, and consistency of theme, style, and execution of choices were generally effective with some exceptions.	The vision of the piece is easily communicated through the choices made onstage.
	<b>Student Guidance</b> Student confidence in their onstage and backstage choices, actions, and in the story that is being told.	Students did not appear confident or prepared in the work they were doing or the story that is being told.	Students seemed somewhat confident in the work that they are doing and the story that is being told.	Students seemed mostly confident in the work that they are doing and the story that is being told.	Students obviously have confidence in the work that they are doing.
<b>Grab Factor</b>	<b>Creativity</b> Purposeful and creative moments in the production.	The production needed to further develop creative and exciting moments that enhance the storytelling.	The production had some moments of purposeful surprise, creativity, and excitement that somewhat enhanced the storytelling and overall audience experience.	The production had many moments of purposeful surprise, creativity, and excitement that generally enhanced the storytelling and overall audience experience.	The production had strong moments of purposeful surprise, creativity, and excitement that enhanced the storytelling and overall audience experience.
	<b>Pride and Confidence</b> Visible pride and confidence in the work that everyone has done.	Members of the team did not portray visible pride or confidence overall.	Members of the team exhibited some visible pride, excitement, and confidence in what they had created.	Many members of the team exhibited visible pride, excitement, and confidence in what they had created.	All members of the team appear to have energy and pride in their work, whether onstage or offstage.
	<b>Challenging</b> Challenging efforts that have allowed student, educator, and school growth.	All members of the team have not visibly challenged each other to grow and learn through an exciting artistic and educational endeavor.	Some members of the team have been a part of an artistic and educational endeavor but could have challenged each other more.	All members of the team have been a part of an artistic and educational endeavor but could have challenged each other more.	All members of the team have obviously been part of a challenging and exciting artistic and educational endeavor.

