TUTS TOMMY TUNE AWARDS



2026-2027
Handbook & Guidelines

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2026-2027 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 Process

Houston area schools may submit their school production for participation in the adjudication process from **Fall 2026 to Spring 2027**. 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 17 total award categories. Participating schools will receive written feedback from Adjudicators within two (2) weeks from their adjudication date, sent directly to school TTA Contacts (creative teams and administration).

Finalists from the participating schools will be announced in March, and the Winners will be announced at the TTA Ceremony on Friday, May 14, after a three-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 2027 in New York City at the Minskoff Theater.

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

REMINDERS FOR THE 2026 / 2027 SEASON!

MULTIPLE SHOW SUBMISSIONS

Participating Schools can submit up to two (2) musical productions to be adjudicated between Fall 2026 and Spring 2027.

Submittable

Submittable 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 be using this platform for the Tommy Tune Awards adjudication process this year to better serve our Adjudicators and our Schools.

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).

FINALISTS

Adjudicator feedback with will be sent to schools 4 weeks after all adjudication materials have been collected. Finalists will be announced in March 2027, and winners will be announced at the Tommy Tune Awards Ceremony on May 14, 2027. Nominations are determined by scores assigned by the Adjudicator.

SCHOOL BUDGETS AND TIERED SYSTEM

Best Musical Finalists will be considered from a three-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. The tier thresholds will be determined by TTA personal and computer programing after all budgets have been submitted via Submittable. If the Participating School is submitting two (2) shows, both shows will be in the highest budgeted show's tier.

- **Tier 1 Schools: Lowest Level of Production Funding**
- **Tier 2 Schools: Middle Level of Production Funding**
- **Tier 3 Schools: Highest Level of Production Funding**

EXCLUSIVE WORKSHOPS, MASTERCLASSES, AND MORE!

TUTS will offer opportunities for TTA participating students throughout the 26-27 season; students will be invited at the discretion of school directors/theatre/music teachers on a first-come, first-serve basis.

Heart of the Cast (Formally 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 each participating show's cast. Selected students will wear their school's production shirt for the performance and participate in the TTA Rehearsals prior to the TTA Ceremony. School is responsibility for selection criteria for Heart of The Cast.

Scoring & Updated Rubric

Scoring is based on a 5-Point and 12-Point Scale, depending on the category.

TTA Ceremony

Adjudicators will receive one (1) comp ticket to the TTA Ceremony on **May 14, 2027.**

IMPORTANT DATES

Important dates to mark on your calendar throughout the 26/27 Season.

Monday, August 31, 2026: Adjudicator sign up opens

Friday, September 11, 2026: Adjudicator sign up closes

Saturday, September 12, 2026: Interest Form Opens

Saturday, September 12, 2026: Tommy Tune Awards School Director's Meeting

Sunday, September 13, 2026: Official Tommy Tune Awards School Announcement

Saturday, September 19, 2026: Adjudicator mandatory training option 1 @ 2PM

Monday, September 21, 2026: Adjudicator mandatory training option 2 @ 2PM

Thursday, October 1, 2026: Tommy Tune Award Adjudication Starts

Monday, February 1, 2027: Tommy Tune Award Student Reporter Application Opens

Thursday, February 25, 2027: Tommy Tune Award Ceremony - Director's Orientation

Monday, March 1, 2027: Tommy Tune Award Scholarship Applications Open

Sunday, March 7, 2027: Tommy Tune Award Adjudication Closes

Sunday, March 21, 2027: Tommy Tune Award Student Reporter Application Closes

Friday, March 26, 2027: Tommy Tune Award Finalist Announced

Friday, March 26, 2027: Tommy Tune Award Scholarship Applications Due

TBD: Jimmy Award Student Reporter Application Due

Tuesday, April 20, 2027: Tommy Tune Rehearsals & TTA Tech Week

Friday, May 14, 2027: 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, September 18, 2026.
- Complete the Submittable 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.
- Pay a **$275 participation fee per production submitted**
    - ***Why?*** *To support our professional artists adjudicating the TTA school productions, the Masterclass opportunities for students throughout the 26/27 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 26/27 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 finalist nomination. Adults cast in high school productions are not eligible for any nominations.*

- Submit proof of acquired license for production by adjudication day. Please let your licensing house know that you are participating in the Tommy Tune Awards. There will be a place on your Submittable application for schools to upload their Licensing letters. Please do not emails them in.
    - **Why?** *Licensing is required to be a part of TTA. Contact Jude.Hebert@tuts.org if you have any issues with your licensing process.*

- Participate in a Director's Meeting on **Saturday, September 12, 2026 at 2:00pm.**
    - **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 14, 2026. Please let your licensing house know prior to your performance. TUTS will also send a list of participating schools to the publishing houses after all information has been taken in.
    - **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 in the Tommy Tune Awards Ceremony on May 14, 2027**. 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.

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 Jude.Hebert@tuts.org, Community Programs Administrator

- 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

TTA ADJUDICATORS OVERVIEW



The Tommy Tune Award Adjudicators are an approved panel of qualified performing arts professionals assembled to adjudicate participating school productions. 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.

Process (in brief): Each school is adjudicated by a team of three (3) compensated adjudicators. School productions are evaluated based on a **5-point and 12-point scale rubric** with emphasis on enhancing student experience, education, growth and overall artistic development. Adjudicators will score schools throughout the TTA season (**Fall 2026-Spring 2027**), with top scoring participants being announced as **Finalists in March 2027, t**o participate in the **Tommy Tune Awards Ceremony on May 14, 2027.**

The adjudication process runs from October through March. Each Adjudicator evaluates at least three (3) school productions based on their personal availability. It's ok to evaluate more and it's ok if Adjudicators are unable to make all three (3).

Evaluation: Adjudicators are evaluating the singular school production witnessed, without any previous expectations. Adjudicators are not comparing schools, but rather challenging participants to take steps forward in their artistic development.

Adjudicator Requirements:

- Adjudicators should be growth focused, fair, and collaborative with a desire to enhance the value of arts education in Houston.
- Proficiently experienced in professional theatre, performance, direction, dance, design, dramaturgy, arts administration, arts education, etc. (Determined by TUTS Staff)
- Strong communication skills - verbal and written.
- Recommended to evaluate at least three (3) school performances, if not more.
- Adjudicators must attend the calibration training
- Cannot be a current member of a subsidiary group of TUTS
- Cannot be faculty or non-faculty of a participating TTA school for the current year
- Cannot be a TUTS full-time staff member for the current year
- Must not be an employee within the same district or at the same campus of the school being adjudicated
- Must not be affiliated in any way with a participating school for the current year.
- Every adjudicator must leave a score for all required adjudicated categories
- All adjudicators must leave constructive feedback that is in alignment with the assigned score.
- Adjudicators must be at least 21 years of age
- Adjudicators must complete a Conflict of Interest form prior to adjudicating the first show.
- Adjudicators cannot score any school they have adjudicated in the prior adjudication year.

- **CANCELATION PROCESS:** Adjudicators will be responsible for finding a substitute adjudicator if they have to cancel within a week of their scheduled adjudication.
- Feel comfortable using digital platforms for feedback, scoring, and communication
- By agreeing to serve as a TTA adjudicator, you are agreeing to have all feedback submitted within two weeks of the performance. Failure to do so will forfeit the following:
    - One (1) complimentary ticket to the TTA
    - Adjudication offered honorarium
    - Future opportunities with TUTS as a TTA Adjudicator

Year-Long Process: A Brief Breakdown

- Houston area schools will participate in an adjudication process running from Fall of 2026 to Spring of 2027.

- 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.

- Education, Development & Growth: Feedback should be given in celebration of High School Musical Theatre School / Student improvement and discovery. Students are encouraged to succeed, not meet pre-imagined expectations. e.g.) **If performance is not deemed successful, what tools are needed to be successful?**

- Top scoring Finalists from the participating schools will be announced in March with the Winner announcements at the TTA Ceremony on May 14.

- Participating schools will receive feedback and from Adjudicators within two (2) weeks from their adjudicated date. Feedback will be sent directly to schools via Submittable. *Please check your SPAM folder before reaching out.

**TTA School 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.

Definition of an Approved Musical as listed by the National High School Musical Theatre Awards:

- 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.
- 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.

TICKETS

In addition to the one (1) adjudicator's comps tickets, tickets to the Tommy Tune Awards Ceremony will be available for purchase through the TUTS website. All participants are encouraged to attend.

ADJUDICATOR FEEDBACK REQUIREMENTS

Education & Development:

Tommy Tune Award Adjudicators will focus on fostering musical theatre education, development and overall artistic advancement for each school evaluated. Post-performance, each mentor will write a fair, and ultimately constructive, evaluation of the student's/school's performance with specific key points as to how the student/school could improve. These evaluative comments are to be steeped in a helpful tone as harsh criticism will not be tolerated. Adjudicators are meant to give tools to students and schools in a manner that will help enhance their abilities for future performances. e.g) If the performance is not successful, what tools are needed to become successful?

Artistry & Community:

Celebrating our high school musical theatre community works hand-in-hand with TTA's Education and Development objectives. We wish to promote a positive musical theatre experience while augmenting participant's artistry -- working towards overall improvement and discovery. Adjudicators will be cheerleaders for students throughout the Greater Houston Area giving ample encouragement that leads towards success.

ADJUDICATORS CANNOT PROVIDE FEEDBACK ON

1. Health and safety concerns regarding COVID-19
2. How the adjudicator would have directed the show. It is not the adjudicator's job to cast a vision of the show but may provide feedback as an artistic professional. Meet the show and program where they are (financially and in the artistry).
3. Food and drink accommodation for the adjudicator.
4. Parking accommodations for the adjudicator (unless parking was a logistical complication for all patrons).
5. Location of seats. Schools are generally doing the best they can; a seat's location does not impact the student's efforts.
6. If a school uses Music Tracks, this cannot, and will not, negatively impact the school's score. Tracks allow schools to produce musicals within a budget – this is encouraged, not discouraged.
7. The production's curtain call. This is not considered a part of the show.
8. Audience Etiquette: While we all can agree it is important to educate our audience on appropriate patron behavior, it is not a reflection of the director, show, or cast.

ADJUDICATORS CAN PROVIDE FEEDBACK ON

1. Elements of cultural, physical, or verbal sensitivities that could cause potential audience discomfort.
    a. Examples may include:
        i. An adjudicator providing feedback regarding the elevated use of sexuality or profanity that was not proactively communicated as a disclaimer in program or pre-show announcement in advance to curtain.
        ii. A character or a show that is written with a culture or demographic intent that is integral to the historical context of the story, and the casting choice/s represented did not reflect the authors intent.
    b. Encouraging continual efforts for Inclusion, Diversity, Equity & Accessibility.
    c. Ideas for improvement or alternative perspectives on how various production elements can be approached for you to reflect and explore.

POST-PERFORMANCE – NOMINEES - FINALISTS – TTA CEREMONY

- Feedback and scores must be turned in within 1 week of Adjudication. If you are unable to meet this deadline, it must be communicated so that TUTS can communicate to the school directors.
- Top scores will be announced as Finalists for the TTA Ceremony in March 2027.
- TUTS will present the Tommy Tune Awards Ceremony at the Hobby Center on Friday, May 14, 2027**.** This will be a time to celebrate the accomplishments of all our Houston High School Musical Theatre Programs and your part in guiding the next generation of musical theatre artists and enthusiasts.

CONFIDENTIALITY

Adjudicators will not provide oral critiques or feedback following a school's performances. 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, press, reviewers, social media channels, etc. Please do not contact schools directly with questions. All inquiries should be directed to the TUTS Education Team.

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 14, 2027, 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**,** **i**magine 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 og 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 Microsoft Forms

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 the school has 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.

HEART OF THE CAST (cast nominated)
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 DESIGN (5 pt scale) (Tiered)
(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 DESIGN (5 pt scale) (Tiered)
(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 DESIGN (5 pt scale) (Tiered)
(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 PRODUCTION 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 two (2) professional musician (someone other than a faculty member and/or student from your school) are not eligible to be nominated in this category.

OUTSTANDING CHOREOGRPAHY (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 OF A MUSICAL (5 pt scale)
The overall vision, choices, and design and performance cohesion as it relates to the overall storytelling.

OUTSTANDING MUSICAL (12 pt scale) (Tiered)
Best Musical Winners will not be considered for Best Ensemble and vice versa. Made up of 4 individual categories (for a possible total of 48 points):

- Overall Show – Performance **(12 pt scale)**
- Overall Show – Director & Vision **(12 pt scale)**
- Overall Show – Design & Technical **(12 pt scale)**
- Overall Show – Grab Factor **(12 pt scale)**

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.

DESIGN PRESENTATIONS

This year we're offering the opportunity for the schools to showcase their 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 Submittable application for schools to upload their documents. This can be presented in a PowerPoint/Slide PDF or Word document PDF.

DRAMATURGICAL PACKET

Dramaturgy and research are an important part of the production process. With so many musicals taking place in different eras and cover historical 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 Submittable application for schools to upload your documents. This can be presented in a PowerPoint/Slide PDF or Word document FDF.

SCORING LEVELS

- **Not Evident** = essentially absent
- **Needs Improvement** = present, but weak and rarely effective
- **Developing** = present with identifiable strengths, though inconsistent
- **Accomplished** = consistently effective
- **Exceptional** = consistently outstanding and impactful

SCORING LEVELS DESCRIPTORS

NOT EVIDENT - The criterion is absent, minimally demonstrated, or does not meaningfully contribute to the performance, production, or design. Significant development is needed. *(*Possible feedback verbiage to include: *absent, minimal, ineffective, distracts, unclear)*

NEEDS IMPROVEMENT - The criterion is present but demonstrated infrequently or with limited effectiveness. Execution lacks the consistency, clarity, or purpose needed to support the performance, production, or design. Foundational elements are beginning to emerge, but substantial refinement is still needed. *(Possible feedback verbiage: limited, uneven, weak, emerging, unclear, inconsistent, needs refinement)*

DEVELOPING - The criterion is evident in limited or inconsistent ways. There are noticeable emerging strengths, but execution lacks consistency, clarity, refinement, or impact. *(*Possible feedback verbiage to include: *emerging, inconsistent, occasional, somewhat effective)*

ACCOMPLISHED - The criterion is clearly demonstrated with consistency and effectiveness. Execution supports the storytelling and meets expectations for a strong performance or production element. *(*Possible feedback verbiage to include: *consistent, effective, clear, supports storytelling)*

EXCEPTIONAL - The criterion is demonstrated at an outstanding level with confidence, artistry, consistency, and impact. Execution significantly enhances the storytelling and serves as a model of excellence. *(*Possible feedback verbiage to include: *outstanding, sophisticated, seamless, highly impactful, elevates storytelling)*

TTA SCORING RUBRIC: OUTSTANDING SINGER

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL

Diction, Dynamics, and Control	Diction, dynamics, and vocal control are largely absent or ineffective, making the lyrics difficult to understand and limiting the overall vocal performance.	Diction, dynamics, and vocal control are occasionally evident but inconsistent, reducing clarity, musical expression, and overall effectiveness.	Diction, dynamics, and vocal control demonstrate emerging strengths, though consistency, refinement, and expressive impact are not yet fully realized.	Diction, dynamics, and vocal control are clear, consistent, and effective, supporting both musicality and storytelling throughout the performance.	Diction, dynamics, and vocal control are exceptionally refined and expressive, enhancing the performance with artistry, precision, and compelling storytelling.
Character Suitability	The performer demonstrates little to no connection to the character, with choices that do not support the character's traits, objectives, or role in the story.	The performer shows limited awareness of the character, but characterization is inconsistent, unclear, or not yet suited to the character's role, age, circumstances, or intentions.	The performer demonstrates emerging understanding of the character, with some appropriate choices that support the role, though consistency and depth are still developing.	The performer makes clear and appropriate character choices that consistently support the role and contribute effectively to the storytelling.	The performer fully embodies the character with nuanced, authentic, and highly effective choices that elevate the storytelling and create a compelling stage presence.
Pitch and Tone Quality	Pitch accuracy and tone quality are largely absent or ineffective, significantly hindering vocal clarity, musicality, and overall performance quality.	Pitch accuracy and tone quality are inconsistently demonstrated, with frequent lapses that limit vocal effectiveness and musical expression.	Pitch accuracy and tone quality show emerging consistency, though refinement, stability, and control are still needed to sustain effective musical performance.	Pitch accuracy and tone quality are consistently clear, controlled, and effective, supporting confident vocal performance and musical storytelling.	Pitch accuracy and tone quality are exceptionally consistent, refined, and expressive, elevating the performance with artistry, vocal mastery, and emotional impact.
Musicality and Storytelling	Musicality and storytelling are absent or do not meaningfully support the performance.	Musicality and storytelling are inconsistently demonstrated and have limited impact on the performance.	Musicality and storytelling show emerging effectiveness but lack consistency and depth.	Musicality and storytelling are clear, consistent, and enhance the performance.	Musicality and storytelling are highly expressive, engaging, and elevate the performance.

TTA SCORING RUBRIC: OUTSTANDING DANCER

	NOT EVIDENT	**NEEDS IMPROVEMENT**	**DEVELOPING**	**ACCOMPLISHED**	**EXCEPTIONAL**
Control and Purpose	Movement lacks control or purpose and does not meaningfully support the performance.	Control and purpose are inconsistently demonstrated, limiting the effectiveness of the movement.	Control and purpose show emerging consistency but need greater confidence and intention. .	Movement is controlled, purposeful, and supports the performance effectively.	Movement is consistently controlled, intentional, and enhances the performance with impact.
Connection	Connection to the audience, fellow performers, or the intent of the choreography is absent or unclear.	Connection is occasionally evident but inconsistent and has limited impact on the performance.	Connection shows emerging authenticity and engagement but lacks consistency throughout the performance.	Connection is clear, consistent, and effectively supports the performance.	Connection is compelling, authentic, and elevates the performance through strong engagement and presence.
Technique	Technical skills are absent or ineffective, significantly limiting the quality of the performance.	Technical skills are inconsistently demonstrated and require substantial refinement.	Technical skills show emerging proficiency but lack consistency and control.	Technical skills are consistently demonstrated with control and effectiveness.	Technical skills are executed with precision, confidence, and exceptional consistency.

TTA SCORING RUBRIC: OUTSTANDING ACTOR

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Objectives, Obstacles, Tactics	Objectives, obstacles, and tactics are absent or unclear and do not meaningfully support the performance.	Objectives, obstacles, and tactics are inconsistently demonstrated, limiting the character's intention and believability.	Objectives, obstacles, and tactics show emerging clarity but are not consistently sustained throughout the performance.	Objectives, obstacles, and tactics are clear, consistent, and effectively support character development and storytelling.	Objectives, obstacles, and tactics are fully realized and skillfully executed, creating a compelling and dynamic performance.
Character Growth	Character growth is absent or unclear, with little to no noticeable development throughout the performance.	Character growth is minimally demonstrated and lacks consistency or clear progression.	Character growth is evident in some moments, though progression and transformation need greater clarity.	Character growth is clear, believable, and consistently developed throughout the performance.	Character growth is compelling, nuanced, and fully realized, creating a powerful character journey.
Choices	Actor choices are absent, unclear, or do not meaningfully support the character or story.	Actor choices are inconsistently developed and have limited impact on character portrayal.	Actor choices show emerging intention and creativity but lack consistency or specificity.	Actor choices are clear, effective, and consistently support the character and storytelling.	Actor choices are nuanced, purposeful, and elevate the character and storytelling with depth and authenticity.
Listening and Responding	The performer shows little awareness of scene partners and does not respond meaningfully within the scene.	The performer occasionally listens and responds, but acting choices are inconsistent or lack authenticity.	The performer demonstrates emerging listening and response skills, with some effective acting choices that support the scene.	The performer listens and responds consistently, making acting choices that support believable interactions and storytelling.	The performer actively listens and responds with nuanced, authentic acting choices that deepen relationships and elevate the scene.
Continuity	Singing, dancing, or movement lacks coordination and does not support the performance effectively.	The performer demonstrates limited ability to integrate singing, dancing, or movement smoothly and consistently.	The performer shows emerging ability to combine singing, dancing, or movement, with some fluid and effective moments.	The performer integrates singing, dancing, and movement fluidly and consistently throughout the performance. .	The performer seamlessly integrates singing, dancing, and movement with confidence, skill, and artistry.

TTA SCORING RUBRIC: ENSEMBLE

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Group Performance Execution of group performance, focusing on choreography, ensemble singing, and stage movement.	The ensemble lacks coordination in choreography, singing, or stage movement, limiting the effectiveness of the performance.	The ensemble demonstrates inconsistent coordination in choreography, singing, or stage movement, resulting in an uneven performance.	The ensemble shows emerging coordination and cohesion, though consistency and precision need further refinement.	The ensemble performs with consistent coordination in choreography, singing, and stage movement, effectively supporting the performance.	The ensemble performs with outstanding unity, precision, and cohesion, elevating the performance through seamless choreography, singing, and stage movement.
Cohesive Storytelling Execution of collective telling of the same narrative.	Cohesive storytelling is absent, and the ensemble does not function as a unified part of the narrative.	Cohesive storytelling is inconsistently demonstrated, with limited connection between ensemble members and the narrative.	Cohesive storytelling is evident in some moments, though consistency and ensemble unity need further development.	The ensemble contributes consistently to cohesive storytelling, supporting the narrative with clear unity and purpose.	The ensemble works as a fully unified storytelling force, enhancing the narrative with exceptional cohesion, focus, and engagement.

Energy & Dedication Energy and dedication to the moment.	Energy and commitment to the moment are absent or do not meaningfully support the performance.	Energy and commitment are inconsistent, resulting in limited engagement and focus.	Energy and commitment are evident in some moments, though consistency and focus need further development.	Energy and commitment are consistent and effectively support the performance.	Energy and commitment are fully sustained, creating a compelling and highly engaging performance.

TTA SCORING RUBRIC: LIGHT DESIGNER

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Technique in execution Technique in execution, focusing on composition, visibility, modeling, focus.	Lighting technique is absent, ineffective, or does not meaningfully support the production.	Composition, visibility, modeling, and focus are inconsistently executed, limiting clarity and visual effectiveness.	Composition, visibility, modeling, and focus show emerging effectiveness but lack consistency and refinement.	Composition, visibility, modeling, and focus are executed consistently and effectively, supporting the production's storytelling.	Lighting technique is executed with exceptional precision, creativity, and impact, elevating the overall production.
Stylistic consistency Stylistic consistency, focusing on color palette, period correctness, and appropriateness for storyline.	The lighting design lacks a cohesive style, with color choices and visual elements that do not support the period or storyline.	Stylistic choices are inconsistently applied, with limited consideration of color palette, period, or story context.	Stylistic choices show emerging alignment with the color palette, period, and storyline but lack consistency throughout the production.	Stylistic choices are consistent and effective, using color, period-appropriate elements, and design choices to support the storyline.	Stylistic choices are highly cohesive and intentional, using color, period authenticity, and visual storytelling to enhance the production with exceptional impact.
Storytelling Contribution Effectively contributing to dramatic arc/journey without diminishing other storytelling elements	The lighting design does not meaningfully contribute to the dramatic arc or support the story.	The lighting design occasionally supports the story but lacks consistency or distracts from other storytelling elements.	The lighting design demonstrates emerging support of the dramatic arc, though its contribution is not consistently clear or effective.	The lighting design effectively supports the dramatic arc and enhances storytelling without overpowering other production elements.	The lighting design seamlessly advances the dramatic arc, enriching the storytelling with exceptional clarity, impact, and balance.
Mood and Atmosphere.	Mood and atmosphere are absent, unclear, or do not support the production.	Mood and atmosphere are inconsistently established, limiting emotional impact and audience engagement.	Mood and atmosphere are evident in some moments but lack consistency or depth throughout the production.	Mood and atmosphere are clearly and consistently established, effectively supporting the story.	Mood and atmosphere are skillfully crafted and sustained, enhancing the production with exceptional emotional impact and immersion.

TTA SCORING RUBRIC: SCENIC DESIGNER

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL

Construction	Set construction is absent, incomplete, or does not effectively support the production.	Set construction demonstrates limited functionality or craftsmanship, reducing its effectiveness on stage.	Set construction shows emerging craftsmanship and functionality but lacks consistency, durability, or refinement.	Set construction is well-crafted, functional, and consistently supports the production.	Set construction is expertly crafted, durable, and enhances the production with exceptional quality and attention to detail.
Stylistic consistency Stylistic consistency, focusing on color palette, period correctness, and appropriateness for storyline.	The scenic design lacks a cohesive style and does not support the world of the production.	Stylistic choices are inconsistent, with limited alignment to the production's setting, tone, or story.	Stylistic choices show emerging cohesion but are not consistently maintained throughout the design.	Stylistic choices are clear, consistent, and effectively support the production's setting and storytelling.	Stylistic choices are highly cohesive, intentional, and enhance the production's storytelling with exceptional impact.
Storytelling Contribution Effectively contributing to dramatic arc/journey without diminishing other storytelling elements	The scenic design does not meaningfully contribute to the dramatic arc or support the storytelling.	The scenic design occasionally supports the story but lacks consistency or distracts from other storytelling elements.	The scenic design demonstrates emerging support of the dramatic arc, though its contribution is not consistently clear or effective.	The scenic design effectively supports the dramatic arc and enhances storytelling without overpowering other production elements.	The scenic design seamlessly advances the dramatic arc, enriching the storytelling with exceptional clarity, impact, and cohesion.
Visibility and Sight lines	Scenic elements obstruct visibility or create significant sightline challenges for the audience.	Visibility and sightlines are inconsistently considered, with some audience members' views negatively affected.	Visibility and sightlines are generally effective but contain occasional obstructions or limitations.	Visibility and sightlines are consistently well planned, allowing the audience to clearly see the action.	Visibility and sightlines are expertly designed, ensuring clear audience engagement from all viewing areas.
Mood and Atmosphere	The scenic design does not establish a recognizable mood or atmosphere for the production. .	The scenic design contributes to mood and atmosphere inconsistently, with limited impact on the audience experience.	The scenic design shows emerging ability to create mood and atmosphere but lacks consistency or depth.	The scenic design effectively establishes and supports the mood and atmosphere of the production.	The scenic design creates a rich, immersive mood and atmosphere that significantly enhances the storytelling.

TTA SCORING RUBRIC: COSTUME DESIGNER

	NOT EVIDENT	**NEEDS IMPROVEMENT**	**DEVELOPING**	**ACCOMPLISHED**	**EXCEPTIONAL**
Construction Construction, focusing on fit and finish	Costume construction, fit, and finish are absent, incomplete, or significantly detract from the production.	Costume construction, fit, and finish are inconsistently executed, limiting functionality, appearance, or performer comfort.	Costume construction, fit, and finish show emerging craftsmanship but lack consistency or refinement.	Costume construction, fit, and finish are well-executed, functional, and consistently support the production.	Costume construction, fit, and finish are expertly executed with exceptional craftsmanship, precision, and attention to detail.
Stylistic Consistency Stylistic consistency, focusing on color palette, period correctness, and appropriateness for storyline.	Costume design lacks a cohesive style and does not support the period, color palette, or storyline.	Stylistic choices are inconsistent, with limited alignment to the color palette, period, or story.	Stylistic choices show emerging consistency and support of the color palette, period, and storyline, though refinement is needed.	Stylistic choices are clear, consistent, and effectively support the color palette, period, and storyline.	Stylistic choices are highly cohesive and intentional, enhancing the production through effective use of color, period authenticity, and storytelling.
Storytelling Contributions	The costume design does not meaningfully	The costume design occasionally supports the story but lacks	The costume design demonstrates emerging support of	The costume design effectively supports the dramatic arc and	The costume design seamlessly advances the dramatic arc,

Effectively contributing to dramatic arc/journey without diminishing other storytelling elements	contribute to the dramatic arc or support the storytelling.	consistency or distracts from other storytelling elements.	the dramatic arc, though its contribution is not consistently clear or effective.	enhances storytelling without overpowering other production elements.	enriching the storytelling with clarity, impact, and cohesion.
Mood and Atmosphere Exhibiting mood and atmosphere through texture, drape, shape, color, pattern, etc.	Costumes do not establish or support the mood and atmosphere of the production.	Costumes contribute inconsistently to mood and atmosphere, with limited use of texture, shape, color, pattern, or drape.	Costumes show emerging use of design elements to create mood and atmosphere, though consistency and impact are limited.	Costumes effectively use texture, drape, shape, color, and pattern to support the mood and atmosphere of the production.	Costumes skillfully and cohesively use design elements to create a rich mood and atmosphere that enhances the storytelling.

TTA SCORING RUBRIC: SOUND DESIGNER

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Sound Execution Sound design and execution focusing on microphone clarity, balance, and sound cues.	Sound design and execution are absent, ineffective, or significantly hinder audibility and storytelling.	Microphone clarity, balance, or sound cues are inconsistently executed, limiting audience understanding and engagement.	Microphone clarity, balance, and sound cues show emerging effectiveness but lack consistency and refinement.	Microphone clarity, balance, and sound cues are consistently well-executed and effectively support the production.	Microphone clarity, balance, and sound cues are executed with exceptional precision, enhancing storytelling and the overall audience experience.
Audio Execution Sound design and execution focusing on microphone clarity, balance, and sound cues.	Microphone clarity, balance, and sound cues are absent, ineffective, or detract from the production.	Microphone clarity, balance, and sound cues are inconsistently executed, limiting audience understanding and engagement.	Microphone clarity, balance, and sound cues show emerging effectiveness but lack consistency and refinement.	Microphone clarity, balance, and sound cues are clear, balanced, and effectively support the production.	Microphone clarity, balance, and sound cues are executed with precision and consistency, enhancing storytelling and audience experience.
Balance and Blend Leads, Ensemble, Music, Audio Cues, etc.	Leads, ensemble vocals, music, and audio cues are absent, unclear, or detract from the production.	Leads, ensemble vocals, music, and audio cues are inconsistently balanced or executed, limiting their effectiveness.	Leads, ensemble vocals, music, and audio cues show emerging effectiveness but lack consistency and refinement.	Leads, ensemble vocals, music, and audio cues are clear, balanced, and effectively support the production.	Leads, ensemble vocals, music, and audio cues are seamlessly integrated, enhancing storytelling with exceptional clarity, balance, and impact.

TTA SCORING RUBRIC: TECHNICAL ACHIEVEMENT

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Coordination of Technical Elements	Technical elements are absent, ineffective, or fail to work together in support of the production.	Technical elements demonstrate limited coordination, resulting in inconsistencies or distractions.	Technical elements show emerging coordination, though timing, integration, or consistency need refinement.	Technical elements are well-coordinated and consistently support the production's overall effectiveness.	Technical elements are seamlessly integrated and coordinated, elevating the production with exceptional precision and impact.
Transitions Transitions focusing on length and smoothness.	Transitions are absent, excessively disruptive, or significantly interrupt the flow of the production.	Transitions are inconsistently executed, with delays or disruptions that affect the pacing of the production.	Transitions are generally effective but lack consistency in timing, smoothness, or efficiency.	Transitions are smooth, timely, and effectively maintain the flow of the production.	Transitions are seamless, efficient, and enhance the pacing and overall audience experience.

Movement The visibility, sound, and timing of scenic, prop, costume, and other elements and how it affected what was happening onstage.	Scenic, prop, costume, and technical elements detract from visibility, audibility, timing, or onstage action.	Scenic, prop, costume, and technical elements are inconsistently coordinated, occasionally disrupting onstage action.	Scenic, prop, costume, and technical elements generally support onstage action but lack consistency in visibility, sound, or timing.	Scenic, prop, costume, and technical elements are well-coordinated and consistently support what is happening onstage.	Scenic, prop, costume, and technical elements are seamlessly integrated, enhancing visibility, timing, and the overall effectiveness of the production.
Cues, Sound Lighting	Cues, sound, and lighting are absent, ineffective, or significantly disrupt the production.	Cues, sound, and lighting are inconsistently executed, causing occasional distractions or technical issues.	Cues, sound, and lighting generally support the production but lack consistency in timing, balance, or execution.	Cues, sound, and lighting are consistently well-timed and effectively support the production.	Cues, sound, and lighting are seamlessly executed, enhancing the production with precision, cohesion, and impact.

TTA SCORING RUBRIC: STAGE MANAGER

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Coordination of Technical Elements	Technical elements are absent, ineffective, or fail to work together in support of the production.	Technical elements demonstrate limited coordination, resulting in inconsistencies or distractions.	Technical elements show emerging coordination, though timing, integration, or consistency need refinement.	Technical elements are well-coordinated and consistently support the production's overall effectiveness.	Technical elements are seamlessly integrated and coordinated, elevating the production with exceptional precision and impact.
Transitions Transitions focusing on length and smoothness.	Transitions are absent, excessively disruptive, or significantly interrupt the flow of the production.	Transitions are inconsistently executed, with delays or disruptions that affect the pacing of the production.	Transitions are generally effective but lack consistency in timing, smoothness, or efficiency.	Transitions are smooth, timely, and effectively maintain the flow of the production.	Transitions are seamless, efficient, and enhance the pacing and overall audience experience.
Movement The visibility, sound, and timing of scenic, prop, costume, and other elements and how it affected what was happening onstage.	Scenic, prop, costume, and technical elements detract from visibility, audibility, timing, or onstage action.	Scenic, prop, costume, and technical elements are inconsistently coordinated, occasionally disrupting onstage action.	Scenic, prop, costume, and technical elements generally support onstage action but lack consistency in visibility, sound, or timing.	Scenic, prop, costume, and technical elements are well-coordinated and consistently support what is happening onstage.	Scenic, prop, costume, and technical elements are seamlessly integrated, enhancing visibility, timing, and the overall effectiveness of the production.
Cues The calling of changes in the scenery, lights, etc. that make the story move along.	Changes in scenery, lights, and other technical elements are not effectively called, disrupting the flow of the story.	Calls for scenery, lighting, and technical changes are inconsistent, causing occasional delays or interruptions in storytelling.	Calls for scenery, lighting, and technical changes are generally effective but lack consistency in timing or precision.	Calls for scenery, lighting, and technical changes are timely, accurate, and effectively support the flow of the story.	Calls for scenery, lighting, and technical changes are seamless, precise, and enhance the storytelling through exceptional timing and coordination.

TTA SCORING RUBRIC: ORCHESTRA

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Stylistic Cohesiveness Orchestra is suitable to production.	The orchestra's style does not support or align with the production.	The orchestra occasionally supports the production's style but lacks consistency.	The orchestra generally reflects the production's style, though cohesion needs refinement.	The orchestra consistently supports and complements the production's style.	The orchestra seamlessly enhances the production through a highly cohesive and appropriate style.

Technique Technique, focusing on pitch, tone quality, internal balance, etc.	Pitch, tone quality, and balance are ineffective or significantly detract from the performance.	Pitch, tone quality, and balance are inconsistent, limiting musical effectiveness.	Pitch, tone quality, and balance show emerging consistency but need refinement.	Pitch, tone quality, and balance are consistently controlled and effective.	Pitch, tone quality, and balance are executed with exceptional precision and artistry.
Timing Showing sensitivity to the timing of the connection between the drama onstage and the music in the orchestra.	The orchestra does not effectively connect musical timing to the onstage action.	Timing inconsistently supports the connection between the music and onstage action.	Timing generally supports the drama onstage but lacks consistency or precision.	Timing is well-coordinated and effectively supports the onstage action.	Timing is exceptionally precise, seamlessly strengthening the connection between music and drama.
Dramatic effect Appropriate match between emotional quality of orchestra and emotional quality of what's onstage.	The emotional quality of the orchestra does not support the action onstage.	The emotional quality of the orchestra occasionally supports the action onstage but lacks consistency.	The emotional quality of the orchestra generally supports the action onstage, though impact varies.	The emotional quality of the orchestra consistently enhances the action onstage.	The emotional quality of the orchestra powerfully elevates and deepens the onstage storytelling.
Underscoring **When appropriate: underscoring is suitably utilized as a part of the storytelling.	Underscoring is absent, ineffective, or detracts from the storytelling.	Underscoring is inconsistently used and has limited storytelling impact.	Underscoring supports storytelling in some moments but lacks consistency or refinement.	Underscoring is effectively utilized to support and enhance the storytelling.	Underscoring is seamlessly integrated, significantly enriching the storytelling and emotional impact.

TTA SCORING RUBRIC: MUSIC DIRECTION

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Vocal Technique Dynamics, breath, tone quality, and vocal control in group and solo vocalizations	Vocal technique is ineffective or absent, limiting the quality of the vocal performance.	Vocal technique is inconsistently demonstrated, reducing vocal clarity, control, and effectiveness.	Vocal technique shows emerging consistency but needs greater refinement and control.	Vocal technique is consistently strong and effectively supports solo and ensemble singing.	Vocal technique is highly refined, expressive, and enhances the overall production.
Diction The clarity of consonants throughout singing, allowing the audience to hear/understand story	Diction is unclear, making lyrics and storytelling difficult to understand.	Diction is inconsistent, limiting audience understanding of the text.	Diction is generally clear but lacks consistency throughout the production.	Diction is clear and consistent, supporting effective storytelling.	Diction is exceptionally clear and precise, enhancing storytelling and audience engagement.
Stylistic Suitability Vocalizations are suitable to production.	Vocal style does not align with or support the production.	Vocal style is inconsistently appropriate for the production.	Vocal style generally supports the production but lacks consistency.	Vocal style is appropriate and consistently supports the production.	Vocal style is highly authentic and enhances the production's artistic vision.
Balance Balance between vocalists and orchestra, vocalists and movement, vocalists and acting moments.	Balance is ineffective, causing key performance elements to compete with one another	Balance is inconsistent, occasionally affecting clarity and effectiveness.	Balance is generally effective but lacks consistency across performance elements.	Balance is well maintained and effectively supports the overall production.	Balance is seamless, creating a cohesive and integrated performance.
Continuity Connecting acting and storytelling through solo and ensemble singing	Singing does not meaningfully support or connect to the storytelling.	Connections between singing and storytelling are inconsistent or unclear.	Singing supports storytelling in some moments but lacks consistency.	Singing consistently supports and advances the storytelling.	Singing and storytelling are seamlessly connected, creating a compelling and cohesive narrative.

TTA SCORING RUBRIC: CHOREOGRAPHY

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Technique in Execution Technique in execution, focusing on stage shapes, sight lines, diversity of movement, appropriateness for student experience level, etc.	Choreographic technique is ineffective or absent, limiting the overall impact of the performance.	Choreographic technique is inconsistently executed, with limited attention to stage pictures, sight lines, or movement variety.	Choreographic technique shows emerging effectiveness but lacks consistency or refinement.	Choreographic technique is consistently well-executed and effectively supports the performers and production.	Choreographic technique is executed with exceptional skill, creativity, and attention to detail.
Storytelling Contributions Effective communication of dramatic arc/journey as it works with other story elements	Choreography does not meaningfully contribute to the storytelling or dramatic arc.	Choreography occasionally supports the story but lacks consistency or clarity.	Choreography contributes to storytelling in some moments but needs greater consistency and impact.	Choreography effectively supports and advances the storytelling throughout the production.	Choreography seamlessly enhances the dramatic arc and elevates the storytelling.
Cohesive Vision Vision is cohesive in all elements, and effective communication of said vision.	A cohesive choreographic vision is absent or unclear.	The choreographic vision is inconsistently communicated and lacks cohesion.	The choreographic vision is evident but not consistently realized throughout the production.	The choreographic vision is clear, cohesive, and effectively communicated.	The choreographic vision is exceptionally cohesive, distinctive, and fully realized.
Pacing and Momentum Pacing and momentum directly relate back to story and vision.	Pacing and momentum do not support the story or overall vision.	Pacing and momentum are inconsistent, occasionally disrupting the flow of the production.	Pacing and momentum generally support the story but lack consistency or refinement.	Pacing and momentum effectively support the story and choreographic vision.	Pacing and momentum are expertly crafted, enhancing the story, energy, and overall impact of the production.

TTA SCORING RUBRIC: DIRECTION

	NOT EVIDENT	NEEDS IMPROVEMENT	DEVELOPING	ACCOMPLISHED	EXCEPTIONAL
Technique in Execution Technique in execution, focusing on blocking, stage shapes, guidance of performances, etc.	Directional choices are absent, unclear, or do not effectively support the production.	Directional choices are inconsistently executed, limiting the effectiveness of staging and performances.	Directional choices show emerging effectiveness but lack consistency or refinement.	Directional choices are clear, effective, and consistently support the production.	Directional choices are executed with exceptional skill, clarity, and attention to detail.
Storytelling Contributions Effective communication of dramatic arc/journey as it works with other story elements	The direction does not effectively communicate or support the story.	The direction occasionally supports the story but lacks consistency or clarity.	The direction communicates the story in some moments but needs greater consistency and impact.	The direction effectively communicates and supports the dramatic arc throughout the production.	The direction seamlessly integrates all elements to create a compelling and impactful storytelling experience.
Cohesive Vision Vision is cohesive in all elements, and effective communication of said vision.	A cohesive directorial vision is absent or unclear.	The directorial vision is inconsistently communicated and lacks cohesion.	The directorial vision is evident but not consistently realized throughout the production.	The directorial vision is clear, cohesive, and effectively communicated.	The directorial vision is exceptionally cohesive, distinctive, and fully realized.
Pacing and Momentum Pacing and momentum directly relate back to story and vision.	Pacing and momentum do not support the story or directorial vision.	Pacing and momentum are inconsistent, causing disruptions in the	Pacing and momentum generally support the story but lack	Pacing and momentum effectively support the story and directorial vision.	Pacing and momentum are expertly crafted, driving the story forward with

		flow of the production.	consistency or refinement.		exceptional energy and purpose.

TTA SCORING RUBRIC: BEST MUSICAL

	DESCRIPTIONS	Fair	Developing	Good	Excellent
Performances	**Cohesive Performance** 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.
	Choices 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.
	Casting 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.
	Performance Technique.	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.
Design and Technical Execution	**Construction** 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.
	Cohesive Design and Vision 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.
	Cohesive Storytelling Through Design 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.

Direction and Vision	**Vision** 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.
	Communication of Story 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.
	Pace and Momentum 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.
	Communication, Clarity, Consistency 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.
	Student Guidance 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.
Grab Factor	**Creativity** 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.
	Pride and Confidence 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.
	Challenging 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.