

**MONO**

**Adjudication Rubric**

**Performer's #**

Area	10 - 9	8 - 7	6 - 5	4 - 3	2 - 1	Score
<b>Preparation</b>	Lines and blocking memorized, flaw/lessly integrated into performance	Lines and blocking well prepared, but not fully integrated into performance	Lines and blocking rehearsed, but not sufficiently to allow performer(s) full confidence	Lines and blocking are under rehearsed	Lines and blocking clearly unprepared	
<b>Movement</b>	Physical character choices used in such a way as to enhance the piece	Physical character choices have minor, but acceptable lapses	Physical character choices are acceptable, but not particularly notable	Physical character choices are inconsistent	Physical character choices are unclear or "mugging"	
<b>Staging</b>	Staging strong and unique, clarifies objective, meaning and character	Staging mostly clarifies objective, meaning and character	Staging provides some clarity to objective, meaning and character	Staging is random (wandering) or unmotivated	Staging is static or unclear	
<b>Character</b>	Character has a clear & strong objective, obstacle and tactics relevant to the scene	Character has a clear objective, obstacle and tactics relevant to the scene	Character has a semblance of objective, obstacle and tactics relevant to the scene	Character lacks objective, obstacle and tactics relevant to the scene	Character has no objective, obstacle and/or tactics	
<b>Interaction Solo</b>	Actor creates a unique level of implied interaction	Actor displays a high level of implied interaction	Actor has a passing level of implied interaction	Actor has minimal level of implied interaction	Actor has no discernable implied interaction	
<b>Vocal Technique</b>	Strong, including correct pronunciation, articulation & projection	Clear including correct pronunciation, articulation & projection	Inconsistent in one area	Inconsistent in more than one area	Difficult to hear and/or understand	
<b>Vocally Expressive</b>	Lines delivered expressively to create critical insight into character	Lines delivered expressively to create a character	Lines delivered expressively, but not clearly part of character	Lines delivered less than expressively, with little thought of character	Line delivery lacks expression	
<b>Connection</b>	Vocal expression & physical choices connect to enhance performance	Vocal expression & physical choices connect to create meaning	Vocal expression & physical choices occasionally connect to show some meaning	Vocal expression & physical choices rarely come together to create meaning	Vocal expression & physical choices do not work together	

Overall Rating  
(circle one)

Superior

Excellent

Good

Fair

Total Score

JUDGES NAME

RANKING

COMMENTS:

**DUO/GROUP**

**Adjudication Rubric**

**Performer's #**

Area	10 - 9	8 - 7	6 - 5	4 - 3	2 - 1	Score
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<b>Movement</b>	Physical character choices used in such a way as to enhance the piece	Physical character choices have minor, but acceptable lapses	Physical character choices are acceptable, but not particularly notable	Physical character choices are inconsistent	Physical character choices are unclear or "mugging"	
<b>Staging</b>	Staging strong and unique, clarifies objective, meaning and character	Staging mostly clarifies objective, meaning and character	Staging provides some clarity to objective, meaning and character	Staging is random (wandering) or unmotivated	Staging is static or unclear	
<b>Character</b>	Character has a clear & strong objective, obstacle and tactics relevant to the scene	Character has a clear objective, obstacle and tactics relevant to the scene	Character has a semblance of objective, obstacle and tactics relevant to the scene	Character lacks objective, obstacle and tactics relevant to the scene	Character has no objective, obstacle and/or tactics	
<b>Interaction Duo/Group</b>	Actors create a unique level of ensemble interaction	Actors display a high level of ensemble interaction	Actors have passing level of ensemble interaction	Actors have a minimal level of ensemble interaction	Actors have no discernable ensemble interaction	
<b>Vocal Technique</b>	Strong, including correct pronunciation, articulation & projection	Clear including correct pronunciation, articulation & projection	Inconsistent in one area	Inconsistent in more than one area	Difficult to hear and/or understand	
<b>Vocally Expressive</b>	Lines delivered expressively to create critical insight into character	Lines delivered expressively to create a character	Lines delivered expressively, but not clearly part of character	Lines delivered less than expressively, with little thought of character	Line delivery lacks expression	
<b>Connection</b>	Vocal expression & physical choices connect to enhance performance	Vocal expression & physical choices connect to create meaning	Vocal expression & physical choices occasionally connect to show some meaning	Vocal expression & physical choices rarely come together to create meaning	Vocal expression & physical choices do not work together	
<b>Overall Rating (circle one)</b>	Superior	Excellent	Good	Fair	<b>Total Score</b>	

JUDGE'S NAME

RANKING

COMMENTS:

## Adjudicators' Vocabulary Guide\*

### Theatre

abstract	convention	heavy	movement	projection	stock characters
absurd	crisis	hero	mugging	prologue	straight man
academic	criticism	heroine	mystery play	prompt	structure
ad-lib	cross	heroic	myth	protagonist	style
allegory	cue	humor	objective	qualitative	subplot
alliteration	development	imagery	obligatory scene	elements	subtext
antagonist	dialogue	imitation	obstacle	recognition scene	superobjective
anticlimax	diction	implicit	off	relation to	Stanislavski
argument	didactic	improvisation	olio	character/	surrealism
aside	direct address	intention	opener	objects	suspension of disbelief
avant-garde	director	interlude	pace	repertoire	symbol
barnstorming	disguise	irony	pantomime	return	sympathy
beat	doubling	interpretation	parody	reversal	tableau
blocking	dramaturgy	in the moment	participatory theatre	rising action	take direction
burlesque	dynamic	irony	passion	ritual	tension
business	effects	jump lines	pathos	role	theme
cabaret	emotional	leading	performance art	royalty	thought
centering	empathy	localize	period piece	satire	timing
character	exposition	low comedy	persona	scene	tirade
cheat	farce	make it larger	physical time	schmaltz	tragedy
choices	flashback	mark	picture	setting	turning point
climax	focus	mask	pity	shtick	typecasting
collaborative	foil	melodrama	plant	sketch	vaudeville
comedy	fourth wall	method acting	play-within-a-play	slapstick	vice
command	freeze	mime	playwright	slice of life	workshop
complication	genre	monologue	plot	soliloquy	zany
concentration	gimmick	morality play	presentational	speeches	
conflict	gesture	motif	principal	spine	
connection	ham	motivation	prior life	stereotype	

### Musical

articulation	cue	empathy	musical theatre	timing
ballad	diction	exposition	music hall	tone
beat	direct address	focus	operetta	vocal quality
blocking	director	fourth wall	orchestra	vocal support
business	dramaturgy	genre	overture	vocal range
choreography	dynamic	libretto	projection	voice projection
chorus	effects	lyrics	pitch	
crescendo	emotional	music	tempo	

### Technical

aesthetics	catwalk	flies	mat	scenery	surrealism
apron	counterweight	floor plan	minimal	scrim	teaser
artistic	cross fade	focus	par	set piece	thrust stage
auditorium	cue	Fresnel	pin spot	sharp focus	trap
backdrop	cyclorama	gel	practical	shutters	unit set
backing	deck	grid	preset	sight lines	upstage
backstage	décor	gridiron	primary colors	sizing	wagon
barn door	detail	grip	properties	special	wash
batten	dimmer	ground plan	props	spectacle	wing
bleeding	director	imagery	proscenium	spike	
booked flat	disguise	iris	rake	spotlight	
border	downstage	jack	realism	stage crew	
bounce	dramaturgy	key light	reflector	stage directions	
box set	dressing the stage	klieg light	rigging	stage door	
brace	drop	lamp	runway	strike the set	
breakaway	dutchman	lighting plot	safety curtain	structure	
business	flat	light leak	scaffold	style	