ADJUDICATOR EVALUATION GUIDE

This is a *guide only.* It is meant as a starting point, assisting you in objectively evaluating each production, and serve as a springboard for your own deeper analysis.

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THE BOBBY G AWARDS – Adjudicator Rubric

HAIR & MAKE-UP DESIGN

CRITERIA	**GOOD 11-20**	**VERY GOOD 21-30**	**EXCELLENT 31-40**	**OUTSTANDING 41-50**
CHARACTER DEVELOPMENT	• Full cast is in hair and make-up	• Full cast in appropriate hair and make-up for their role in the production • Hair and make-up designs are "finished"	• All characters hair and make-up are individually designed • Hair and make-up execution is neatly finished with details and accents	• Hair and make-up designates characters' status, personality and relationships • Hair and make-up color palate adds to the overall look of the production
FIT / EASE OF MOVEMENT	• All hair pieces and prosthetics fit appropriately	• Hair, make-up and prosthetics do not hinder performance	• Wigs, beards, mustaches and prosthetics are tailored to fit the individual actors	• Wigs, beards, mustaches and prosthetics are tailored to fit and flatter individual actors
ORIGINALITY / CREATIVITY	• Characters' hair and make-up are individually coordinated	• Hair and make-up designs for the entire cast are coordinated	• Basic hair and make-up color palate is used	• Hair and make-up coordinate with director's concept and interpretation of the script • Advanced hair and make-up color palate is used enhancing theme and mood of scenes
PERIOD AUTHENTICITY	• Hair and make-up attempts to reflect time and place	• Overall look of time and place achieved through hair and make-up	• Details of hair and make-up contribute to audience's knowledge of the time and place of the show	• Individual character hair and make-up achieves time and place authenticity and believability
MAINTENANCE	• Stays intact throughout performance (wigs, beards, etc. remain secure)	• Most hair and make-up is neat and sustainable throughout most of show.	• All hair and make-up is neat and sustainable throughout most of show.	• All hair and make-up are in excellent condition throughout entire show.

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COSTUME DESIGN

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
CHARACTER DEVELOPMENT	• Full cast is costumed	• Full cast dressed appropriately for their role in the production • Clothes are "finished" with no un-sewn hems	• All characters are accessorized • Clothes are neatly finished with details and trim	• Costume designates characters' status, personality and relationships • Color palate adds to the overall look of the production
FIT / EASE OF MOVEMENT	• All costumes are appropriate size	• Costumes are properly hemmed according to style/period • Costumes do not hinder performance	• Costumes are tailored to fit the individual actors	• Tailored to fit and flatter individual actors • Allow for total freedom of movement
ORIGINALITY / CREATIVITY	• Individual costumes are color coordinated	• Costumes for the entire cast are coordinated • 50% or more of the costume pieces are rented	• Preliminary color palate is used	• Costumes coordinate with director's concept and interpretation of the script • Advanced use of color palate enhances theme and mood of scenes
PERIOD AUTHENTICITY	• An attempt to reflect time, place, and location is made	• Overall look of time, place, and location is achieved	• Details of costuming contribute to audience's knowledge of the time, place, and location of the show	• Individual costumes achieve time, place and location authenticity with accessories that also reflect time and period
MAINTENANCE	• Costumes stay intact throughout the performance (shirts tucked in, hats stay on)	• Most costumes are cleaned and pressed	• All costumes are cleaned and neatly pressed	• All costumes are in excellent condition

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LIGHTING DESIGN

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
ILLUMINATION	• Set and performers are visible	• Lights are focused on the action • Minimal spill onto non-essential elements (i.e. Proscenium, curtains, floor, etc.)	• Lights are completely focused on the playing area(s) • No spill into non-essential areas	• Lighting design highlights action in a scene as well as entrances and exits • Lighting helps to tell the story by focusing the audience's attention on key elements, performance and/or scenes
ORIGINALITY/ CREATIVITY	• Lights are varied in different scenes or areas	• Some use of color, patterns, gobos and texture	• Color, patterns, gobos and texture are used to enhance the scenes • Lights contribute to the telling of the story • Specials and area lighting used for dramatic intensity or theatrical effect	• Fully reflects directors' vision of the production • Contributes to and helps define the show's theme(s) and/or the director's vision of the show • Light adds value and appeal to the overall stage picture and enhances the scenic design
TECHNICAL EXECUTION	• Light change cues occur at appropriate times	• Minimal delay in cues for blackouts and/or spots • Cues built with some degree of time sensitivity	• No delay in execution of cues • Cues are executed with finesse and are not abrupt or jarring	• Lights change in a manner that is almost unobtrusive and has a subtle effect • Execution of light cues is integrated with other transitional elements (i.e. scene shifts)

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TIME AND PLACE	• Intensity levels vary in different scenes	• Lights convey basic time of day (i.e. Daylight vs. Moonlight)	• Intensity of light appropriate to geographic location (i.e. Tahiti vs. NYC) • Intensity of light appropriate to indoor or outdoor settings	• Nuance achieved in the indication of time of day (i.e. Dusk vs. Night and dawn vs. noon) • Timing of light cues helps tell the story and establish time and place (i.e. sun setting throughout the course of a scene)

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SCENIC DESIGN

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
TIME AND PLACE	• Minimum indication of time and place of the production is evident in the scenic design	• Most set elements help define time and place	• Continuity regarding time and place is evident from scene to scene	• Every scene enhances understanding of time and place as required by the script
EXECUTION	• Most scenes have scenery	• All scenes have scenery • Set leaves enough playing space for the actors	• Set pieces and props are easily usable by performers (i.e. Staircases, props and set are in proportion)	• All scenic elements work effortlessly and are consistent • Set is completely painted with attention to detail
TRANSITIONS	• Transitions between scenes take a minimum of time	• Smooth transitions are made between most scenes • Changes executed with minimum crew	• Smooth, organized transitions are made between all scenes without stopping the action of the show	• Seamless transitions between all scenes • Scene shifts are an organic and integrated into the overall look and feel of the show
EFFECTIVE USE OF SPACE	• Set fits in the space	• Set is proportional to the stage space and to the actors	• Multiple levels employed to provide additional playing spaces and variety in staging	• Entrances and exits are integrated into the design and allow for variety in blocking and stage movement
ORIGINALITY	• Set is painted • Minimum indication of theme or director's vision evident in the design • Made and/or rented objects are used appropriately	• 50% or more of major set pieces are rented • Set is painted with colors and textures that are appropriate • Set has a finished look – no raw edges or unpainted surfaces	• Attention to detail in the painting • Trims, patterns, and decorative painting enhance most scenes • Colors and textures selected help define theme	• Detailed design throughout • Set fully reflects vision • Scenery contributes to and helps define the theme of the production and/or the director's vision of the show • Visual elements coordinate from scene to scene

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DIRECTION

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
CREATIVITY	• Mounts show in allotted space with basic staging and design	• Staging and design adapted from or based on previous productions is credited in the production's program • Demonstrates some creativity in meeting the challenges of existing resources	• Contributes a unique vision that propels the story • Uses creativity and innovation to meet challenges of existing resources	• Director's vision evident in each moment and all elements of the production • Turns challenges of school's existing resources into assets for the production through creativity and resourcefulness
INTERPRETATION	• Students display basic understanding of the story and themes of the musical • Evidence of character development work with actors	• Students display clear understanding of the story and themes of the musical	• Students clearly communicate all aspects of the story and themes to the audience	• Students embody story and themes of the musical , resulting in compelling, successful storytelling • Audience is engaged and emotionally involved in the story
STAGING/BLOCKING	• Most traffic paths flow easily • Students are not upstaged	• Interesting traffic flow • Appealing stage pictures	• Interesting stage pictures • Smooth transitions between scenes	• Stage pictures contribute to and aid in the telling of the story • Seamless transitions between scenes
DESIGN COORDINATION (Set, Costumes, Props, Lights, Performances. Music, Etc.)	• All elements of the production have been taken into consideration	• All elements of the production have been given uniform consideration • Sound interpretation of and adherence to elements of time period and location	• All production elements contribute consistently to the telling of the story and serve the needs of the script	• All elements of the production are inter-related, contribute to the telling of the story, serve the needs of the script, and help to communicate the vision of the director

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CHOREOGRAPHY

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
CONCEPT	• There are choreographed numbers when called for. • Some attempt at the appropriate style of dance called for by the time setting of the show	• Choreography adapted from or based on previous productions is credited in the production's program • Steps authentic to the period and culture of the production	• Numbers take in mind characters while providing showcase for dancers performing them • Period authenticity of movement is consistent, even during transitions into and out of dance segments	• Dance propels the story forward • Dance style/steps is in agreement with and/or augments the overall vision of the show • Dance segments completely reflect the period and culture of the show.
VARIETY	• Diversity in steps and patterns	• Use of interesting patterns and steps	• Creative use of props and costumes to frame and enhance the dance	• Inventive movement and combinations that reflects character/story
EXECUTION	• Performers know steps • Steps are equal to the ability of the students	• Accurate performance of steps • Sound dance technique (turn-out, body position, etc.) that does not ask students to do something beyond their flexibility or training	• Energy demonstrated by students during dancing • Smooth transitions from scenes/songs into dance segments • Steps are challenging but within students' range of achievement	• Students perform with unison and precision • All numbers are performed with character appropriate energy • Polished lines, extensions, and overall dance technique
USE OF SPACE	• Balanced use of performers on stage • All areas of playing space utilized	• Spatial awareness demonstrated in placement of students and flow of dance segments	• Use of levels and interesting or visually appealing formations • Use of creative entrances and exits	• Excellent use of stage space, levels and formations • Complete integration of movement with other production elements

MUSICAL DIRECTION

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CRITERIA	**GOOD** **11-20**	**VERY GOOD** **21-30**	**EXCELLENT** **31-40**	**OUTSTANDING** **41-50**
BALANCE ○ **Singers** ○ **Leads/Chorus** ○ **Musicians/Singers** ○ **Amplification**	• Basic balance between singers and players • Amplified aspects of the production are not distorted • Chorus does not overpower leads or vice versa	• Amplified aspects of the production (i.e. Leads w/ mics) do not overpower other elements • Appropriate volume level achieved	• Balance in all areas exists throughout the entire performance • Amplified elements to not disrupt or stand out from overall musical sound of the production	• Singers and players can be heard equally without overshadowing each other • Amplification is used to enhance the overall musical sound of the production • Placement of band enhances overall sound
ACCURACY ○ **Rhythm** ○ **Notes / Pitch** ○ **Harmony** ○ **Diction** ○ **Dynamics** ○ **Lyrics**	• Students are able to perform the music at a basic level • Songs are memorized • Lyrics are clear and intelligible	• Attempts at harmonies are evident • No sharp or flat singing and/or playing	• Harmonies achieved • All playing is in tune • Chorus sings and musicians play as a unit • Some dynamics used	• Students perform the music at a superior level • Harmonies are blended • Rhythms and notes performed with accuracy • Dynamics add meaning to the musical performance
INTERPRETATION ○ **Tempi** ○ **Transitions** ○ **Phrasing**	• Musical cues picked up with little hesitation • Entrances made with little hesitation • Students demonstrate a basic understanding of what they are singing about	• Tempi is appropriate for the style and dramatic moment of the piece • Students able to make entrances w/o staring at conductor • Underscoring is unobtrusive	• Underscoring contributes to dramatic moment • Tempi adds intensity and enhances the dramatic moment • Phrasing adds to development of the story and character	• Production propelled forward by music • Students demonstrate a complete understanding of what they are singing about • Music is seamlessly woven w/ dialogue
MUSICAL STYLE	• Evidence of an grasp of musical style of the score is present – if not in performance,	• Most of the score is performed in a manner consistent with the style of it's	• Entire score performed in appropriate style based on the score, the	• Students demonstrate complete understanding of style of the score and/or production and execute the

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	than in intention	composition	historical setting of the piece, or the vision of the specific production	material in an appropriate and compelling manor

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ORCHESTRA

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
EXECUTION ○ Sound Quality ○ Pitch ○ Rhythm ○ Cohesion	• All instruments in tune • Musicians largely stay on rhythm	• Students play on pitch • Rhythm maintained throughout	• Sections remain in tune • Different instruments play as a unit • Entrances are subtle	• Solid pitch and intonation maintained throughout the show Blend evident within and between sections • Sound quality produced is pleasing • Rhythms and notes performed with accuracy
BALANCE	• Overall orchestral sound is balanced	• Orchestra does not overpower stage performers • Sections do not overpower each other	• Provides excellent accompaniment to stage performers	• Complete balance between pit and stage – orchestra does not upstage performers on stage
FAMILIARITY WITH SCORE	• Players demonstrate a basic knowledge of individual parts	• Players demonstrate a basic knowledge of the overall score • No false entrances	• Score is performed well with minimal wrong notes • Students are paying attention to conductor	• Score is performed without mistakes • Students functioning as one with the conductor • Students are alert and able to adjust to emergency situations (i.e. Mistakes on stage that require extra vamps)
PROFESSIONALISM	• Students arrive on time • Students are dressed appropriately	• Students stay focused throughout the performance • No talking during scenes	• Students are dressed in an appropriate and uniform manner	• Concert master tunes orchestra • Students stand when musical director and/or conductor enters

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PERFORMANCE CATEGORIES *(Lead/Supporting Actor/Actress, Chorus, Rising Star)*

CRITERIA	GOOD 11-20	VERY GOOD 21-30	EXCELLENT 31-40	OUTSTANDING 41-50
ACTING	• Basic understanding of character • Can be heard and understood	• Understanding of character's objectives • Remains in character throughout the production even when not the main focus of the action	• Ability to react on stage as the character • Understanding of the role place within the larger production • Interacts well with other characters	• Complete and consistent absorption of the character and the ability to fully communicate that character to the audience
SINGING	• Ability to sing on pitch • Ability to execute rhythmic requirements of the music	• Elements of phrasing and interpretation are present • Pleasant voice	• Maintains character while singing • Material attacked with enunciation and proper vocal technique	• Understanding and execution of the musical style of the show • Ability to express the character through the song • Excellent vocal technique and tone
MOVEMENT	• Able to execute staging/choreography	• Moves with ease • Better than average execution of staging/choreography	• Moves with precision and animation • Movement reflects awareness of relationship to other performers, set pieces, light	• Movement reflects the character (i.e. age, social status, history, etc.) • Flawless execution of staging/choreography
PRESENCE	• No evidence of nerves or distraction (i.e. fidgeting or playing w/ costume)	• Relaxed • Focused • In The Moment	• Gestures flow from characterization • Adds to a scene rather than distracts from it	• Commands attention and focus from the audience • Performance enhances and adds value to the overall production