

2012 GENE KELLY AWARDS
CATEGORIES

Best Actor

Best Actress

Best Supporting Actor

Best Supporting Actress

Best All-Student Orchestra

Best Choreography

Best Ensemble

Best Crew/Technical Execution

Best Direction

Best Musical*

Best Scenic Design*

Best Costume Design*

Best Lighting Design*

*AWARDS GIVEN IN THREE BUDGET CATEGORIES

Judge: _____ School: _____ Show: _____ Date: _____

2012 Gene Kelly Awards Judging Criteria Rubric

Ratings will be calculated according to the point scale below, and applied to a scoring sheet which may or may not include comments from the respondents. These rubrics will be made available to schools after their critique sessions. Program Directors will have the choice whether or not to share scoring sheets with their students. These ratings are meant to help students evaluate their work and are for educational purposes only.

CRITERIA	1 or 2 or 3 Emerging = Rarely	4 or 5 or 6 Developing = Sometimes	7 or 8 or 9 Proficient = Often	10 Excellent = Always
ACTING	<p>Actors rarely comprehended the objectives, obstacles and text (script) of the piece. The actors rarely knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions.</p> <p>Dialogue and words were rarely clearly understood with proper pronunciation and articulation for each character. Actors rarely spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of tempo and inflection.</p>	<p>Actors sometimes comprehended the objectives, obstacles and text (script) of the piece. The actors sometimes knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions.</p> <p>Dialogue and words were sometimes clearly understood with proper pronunciation and articulation for each character. Actors sometimes spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of tempo and inflection.</p>	<p>Actors often comprehended the objectives, obstacles and text (script) of the piece. The actors often knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions.</p> <p>Dialogue and words were often clearly understood with proper pronunciation and articulation for each character. Actors often spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of tempo and inflection.</p>	<p>Actors always comprehended the objectives, obstacles and text (script) of the piece. The actors knew their relationships to the other characters, to the world, to the period, social status, and the environment with effective emotional transitions.</p> <p>Dialogue and words were always clearly understood with proper pronunciation and articulation for each character. Actors always spoke in the manner, dialect, social strata, and 'accent' of the characters for this piece with variations of tempo and inflection.</p>
SINGING	<p>Pace and rhythm rarely supported the actors' understanding of the piece throughout the performance; the story played out and rarely enhanced the mood and atmosphere of the play. The climaxes were rarely developed.</p> <p>Actors rarely sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actors rarely "sold" each song through believable characterizations with good breath control, alone and/or in small and large ensembles.</p>	<p>Pace and rhythm sometimes supported the actors' understanding of the piece throughout the performance; the story played out somewhat intelligently and sometimes enhanced the mood and atmosphere of the play. Some climaxes were developed.</p> <p>Actors sometimes sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actors sometimes "sold" each song through believable characterizations with good breath control, alone and/or in small and large ensembles.</p>	<p>Pace and rhythm often supported the actors' understanding of the piece throughout the performance; the story played out fairly intelligently and enhanced the mood and atmosphere of the play; and the climaxes were developed.</p> <p>Actors often sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actors often "sold" each song through believable characterizations with good breath control, alone and/or in small and large ensembles.</p>	<p>Pace and rhythm always supported the actors' understanding of the piece throughout the performance; the story played out intelligently and enhanced the mood and atmosphere of the play; and the climaxes were well developed.</p> <p>Actors always sang with emotional understanding, adequate volume, proper diction, correct pitch and tone, supported breathing and dramatic expression. The actors always "sold" each song through believable characterizations with good breath control, alone and/or in small and large ensembles.</p>

CRITERIA	1 or 2 or 3 Emerging = Rarely	4 or 5 or 6 Developing = Sometimes	7 or 8 or 9 Proficient = Often	10 Excellent = Always
DANCING	<p>Dancing rarely showed originality or creativity; formations and combinations of steps were rarely visually effective and appropriately synchronized. The dancing rarely complemented the music and made good use of music changes, level changes, and floor space. The transitions were rarely flowing and continuous.</p> <p>Dancing rarely enhanced and complemented the content of the show. Dancers rarely knew the routines, demonstrated stamina, stage presence and poise throughout the performance.</p>	<p>Dancing sometimes showed originality or creativity; formations and combinations of steps were sometimes visually effective and appropriately synchronized. The dancing sometimes complemented the music and made good use of music changes, level changes, and floor space. The transitions were sometimes flowing and continuous.</p> <p>Dancing sometimes enhanced and complemented the content of the show. Dancers sometimes knew the routines, demonstrated stamina, stage presence and poise throughout the performance.</p>	<p>Dancing often showed originality or creativity; formations and combinations of steps were often visually effective and appropriately synchronized. The dancing often complemented the music and made good use of music changes, level changes, and floor space. The transitions were often flowing and continuous.</p> <p>Dancing often enhanced and complemented the content of the show. Dancers often knew the routines, demonstrated stamina, stage presence and poise throughout the performance.</p>	<p>Dancing always showed originality or creativity; formations and combinations of steps were always visually effective and appropriately synchronized. The dancing always complemented the music and made good use of music changes, level changes, and floor space. The transitions were always flowing and continuous.</p> <p>Dancing always enhanced and complemented the content of the show. Dancers always knew the routines, demonstrated stamina, stage presence and poise throughout the performance.</p>
DIRECTOR	<p>Director rarely implemented a creative, original vision into the overall performance.</p> <p>The performance rarely seemed organized, fluid and cohesive throughout.</p> <p>The director rarely created a unified, harmonious production considering: casting, creativity, fluidity, tempo and overall quality of the production.</p>	<p>Director sometimes implemented a creative, original vision into the overall performance.</p> <p>The performance sometimes seemed organized, fluid and cohesive throughout.</p> <p>The director sometimes created a unified, harmonious production considering: casting, creativity, fluidity, tempo and overall quality of the production.</p>	<p>Director often implemented a creative, original vision into the overall performance.</p> <p>The performance often seemed organized, fluid and cohesive throughout.</p> <p>The director often created a unified, harmonious production considering: casting, creativity, fluidity, tempo and overall quality of the production.</p>	<p>Director always implemented a creative, original vision into the overall performance.</p> <p>The performance always seemed organized, fluid and cohesive throughout.</p> <p>The director always created a unified, harmonious production considering: casting, creativity, fluidity, tempo and overall quality of the production.</p>
ORCHESTRA	<p>The instrumental ensemble rarely demonstrated each student's skills in music performance, leadership or musicianship.</p> <p>The synchronicity between the music, acting and dance elements were rarely developed.</p>	<p>The instrumental ensemble sometimes demonstrated each student's skills in music performance, leadership or musicianship.</p> <p>The synchronicity between the music, acting and dance elements were sometimes developed.</p>	<p>The instrumental ensemble often demonstrated each student's skills in music performance, leadership or musicianship.</p> <p>The synchronicity between the music, acting and dance elements were often developed.</p>	<p>The instrumental ensemble always demonstrated each student's skills in music performance, leadership or musicianship.</p> <p>The synchronicity between the music, acting and dance elements were always developed.</p>

CRITERIA	1 or 2 or 3 Emerging = Rarely	4 or 5 or 6 Developing = Sometimes	7 or 8 or 9 Proficient = Often	10 Excellent =Always
COSTUME DESIGN	<p>The costuming rarely represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were rarely appropriate to represent time and place, establish character, enhance theme and mood, and create dramatic environments.</p>	<p>The costuming sometimes represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were sometimes appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The costuming often represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were often appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The costuming perfectly represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Costumes were always appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>
LIGHTING DESIGN	<p>The lighting rarely represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting was rarely appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The lighting sometimes represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting sometimes appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The lighting often represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>The lighting often appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The lighting perfectly represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Lighting was always appropriate and applied the functions of lighting to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>
SET DESIGN	<p>The stage arrangement rarely represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were rarely appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement sometimes represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were sometimes appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement often represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were often appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>	<p>The stage arrangement perfectly represented the idea(s) of the play and demonstrated a meaningful, unified production concept.</p> <p>Theatrical settings and design elements were always appropriate to represent time and place, establish character, enhance theme and mood and create dramatic environments.</p>

CRITERIA	1 or 2 or 3 Emerging = Rarely	4 or 5 or 6 Developing = Sometimes	7 or 8 or 9 Proficient = Often	10 Excellent =Always
ENSEMBLE	<p>The actors rarely listened to each other and reacted accordingly. Rarely demonstrated effective group dynamics and awareness.</p> <p>There was rarely a smoothness of action which indicated plenty of rehearsal and cooperation among the actors, musicians and production team.</p>	<p>The actors sometimes listened to each other and reacted accordingly. Sometimes demonstrated effective group dynamics and awareness.</p> <p>There was sometimes a smoothness of action which indicated plenty of rehearsal and cooperation among the actors, musicians and production team.</p>	<p>The actors often listened to each other and reacted accordingly. Often demonstrated effective group dynamics and awareness.</p> <p>There was often a smoothness of action which indicated plenty of rehearsal and cooperation among the actors, musicians and production team.</p>	<p>The actors always listened to each other and reacted accordingly. Always demonstrated effective group dynamics and awareness.</p> <p>There was always a smoothness of action which indicated plenty of rehearsal and cooperation among the actors, musicians and production team.</p>
PRODUCTION	<p>The appropriateness of the musical rarely showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was rarely evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical sometimes showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was sometimes evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical often showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was often evident through the music, movements, props, and costumes.</p>	<p>The appropriateness of the musical always showcased the diverse talents of the performers and produced elements of quality musical theater. The theme was always evident through the music, movements, props, and costumes.</p>
CREW	<p>Stage crew rarely performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew sometimes performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew often performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>	<p>Stage crew always performed cues and technical responsibilities seamlessly according to established theatrical practice and standards of safety.</p>

2012 GENE KELLY AWARDS
PERFORMANCE CRITIQUES

School: _____ Date of Show: _____

Show: _____

In your critique, please be constructive and helpful. These critiques are designed to help the schools make improvements in their productions. Critiques will be given to each school after the awards unattributed. **Please return your critique from each school you have visited, along with your Judging Sheets ASAP!**

Please keep in mind:

Set design – style, structure, use of space
Light design – use of color, atmosphere, cueing
Choreography – narrative, creative, style
Costume design – color, style, proper period
Direction – blocking, interpretation, casting
Orchestra – pitch, tempo, supportive of performers
Crew – unified concept, ease of set changes
Overall production – energy, acting, singing, clarity

What did you enjoy most about the production?

What were the show's strongest points?

What could be improved?

Other comments:

Judge's Signature: _____

2012 Gene Kelly Awards

JUDGING SHEET

School: _____

Date: _____

Show: _____

Judge: _____

Based on the school's performance, how would you score the following categories? Please score the following categories.

The Highest Possible score is in parenthesis.

Director (60) _____

Choreographer (60) _____

Set Design (50) _____

Costume Design (40) _____

Light Design (50) _____

Crew (40) _____

Orchestra (70) _____

Ensemble (60) _____

Production (70) _____

Please Return 3-5 days after performance