

SET DESIGN EVALUATION GUIDELINES

| CRITERIA | EXEMPLARY | DISTINGUISHED MERIT | HONOR | MERIT |
|--|---|---|---|--|
| Justification Paper lays out a clear production concept that is supported with artistic choices throughout the design | Paper lays out deeper understanding of the play, indicates the intended focus and discusses how design choices will support the concept | Paper lays out a basic understanding of the play and the intended focus and discusses how design choices will support the concept | Paper lays out some understanding of the play but may lack an intended focus. It discusses some basic design choices that may or may not support that focus | Paper lays out some understanding of the play but lacks focus and does not adequately discuss design choices |
| Inspiration Board provides examples of elements that represent the concept which can be seen carried into the finished design | Board contains a variety of specific examples of materials and visual references vital to conveying the concept that can be seen applied in the final designs | Board contains some specific examples of materials and visual references vital to conveying the concept and carries some of them into their designs | Board contains a somewhat broad collection of materials and visual references that can possibly be identified in the designs | Board contains a collection of materials that while they may reflect a concept, they do not appear to influence the design choices |
| The design is workable as an acting space | The design provides the required locales while giving the director adequate space to move actors safely and effectively throughout | The design provides the required locales, but with little creativity as to how actors might use the space | The design provides most of the required locales but may prevent actors from moving easily and safely throughout the space | The design provides locales that are prohibitive to actors interacting with them safely or effectively |
| The design creates a setting that supports the production concept's "world of the play" | The set provides a habitat that transports the audience to where the conceptualized world of the play believably exists | The set provides a habitat where the conceptualized world of the play could exist | The set is a neutral background with some elements of the conceptualized "world of the play" | The set does not effectively establish the locale for the "world of the play" |
| The Scenic Thumbnail Storyboard presents a vision for scenic needs throughout the script scene by scene | The thumbnail illustrations show a clear progression for how the stage should change for each of the scenes of the play in some detail | The thumbnail illustrations show a clear progression for how the stage should change for each of the scenes of the play with limited detail | The thumbnail illustrations show a basic progression for how the stage should change for each of the scenes of the play with limited detail | The thumbnail illustrations show an elementary progression for how the stage should change for each of the scenes of the play with little or no detail |
| The Ground Plan is well drawn by hand or CAD proportionate to the production space, drafted according to USITT Standards | The work is neat, to scale, proportionate and correctly labeled to indicate the set for the given scene | The work resembles most of these characteristics | The work resembles some of these characteristics | The work resembles very few of these characteristics |
| The Scenic Model or Color Rendering(s) give clear artistic representation of the design that could be used to reproduce the intended design on stage | The model or renderings serve as a clear prototype from which the set could be constructed accurately and in detail | The renderings serve as a reference from which the set could be constructed fairly accurately | The renderings somewhat suggest a set that could be constructed something like the drawing | It is not possible to know how to construct the set based on the information in the rendering |

COSTUME DESIGN EVALUATION GUIDELINES

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|--|---|---|---|---|
| Justification Paper lays out a clear production concept that is supported with artistic choices throughout the design | Paper lays out clear understanding of the play, indicates the intended focus and discusses how design choices will support the characters within the concept | Paper lays out a basic understanding of the play and the intended focus and discusses how design choices will support the characters within the concept | Paper lays out some understanding of the play but may lack an intended focus. It discusses some basic design choices that may or may not support that focus | Paper lays out some understanding of the play but lacks focus and does not adequately discuss design choices |
| Inspiration Board provides examples of elements that represent the concept which can be seen carried into the finished design | Board contains specific examples of materials and visual references vital to conveying the concept that can be seen applied in the final designs | Board contains some specific examples of materials and visual references vital to conveying the concept and carries some of them into their designs | Board contains a somewhat broad collection of materials and visual references that can possibly be identified in the designs | Board contains a collection of materials that while they may reflect a concept, they do not appear to influence the design choices |
| The designs support the characters by indicating personality, station and relationships within the "world of the play" | Overall, it is evident that the designer has a clear sense of the characters and the role they play in the world of the play and they have artistically supported them with their designs | Overall, it is evident that the designer has a basic sense of the characters and the role they play in the world of the play and they have artistically supported them with their designs | Overall, it is evident that the designer has a clear sense of the characters and the role they play in the world of the play but they have not artistically supported them with their designs | Overall, it is evident that the designer does not have a sense of the characters and the role they play in the world of the play and they have not artistically supported them with their designs |
| The designs are functional with the production demands | The costumes would enhance the actor's ability to portray the role | The actors could effectively portray their characters wearing the costumes as designed | For the most part, the actors could play the role wearing the costume as designed | The actors would be unable to effectively portray their characters wearing the costumes as designed |
| The Colored Illustration plate shows artistic design choices applied to support the storytelling for the specific group of characters within a given scene | The illustration shows intentional artistic choices used to support the individual characters as well as how they relate to others in the scene | The illustration shows some basic artistic choices used to support the characters and how they relate to others | The illustration shows some artistic choices, but not as a support for both the character and the story | The illustration shows no intentional artistic choices or support for character or story |
| The Costume Renderings give a clear artistic representation of the design that could be used to effectively reproduce the intended design on stage. | The renderings serve as a clear prototype from which the costumes could be constructed accurately and in detail | The renderings serve as a reference from which the costumes could be constructed fairly accurately | The renderings somewhat suggest a costume that could be constructed something like the drawing | It is not possible to know how to construct the costume based on the information in the rendering |

HAIR/MAKEUP DESIGN EVALUATION GUIDELINES

| CRITERIA | EXEMPLARY | DISTINGUISHED MERIT | HONOR | MERIT |
|---|---|---|---|---|
| Justification Paper lays out a clear production concept that is supported with artistic choices throughout the design | Paper lays out clear understanding of the play, indicates the intended focus and discusses how design choices will support the concept | Paper lays out a basic understanding of the play and the intended focus and discusses how design choices will support the characters within the concept | Paper lays out some understanding of the play but may lack an intended focus. It discusses some basic design choices that may or may not support that focus | Paper lays out some understanding of the play but lacks focus and does not adequately discuss design choices |
| Inspiration Board provides examples of elements that represent the concept which can be seen carried into the finished design | Board contains specific examples of materials and visual references vital to conveying the concept that can be seen applied in the final designs | Board contains some specific examples of materials and visual references vital to conveying the concept and carries some of them into their designs | Board contains a somewhat broad collection of materials and visual references that can possibly be identified in the designs | Board contains a collection of materials that while they may reflect a concept, they do not appear to influence the design choices |
| The designs support the characters by indicating personality, station and relationships within the "world of the play" | Overall, it is evident that the designer has a clear sense of the characters and the role they play in the world of the play and they have artistically supported them with their designs | Overall, it is evident that the designer has a basic sense of the characters and the role they play in the world of the play and they have artistically supported them with their designs | Overall, it is evident that the designer has a clear sense of the characters and the role they play in the world of the play but they have not artistically supported them with their designs | Overall, it is evident that the designer does not have a sense of the characters and the role they play in the world of the play and they have not artistically supported them with their designs |
| The designs are functional with the production demands | The hair/makeup would enhance the actor's ability to portray the role | The actors could effectively portray their characters wearing the hair/makeup as designed | For the most part, the actors could play the role wearing the hair/makeup as designed | The actors would be unable to effectively portray their characters wearing the hair/makeup as designed |
| The Hair/Makeup Renderings give a clear artistic representation of the design along with a complete list of products required and notes that could be used to effectively reproduce the intended design on stage. | The renderings serve as a clear roadmap from which the makeup could be applied accurately and in detail | The renderings give an adequate roadmap from which the makeup will likely be applied accurately | The renderings provide a reference with some instruction as to how to achieve the design | The renderings do not provide enough information to apply the makeup design effectively |
| The Realized Application of the makeup/hair model the intended design showing exactly what is expected of the artist executing it | The finished makeup application is exactly as rendered | The finished makeup application strongly resembles the rendering | The finished makeup application suggests elements of the rendering | The finished makeup application does not reflect the rendering |

MARKETING DESIGN EVALUATION GUIDELINES

| CRITERIA | EXEMPLARY | DISTINGUISHED MERIT | HONOR | MERIT |
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| Justification Paper lays out a clear production concept supported with artistic choices, lays out a thorough marketing campaign and pitches the expected effectiveness | Paper indicates a clear understanding of the chosen concept of the production and lays out a plan for how the designer will artistically set the tone and strategically bring in an audience | Paper indicates a basic understanding of the chosen concept of the production and lays out a plan for how the designer will artistically set the tone and strategically bring in an audience | Paper indicates a basic understanding of the chosen concept of the production but either fails to lay out a plan for how the designer will artistically set the tone or how they will strategically bring in an audience | Paper may indicate a basic understanding of the chosen concept of the production but may fail to lay out a plan for how the designer will artistically set the tone and/or how they will strategically bring in an audience |
| Inspiration Board provides examples of elements that represent the concept which can be seen carried into the finished design | Board contains specific examples of materials and visual references vital to conveying the concept that can be seen applied in the final designs | Board contains some specific examples of materials and visual references vital to conveying the concept and carries some of them into their designs | Board contains a somewhat broad collection of materials and visual references that can possibly be identified in the designs | Board contains a collection of materials that while they may reflect a concept, they do not appear to influence the design choices |
| Marketing materials effectively communicate the production concept throughout | All marketing materials are unified in their appearance with key details from the inspirations and concept | Most marketing materials are unified in their appearance with key details from the inspirations and concept | Some marketing materials are unified in their appearance with key details from the inspirations and concept | Marketing materials are not unified in their appearance with key details from the inspirations and concept |
| Marketing strategy is plotted effectively on the production calendar | All marketing events and the deadlines required to implement them are listed on the calendar | All marketing events and some of the deadlines required to implement them are listed on the calendar | All marketing events are on the calendar but no deadlines to complete them are present | Some marketing events are on the calendar |
| Poster effectively communicates the necessary information and is artistically well produced | All required information is included in an eye-catching poster that sets the tone for the production | Most required information is included in an eye-catching poster that sets the tone for the production | Most required information is included in a poster that sets the tone for the production but fails to catch the eye | Most required information is included in a poster that fails to set the tone for the production and/or catch the eye |
| Program is coordinated to the poster, includes the required elements and is artistically well produced | All required information is included in a well produced program that coordinates with the artistry of the poster | Most required information is included in a well produced program that coordinates with the artistry of the poster | Most required information is included in a less than well produced program that may or may not coordinate with the artistry of the poster | Only some required information is included in a program that fails to coordinate with the artistry of the poster and/or is not adequately well produced |
| Specialty Event is clearly explained and promotes the show effectively | The event is thematically tied to the production, so as to promote the show in a broader sense through the activity and effectively advertised with details | The event is loosely tied to the production, so as to promote the show in a somewhat broader sense through the activity and effectively advertised with details | The event is loosely tied to the production, so as to promote the show in a somewhat broader sense through the activity but not effectively advertised with details | The event does not tie to the production and/or is not effectively advertised with details |
| OR | | | | |
| Study Guide clearly relates educational goals to the production through activities provided | The guide ties learning to the production through a collection of activities to enrich specific areas of the production experience for a student audience and is effectively produced | The guide ties learning to the production through a collection of activities to enrich specific areas of the production experience for a student audience and is somewhat well produced | The activities, though somewhat well produced do not support specific areas of the production or enrich the audience experience | The activities are not well produced and/or support specific areas of the production or enrich the audience experience |

GROUP DESIGN EVALUATION GUIDELINES

| CRITERIA | EXEMPLARY | DISTINGUISHED MERIT | HONOR | MERIT |
|--|--|--|---|--|
| Costume Design rating according to rubric | | | | |
| Set Design rating according to rubric | | | | |
| Hair/Makeup Design rating according to rubric | | | | |
| Marketing Design rating according to rubric | | | | |
| All the designs exemplify the group's overall production concept | In looking at all the work together, the designs all clearly reflect the same overall production concept | In looking at all the work together, most of the designs basically reflect the same overall production concept | In looking at all the work together, some of the designs basically reflect some common concept | In looking at all the work together, the designs fail to reflect a common concept |
| All the designs are unified artistically to create the "world of the play" together as a whole | All of the designs serve to create a clearly cohesive world that exemplifies the "world of the play" | All of the designs serve to create a somewhat cohesive world that exemplifies the "world of the play" | Most of the designs serve to create a somewhat cohesive world that suggests the "world of the play" | Some of the designs fail to create a cohesive world that suggests the "world of the play" |
| All the designs can function together to serve the overall needs of the production | All of the designs work together to enhance the actor's performance and the overall storytelling | All of the designs work together to support the actor's performance and the overall storytelling | Most of the designs work together to support the actor's performance and the overall storytelling | The designs don't work together and/or fail to support the actor's performance or the storytelling |