Spotlight Education
Evaluator Handbook

2022-2023
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Welcome to the Spotlight Education team!

Dear Spotlight evaluator,

We are so excited to have you on our evaluator team for the upcoming 2022-2023 Spotlight season. You are joining artists from across the state of Minnesota committed to supporting high school theater.

Spotlight Education would not be possible without you. Throughout the course of the year, Spotlight evaluators visit various high schools, watch theater productions, and have the unique opportunity to provide recognition to hardworking students as they grow in their art form. As an evaluator, you play a key role in giving professional and educational feedback which elevates and legitimizes theater for young people.

Spotlight Education is committed to establishing an inclusive and unifying space for all students, artists and educators. As our programming continues to grow, we are dedicated to deepening our critical analysis of how our theater and our world influence each other, learning and unlearning. Over the last year, the Spotlight team codified our Spotlight Values, which you can read on page six.

You bring the invaluable expertise and knowledge necessary to help students and educators alike learn and grow. You are the face of Spotlight Education, and we are honored to have you represent Hennepin Theatre Trust.

Welcome to Spotlight Education!

All the best,
The Spotlight Education team
Part I: Who we are

Who we are: Hennepin Theatre Trust

Hennepin Theatre Trust drives cultural and economic vitality in Minnesota through leadership of the dynamic Hennepin Theatre District in downtown Minneapolis and educational programming that reaches every area of the state. Its historic theatres — Orpheum, State and Pantages — light up Hennepin Avenue with top-tier entertainment, including the best of Broadway. The beautifully renovated event center at 900 Hennepin expands the Trust’s capacity for diverse performances and events, and the organization’s transformation of the places and spaces outside the theatres create a vibrant, welcoming place for all. Annually, the Trust serves thousands of high school students statewide and brings hundreds of thousands of people to the Theatre District to experience art on the street and stage. Hennepin Theatre Trust is a nonprofit 501(c)(3) organization.

Our mission
We create positive change through the arts by bringing together people, businesses and organizations to create and enjoy cultural experiences.

Our vision
To advance the cultural and economic vitality of Minnesota through leadership of a dynamic arts district, anchored by and defined by a major performing arts center.

Our commitment to diversity, equity and inclusion
Hennepin Theatre Trust commits to celebrating diversity in all its aspects, ensuring equity and establishing a safe and inclusive environment for all. We commit to anti-racist work and to being an anti-racist organization.

Learn more: HennepinTheatreTrust.org/About-Us
**Who we are: Spotlight Education**

Hennepin Theatre Trust’s *Spotlight Education* program is an essential part of arts education in many Minnesota schools. Annually, we help nearly 8,000 students in more than 100 high schools build confidence, critical thinking, empathy, a sense of community and knowledge and appreciation of theater. The program supplements and enhances arts curricula through production assessments, workshops and arts journalism, increasing equitable access to quality theater education. *Spotlight Showcase*, our annual recognition event, is Minnesota’s largest celebration of high school theater and provides over 1,600 students the opportunity to perform at the historic State Theatre. Additionally, *Spotlight Education* partners with community organizations and elementary schools to create inclusive and sustainable arts experiences. See breakdown of *Spotlight*’s educational opportunities below:

- **Production Assessments** — *Spotlight* sends trained theater professionals and educators to watch and assess participating schools’ theater productions. Schools receive educational feedback and honors based on the merit of their show.

- **Student Opportunities** — *Spotlight* facilitates in-person and virtual workshops for students to learn new skills, build community and connect with leading industry professionals.

- **Critical Review** — Students attend and review touring Broadway productions and develop written communication skills and critical thinking through workshops led by experts in the fields of musical theater, writing and journalism.

- **Spotlight Showcase** — *Spotlight Showcase* is Minnesota high school theater’s biggest celebration! After a year of participating in the *Spotlight*-evaluated shows or applying for the select Triple Threat, Technical Theater, Publicist and Orchestra tracks, students from across Minnesota take the stage at the historic State Theatre.


- **Professional Development Series** — *Spotlight Education* partners with locally and nationally recognized professional development programs to facilitate learning opportunities for Minnesota theater educators.

- **Unpacking the Show**— A *Spotlight Education* resource program currently being developed to help equip educators (and by extension, students and audiences) with tools to critically and responsibly approach the canon of musical theatre.

- **Disney Musicals in Schools** — Disney Musicals in Schools pairs professional teaching artists with teams of school-based educators to help develop sustainable musical theater programs in elementary schools. For more information, please contact DisneyMusicals@HennepinTheatreTrust.org.
Since its inception in 2000, Spotlight Education has served more than 50,000 students in more than 100 high schools throughout the state. Here are some quick facts:

- Last year, we worked with more than 110 teaching artists and evaluators to bring quality, educational theater experiences to each of the schools we serve.

- Last year, 30% of Spotlight schools were located in Greater Minnesota (more than 50 miles outside of Minneapolis).

How Spotlight is made possible

Spotlight Education is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

The Triple Threat New York Experience is fueled by Sun Country Airlines and Spotlight Education’s participation in the National High School Musical Theatre Awards™ (The Jimmy® Awards) is made possible by United Properties.

Spotlight Education is also funded by our generous donors and sponsors of Hennepin Theatre Trust.
Part II: Spotlight Evaluators

Evaluator types

Pre-evaluator (direct contact)
Traditionally during a pre-evaluation, a Spotlight Education evaluator attends a final dress or technical rehearsal to engage with students. In this way, the purpose of the pre-evaluation is to provide feedback prior to the opening of the production and give an informal congratulations to the students on their hard work. Spotlight Education also offers the option for a pre-evaluator to host a workshop with students during a regular rehearsal, or at a different time during the school year. Here are the ways in which pre-evaluation can be used:

• Pre-evaluator engages during the rehearsal process of a production to engage with students in a specific area (pre-determined by the school).
• Pre-evaluator watches a technical or dress rehearsal for a production and gives verbal feedback following the run.

This evaluator does not give honors.

Technical evaluator (direct contact)
A technical evaluator visits a school during a final tech or dress rehearsal and observes the technical students at work onstage and offstage. This evaluator interacts with students during the evaluation and gives written feedback and honors following the visit.

Performance evaluator (indirect contact)
A performance evaluator visits a school during a performance as an audience member, watches the production and gives written feedback and honors following the visit.

Direct contact refers to face-to-face contact with students. Examples include working directly with students to give feedback and/or shadow workflows. Indirect contact refers to contact with students through written feedback and performance attendance.

Responsibilities and duties

• Attend mandatory pre-season evaluator training each year of evaluating services.
• Evaluate school productions per evaluator’s availability and provide a written evaluation through the online form between 1-3 days after viewing a production.
• Provide professional, detailed feedback when completing all evaluation forms with the intention to promote educational growth of individuals and high school programs.
• Travel to and from schools as scheduled by Spotlight staff. Mileage reimbursement will be provided for evaluations done in greater Minnesota.
• Represent *Spotlight Education* and Hennepin Theatre Trust in a positive light when evaluating.

For the safety of our evaluators and students, the completion of a full national background check is required for all evaluators who are considered ‘direct contacts’ and in contact with students—no exceptions. This service will be paid for by Hennepin Theatre Trust and will only need to be completed once every three years.

### Evaluator selection

Evaluators will be selected and scheduled based on expertise, experience, professionalism and quality of written feedback.

**New evaluators** – New evaluators must submit an application online in order to be reviewed for the position. In addition, new evaluators must provide an educational writing sample. If the sample is accepted, new evaluators must attend the mandatory evaluator training. New evaluators will receive evaluations based on a combination of experience in the field and educational expertise.

**Returning evaluators** – In order to evaluate for the upcoming season, returning evaluators must also attend the mandatory evaluator training. Due to high levels of interest and a limited number of productions, returning evaluators will be scheduled based on availability and past performance in both exemplary writing and timeliness of submitted material.

Evaluators that direct a *Spotlight*-evaluated production during a fall semester (September-December) or spring semester (January-May) are eligible to perform Pre-Evaluations ONLY for that semester. Evaluators that direct at Spotlight schools may perform any type of evaluation if they are not currently directing a *Spotlight*-evaluated production in a given semester.

### Our philosophy

The *Spotlight Education* production assessment is a non-competitive process. To reinforce this concept, evaluators should think about the following question:

*What are students doing with what they’ve been given?*

Oftentimes, students and programs cannot control the budget of a production, the resources available to them, or the support received from their administrations and communities. *Spotlight Education* understands these limitations, and it is our mission to support and celebrate each program to ensure an equitable experience for all. It is an evaluator’s responsibility to keep this in mind when giving feedback and honors. Time and energy should not be spent assessing and writing about circumstances beyond a program’s control.
Evaluator training

All evaluators must attend an evaluator training annually. The evaluation process is intricate and nuanced, therefore it is essential that returning evaluators refamiliarize themselves with the process prior to each year of evaluating. In training, evaluators will learn about responsibilities and duties, code of conduct, payment, the evaluation process and forms, expectations for writing and awarding honors, as well as any changes made to the program over the last year.

Evaluator code of conduct

As a company who engages with students, it is our legal and moral duty of care to do all that we can to protect youth from harm. Child safeguarding encompasses the prevention of physical, sexual and emotional abuse, neglect and maltreatment of children. As an extension of our staff, it is an evaluator’s job to share concerns with the Spotlight Education staff regarding student safety.

Evaluators are expected to:

• Avoid engaging in any physical contact with students. Evaluators are also discouraged from connecting with students via any/all social media platforms prior to and following evaluations.

• Always employ the “rule of three.” The “rule of three” specifies that there should never be a situation where both an evaluator and a student are alone together in a given space. In order to protect Spotlight Education evaluators, students, and the programs we engage with, at no time may a contractor be alone with a single student where they cannot be observed. All students should be supervised by school contracted staff. This includes trips to the bathroom, backstage settings or audio or lighting booths. If a contractor finds themselves alone with a student, they should promptly move to a new location or invite a third party.

• Avoid using harsh or foul language around students. That includes expletives and questionable comments that could be negatively perceived by students, or language that reflects poorly on Hennepin Theatre Trust’s values.

If a school feels an evaluator’s interactions and/or language were inappropriate, Spotlight Education reserves the right to release an evaluator and cancel future evaluations.

Serve our programs with integrity

As evaluators, Spotlight looks to you to help ensure we deliver the best written and verbal feedback to programs across the state of Minnesota. Educational and programmatic growth will lead to greater community impact. As an extension of Hennepin Theatre Trust, it is important to embody our mission to create positive change through the arts by bringing people together. Our reputation as a company is one of the most valuable assets we have. It is our job to continually earn the trust of the people in the programs we serve. All of your interactions and communications should enhance this trust.
Three-strike rule

All evaluators are expected to perform at a high level when it comes to giving written and verbal feedback. Spotlight Education staff will provide coaching as needed. If participation problems persist, evaluators will be counseled up to and including being dismissed from the evaluator position. Examples of substandard performance include, but are not limited to: submitting evaluations late, not providing adequate feedback in your evaluation, using harsh or inappropriate language when giving feedback, etc. In general, when evaluator performance falls below acceptable levels, program staff may begin performance improvement steps.

1. First warning: A member of the Spotlight staff will discuss performance after informal coaching has already taken place. This discussion is: (a) stating and defining the issue; (b) developing an action plan with evaluator input and consensus, and (c) establishing a date for follow-up assessing evaluator progress.
2. Second warning: Occurs when performance has not significantly improved subsequent to first warning (at least one evaluation must have been completed since the first warning).
3. Release from evaluator position: If substandard performance continues, the evaluator may be relieved of their evaluations.

Payment, mileage and hotels

Evaluators must complete and submit their performance evaluation within three days of their school visit (unless it is a pre-evaluation where online evaluations are expected within 24 hours). As soon as the evaluation is received, Spotlight will send your information to our finance team to process your payment. The production assessment process involves many steps after we receive your evaluation, so it is imperative that you complete and submit your evaluation promptly.

Pre-evaluations and performance evaluations pay $100 per evaluation. Technical evaluations pay $125 per evaluation.

**Mileage:** Schools that are greater than 50 miles out of the Twin Cities radius (measured from 900 Hennepin) are considered greater Minnesota schools. If an evaluator travels to a greater Minnesota school, they will receive a $25 increase to their stipend for the evaluation as well as a mileage reimbursement (62.5 cents/mile as of August 2022, adjusted at the start of each calendar year). Mileage is automatically calculated and added to your check.

**EXAMPLE:** Total miles traveled - 50 miles* = Total miles reimbursed

*50 miles is subtracted from the total miles traveled. This is because miles traveled within the 50 mile radius are not reimbursed. Mileage reimbursement starts after the 50 mile radius mark both to and from an evaluation in greater Minnesota.
Hotel accommodations: If you are traveling to a school beyond two (2) hours driving time, *Spotlight Education* will book a hotel room for you and email you the details prior to your school visit. If you are staying in a hotel we book, you are responsible for payment upfront but will be promptly reimbursed after we receive a photo of your receipt. Please email it to us at SpotlightEducation@HennepinTheatreTrust.org.

Inclement weather rule: If you feel unsafe to travel and would like to book a hotel room, please do so, and *Spotlight Education* will reimburse you.

**Other opportunities**

*Spotlight* evaluators receive access to certain opportunities throughout the year. Evaluators can participate in *Spotlight* Community Tickets (our low- and no-cost Broadway ticket program), receive free tickets to *Spotlight Showcase* and act as a teaching artist for other *Spotlight* activities. If an evaluator is interested in acting as a teaching artist for opportunities beyond evaluating, please contact SpotlightEducation@HennepinTheatreTrust.org.
Part III: The Production Assessment

Purpose

The Production Assessment is so much more than giving honors to productions. The Production Assessment process is an educational tool intended to encourage, inspire and enhance Spotlight schools’ theater programs and strengthen the skills of student artists — onstage and offstage.

There are three elements to each performance and technical evaluation:

1. **Educational Feedback**: Offers attention and solutions to the aspects where productions could expand and grow
2. **Scoring**: Gives insight on skill and technique level
3. **Honors**: Commends the most notable achievements of productions and performances

The process

The Production Assessment process is integral to Spotlight Education’s mission of supporting Minnesota high school theater programs. Our evaluators are sometimes the only Spotlight representatives who interact directly with the school community, and as such it is required that your visit is a positive and supportive experience. The following sections detail the arrival, school visit, evaluation and form submission process for all three types of evaluators.

As a reminder, pre-evaluators and technical evaluators are in direct contact with students, and performance evaluators have indirect contact with students. All evaluators interacting with students face-to-face must pass a full national background check, paid for by Hennepin Theatre Trust.

Pre-evaluator experience

**Preparation**

*Spotlight Education* staff will notify you with the date and time of your evaluation, specific directions to the school and the contact details of the school’s director and technical director. You will also receive details about the production to help you prepare, including program information, the names and roles of individual students to be evaluated and which areas of the production feature student involvement. Please take the time to review these details thoroughly.

Connect with the primary contact to talk about the logistics of your visit. The day prior and the day of, we recommend checking your phone and email in case the details of your pre-evaluation change.
Once you arrive
Locate the director and introduce yourself by providing your name and explaining you are the pre-evaluator with Spotlight.
Ask if there is anything you should be watching for during the show or if there is anything you should not focus your time on (i.e. diction, sound issues, energy, etc.).
Let the director know that you would like 15-20 minutes after the show to chat with the students to provide your feedback. (Some directors may prefer you not speak with students, and this is OK.)
If the director speaks with the students before the show, pay attention. If you agree with the notes or focus areas, reiterate it to the students. Sometimes the students just need to hear feedback from someone different to actually “hear” it.

During the run
Make sure your cell phone is off. Please do not use your phone as a flashlight.
Take notes! Keep in mind this is a rehearsal, but the show is likely opening in a few days.
Try to focus on things performers can actually work on/fix in the next few days (volume, cheating out, diction, going bigger, etc).
While collecting feedback, remember that all schools have different budgets and different levels of access to resources.

After the run — student feedback
The purpose of the pre-evaluation is to get the students excited and focused for their upcoming show. Your job is to help grow that excitement and celebration, while also giving helpful reminders. Verbal feedback following the run should last anywhere from 15-20 minutes.
Explain that you are just one opinion, and that you aren’t there to ‘rate or judge,’ but to be a resource.
Focus on large group areas to keep all students engaged and include feedback for ensemble members as much as leading roles.
While you want to provide supportive and constructive feedback, always remember to be encouraging and positive. Use your judgement when it comes to critical feedback and remember that they are receiving input in front of their peers.

Time commitment
For the most part, rehearsals will be organized and timely, but occasionally things may go off schedule. You are only committed to stay for 3-3.5 hours. Directors and educators are aware of this timeframe and know to plan accordingly. If you have been at the show for 3 hours and it doesn’t appear to be ending soon, gently let the director/adult contact know that you’ll need to leave soon to make a plan. They may want to stop the run so you can talk to the students, they may ask for your notes in an email; feel free to collaborate on what works best for you. If you run into any issues surrounding timing, please let us know and feel free to leave if it reaches the 3.5 hour mark.
Complete assessment form

Please complete your online evaluation within 24 hours. Remember the show is opening soon, and the students need the feedback now to make adjustments. Synthesized feedback you submit in your assessment form will be sent to the production’s primary contact. Payment will be processed upon receipt of evaluation.

Technical evaluator experience

Your technical assessment, combined with the performance assessment, is integral to Spotlight Education’s mission of supporting Minnesota high school theater programs. The technical evaluators are often the only Spotlight representatives who interact directly with technical students, and as such it is required that your visit is:

1. Positive: You are the face of Spotlight Education and Hennepin Theatre Trust. Everything you say and do should reflect our mission to better the community’s theater programming.

2. Supportive: Your role is to encourage the students and directors. You are there to provide your expertise and guide them toward constructive self-evaluation by giving feedback and helpful observations.

Preparation

Prior to your visit, you will receive a reminder a week before your evaluation with the date and time, specific directions to the school and the contact details of the school’s director and technical director. You will also receive details about the production to help you prepare, including program information, the names and roles of individual students to be evaluated and which areas of the production feature student involvement. Connect with the primary contact to talk about the logistics of your visit. Be sure to get informed about the current state of the production.

Once you arrive

Prior to the run, arrange a meet and greet with the tech students. Take this time to explain who you are and engage the students. Find out what specific challenges they might face for the upcoming rehearsal. You should work with the director and/or tech director to find the best places to observe from. It is essential that you understand and express to the students that you are there to observe their process and not to critique a final product. The school should see your feedback and expertise as a resource that supports their tech process. Familiarize yourself with the stage and critically evaluate for safety concerns.

During the run

At this point, you should observe the run from the identified areas. Take lots of notes so you can give specific and quality feedback later. Look for: problems and how the students address them, focus and commitment, leadership and cooperation, organization, etc.
After the run

After the run, if there is time, lead a Q&A with the tech students. Encourage them to lead the discussion and self-evaluate how the rehearsal went. Use your expertise to help them identify successes and guide them in addressing trouble spots. The discussion should energize and empower the students as they continue to work toward opening night.

Time commitment

For the most part, rehearsals will be organized and timely, but occasionally things may go off schedule. You are only committed to stay for 3-3.5 hours. Directors and educators are aware of this timeframe and know to plan accordingly. If you have been at the show for 3 hours and it doesn’t appear to be ending soon, gently let the director/adult contact know that you’ll need to leave soon to make a plan. They may want to stop the run so you can talk to the students, they may ask for your notes in an email; feel free to collaborate on what works best for you. If you run into any issues surrounding timing, please let us know and feel free to leave if it reaches the 3.5 hour mark.

Complete assessment form

You will be sent a link to the assessment form prior to your visit. Complete and submit this form within three days of your visit. Evaluate the student crews and the individuals identified in the Production Details Form. You will also have the opportunity to give honors to students or crews. Your evaluation, taken from your extensive notes, should be honest and specific in all three portions: providing educational feedback using the 3 & 3 Model, scoring to give insight on skill level, and awarding honors to what is above and beyond in a production or program.

You should assume that you are responsible for all areas of feedback and honors for all technical evaluations. If there is a production that is ineligible for certain honors, you will be notified prior to your visit by the Spotlight Education staff and given instructions on completing the form fully.

Payment will be processed upon receipt of evaluation.

Performance evaluator experience

Your performance assessment, combined with the technical assessment, is integral to Spotlight Education’s mission of supporting Minnesota high school theater programs. Our evaluators are often the only Spotlight representatives who interact directly with the school community and as such it is required that your visit is:

1. Positive: You are the face of Spotlight Education and Hennepin Theatre Trust. Everything you say and do should reflect that.

2. Supportive: Your role is to encourage the students and directors. You are there to provide your expertise and guide them toward constructive self-evaluation by giving feedback and helpful observations.
Preparation
Prior to your visit, you will receive a reminder a week before your evaluation with the date and time of the performance, the address to the performance venue as well as an assessment guide to aid your note-taking. You will also receive details about the production to help you prepare, including program information, the names and roles of individual students to be evaluated and which areas of the production feature student involvement. Please take the time to review these details thoroughly and with care.

The visit
Pick up your tickets at will call. All evaluator tickets will be reserved under the name “Pat Stella” to help keep the anonymity of all evaluators and to aid in last-minute schedule changes. The director may choose to introduce themselves and welcome you, or you may just be directed to your seats. Please notice the front-of-house experience and include in your assessment.

Complete assessment form
You will be sent a link to the assessment form prior to your visit. Complete and submit this form within three days of your visit. Evaluate the production, performers and the individuals identified in the Production Details Form. You will also have the opportunity to nominate individuals or groups for honors (your program/playbill will be very useful here). Your evaluation, taken from your extensive notes, should be honest and specific in all three portions: providing educational feedback using the 3 & 3 Model, scoring to give insight on skill level, and awarding honors to what is above and beyond in a production or program.

You should assume that you are responsible for all areas of feedback and honors for all performance evaluations. If there is a production that is ineligible for certain honors, you will be notified prior to your visit by the Spotlight Education staff and given instructions on completing the form fully.

Payment will be processed upon receipt of evaluation.
Giving feedback

Because feedback is one of the most valued elements of the Spotlight Education program, your evaluation is essential in supporting the schools and students we serve. Remember that while we are working in a realm in which we are completely comfortable, often directors and students are not; they come from all different backgrounds and are making magic happen with a little, or a lot.

A new form of feedback: The 3 & 3 Model

In order to create a stronger educational tool for schools and to ease the evaluation and writing process, Spotlight is implementing a new model for evaluators to give feedback: the 3 & 3 Model. For all overall and individual feedback, evaluators should give feedback on 3 strengths and 3 areas of growth; number lists are perfect for this!

This model of feedback helps us accomplish the following:
1. Builds consistency in the feedback being sent to schools, and reiterates its inherent value as an educational tool, rather than a justification for honors given or not given.
2. Ensures each student is receiving substantial and applicable feedback focused on specific elements of their performance.
3. Creates a clear and simple process for evaluators to give specific educational feedback in all areas of a production.

Some exceptions apply for the 3 & 3 Model:

• Performance evaluators are not required to follow the 3 & 3 Model for areas of technical feedback (lighting, sound, costume, run crew, etc.), but are required to give at least one example for strengths and areas of growth from a final product perspective.
• Technical evaluators are not required to follow the 3 & 3 Model for areas of performance feedback (singing, dancing, acting, etc.), but should list at least one example for strengths and areas of growth from a process-focused perspective.
• Evaluators do not need to follow the 3 & 3 Model when writing in “Directors Eyes Only” or “Spotlight Eyes Only,” as these areas are optional and often more candid, peer-to-peer comments or feedback.

Overall writing tips

We will discuss writing tips at length during the annual training, but here are some important reminders:
• Please write in full words and sentences - double check spelling, song titles, character names, student names and pronouns, etc. Spellcheck before submitting!
• 1-2 sentences in any category is not enough
• Feedback should be written to be able to be given to a student without edit - clear, no harsh language, forward-focused
• Copying/pasting feedback for an entire evaluation will not be accepted
When writing to students

Though all of the writing is focused on students and the work they have done with what they’ve been given, directors also use this for future productions. Here are a few things to keep in mind when you are writing:

• Write directly to the student, commenting on areas within the student’s control (focus on the student, not the direction)
• Use words like emerging, developing, consider, etc.
• Use the language from the rubrics or handbook as needed
• Use technical terms when you can
• Ask questions
• Don’t use words like “awkward,” “disappointing,” “gangly,” etc. - truly consider what might be viewed as harsh for a student to read
• Do not use the word “outstanding” (it denotes an honor and may cause confusion)
• Remember, we aren’t critiquing a performance, we’re giving educational feedback for students to learn and grow from!

See Appendix F for helpful vocabulary to use in your evaluations.

When writing in “Director eyes only”

Honor their expertise: The school team members are participating in this program because they care about their students and want them to have experiences in theater. They are experts in their classrooms and on their students. Honor this expertise and recognize that, especially as adults, learning something completely new can feel intimidating and uncomfortable at times. Remember to highlight their strengths as passionate educators!

Respect their workload: Receiving feedback is a skill. Learning a new skill and tackling outside opinions on top of an already rigorous school schedule and production experience can be a huge undertaking. Be mindful of their time and resources.

Wishlist: The “Director eyes only” section can also serve as a potential ‘wishlist’ to provide recommendations for equipment, space and other resources that may be helpful to the program. Oftentimes, directors take these recommendations to their administration. Spotlight Education has seen firsthand the impact of evaluator feedback being the catalyst for a school to update technical equipment or even their performance space.
When writing in “Spotlight eyes only”

Be honest: This is the final section on the performance and technical evaluation forms and provides an opportunity for evaluators to leave comments they do not wish the school to see. For example, if you have any comments on your school visit, issues with evaluating the students, or other helpful remarks, this is the section to write in.

Help us out: This is also a space to help us gauge a school’s needs. Please include any insight on what Spotlight Education can do to support their program.

Special honors: If you wish to honor a student, group, or category that is not listed on your evaluation, leave a note in “Spotlight eyes only” with as much detail as possible.

Provide clarity: If anything is unclear in your assessment, give us insight. If students’ names or roles were incorrect, clarify. If you were unsure about giving an honor, tell us why. If you were unable to follow the 3 & 3 Model for a specific student for some reason, let us know. The more context we receive about your school visit and overall evaluation, the better!

**Overall and Individual Scoring**

In each area of your performance or technical evaluation, you will be asked to score specific areas from 1-4 for individuals and the crew(s)/ensemble. The purpose of scoring is to help give you and Spotlight Education insight around individual or overall skill level. There are corresponding rubrics in Appendix D and descriptions of the scores for each area in the evaluation itself for you to reference.

Directors and students to not see these scores. Scores are solely to help determine what students are doing well, where they can grow, and what is above and beyond in a specific production or program. Scores might help you identify feedback you’d like to give and elements or individuals you would like to honor but, because the Production Assessment process is non-competitive, scores do not automatically equal honors, and vice versa.
Awarding honors

Evaluators can award honors to overall elements of a production and individuals. The final step after giving all scores and written feedback in your evaluation form is to award honors in areas of the production that you believe are going above and beyond, or areas that you wish to celebrate. **For each honor awarded (individual and overall), evaluators will be required to give at least one sentence clarifying why this honor was given.** This is not to give more feedback around a performance, it is to give educators, students and *Spotlight* staff an understanding of why a specific area or student was honored.

Honors should be given based on merit of the production. Do not feel like you have to give honors in every category. That being said, **there is something outstanding happening at every school.** Students across the state are creating admirable theater with the resources they have available. The honors you give should reflect that in some way. This also means that if you don’t award any honors at all, *Spotlight Education* will contact you for clarification and a revision of your evaluation.

Below are the areas in which you can honor a school production:

**Performance Honors for Musicals:**
- Overall Performance
- Ensemble Performance
- Performance by a Student Orchestra
- Movement/Dance Performance by an Ensemble
- Vocal Performance by an Ensemble
- Acting Performance by an Ensemble
- Individual Performances

**Performance Honors for Plays:**
- Overall Performance
- Ensemble Performance
- Acting Performance by an Ensemble
- Individual Performances

**Technical Production Honors for Musicals and Plays:**
- Overall Technical Production
- Technical Team
- Run Crew
- Sound Crew
- Lighting Crew
- Costume Crew
- Individual honors for leadership, design and/or management

*All honors are designated as “Outstanding” or “Honorable Mention”*
Please note: Because Spotlight Education is a non-competitive program and wishes to honor the schools for their work to the highest degree, there is the possibility that a school could receive an honor not listed. For example, should a Spotlight evaluator (or group of evaluators) find that a particular element of the production is above and beyond, an honor may be given for that element specifically for that school. Some examples could include: Fly Crew, Front of House Crew, Featured Ensemble (The Wickersham Brothers, “Step-In-Time” tappers), etc.

Honors funnel upward

When considering what honors to give, keep in mind that honors funnel upward. See the diagram to the right and take note that individual honors funnel up toward crew/ensemble honors, which funnel up toward overall honors.

For example, if a performance evaluator gives an Overall Performance honor, but there are little to no individual or ensemble honors, this is a red flag. As another example, if a technical evaluator gives many individual honors and Outstanding honors to various crews, but no Overall Technical Production honor is given, this is a red flag.

Honors and Spotlight Showcase

**Performance Honors**
If you choose to give an Outstanding honor in Overall Performance, this denotes that you believe this production should be featured at Spotlight Showcase. Individuals receiving honors from multiple performance evaluators will be invited to perform or be featured in Spotlight Showcase.

**Technical Honors**
If you choose to give an Outstanding honor in Overall Technical Production, this denotes that you believe this production should be featured at Spotlight Showcase. Individuals receiving any honor from a technical evaluator will be invited to participate in Spotlight Showcase.
Non-competitive process

You should not be comparing any school productions to each other. *Spotlight* strives to schedule you with different shows but, due to scheduling and availability, you may be assigned to evaluate the same show at different schools. Keep in mind that each school should be viewed and evaluated on its own production, not compared to any others.

You should not be awarding honors based on how “good” or “bad” a production is. Your feedback and honors should all be a reflection of the question, “What are students doing with what they’ve been given?” Your scores and honors awarded are taken into consideration with the other evaluations. This is to help check the integrity of all the evaluations received for a production.

Appendices

Appendix A: Performance evaluation form
Appendix B: Technical evaluation form
Appendix C: Pre-evaluation form
Appendix D: Evaluation rubrics
Appendix E: Production details form
Appendix F: Helpful vocabulary for evaluators
Appendix A

This is an example of a performance evaluation form – **please note the layout may look slightly different**. Evaluator name and visit information will be pre-populated at the top of the form. You will have the chance to review your form before submitting. Here are a few things to note:

1. **Individual assessments** – There is one student shown for this example, but there will be up to eight students in this section. The names and titles of the students will populate in the fields. Please make sure to score and write feedback for all students.

2. **Nominations** – Please note the “Nominate Another Student” circled in **RED**. If an evaluator would like to nominate more than one student for an honor, click this text. Evaluators must give at least one sentence to describe why an honor is being given. **It is an expectation that evaluators nominate at least one student for an honor.**

![Spotlight Performance Evaluation Form](image)

**Spotlight Performance Evaluation Form**

**Evaluator Name**
Julia Larson

**Evaluator Email**
jroselarson16@gmail.com

**School Name**
Blaine High School

**Production**
The Addams Family

**Show Date**
04/27/2022

**Show Time**
4:00pm

**Was this show a musical or play?**

○ Musical

○ Play

**Performance Assessment**

Choose one number that best describes the overall quality of the performance of the ensemble.

**Acting Performance Ensemble**

*Please select… ✗

1: Performers spoke clearly - audience could hear and understand the lines, performers knew their material and staging, character is maintained throughout the performance, performers are confident and well-rehearsed.

2: In addition, believable character relationships are sustained throughout, performers had a strong understanding of character development, lines are delivered with energy and appropriate pacing, choices are consistent and do not distract from the storyline.

3: In addition, performer is emotionally invested and able to react in character, and demonstrated an understanding of their role within the larger production.

4: In addition, performers showed a complete and consistent absorption of the character and were able to fully communicate that to the audience, maintained authenticity and executed complex staging. They took risks, made strong choices and possessed strong stage presence.
Appendix A

**Overall Ensemble Performance**

*Please select...*

1. Little evidence of nerves or distraction. Everyone participated.
2. In addition, ensemble seemed relaxed, focused, in the moment, and performed with energy.
3. In addition, ensemble had strong characterization which added to the scenes, they stayed engaged and in character throughout.
4. In addition, ensemble worked together as a strong ensemble, enhanced and added value to the production, consistently supporting the action verbally and physically.

**Ensemble Educational Feedback**

Please provide feedback on 3 strengths and 3 areas for growth.

**Student Orchestra Performance**

*Please select...*

1. Instruments played together and watched the conductor.
2. In addition, orchestra did not overpower stage performers, had no false entrances, and stayed focused during the scenes.
3. In addition, score was performed with minimal wrong notes, players were alert and played with attention to dynamics and phrasing.
4. In addition, players had solid pitch and intonation throughout the show, created a pleasing sound quality and balanced with stage performers, score was performed with variety and nuance without mistakes.

**Student Orchestra Educational Feedback**

Please provide feedback on 3 strengths and 3 areas for growth.

**Individual Performance**

**Name**

**Character Name**

Alice Baineko

**Acting**

*Please select...*

1. Some issues with articulation and diction, inconsistent character, performance lacks focus.
2. Facial expressions and gestures are motivated, choices do not distract from the storyline, performer is prepared and maintains character throughout the performance.
3. Diction is excellent and consistent, performer is confident and well-rehearsed, emotional investment in character is consistently displayed, strong physical and vocal choices are character-driven.
4. Exceptionally articulate and expressive in line delivery, pacing drives the action forward, gestures and facial expressions are consistent and motivated, emotionally invested and believable through the performance. A deep understanding of character goal and objectives is clear.

**Vocal**

*Please select...*

1. Some errors in pitch, lyrics are not always clear, lack of breath support or projection.
2. Technique is clearly considered, posture and projection are developed, character choices are present.
3. Very few pitch errors, proper breath support is evident, excellent diction, accurate rhythm and character is clear through song.
4. Consistent, superior tone quality, sound is focused and projected, phrasing and dynamics are well supported, character is fully realized.

**Movement/Dance**

*Please select...*

1. Executes choreography with some difficulty, movements seem forced, awkward or lacks confidence and/or technique.
2. Performs choreography/movement with confidence and no mistakes, moves with energy, seems comfortable and focused.
3. Precisely executes choreography, naturally integrates movement into scene and number, displays excellent rhythm, attention given to proper technique.
4. Excellent stage presence, movement is motivated and natural, displays musicality, proper technique and character development.
Appendix A

Overall Individual Performance *
Please select...

1: Room for Improvement
2: Average
3: Above Average
4: Excellent

Individual Educational Feedback
Please provide feedback on 3 strengths and 3 areas for growth. *

Technical Elements
Please provide at least one strength and one area for growth from a final product perspective. Please limit comments to the execution of each element and comment on design only if created by a student.

Run Crew Educational Feedback (Scene changes, etc.) *

Sound Educational Feedback (Board and equipment operators, etc.) *

Lighting Educational Feedback (Board and equipment operators, etc.) *

Costume Crew Educational Feedback (Functionality, effective quick changes, etc.) *

Overall Technical Team Educational Feedback *

Other

Please provide feedback on any Front of House elements of the production (ushers, playbills, ticketing process, intermission elements, etc.)
Appendix A

School Nominations

Please list any honors you'd like to award to areas of the production that you believe are above and beyond, or areas that you wish to celebrate. For each nomination (individual, element and/or overall), please provide one sentence clarifying why this nomination was given. This is not to give more feedback around a performance or element, it is to give educators, students and Spotlight staff an understanding of why a specific area or student was nominated.

Vocal Performance by an Ensemble *
Please select...

Acting Performance by an Ensemble *
Please select...

Movement/Dance Performance by an Ensemble *
Please select...

Ensemble Performance *
Please select...

Technical Team *
Please select...

Student Orchestra *
Please select...

Overall Performance *
Please select...

Individual Nominations - Additional

<table>
<thead>
<tr>
<th>Student First Name</th>
<th>Student Last Name</th>
<th>Character Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Role
Please select...

Nomination
Please select...

Comments

Nominate Another Student
Appendix A

Final Remarks

Please provide feedback on 3 strengths of this production/program as a whole. *

Please provide feedback on 3 areas for growth for this production/program as a whole. *

Director's Eyes only (Please write any comments, encouragement or ideas for the production staff - these comments are meant to serve as an educational tool and are not a part of the student assessment).

Spotlight Education Eyes only (Please write any comments that would be helpful for the Spotlight Educational Staff to know regarding your experience at this school. This information will be kept confidential).

Save my progress and resume later | Resume a previously saved form
Appendix B

This is an example of a technical evaluation form - please note the layout may look slightly different. Evaluator name and visit information will be pre-populated at the top of the form. You will have the chance to review your form before submitting. Here are a few things to note:

1. Individual assessments – There is only one student shown for this example, but there will be up to eight students in this section. The names and titles of the students will populate in the fields. Please make sure to score and write feedback for all students.

2. Nominations – Please note the “Nominate Another Student” circled in RED. If an evaluator would like to nominate more than one student for an honor, click this text. Evaluators must give at least one sentence to describe why an honor is being given. It is an expectation that evaluators nominate at least one student for an honor.

---

Spotlight Technical Evaluation Form

Evaluator Name
Julia Larson

Evaluator Email
jroselarson16@gmail.com

School Name
Blaine High School

Production
The Addams Family

Show Date
04/27/2022

Show Time
4:00 pm

Was this show a musical or play? *

- Musical
- Play

Reminder: The school will only see your written feedback. Your name, scoring, and nominations will remain confidential.

Technical Teams Assessment

Consider all that apply where students are the primary participants of the team. Educational feedback should be a reflection of both the observations made during the tech rehearsal and drawn from discussions with the student tech crew during your visit.

Choose one number that best describes the overall quality of the performance of the technical crew.

Run Crew
Student team responsible for technical elements on stage.

Run Crew Overall Rating *

Please select... 

Overall rating – please insure your rating conforms to the metrics below:
1. Everyone participated and was aware of the tasks assigned to them.
2. In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.
3. In addition, the crew was creative with their resources. They addressed unique challenges and/or problems with focus and clarity.
4. In addition, the crew worked together as a strong, collaborative team and enhanced and added value to the production. They supported the actors and fellow crew members through clear communication and professionalism. The product they produced was of the highest possible quality given their resources and circumstances.

**Run Crew Educational Feedback**
Please provide feedback on 3 strengths and 3 areas for growth. *

**Sound & Lighting Crew**

**Sound Crew (Board and Equipment Operators) **

Please select... 

Overall average – please insure your rating conforms to the metrics below.
1. Everyone participated and was aware of the tasks assigned to them.
2. In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.
3. In addition, the crew was creative with their resources. They addressed unique challenges and/or problems with focus and clarity.
4. In addition, the crew worked together as a strong, collaborative team and enhanced and added value to the production. They supported the actors and fellow crew members through clear communication and professionalism. The product they produced was of the highest possible quality given their resources and circumstances.

**Sound Crew Educational Feedback**
Please provide feedback on 3 strengths and 3 areas for growth. *

**Lighting Crew (Board and Equipment Operators, including follow-spots, projection, etc.) **

Please select... 

Overall average – please insure your rating conforms to the metrics below.
1. Everyone participated and was aware of the tasks assigned to them.
2. In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.
3. In addition, the crew was creative with their resources. They addressed unique challenges and/or problems with focus and clarity.
4. In addition, the crew worked together as a strong, collaborative team and enhanced and added value to the production. They supported the actors and fellow crew members through clear communication and professionalism. The product they produced was of the highest possible quality given their resources and circumstances.

**Lighting Crew Educational Feedback**
Please provide feedback on 3 strengths and 3 areas for growth. *
Appendix B

Additional Feedback

Set Construction Educational Feedback (If Applicable)
Please provide feedback on 3 strengths and 3 areas for growth.

Costume Crew Educational Feedback (If Applicable)
Please provide feedback on 3 strengths and 3 areas for growth.

Overall Technical Team *

Please select... ✔

Choose one number that best describes the overall effort and achievement of the entire tech crew.

1: No evidence of distraction or lack of awareness of the tasks at hand. Crew clearly followed safety protocols. Everyone participated.
2: In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. Each department appeared well-organized and each operator and crew-member seemed proficient in their task.
3: In addition, the crew was creative with their resources as evidenced by unique and challenging tasks that were well-executed. When problems arose, they addressed the problems with focus and clarity.
4: In addition, the entire crew worked together as a strong, collaborative team and enhanced and added value to the production. They displayed exceptional student leadership from management and designers, consistently supported the actors and fellow crew-members through clear communication and professionalism, and the product they produced was of the highest possible quality given their resources.

Overall Technical Team Educational Feedback
Please provide feedback on 3 strengths and 3 areas for growth. *

Overall Performance Elements

Please provide at least one strength and one area for growth from an in-process perspective.

Acting *

Singing *

Dance/Movement *
Individual Assessments
Please score and provide feedback on the effort and achievement of the student Stage Manager and student designers, when applicable.

Individual Assessment: Stage Management

Name

Tech Role:
Stage Manager

Stage Management *
Please select...

Choose one number that best describes the overall effort and achievement of the Stage Manager:

1. Scene changes came together very well. The stage crew displayed an adequate level of organization and addressed technical problems that arose. Adequate communication throughout.
2. In addition, scene changes did not detract from the performance. For the most part, the stage crew was organized and rehearsed. Any technical problems that arose were quickly addressed.
3. In addition, cueing and scene changes were technically error-free. Stage crew was well organized and any technical problems that arose were troubleshoot quickly and efficiently and almost unnoticed. Manager was a very clear and concise communicator and worked well with others.
4. In addition, stage manager, crew, and actors created a seamless world on stage, conveyed complete control of the environment, displayed strong and clear communication throughout, and were very professional.

Stage Manager Educational Feedback
Please provide feedback on 3 strengths and 3 areas for growth. *

Please be specific about this student’s duties and their execution of given tasks. Additionally, consider providing specific feedback on this student’s documentation and/or supporting materials.

Technical Honors
Please list any honors you’d like to award to areas of the production that you believe are above and beyond, or areas that you wish to celebrate. For each honor awarded (individual, team and/or overall), please provide one sentence clarifying why this honor was given. This is not to give more feedback, it is to give educators, students and Spotlight staff an understanding of why a specific area or student was honored.

School Nominations

Overall Technical Team *
Please select...

Run Crew *
Please select...

Sound Crew (Board & Equip. Ops.) *
Please select...

Lighting Crew (Board & Equip. Ops.) *
Please select...

Costume Crew *
Please select...

Overall Technical Production *
Please select...
## Individual Student Honors

<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
<th>Tech Role</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Rating**

Please select...  
Nominate Another Student

*Individual Honor Comments*

## Safety Feedback

**Safety – Visual Inspection of all aspects of design and function**

*Safety Items to Consider:*
- Set: Was the set constructed in a way that focuses on the safety of the people on stage?
- Lighting: Were all instruments and cabling properly secured?
- Sound: Was all equipment and cabling properly secured?
- Backstage: Was there proper lighting, glow tape, and safe pathways?
- Costumes: Was there anything in design or function that may create a safety concern?

## Final Comments

Please provide feedback on 3 strengths of this production/program as whole. *

Please provide feedback on 3 areas for growth for this production/program as a whole. *

**Director's Eyes only:** Please write any comments, encouragements or ideas you'd like to share with the Production staff – these comments are meant to serve as an educational tool and are not a part of the student assessment.

**Spotlight Education Eyes only:** Please include any commentary you wish to exclusively share with the Spotlight staff here. The responses to this question will not be shared with the school.
Appendix C

This is an example of the pre-evaluation form. Evaluator name and visit information will be pre-populated at the top. You will have a chance to review your form before officially submitting.

Spotlight Pre-Evaluation Form

Evaluator Name
Julia Larson

School Name: Hutchinson High School
Production: The Addams Family
Show Date: 10/26/2018
Show Time: 06:00 pm

Reminder: The school will only see your comments from section #3 below. Your name etc. will remain confidential. This evaluation should be completed after a scheduled visit by the evaluator to a pre-evaluation visit.

1. Did the director contact you prior to the site visit? Please comment on that experience.

2. Please give a brief explanation of your site visit. Please list difficulties or accomplishments you may have had.

3. Please highlight some of your recommendations for the students – we will pass these on to the school directly to serve as a reminder of your meeting.

4. Please list, if any specific numbers or characters that stood out to you on your visit.
# Ensemble Performance Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Performance Ensemble</td>
<td>Performers knew their material and accurately executed the rhythmic requirements of the music.</td>
<td>Performers included elements of phrasing &amp; interpretation, had a pleasant sound, accurate harmonies and were mostly on pitch.</td>
<td>Performers maintained their characters while singing, effectively enunciated, had proper vocal technique and were on pitch.</td>
<td>Performers understood and correctly executed the musical style of the show, expressed consistent character through song, had excellent vocal technique, tone and interpretation.</td>
</tr>
<tr>
<td>Acting Performance Ensemble</td>
<td>Performers spoke clearly - audience could hear and understand the lines, performers knew their material and staging, character is maintained throughout the performance, performers are confident and well-rehearsed.</td>
<td>Believable character relationships are sustained throughout, performers had a strong understanding of character development, lines are delivered with energy and appropriate pacing, choices are consistent and do not distract from the storyline.</td>
<td>Performer is emotionally invested and able to react in character, and demonstrated an understanding of their role within the larger production.</td>
<td>Performers showed a complete and consistent absorption of the character and were able to fully communicate that to the audience, maintained authenticity and executed complex staging. They took risks, made strong choices and possessed strong stage presence.</td>
</tr>
<tr>
<td>Execution of Choreography and Movement Ensemble</td>
<td>Performers were able to execute the movement/choreography.</td>
<td>Performers moved with ease, had better than average execution of movement, and good technique.</td>
<td>Performers moved with precision and animation and reflected character.</td>
<td>Performer’s movements enhanced their characters, was strong and consistent, executed complex movement, and advancement of the story was clear.</td>
</tr>
<tr>
<td>Overall Ensemble Performance</td>
<td>Little evidence of nerves or distraction. Everyone participated.</td>
<td>Ensemble seemed relaxed, focused, in the moment, and performed with energy.</td>
<td>Ensemble had strong characterization which added to the scenes, they stayed engaged and in character throughout.</td>
<td>Ensemble worked together as a strong ensemble, enhanced and added value to the production, consistently supporting the action verbally and physically.</td>
</tr>
</tbody>
</table>
# Individual Performance Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Execution of Choreography/Movement</strong></td>
<td>Performers knew their material and accurately executed the rhythmic requirements of the music.</td>
<td>Performs choreography/movement with confidence and no mistakes, moves with energy, seems comfortable and focused.</td>
<td>Precisely executes choreography, naturally integrates movement into scene and number, displays excellent rhythm, attention given to proper technique.</td>
<td>Excellent stage presence, movement is motivated and natural, displays musicality, proper technique and character development.</td>
</tr>
<tr>
<td><strong>Acting Performance</strong></td>
<td>Some issues with articulation and diction, inconsistent character, performance lacks focus.</td>
<td>Facial expressions and gestures are motivated, choices do not distract from the storyline, performer is prepared and maintains character throughout the performance.</td>
<td>Diction is excellent and consistent, performer is confident and well-rehearsed, emotional investment in character is consistently displayed, strong physical and vocal choices are character-driven.</td>
<td>Exceptionally articulate and expressive in line delivery, pacing drives the action forward, gestures and facial expressions are consistent and motivated, emotionally invested and believable through the performance. A deep understanding of character goal and objectives is clear.</td>
</tr>
<tr>
<td><strong>Vocal Performance</strong></td>
<td>Some errors in pitch, lyrics are not always clear, lack of breath support or projection.</td>
<td>Technique is clearly considered, posture and projection are developed, and character choices are present.</td>
<td>Very few pitch errors, proper breath support is evident, excellent diction, accurate rhythm and character is clear through song.</td>
<td>Consistent, superior tone quality, sound is focused and projected, phrasing and dynamics are well supported, and character is fully realized.</td>
</tr>
<tr>
<td><strong>Overall Ensemble Performance</strong></td>
<td>Room for Improvement</td>
<td>Average</td>
<td>Above Average</td>
<td>Excellent</td>
</tr>
</tbody>
</table>
## Technical Team Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Run Crew</td>
<td>Everyone participated and was aware of the tasks assigned to them.</td>
<td>In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.</td>
<td>In addition, the crew was creative with their resources. They addressed unique challenges and/or problems with focus and clarity.</td>
<td>In addition, the crew worked together as a strong, collaborative team and enhanced and added value to the production. They supported the actors and fellow crew-members through clear communication and professionalism. The product they produced was of the highest possible quality given their resources and circumstances.</td>
</tr>
<tr>
<td>Sound &amp; Lighting Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall Technical Team Achievement</td>
<td>No evidence of distraction or lack of awareness of the tasks at hand. Crew clearly followed safety protocols. Everyone participated.</td>
<td>In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. Each department appeared well-organized and each operator and crew-member seemed proficient in their task.</td>
<td>In addition, the crew was creative with their resources as evidenced by unique and challenging tasks that were well-executed. When problems arose, they addressed the problems with focus and clarity.</td>
<td>In addition, the entire crew worked together as a strong, collaborative team and enhanced and added value to the production. They displayed exceptional student leadership from management and designers, consistently supported the actors and fellow crew-members through clear communication and professionalism, and the product they produced was of the highest possible quality given their resources.</td>
</tr>
</tbody>
</table>
# Individual Technical Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stage Manager</strong></td>
<td>Scene changes came together very well. The stage crew displayed an adequate level of organization and addressed technical problems that arose. Adequate communication throughout.</td>
<td>In addition, scene changes did not detract from the performance. For the most part, the stage crew was organized and rehearsed. Any technical problems that arose were quickly addressed.</td>
<td>In addition, cueing and scene changes were technically error-free. Stage crew was well organized and any technical problems that arose were troubleshooting quickly and efficiently and almost unnoticeable. Manager was a very clear and concise communicator and worked well with others.</td>
<td>In addition, stage manager, crew, and actors created a seamless world on stage, conveyed complete control of the environment, displayed strong and clear communication throughout, and were very professional.</td>
</tr>
<tr>
<td><strong>Assistant/Student Director</strong></td>
<td>The student director conducted an organized rehearsal environment and was an effective communicator.</td>
<td>In addition, the production itself appeared organized. Scenes and transitions ran smoothly. Actors were clear about their intentions and their blocking.</td>
<td>In addition, the director captured the mood and flavor of the show, and there were obvious signs of detail that accurately reflected the period, culture or theme. Performance and design elements appeared to have synergy.</td>
<td>In addition, the direction fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in both its design and performance elements, and was executed at the highest quality given their resources.</td>
</tr>
<tr>
<td><strong>Choreographer</strong></td>
<td>The rehearsal was organized and the choreographer was a clear communicator.</td>
<td>In addition, the choreographer was thorough in addressing changes and corrections with dancers in a timely fashion.</td>
<td>In addition, the dancers seemed polished and relatively error-free. Any problems that arose were troubleshooting quickly and efficiently. The choreographer was efficient with the limited time in which they had to work, and had an excellent rapport with the artists and with fellow production staff.</td>
<td>In addition, the choreographer conveyed complete control of their environment when it was their turn to work, and they displayed the utmost level of proficiency and professionalism.</td>
</tr>
<tr>
<td><strong>Dance Captain</strong></td>
<td>The rehearsal was organized and the captain was a clear communicator.</td>
<td>In addition, the dance captain was thorough in addressing changes and corrections with dancers in a timely fashion.</td>
<td>In addition, the dancers seemed polished and relatively error-free. Any problems that arose were troubleshooting quickly and efficiently. The captain was a very clear and concise communicator and worked well with others.</td>
<td>In addition, the captain conveyed complete control of their environment when it was their turn to work, and they displayed strong and clear communication throughout, and were very professional.</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>The design was practical/functional and was efficient in its design and execution.</td>
<td>In addition, the design appropriately established time and place.</td>
<td>In addition, the design captured the mood and flavor of the show, appropriately lit each playing area, and used color palettes effectively where applicable.</td>
<td>In addition, the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality given their resources.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Sound Designer</td>
<td>The design was practical/functional and was efficient in its design and execution.</td>
<td>In addition, the design appropriately established time and place.</td>
<td>In addition, the design captured the mood and flavor of the show, and there were obvious signs of detail that accurately reflected the period, culture or theme. The design was of good quality. Actors on mic and additional sound elements could be heard consistently throughout the production.</td>
<td>In addition, the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality given their resources.</td>
</tr>
<tr>
<td>Set Designer</td>
<td>The set is in a reasonably functional state at this point in the process. The actors are working in a safe environment and design served the production well.</td>
<td>In addition, the construction crew has completed all major work, and the set is prepared for final touch-up.</td>
<td>In addition, the construction process was collaborative and efficient. They were creative with their resources as evidenced by unique and challenging tasks that were well-executed. The design fit with the production in period and style.</td>
<td>In addition, the design was strong, not only did it enhance the story, it added value to the production as a whole. Their design was of the highest possible quality and functionality given their resources. They clearly achieved the design concept.</td>
</tr>
<tr>
<td>Prop Designer</td>
<td>The props were in a functional state at this point in the process and were in use.</td>
<td>In addition, the construction crew has completed majority of pieces created, and only required few final touch-ups.</td>
<td>In addition, the process was collaborative and efficient. They were creative with their resources as evidenced by unique and challenging tasks that were well-executed. The props designed or pulled fit with the production in period and style.</td>
<td>In addition, the design was strong, not only did it enhance the story, it added value to the production as a whole. Their design was of the highest possible quality and functionality given their resources. They clearly achieved the design concept.</td>
</tr>
</tbody>
</table>
Appendix D

The following areas are also options for individual technical roles:

- Student Conductor
- Costume Designer
- Costumer
- Makeup/Hair Designer

The areas above are areas that are less frequent roles filled by students. If a student is filling one of these roles in a production you are evaluating, please note there is no numerical rubric, but commentary areas remain the same.
## Individual Performance Rubric – Plays

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting Performance</td>
<td>Some issues with articulation and diction, inconsistent character, performance lacks focus.</td>
<td>Facial expressions and gestures are motivated, choices do not distract from the storyline, performer is prepared and maintains character throughout the performance.</td>
<td>Diction is excellent and consistent, performer is confident and well-rehearsed, emotional investment in character is consistently displayed, strong physical and vocal choices are character-driven.</td>
<td>Exceptionally articulate and expressive in line delivery, pacing drives the action forward, gestures and facial expressions are consistent and motivated, emotionally invested and believable through the performance. A deep understanding of character goal and objectives is clear.</td>
</tr>
<tr>
<td>Overall Individual Performance</td>
<td>Room for Improvement</td>
<td>Average</td>
<td>Above Average</td>
<td>Excellent</td>
</tr>
</tbody>
</table>
Appendix D

Ensemble Performance Rubric - Plays

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting Performance Ensemble</td>
<td>Performers spoke clearly - audience could hear and understand the lines, performers knew their material and staging, character is maintained throughout the performance, performers are confident and well-rehearsed.</td>
<td>Believable character relationships are sustained throughout, performers had a strong understanding of character development, lines are delivered with energy and appropriate pacing, choices are consistent and do not distract from the storyline.</td>
<td>Performer is emotionally invested and able to react in character, and demonstrated an understanding of their role within the larger production.</td>
<td>Performers showed a complete and consistent absorption of the character and were able to fully communicate that to the audience, maintained authenticity and executed complex staging. They took risks, made strong choices and possessed strong stage presence.</td>
</tr>
<tr>
<td>Overall Ensemble Performance</td>
<td>Little evidence of nerves or distraction. Everyone participated.</td>
<td>Ensemble seemed relaxed, focused, in the moment, and performed with energy.</td>
<td>Ensemble had strong characterization which added to the scenes, they stayed engaged and in character throughout.</td>
<td>Ensemble worked together as a strong ensemble, enhanced and added value to the production, consistently supporting the action verbally and physically.</td>
</tr>
</tbody>
</table>

Detailed Criteria: Please provide feedback in the following areas for the ensemble.

**DICTION:** Articulation, pronunciation, enunciation, fluency, projection, pitch, vocal quality.

**VOICE CONTROL:** Voice changes in volume, pitch and speed are consistent with the dramatic work being performed.

**VOICE PROJECTION:** The actor utilizes effective control of voice and diaphragm to ensure that all members of the audience are able to hear the performance.

**USE OF BODY:** Posture, facial expression, gestures, movement, distracting mannerisms.

**COMMUNICATION:** Eye contact, ability to hold attention, mental rapport with audience.

**INTERPRETATION:** Comprehension & proper emphasis, creation of mood, phrasing, contrast, expression, spiritual or emotional effect.
<table>
<thead>
<tr>
<th>School Contact Info and Production Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>School</strong></td>
</tr>
<tr>
<td><strong>Production Name</strong></td>
</tr>
<tr>
<td><strong>Production Season</strong></td>
</tr>
<tr>
<td><strong>Show Run</strong></td>
</tr>
<tr>
<td><strong>Primary Contact</strong></td>
</tr>
<tr>
<td><strong>Primary Contact Email</strong></td>
</tr>
<tr>
<td><strong>Primary Contact Phone</strong></td>
</tr>
<tr>
<td><strong>Venue Address</strong></td>
</tr>
</tbody>
</table>

We’re located at [address hidden]. Google Maps will get you there accurately. Park in the lot on the east side of the building and enter the east doors (aka the activities entrance). My mentorship team will meet you at the door if you’re there for a pre-evaluation visit.

As we don’t have tickets for our performances (it’s open seating), we don’t have a will call. Evaluators who are there for a performance, I’ll leave your tickets for Pat Stella with the students in the front of house team!

There is no charge for parking in our lot and no permit required.

<table>
<thead>
<tr>
<th>Estimated Budget</th>
</tr>
</thead>
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<table>
<thead>
<tr>
<th>Student Orchestra</th>
</tr>
</thead>
</table>

Additional Information/Circumstances:

The current plan (at 4 weeks out) is that everyone will mask backstage, but the cast will have the option of submitting proof of full vaccination to perform without a mask if desired. Any of the performers may perform with a mask for any reason, however. The audience will remain masked, as well the crew. Currently, no social distancing requirement is in place or anticipated to be in place at the time of performances.

Additional (non-covid) information: Our tech crew is 100% self trained; this is our second year in the space (we were previously in our lower school gymatorium) but they’ve had to just figure things out by doing them, as neither I nor my assistant director have much knowledge about how light boards and sound boards work. They’ve picked some things up from online and from working with others (for example, our student in charge of mics worked with a sound professional when our space was rented out to a community group, and picked up some tips from him).
Our upper school (grades 6-12) only has the resources to mount one musical per year, so it's open to all grades. We're quite heavy in the younger grades (6th-7th) as students try out different activities at the start of middle school. By high school age, the only ones left are the true theatre kids. :) This has been challenging during rehearsals because we have a lot of young kids who have never done a show before and don't have much knowledge about how it works, so we have to do a lot of theatre education during rehearsals, in addition to rehearsing. However, we've implemented a mentorship program where each of the kids in their 1st or 2nd year in the program is matched with a high school mentor, and that's been a really positive experience.

The set was built by parent volunteers but painted by our student Behind the Scenes team.

Vocals have been a challenge for us this year as we didn't have a chorus program at our school until this past October, so until that point, students didn't really have access to vocal instruction. My three vocal coaches are all volunteers, so their hours are limited. We've got the kids singing harmony now, so I'm proud of that and look forward to building on this in future years, now that we have an actual choir teacher at the school.

The choreography was all done by students—either current students in the program or students that were with me for middle school and are now in high school at SPCPA.

We chose this show because the students really connected to it and felt excited about doing it; we're also pretty excited that as far as we know, we're only the second school in Minnesota to produce it.

Each student was in charge of building their own costume(s) for the show.
### Production Build Details

<table>
<thead>
<tr>
<th>Stage Build</th>
<th>Stage Rent</th>
<th>Costume Build</th>
<th>Costume Rent</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
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</tbody>
</table>

### Performance Cast & Crew Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Preferred Pronoun</th>
<th>Character Name</th>
<th>Category</th>
<th>Role</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Carter</td>
<td>They/Their</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jordan Carter</td>
<td>She/Her</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sydney Summers</td>
<td>She/Her</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ryan Summers</td>
<td>He/Him</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
<td></td>
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<tr>
<td>Lily Larsen</td>
<td>She/Her</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexis Larsen</td>
<td>She/Her</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis</td>
<td>She/Her</td>
<td>Cast</td>
<td>Supporting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carly</td>
<td>She/Her</td>
<td>Cast</td>
<td>Supporting</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>He/Him</td>
<td>Student Crew</td>
<td></td>
<td>Sound Designer</td>
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<tr>
<td></td>
<td>She/Her</td>
<td>Student Crew</td>
<td></td>
<td>Assistant/Student Director</td>
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<tr>
<td></td>
<td>She/Her</td>
<td>Student Crew</td>
<td></td>
<td>Stage Manager</td>
<td></td>
</tr>
<tr>
<td></td>
<td>He/Him</td>
<td>Student Crew</td>
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<td>Lighting Designer</td>
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<tr>
<td></td>
<td></td>
<td>Student Crew</td>
<td></td>
<td>Board Operator</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Student Crew</td>
<td></td>
<td>Board Operator</td>
<td></td>
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</tbody>
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Appendix F

Helpful vocabulary for evaluators

Struggling to find the right language? Many artistic modifications can be made with these six elements:

- Faster
- Slower
- Louder
- Softer
- Longer
- Shorter

To get more specific:

- Driving/Lagging
- Warmer/Darker
- Taller/Narrower
- Attack/Release
- Over/Under
- Peak/Valley
- Even/Uneven
- Sharp/Sustained
- Big/Small
- High/Low
- Inward/Outward
- Forward/Back
- Bright/Dark
- Spread/Narrow
- Resonant/Non-Resonant
- Top Down/Bottom Up
- Free/Stuck
- Released/Held
- Relaxed/Tight
- Spinning/Pulsing