Spotlight Education
Evaluator Handbook
2020-2021
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Welcome to the **Spotlight Education** family

Dear Spotlight Evaluator,

We are so excited to have you on our evaluator team for the upcoming 2020–2021 season. This past year, we cultivated relationships with over 100 high schools across the state of Minnesota. We also contracted 107 evaluators and teaching artists throughout the year to help us fulfill our mission of supporting and honoring high school theatre programs.

*Spotlight Education* would not be possible without you. Throughout the course of the year, Spotlight evaluators visit various high schools, watch productions to provide educational feedback, 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 evaluators are the best and brightest professionals in the Twin Cities theater community. You bring invaluable expertise and knowledge necessary to help students learn and grow. You are the face of *Spotlight Education* and we are excited for you to represent Hennepin Theatre Trust across the state of Minnesota. Welcome to the *Spotlight Education* family!

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.

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, sense of community and knowledge of theater. The program supplements and enhances arts curricula through production assessments, masterclasses and theater review writing, increasing equitable access to quality theater education. Spotlight Showcase, our annual awards and recognition event, is Minnesota’s largest celebration of high school theater and provides 1,600 students the opportunity to perform at the historic State Theatre. Here is a breakdown of the educational opportunities that Spotlight Education offers:

Production Assessment — Spotlight sends trained theater professionals and educators to watch and assess participating schools’ theater productions.

Masterclasses & Community Conversations — Spotlight schools have the opportunity to supplement and enhance their own musical theater curriculum through masterclasses and workshops. Students gain insights and inspiration from local and touring theater professionals. Spotlight teaching artists facilitate monthly community conversations for directors and bi-monthly conversations for students on a variety of topics.

Spotlight Showcase — Spotlight Showcase is a professionally produced, two-night event highlighting the hard work and talent of students, educators, families, and supporters who are part of the vibrant high school theater community across Minnesota. Both nights of Showcase feature a variety of performances, honors, and appearances from alumni, donors, and sponsors. It’s the culmination of year long work, including evaluations, a rigorous rehearsal process, and collaboration with professional theatre makers.
Critical Review — Students have the opportunity to attend and review touring Broadway productions. Through workshops and events, it teaches written communication skills, as well as critical and creative thinking.

Sabes Jewish Community Center Inclusion Partnership — Each year, Hennepin Theatre Trust partners with Sabes Jewish Community Center’s Inclusion Program to run a series of musical theater workshops and performances.

Disney Musicals in Schools — Students and teachers work in teams, developing a wide spectrum of skills needed to produce musical theater. This program helps to foster positive relationships between students, faculty, staff, parents and the community.


Who Spotlight serves

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 107 teaching artists and evaluators to bring quality, educational musical theater experiences to each of the schools we serve.

• Spotlight Education currently serves 40 schools in greater Minnesota (schools 50 miles out from the Twin Cities).

• Spotlight serves high schools in more than 73 Minnesota State House districts and 51 Minnesota State Senate districts.

• Spotlight serves 24 private or charter schools across the state of Minnesota.

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.

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 verbal 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 various 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.
- Be available to evaluate school productions (as 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 3 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.

**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 on 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.

**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 on circumstances beyond a program’s control.
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 together people. 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 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, but 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 and send out a mailed check. Checks usually take about two weeks to get to you following your submission: the sooner you submit forms, the sooner you will receive 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 50 miles or more 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 (0.58 cents/mile). 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 hours (one-way) 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. They will be notified regarding special evaluator ticket offers for Hennepin Theatre Trust’s Broadway touring productions, free tickets to *Spotlight Showcase*, and opportunities to 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 purpose of the Spotlight evaluation process is to provide each school with educational feedback to commend the notable achievements of each production and offer solutions to the aspects where productions could improve. As evaluators, your job is to build an educational scaffolding that will help the students, as well as the production staff, learn and grow. Through your work, you are engaging with educators who are committed to creating a culture of theater in their schools, which can be incredibly rewarding.

The experience
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-evaluation
Before you arrive
- Spotlight Education staff will email you 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.
- 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 10-15 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.

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.
• Explain you are just one opinion, and if anything you say differs from their director, they should always default to what their director has told them. Also remind them 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.

Tips
• 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. If you have been at the rehearsal for 3 hours and it doesn’t appear to be ending soon, please email us at SpotlightEducation@HennepinTheatreTrust.org, and feel free to leave if it reaches the 3.5 hour mark, after communicating with school staff.

After rehearsal
• Please complete your online evaluation as soon as possible, no later than 24 hours. Remember the show is opening soon, and the students need the feedback now to make adjustments. Payment will be processed upon receipt of evaluation.

Virtual experience
• If your pre-evaluation is done virtually, the process will stay the same. When you are connected with the school’s director prior to the pre-evaluation, you will get specific instructions on how to conduct the pre-evaluation with that school.
Technical evaluation

Your technical assessment, combined with the performance assessment, are 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 the 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 email a week prior to 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 teacher to talk about the logistics of your visit. Be sure to get informed about the current state of the production.

The visit

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.

At this point, you should just 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, 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.
Virtual technical evaluation

Should your technical evaluation happen virtually, the process will be similar. When connected to the school’s director prior to your visit, you will get specific instructions for how the process will work. We know that part of the technical evaluation process is to communicate with students directly - we will work with the school to make sure you can assess the school as fairly and accurately as possible.

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 by the teacher. You will also have the opportunity to nominate students or crews for honors. Your evaluation, taken from your extensive notes, should be honest and specific, while endeavoring to stay positive and supportive. Please be sure your comments align to the numbers you assign each area as well as any honors you recommend.

You should assume that if you are giving a technical evaluation for a production, that you are responsible for all areas of feedback and honors. 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 evaluation

Your performance assessment, combined with the technical assessment, are 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 email a week prior to 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.
The visit

Pick up your tickets at will call. All evaluator tickets will be reserved under a pseudonym to help keep the anonymity of all evaluators. 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.

Virtual performance evaluation

If you are evaluating virtually, you will receive specific instructions in your reminder email the week prior on how to conduct the evaluation. You may need access to a digital streaming service (ex: Zoom, etc.) with specific instructions. If that is the case, Spotlight will notify you and assist as necessary to ensure you can fairly and accurately evaluate the production.

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 by the director. You will also have the opportunity to nominate individuals or groups for an honors (your program/playbill will be very useful here). Your evaluation, taken from your extensive notes, should be honest and specific, while striving to stay positive and supportive. Please be sure your comments align to the numbers you assign each area as well as any honors you recommend. You should assume that if you are giving a performance evaluation for a production, that you are responsible for all areas of feedback and honors. 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 improving and supporting the schools and students we serve. Please be mindful of your language while completing evaluations and ensure your comments align to the numbers you assign each area as well as any honors you recommend. Remember that while we are working in a realm in which we are completely comfortable, often they are not. Directors and students come from all different backgrounds and are making magic happen with a little, or a lot.

We will discuss writing tips at length during the annual training, but here are some helpful reminders:

- Students and directors do not see the numbers you score
- Please write in full sentences
- Multiple paragraphs are essential
- Please do not write using bullet points
- 1-2 sentences in any category is not enough

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:

- **Stay positive:** Putting on a show is stressful. As theater practitioners, we know and understand this. Evaluations should be fair and contain useful language that furthers growth in the art form. Language should reflect what you saw and areas of growth, but should be something that could be given to a student without edit.
- Comment on areas where the student can actually improve
- Use words like emerging, developing, consider, etc.
- Use the language from the assessment
- Focus on the student, not the direction
- Give them something for the future
- Find the positive and the growth areas
- Use active verbs
- Use technical terms when you can
- Ask questions
- Don’t use words like “awkward,” “disappointing,” “gangly,” etc.
- Please do not use the word “outstanding” (it denotes an honor and may cause confusion)
When giving individual as well as group feedback, you should comment on things you liked, areas of improvement and growth, as well as things they should consider for their next role or production. When giving a compliment, be careful not to write a positive followed directly by a negative. As an example, “You have great acting instincts, but I wanted more.” Do not tie the two thoughts together with a conjunction (but, however). Let the positive stand alone as its own thought, then frame the criticism as areas to improve or things to take into consideration. Example, “You have great acting instincts. Consider digging deeper into your character’s motivations.” Written feedback should always be appropriate for a high schooler to read.

See Appendix F on page 42 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.
**Awarding honors**

Evaluators are given the opportunity to award honors to overall elements of a production and individual performances. The final step after giving all scores and written feedback in your evaluation form is to award honors in exemplary areas of the production.

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

**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 Performance honors for: Lead, Supporting and Featured Roles

**Performance Honors for Plays:**
- Overall Performance
- Ensemble Performance
- Acting Performance by an Ensemble
- Individual Performance honors for: Lead, Supporting and Featured Roles

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

**Achievement in Theatre**

If a school receives an Outstanding Overall Production honor and/or an Outstanding Overall Performance honor, the school will be invited to perform at *Spotlight Showcase*. This is a prestigious honor that few schools receive throughout the year. If you, as an evaluator, choose to give an outstanding honor in either Overall Production (given by a technical evaluator) or Overall Performance (given by a performance evaluator), this denotes that you believe this production should be featured at *Spotlight Showcase*.

*All honors will be designated with an “Outstanding” or “Honorable Mention” honor.*

Shout-outs will be given to students whose work caught the attention of at least one evaluator. These are not an honor with a designation but another opportunity to encourage and support students.
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 was outstanding or worthy of honorable mention, an award may be created specifically for that school. Some examples could include: Fly Crew, Front of House Crew, Featured Ensemble (The Wickersham Brothers, “Step-In-Time” tappers), etc.

Scores, honors and feedback reflect each other

Your numerical scores, honors and feedback on an evaluation should all reflect each other. Awarding high scores would normally correlate with high honors and positive feedback. Conversely, lower scores would normally correlate with more constructive feedback and no honors.

For example, if you award an ensemble 4’s in all areas (a perfect score), and do not give them an honor, this is a red flag. Awarding the highest possible score should always result in an honor.

As another example, if you award an individual 1’s in all areas of their performance and award an honor, this is a red flag. Once again, awarding low scores should not result in an honor.

Honors funnel upward

When considering what honors and scores 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.

As an example, if a performance evaluator gives an overall 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 honor is given is a red flag.
Non-competitive process

You should not be comparing any school productions to each other. You should not be awarding honors based on the quality of a production. Your feedback, scoring 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.

Spotlight staff 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.

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. Whether a school has a budget of $2,000 or $50,000, or if a show has 75 students versus 20, students across the state are creating admirable theater with the best 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.

Appendix

Appendix A: Performance evaluation form
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Appendix F: Helpful vocabulary for evaluators
Appendix A

This is an example of a Performance Evaluation form. 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. It is an expectation that evaluators nominate at least one student for an honor.

---

**Spotlight Performance 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

**Performance Assessment**

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

**Vocal Performance Ensemble**

Please select

1. Performers knew their material and accurately executed the rhythmic requirements of the music.
2. Performers included elements of phrasing & interpretation, had a pleasant sound, accurate harmonics and were mostly on pitch.
3. Performers maintained their characters while singing, effectively enunciated, had proper vocal technique and were on pitch.
4. Performers understood and correctly executed the musical style of the show, expressed consistent character through song, had excellent vocal technique, tone and interpretation.

**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 to character, and demonstrated an understanding of their role within the larger production.
4. 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.

**Execution of Choreography and Movement Ensemble**

Please select

1. Performers were able to execute the movement/choreography.
2. In addition, performers moved with ease, had better than average execution of movement, and good technique.
3. In addition, performers moved with precision and animation and reflected character.
4. In addition, performer’s movement enhanced their character, was strong and consistent, executed complex movement, and advancement of the story was clear.
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 Comments

Please comment on the quality of ensemble (include any memorable scenes/numbers or smaller sub-ensembles in the show when present. *

**Comment on the quality of orchestra**

### 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. 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.

**Comment on the quality of orchestra**

### Individual Performance

<table>
<thead>
<tr>
<th>Name</th>
<th>Character Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Libby Carlo</td>
<td>Wednesday</td>
</tr>
</tbody>
</table>

### 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.

### 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.
Appendix A

Overall Individual Performance *

Please select... ▼
1: Room for Improvement
2: Average
3: Above Average
4: Excellent

Please comment on the quality of this individual performance *

Backstage Elements

Please comment on any of the Backstage Technical elements of the show. Please limit comments to the execution of each element. Please comment on the lighting and/or sound design only if created by a student.

Tech Crew (set design, scene changes, run crews, etc.) *

Sound/Lighting (Board and equipment operators, etc.) *

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

Overall Technical Team *

Other

Please comment on any Front of House elements of the production (ushers, playbills, ticketing process, intermission elements, etc.)


### School Nominations

Please list any honors you feel this production has earned. You do not have to comment on each possible category - just any groups/individuals that you wish to nominate an honor.

- **Vocal Performance by an Ensemble** *
- **Acting Performance by an Ensemble** *
- **Movement/Dance Performance by an Ensemble** *
- **Ensemble Performance** *
- **Student Orchestra** *
- **Technical Team** *
- **Overall Performance** *

### Individual Nominations - Additional

- **Student First Name**
- **Student Last Name**
- **Character Name**
- **Role**
- **Nomination**
- **Comments**
Appendix A

Final Remarks

I really enjoyed these things about your show: *

I felt these were a few of the areas in your show that could use further development: *

Director’s Eyes only (Please write any comments, encouragement, ideas etc 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).
Appendix B

This is an example of a Technical Evaluation form. 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 are two students 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. It is an expectation that evaluators nominate at least one student for an honor.

**Spotlight Technical Evaluation Form**

Evaluator Name
Julia Larson

School Name
Hutchinson High School

Production
The Addams Family

Show Date
10/28/2019

Show Time
06:30 pm

Remind: The school will only see your comments. Your name, scoring, and nominations will remain confidential. This evaluation should be completed after a scheduled visit by the evaluator to a tech rehearsal.

Technical Assessment
Consider all that apply where students are the primary participants of the team. Comments 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: Δ

Overall rating – please insure your rating conforms to the metrics below:
1. Everyone participated and was aware of the tasks assigned to them.
2. 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.

Comments: Run Crew *

**Sound & Lighting Crew**

Board and equipment operators (follow spots, projection, etc.)

Sound & Lighting (Board and Equipment Operators (follow spots, projection, etc.)) *
*Please select: Δ

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.

Comments: Sound & Lighting *
Appendix B

Additional Comments

Comments: Set Construction (If Applicable) *

Comments: Costume Crew (If Applicable) *

Overall Technical Team Achievement *

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.

Comments: Overall Tech Team *

Performance Elements - Ensemble

Please comment on any of the Performance elements of the show that you wish to mention, based on your observation in the rehearsal you attended.

Acting *

Dancing *

Singing *
Appendix B

Individual Assessments

Please rate and comment on the effort and achievement of the STUDENT stage manager and STUDENT designers, when applicable.

### Individual Assessment: Stage Management

<table>
<thead>
<tr>
<th>Name</th>
<th>Tech Role:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Hopp</td>
<td>Stage Manager</td>
</tr>
</tbody>
</table>

#### 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 troubleshooting quickly and efficiently and almost unnoticeable.
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.

#### Comments: Stage Manager *

Please explain this student's duties and their execution of given tasks.

### Individual Assessment: Dance Captain

<table>
<thead>
<tr>
<th>Name</th>
<th>Tech Role:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Torri Gran</td>
<td>Dance Captain</td>
</tr>
</tbody>
</table>

#### Dance Captain *

*Please select... ▼*

Choose one number that best describes the overall quality of the efforts of the dance captain:

1. The rehearsal was organized and the captain was a clear communicator.
2. In addition, the dance captain was thorough in addressing changes and corrections with dancers in a timely fashion.
3. 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.
4. 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.

#### Comments: Dance Captain *

Please explain this student's duties and their execution of given tasks. Additionally, please provide specific feedback on students documentation and/or supporting materials.
Appendix B

Nominations
Students may be nominated in the following TEAM or INDIVIDUAL categories to receive an Outstanding Honor. You do not have to comment on each possible category—just any groups/individuals that you wish to nominate to receive an honor for their work on this production.

School Nominations
<table>
<thead>
<tr>
<th>Overall Technical Team *</th>
<th>Technical Crew *</th>
<th>Costume Crew *</th>
</tr>
</thead>
<tbody>
<tr>
<td>Please select...</td>
<td>Please select...</td>
<td>Please select...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sound (Board &amp; Equip. Ops.) *</th>
<th>Overall Production *</th>
</tr>
</thead>
<tbody>
<tr>
<td>Please select...</td>
<td>Please select...</td>
</tr>
</tbody>
</table>

Individual Student Nominations

<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
<th>Tech Role</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Please select...</td>
<td>Please select...</td>
</tr>
</tbody>
</table>

Nominate Another Student

Final Remarks

Safety

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

Comment on elements of the production that stood out as a success *

Comment on elements of the Production that you feel could use further development *

Director's Eyes only: Please write any comments, encouragements, ideas etc 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 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><strong>Vocal Performance Ensemble</strong></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><strong>Acting Performance Ensemble</strong></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><strong>Execution of Choreography and Movement Ensemble</strong></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><strong>Overall Ensemble Performance</strong></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>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>
<tr>
<td>Overall Technical Team Achievement</td>
<td></td>
<td></td>
<td></td>
<td></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 troubleshot 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 troubleshot 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 troubleshot 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><strong>Lighting Designer</strong></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><strong>Sound Designer</strong></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><strong>Set Designer</strong></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><strong>Prop Designer</strong></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>
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.

<table>
<thead>
<tr>
<th>Appendix D</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Deck Captain</strong></td>
</tr>
<tr>
<td><strong>Board Operator</strong></td>
</tr>
<tr>
<td><strong>In addition, the Deck Captain</strong></td>
</tr>
<tr>
<td><strong>In addition, the Deck Captain</strong> 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, and did not lose their sense of cohesive teamwork. Clear communication with stage manager, if applicable was evident.</td>
</tr>
<tr>
<td><strong>In addition, each department</strong> applicable to this production (set, fly-rail, props, etc.) worked together as a strong, collaborative team and enhanced and added value to the production. The Deck Captain 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>

| **In addition, the Board Operated** | In addition, Operator seemed relaxed, focused, in the moment, and executed duties with energy. The Operator was well organized. |
| **In addition, the Board Operated** 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, and did not lose their sense of cohesive teamwork. |
| **In addition, the Operator** 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. Clear communication with stage manager, if applicable was evident. |

The following areas are also options for individual technical roles:

- Student Conductor
- Costume Designer
- Costumer
- Makeup/Hair Designer
## 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><strong>Acting Performance Ensemble</strong></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><strong>Overall Ensemble Performance</strong></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.
Appendix E

**School Contact Info and Production Details**

<table>
<thead>
<tr>
<th>School</th>
<th>Buffalo High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Name</td>
<td>Guys and Dolls</td>
</tr>
<tr>
<td>Production Season</td>
<td>Fall</td>
</tr>
<tr>
<td>Show Run</td>
<td>11/21/2019 to 11/24/2019</td>
</tr>
<tr>
<td>Primary Contact</td>
<td>[Redacted]</td>
</tr>
<tr>
<td>Primary Contact Email</td>
<td>[Redacted]</td>
</tr>
<tr>
<td>Primary Contact Phone</td>
<td>[Redacted]</td>
</tr>
<tr>
<td>Venue Address</td>
<td>877 Bison Blvd, Buffalo, 55313</td>
</tr>
</tbody>
</table>

**Venue Navigation**

Coming from Maple Grove: Take 94 west to St. Michael exit #205 (Mn Hwy 241/CR 36). Take that exit. At the top of the ramp take a left going across 94 toward St. Michael. Stay on this road and it will take you all the way through St. Michael (Hwy 241 will turn into CR 35). Once you are on the other side of St. Michael it is going to feel like you are "out in the country." You are going toward Buffalo. Buffalo High School is out in the country between St. Michael and Buffalo. At the next (and only) stoplight BHS is on your right. Take a right on to Bison Blvd./Dague Avenue (yes...it has two names). The Performing Arts Center sticks up higher than the rest of the building...it is in the back side of the building. Take a left into the second/back/clearly large student parking lot and enter through door #5. The ticket booth is straight ahead.

<table>
<thead>
<tr>
<th>Estimated Budget</th>
<th>$4,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Orchestra</td>
<td>☑️</td>
</tr>
</tbody>
</table>

Mission Statement: "The BHS Theatre Department's mission is to enrich the theatrical education experience by providing students with engaging challenges, leadership skills, and professional growth opportunities."

The Buffalo High School theatre department is truly an educational program. We are about empowering students to develop their leadership and artistic skills. Our goal is to develop more educated producers and consumers of the arts, able to critically think and discuss whatever they are experiencing.
Although we feel blessed to be a part of the communities of Buffalo, Hanover, and Montrose, we are like "the little train that could!" After a failed levy operating referendum (last year) our budget was cut making money tight for us. We consider ourselves a fairly low budget program for this musical, we depend on students to take leadership positions in every production. Students choreograph, block, design, fundraise...lead...hopefully developing lifelong skills that can be used regardless of their chosen path. We also have an army of wonderful adult volunteers who assist us in innumerable ways. Parents, community members, past graduates, etc. come forward to assist. We have very few paid staff positions but an amazingly supportive community. Our ticket price is for adults and for students (school wide policy for all events) making it possible for many people to attend our productions. A few additional pieces of information:

- All four grades (9 – 12) are well represented in the cast, tech crews, and pit orchestra. We do not cast based on grade level. We have a freshman playing Big Jule, a sophomore in his first BHS role as Nathan Detroit and a senior making his acting debut as Arvide. We are all in this together. We never refer to roles as "lead," "supporting" or "chorus." The cast is the "acting ensemble." The technicians are the "technical ensemble or team." Together we make up the "company."

- Jillian Elton (junior) and Julia Carter (junior), our student choreographers, each choreographed several songs. choreographed "Bushel and a Peck" and "Guys and Dolls." choreographed "Take Back Your Mink," and "Oldest Established." Together they choreographed the dance break in "Runyonland." They also took the role of dance lead and rehearsal coach for the musical. Our paid choreographer suffered a major knee injury which required surgery so the girls stepped in and took on additional responsibilities. Very impressive young ladies. They are also in the show as Hot Box dancers.


Appendix E

- **Alayna West** (junior), is our stage manager. She has been at every rehearsal, recording all blocking, completing a detailed rehearsal report after every one, etc. She also attended every tech crew meeting and was an integral leader. She knows this show and will be totally responsible for calling the cues, etc. She will "run the show!"

- We have three special needs students working on the tech crew. Our school district hired a paraprofessional to attend every tech crew call with these three students so they could participate while being actively involved.

These students have been guided by adult leaders who are passionate about asking them to work hard...to stretch...to reach...to take risks...and in the end, create the highest quality theatre possible.

**Production Build Details**

<table>
<thead>
<tr>
<th>Stage Build</th>
<th>Stage Rent</th>
<th>Costume Build</th>
<th>Costume Rent</th>
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</thead>
<tbody>
<tr>
<td>80%</td>
<td>20%</td>
<td>20%</td>
<td>80%</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>Victoria Herda</td>
<td>She/Her</td>
<td>Sargent Sarah Brown</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
</tr>
<tr>
<td>Patrick Stonecipher</td>
<td>He/Him</td>
<td>Sky Masterson</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
</tr>
<tr>
<td>Amanda Krinke</td>
<td>He/Him</td>
<td>Adelaide</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
</tr>
<tr>
<td>Alex Machuda</td>
<td>He/Him</td>
<td>Nathan Detroit</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
</tr>
<tr>
<td>Owen Klaphake</td>
<td>He/Him</td>
<td>Nicely Nicely Johnson</td>
<td>Cast</td>
<td>Supporting</td>
<td></td>
</tr>
<tr>
<td>Sophia Collova</td>
<td>She/Her</td>
<td>General Cartwright</td>
<td>Cast</td>
<td>Supporting</td>
<td></td>
</tr>
<tr>
<td>Charlie Elo</td>
<td>He/Him</td>
<td>Harry the Horse</td>
<td>Cast</td>
<td>Supporting</td>
<td></td>
</tr>
<tr>
<td>Mark Golden</td>
<td>He/Him</td>
<td>Arvide</td>
<td>Cast</td>
<td>Supporting</td>
<td></td>
</tr>
<tr>
<td>Alayna West</td>
<td>She/Her</td>
<td>Student Crew</td>
<td></td>
<td>Stage Manager</td>
<td></td>
</tr>
<tr>
<td>Jackson Upham</td>
<td>He/Him</td>
<td>Student Crew</td>
<td></td>
<td>Lighting Designer</td>
<td></td>
</tr>
<tr>
<td>Julia Carter</td>
<td>She/Her</td>
<td>Student Crew</td>
<td></td>
<td>Choreographer</td>
<td></td>
</tr>
<tr>
<td>Frank Emerick</td>
<td>He/Him</td>
<td>Student Crew</td>
<td></td>
<td>Set Designer</td>
<td></td>
</tr>
<tr>
<td>Caitlyn Seidel</td>
<td>She/Her</td>
<td>Student Crew</td>
<td></td>
<td>Other</td>
<td>Other</td>
</tr>
<tr>
<td>Emily Mart</td>
<td>She/Her</td>
<td>Student Crew</td>
<td></td>
<td>Other</td>
<td>Other</td>
</tr>
</tbody>
</table>
Helpful vocabulary for evaluators

Struggling to find the right language? Nearly all 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

Voices are percentages of head and chest voices, so talking about adjustments in that way often clarifies. Example: 20% more head voice. 30% less chest voice. Percentages are modified when singing in different styles.