

HENRY AWARDS – Henry Judging Rubric

PERFORMANCE CATEGORIES *(Ensemble, Lead/Supporting Actor/Actress, Youth)* *Category Revised May 2019

CRITERIA	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
ACTING	<ul style="list-style-type: none"> • Performer is fully memorized and able to maintain consistent pace, volume, and articulation throughout production. • Performer remains in character throughout production even when not the main focus of the action 	<ul style="list-style-type: none"> • The character is fully developed with clear objectives. • Performer is able to articulate text clearly to serve the style, vision, and theme(s) of the play. 	<ul style="list-style-type: none"> • Performer has strong ability to respond in character to other characters, and/or the audience • Performer has a believable emotional connection to the character. • Execution of role fits within the larger production. 	<ul style="list-style-type: none"> • Performer displays complete and consistent absorption of the character and the ability to fully communicate character to the audience. • Performer has an outstanding emotional connection to the character. • Performer displays excellent acting technique and tone.
SINGING (IF APPLICABLE)	<ul style="list-style-type: none"> • Performer is able to sing on pitch • Performer is able to execute rhythmic requirements of the music 	<ul style="list-style-type: none"> • The character is fully developed with clear objectives. • Performer is able to articulate text and phrasing clearly to serve the style, vision, and theme(s) of the musical. 	<ul style="list-style-type: none"> • Performer has strong ability to respond in character to other characters, and/or the audience musically. • Performer has a believable emotional connection to the character and the music. • Execution of role fits within the larger musical production. 	<ul style="list-style-type: none"> • Performer displays complete and consistent absorption of the character and the ability to fully communicate character to the audience. • Performer has an outstanding emotional connection to the character. • Performer displays excellent singing technique and tone.
MOVEMENT	<ul style="list-style-type: none"> • Performer has ability to move with ease. 	<ul style="list-style-type: none"> • Performer has good ability to move in character. 	<ul style="list-style-type: none"> • Performer has strong ability to move in character. • Through movement, performer has a believable emotional 	<ul style="list-style-type: none"> • Through movement, performer displays complete and consistent absorption of the character and the ability to fully communicate character to the audience.

	<ul style="list-style-type: none"> • Performer is able to competently execute staging and/or choreography. 	<ul style="list-style-type: none"> • Performer is able to move competently to enhance the storytelling, vision, style, and theme(s) of the production 	<p>connection to the character and production.</p> <ul style="list-style-type: none"> • Performer moves with precision. 	<ul style="list-style-type: none"> • Through movement, performer reflects the context of the character (for example social status, history, age) • Performer consistently displays flawless execution of staging and/or choreography.
STAGE PRESENCE	<ul style="list-style-type: none"> • Performer adds value to the overall production. Performer does not distract from the production. 	<ul style="list-style-type: none"> • Performer adds value and enhances the overall production. 	<ul style="list-style-type: none"> • Performer uses strong dynamics to enhance and add value to the overall production. 	<ul style="list-style-type: none"> • Performer commands attention and focus to enhance and add value to the overall production.

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DIRECTION *Category Revised May 2019

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
INTERPRETATION	Director has basic understanding of the story or theme of the production.	Dialogue was clear throughout, and the pace of scenes and rhythmic variations in speech and movement contributed to the dramatic tension and plot of the production.	Director shows a complete understanding of the story and themes. The director clearly guided the cast in the storytelling. The director’s clear vision is evident in all elements of the production.	Dialogue was dynamic throughout, and the pace and rhythm drove the momentum. The director's choices showed creativity and originality in approach to the work, and in the process of story-telling. The director’s vision is strong, consistent and clear throughout.
STAGING/ BLOCKING	Stage pictures and use of blocking upheld the story being presented to the audience. The movement and flow were appropriate to the theme.	The director creates interesting and effective stage pictures and movement. Transitions within and between scenes engaged the audience and did not detract from the production. The stage pictures were appealing.	The director’s intent is very clear. All movement and staging have purpose, and the pace of the show and storytelling are fluid and consistent. Transitions are appropriate for the cast, space and resources. [<i>appropriate for the production?</i>] The stage pictures are clean with good sightlines throughout.	Director creates interesting and unique stage pictures that are crucial to the storytelling. Transitions are thoughtful or seamless and help the flow of the story without taking the audience out of the show. Traffic patterns were fluid and appropriate to the space and size of cast. Sightlines support the scenes correctly and provide an outstanding look.
COORDINATION of all elements of the production	Elements of the production have been given consideration. All elements are used in the storytelling and generally do not detract from one another. Strong attempt is made to coordinate elements into the production	Elements of the production have been given consideration. Each element aids in the storytelling and is used appropriately to the production. All elements are used to best serve the needs of the script and are within the capability of the venue.	All elements of the production have been given strong equal, and uniform consideration. All elements aid in the storytelling and do not detract from one another. All elements are used to best serve the needs of the script.	The director created an excellent, unified production considering: casting, visual and sound dynamics, creativity, fluidity, tempo/pace and overall quality of the production. All the elements support each other and do not distract from the story.
UTILIZATION OF EXISTING RESOURCES	The production is mounted successfully in the space allotted with given resources.	Director demonstrates some creativity in meeting the challenges of the existing space.	Director uses creativity in design and innovation to meet challenges of existing space and resources.	Director turns challenges of space and resources into assets for the production. The director mounts a unique production through creativity, resourceful staging and ingenuity of design elements.

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MUSICAL DIRECTION

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
ACCURACY <ul style="list-style-type: none"> ○ Rhythm ○ Notes / Pitch ○ Harmony ○ Diction ○ Dynamics ○ Lyrics 	<ul style="list-style-type: none"> • Singers can perform the music at a basic level • Songs are memorized • Lyrics are clear and intelligible 	<ul style="list-style-type: none"> • Attempts at harmonies are evident • No sharp or flat singing and/or playing • 	<ul style="list-style-type: none"> • Harmonies achieved • All playing is in tune • Chorus sings and musicians play as a unit • Some dynamics used • 	<ul style="list-style-type: none"> • Singers know and can perform the music at a superior level • Harmonies are blended • Rhythms and notes performed with accuracy • Dynamics add meaning to the musical performance
INTERPRETATION <ul style="list-style-type: none"> ○ Tempi ○ Transitions ○ Phrasing 	<ul style="list-style-type: none"> • Musical cues picked up w/o hesitation • Entrances made without hesitation • Singers demonstrate a basic understanding of what they are singing about 	<ul style="list-style-type: none"> • Tempi is appropriate for the style and dramatic moment of the piece • Singers able to make entrances w/o staring at conductor • Underscoring is unobtrusive 	<ul style="list-style-type: none"> • Underscoring contributes to dramatic moment • Tempi adds intensity and enhances the dramatic moment • Phrasing adds to development of the story and character 	<ul style="list-style-type: none"> • Production propelled forward by music • Singers demonstrate a complete understanding of what they are singing about • Music is seamlessly woven w/ dialogue
MUSICAL STYLE	<ul style="list-style-type: none"> • Evidence of a grasp of musical style of the score is present – if not in performance, then in intention 	<ul style="list-style-type: none"> • Most of the score is performed in a manner consistent with the style of it's composition 	<ul style="list-style-type: none"> • Entire score performed in appropriate style based on the score, the historical setting of the piece, or the vision of the specific production 	<ul style="list-style-type: none"> • Singers demonstrate complete understanding of style of the score and/or production and execute the material in an appropriate and compelling manor

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CHOREOGRAPHY

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
EXECUTION	<ul style="list-style-type: none"> • Performers know steps • Steps are equal to the ability of the performers 	<ul style="list-style-type: none"> • Accurate performance of steps • Sound dance technique (turn-out, body position, etc.) that does not ask performers to do something beyond their flexibility or training 	<ul style="list-style-type: none"> • Energy demonstrated by performers • Performers dance with unison and precision • Smooth transitions from scenes/songs into dance segments • Steps are challenging but within performers’ range of achievement 	<ul style="list-style-type: none"> • Dance steps reflect character • Dance propels the story forward • Dance style/steps agrees with and/or augments the overall vision of the show
VARIETY	<ul style="list-style-type: none"> • Diversity in steps and patterns 	<ul style="list-style-type: none"> • Use of interesting patterns and steps 	<ul style="list-style-type: none"> • Creative use of set, costumes and/or props to frame and enhance the dance 	<ul style="list-style-type: none"> • Inventive movement that reflects character while also providing a showcase for the dance abilities of the performers
USE OF SPACE	<ul style="list-style-type: none"> • Balanced use of performers on stage • All areas of playing space utilized well 	<ul style="list-style-type: none"> • Spatial awareness demonstrated in placement of dancers and flow of dance segments 	<ul style="list-style-type: none"> • Use of levels and interesting or visually appealing formations • Use of creative entrances and exits 	<ul style="list-style-type: none"> • Excellent use of stage space, levels and formations • Complete integration of movement elements with other performance/production elements
AUTHENTICITY	<ul style="list-style-type: none"> • Some attempt at the appropriate style of dance called for by the time setting of the show • Choreography adapted from or based on previous productions is credited in the production’s program 	<ul style="list-style-type: none"> • Steps all authentic to the period and culture of the production 	<ul style="list-style-type: none"> • Period authenticity demonstration throughout the movement of the show – not just dance sequences 	<ul style="list-style-type: none"> • Dance segments completely reflect the period and culture of the show while also providing a showcase for the dance abilities of the performers

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COSTUME ACHIEVEMENT

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
VISUAL PICTURE / WORKMANSHIP	<ul style="list-style-type: none"> • Full cast is costumed 	<ul style="list-style-type: none"> • Full cast dressed appropriately for their role in the production • Clothes are “finished” with no un-sewn hems 	<ul style="list-style-type: none"> • All characters are accessorized • Clothes are neatly finished with details and trim 	<ul style="list-style-type: none"> • Costume designates characters’ status, personality and relationships • Color palate adds to the overall look of the production
FIT / EASE OF MOVEMENT	<ul style="list-style-type: none"> • All costumes are appropriate size 	<ul style="list-style-type: none"> • Costumes are properly hemmed according to style/period • Costumes do not hinder performance 	<ul style="list-style-type: none"> • Costumes are tailored to fit the individual actors 	<ul style="list-style-type: none"> • Tailored to fit and flatter individual actors • Allow for total freedom of movement
ORIGINALITY / CREATIVITY	<ul style="list-style-type: none"> • Individual costumes are color coordinated 	<ul style="list-style-type: none"> • Costumes for the entire cast are coordinated 	<ul style="list-style-type: none"> • Preliminary color palate is used 	<ul style="list-style-type: none"> • Costumes coordinate with director’s concept and interpretation of the script • Advanced use of color palate enhances theme and mood of scenes
PERIOD AUTHENTICITY	<ul style="list-style-type: none"> • An attempt to reflect time and place and style 	<ul style="list-style-type: none"> • Overall look of time and place achieved 	<ul style="list-style-type: none"> • Details of costuming contribute to audience’s knowledge of the time and place of the show 	<ul style="list-style-type: none"> • Individual costumes achieve time and place authenticity with accessories that also reflect time and period
MAINTENANCE	<ul style="list-style-type: none"> • Costumes stay intact throughout the performance (shirts tucked in, hats stay on, etc.) 	<ul style="list-style-type: none"> • Most costumes are cleaned and pressed 	<ul style="list-style-type: none"> • All costumes are cleaned and neatly pressed 	<ul style="list-style-type: none"> • All costumes are in excellent condition

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LIGHTING DESIGN

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
ILLUMINATION	<ul style="list-style-type: none"> Set and performers are visible 	<ul style="list-style-type: none"> Lights are focused on the action Minimal spill onto non-essential elements (i.e. Proscenium, curtains, floor, etc.) 	<ul style="list-style-type: none"> Lights are completely focused on the playing area No spill into non-essential areas 	<ul style="list-style-type: none"> Lighting design highlights action in a scene as well as entrances and exits Lighting helps to tell the story by focusing the audience’s attention on key elements, performance and/or scenes
ARTISTIC EXPRESSION	<ul style="list-style-type: none"> Set and performers are visible 	<ul style="list-style-type: none"> Some use of color, patterns, gobos and texture <ul style="list-style-type: none"> <i>Def. Gobos- (in a theater) a partial screen used in front of a spotlight to project a shape.</i> 	<ul style="list-style-type: none"> Color, patterns, gobos and texture are used to enhance the scenes Lights contribute to the telling of the story Specials and area lighting used for dramatic intensity or theatrical effect 	<ul style="list-style-type: none"> Fully reflects directors’ vision of the production Contributes to and helps define the show’s theme and/or the director’s vision of the show Light adds value and appeal to the overall stage picture and enhances the scenic design
TECHNICAL EXECUTION	<ul style="list-style-type: none"> Set and performers are visible 	<ul style="list-style-type: none"> Minimal delay in cues for blackouts and/or spots Cues built with some degree of time sensitivity 	<ul style="list-style-type: none"> No delay in execution of cues Cues are executed with finesse and are not abrupt or jarring 	<ul style="list-style-type: none"> Lights change in a manner that is almost unobtrusive and has a subliminal effect Execution of light cues is integrated with other transitional elements (i.e. Scene shifts)
TIME AND PLACE	<ul style="list-style-type: none"> Set and performers are visible 	<ul style="list-style-type: none"> Lights convey basic time of day (i.e. Daylight vs. Moonlight) 	<ul style="list-style-type: none"> Intensity of light appropriate to geographic location (i.e. Tahiti vs. NYC) Intensity of light appropriate to indoor or outdoor settings 	<ul style="list-style-type: none"> Nuance achieved in the indication of time of day (i.e. Dusk vs. Night and dawn vs. noon) Timing of light cues helps tell the story and establish time and place (i.e. sun setting throughout the course of a scene)

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SCENIC DESIGN

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
ESTABLISHES TIME AND PLACE	<ul style="list-style-type: none"> • Minimum indication of time and place of the production is evident in the scenic design 	<ul style="list-style-type: none"> • Most set elements help define time and place 	<ul style="list-style-type: none"> • Continuity regarding time and place is evident from scene to scene 	<ul style="list-style-type: none"> • Every scene reflects time and place as required by the script
PRACTICAL / FUNCTIONAL	<ul style="list-style-type: none"> • Most scenes have scenery 	<ul style="list-style-type: none"> • All scenes have scenery • Set leaves playing space for the actors 	<ul style="list-style-type: none"> • Set pieces and props are usable by performers (i.e. Staircases, props and set are in proportion) 	<ul style="list-style-type: none"> • All scenic elements work smoothly and are consistent • Set is completely painted with attention to detail
EFFICIENCY	<ul style="list-style-type: none"> • Transitions between scenes take a minimum of time 	<ul style="list-style-type: none"> • Smooth transitions are made between most scenes • Changes executed with minimum crew 	<ul style="list-style-type: none"> • Smooth, organized transitions are made between all scenes without stopping the action of the show 	<ul style="list-style-type: none"> • Seamless transitions between all scenes • Scene shifts are an organic and integrated into the overall look and feel of the show
EFFECTIVE USE OF STAGE SPACE	<ul style="list-style-type: none"> • Set fits in the space 	<ul style="list-style-type: none"> • Set is proportional to the stage space and to the actors 	<ul style="list-style-type: none"> • Multiple levels employed to provide additional playing spaces and variety in staging 	<ul style="list-style-type: none"> • Entrances and exits are integrated into the design and allow for variety in blocking and stage movement
ARTISTRY	<ul style="list-style-type: none"> • Set is painted • Minimum indication of theme or director’s vision evident in the design • Made and/or rented objects are used appropriately 	<ul style="list-style-type: none"> • Set is painted with colors and textures that are appropriate • Set has a finished look – no raw edges or unpainted surfaces • Most set elements help define mood 	<ul style="list-style-type: none"> • There is attention to detail in the painting • Trims, patterns, and decorative painting enhance most scenes • Colors and textures selected add to the stage picture and helps define theme 	<ul style="list-style-type: none"> • Attention to detail is evident throughout design • Set fully reflects directors’ vision of the production • Scenery contributes to and helps define the theme of the production and/or the director’s vision of the show • Visual elements coordinate from scene to scene

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SOUND DESIGN

<u>CRITERIA</u>	FAIR 11-20	GOOD 21-30	VERY GOOD 31-40	EXCELLENT 41-50
BALANCE <ul style="list-style-type: none"> ○ Singers ○ Leads/Chorus ○ Musicians/Singers ○ Amplification 	<ul style="list-style-type: none"> ● Basic balance between singers and players ● Amplified aspects of the production are not distorted ● Chorus does not overpower leads or vice versa 	<ul style="list-style-type: none"> ● Amplified aspects of the production (i.e. Leads w/ mics) do not overpower other elements ● Appropriate volume level achieved 	<ul style="list-style-type: none"> ● Balance in all areas exists throughout the entire performance ● Amplified elements do not disrupt or stand out from overall musical sound of the production 	<ul style="list-style-type: none"> ● Singers and players can be heard equally without overshadowing each other ● Amplification is used to enhance the overall musical sound of the production ● Placement of band enhances overall sound
TECHNICAL EXECUTION	<ul style="list-style-type: none"> ● All cues are executed, even if there is a noticeable delay 	<ul style="list-style-type: none"> ● Minimal delay in cues within and between scenes ● Cues are decently timed 	<ul style="list-style-type: none"> ● No delay in execution of cues ● Cues are executed with finesse and are not abrupt or jarring 	<ul style="list-style-type: none"> ● Sounds are woven almost unobtrusively, sometimes having a subliminal effect ● Execution of sound cues is integrated with other transitional elements (i.e. Scene shifts)
PERIOD AUTHENTICITY	<ul style="list-style-type: none"> ● An attempt to reflect time and place and style 	<ul style="list-style-type: none"> ● Sounds appropriate to time and place 	<ul style="list-style-type: none"> ● Choice of sounds contributes to audience's knowledge of the time and place of the show 	<ul style="list-style-type: none"> ● Sound cues go above and beyond other technical elements to contribute to storytelling
ARTISTRY	<ul style="list-style-type: none"> ● Sounds are recorded with decent quality ● Minimum indication of theme or director's vision evident in the design 	<ul style="list-style-type: none"> ● Sounds are pleasing and appropriate in tone and volume 	<ul style="list-style-type: none"> ● Attention to detail at start and stop of recorded sounds 	<ul style="list-style-type: none"> ● Sounds fully reflect directors' vision of the production ● Sound is coordinated, cohesive, and contributes to the vision of the show