

# Original One-Act Script Rubric

School: \_\_\_\_\_ Play: \_\_\_\_\_

Student Author(s): \_\_\_\_\_

## Story

Is there a clear beginning, middle, and end? Is there an objective defined in a reasonable amount of time? Is there an inciting incident that starts the character(s) on their journey? Does each scene move the story forward? Does the story entice the audience or reader to want to find out what happens next?

1	2	3	4	5	6	7	8	9	10
Story is confusing and hard to follow.		Some story elements are established but some confusion exists.		Many story elements are established, but the story arc is weak.		Most but not all story elements are defined, with a strong story arc.		Story and arc are clearly defined, objectives are achieved.	

## Character

Are the characters well defined, fleshed out and relatable? Does the playwright establish clear wants along with internal and external conflicts? Are effective emotional connections between the characters established? Are relationships clearly identified?

1	2	3	4	5	6	7	8	9	10
Characters are not developed		Some characters show elements of development and definition		Some characters are defined and relatable, with clear wants and needs.		Most characters are developed, defined, relatable, and investable.		All characters are fully developed, clearly defined, relatable, and investable.	

## Dialogue

Does the dialogue show rather than tell? Does the dialogue move the action and story forward? Does the playwright take clever chances and use conventions to their advantage? Is the dialogue concise, effective, to the point, and not overwritten?

1	2	3	4	5	6	7	8	9	10
Dialogue is forced and unrealistic, failing to establish relationships and emotional connection between characters.		Dialogue has some moments of realism and emotional connection.		Dialogue is generally realistic and establishes emotional connections, but leaves room for improvement.		Dialogue is mostly clear and effective in establishing relationships and emotional connection between characters, but lacks consistency.		Dialogue is consistently believable, conversational, clever, and concise, effectively establishing relationships and moving the story forward.	

## Emotion

Does the playwright entice the audience or reader to become emotionally invested? Does the audience or reader root for the protagonist or against the antagonist? Is there an emotional build to the piece? Is there emotional resolution for the audience or reader?

1	2	3	4	5	6	7	8	9	10
No clear emotion established for characters or audience.		Brief moments of emotion are established within the characters, but are not likely for the audience.		Some display of emotion between characters; likely to establish some audience interest but not their investment.		Frequent moments of emotion, allowing for audience investment; adequate build and some distinct conclusion.		Full audience or reader investment, with a strong and consistent build and distinct conclusion of the play.	

## Overall Success

How successfully is the script crafted? Is there a clearly established theme that is maintained throughout the play? Is the play likely to hold the audience's or reader's attention to the end? Is the overall piece impactful and moving, eliciting an emotional response from the audience? Is the story creative with an original concept?

1	2	3	4	5	6	7	8	9	10
Not successful		Somewhat successful		Moderately successful		Very successful		Completely successful	

Penalty Deduction? \_\_\_\_\_

Total Points: \_\_\_\_\_

Respondent Name: \_\_\_\_\_

Sensitive/Mature Content: Yes / No

Day: \_\_\_\_\_ Time Slot: \_\_\_\_\_ a.m. / p.m.

Track: \_\_\_\_\_ Shift: \_\_\_\_\_