Playwriting Rubric

	5	4	3	2	1
Dramatic Action, Play Structure, Conflict	Fluid development of story. The dramatic action includes compelling character intentions and obstacles, and has a strong beginning, middle, and end. Excellent conflict with a strong inciting incident, rising action, climax, and resolution.	Good development of story. The dramatic action includes interesting character intentions and obstacles, and has a very clear beginning, middle, and end. Good conflict with a strong inciting incident, rising action, climax, and resolution	Adequate development of story. The dramatic action includes some character intentions and obstacles. The story includes a beginning, middle, and end with an appropriate inciting incident, rising action, climax, and resolution.	Weak development of story. The dramatic action sometimes includes character intentions and obstacles, but too many scenes dissipate the conflict. The story has a weak inciting incident, rising action, climax, or resolution.	No development of story. The dramatic action has no character intentions or obstacles. Major aspects of structure are missing. A lack of conflict leads to an ineffectual story.
Dialogue	Dialogue thoroughly reveals character, traits, personalities, conflict, and mood, and is consistent with style and period. The dialogue feels authentic, and character voice is consistent and cohesive throughout the dramatic action.	Dialogue consistently reveals character traits, personalities, conflict, and mood, and is mostly consistent with style and period. Dialogue feels authentic and is mostly consistent and cohesive throughout the dramatic action.	Dialogue sometimes reveals character traits, personalities, conflict, or mood, and is sometimes consistent with style and period. Dialogue is sometimes authentic, but a stronger consistency or cohesion in voice throughout would improve the story.	Dialogue rarely reveals character traits, personalities, conflict, or mood, and is rarely consistent and cohesive with style and period. Dialogue is rarely authentic and a unified character voice throughout the story is missing.	Dialogue doesn't reveal character traits, personalities, conflict, or mood, and is inconsistent with the style and period. Dialogue does not feel authentic and is inconsistent with character voice throughout the story.
Creative Process, Setting, Research	Strong original presentation of a story, capturing the audience's attention. Research into the story's topic, themes or period is obvious. Setting supports character, theme, and story.	Original presentation of a story, with strong creativity and vision apparent. Research into the story's topics, themes, or period is clear. Setting supports character, theme, and story.	Story presented with originality, and observable creativity and vision. Research into the story's topic, themes, or period is noticeable. Setting supports the story.	Story presented with some originality, creativity or vision. Some research into the story's topic, themes, or period shown. Setting unclear or underdeveloped, or hinders the story.	Unoriginal or repetitive story with little or no creativity or vision. A lack of research hurts the story. No recognizable or developed setting.
Characterization and Empathy	Characters are dynamic and multi-dimensional. The audience can empathize with the characters' dilemmas and they have strong internal/external motivations.	Characters are dynamic and dimensional. The audience can empathize with the characters' dilemmas and they have clear internal/external motivations	Characters are occasionally dynamic and dimensional. The audience can empathize with some of the characters' dilemmas and internal/external motivations.	Characters are mostly one-sided and flat. The audience can perceive little into the inner life of the character. Character's internal/external motivations are vague.	Character development is almost non-existent. The audience feels no empathy for the characters. Character's internal/external motivations are not apparent or unrelated to the situation.
Mechanics and Formatting	No errors in grammar or spelling. Formatting is consistently excellent.	Grammatical and/or spelling errors are minimal, and the script was proofed. Formatting errors are minimal.	Some grammatical and/or spelling errors are evident, but an attempt was made to proof the script. Formatting errors are noticeable.	Careless grammatical and/or spelling errors, and no proofing is evident. Formatting errors are consistent.	Riddled with grammatical and spelling errors and the formatting interferes with comprehension.