|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **4** | **3** | **2** | **1** |
| **Dialogue** | Dialogue consistently reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script. | Dialogue generally reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script. | Dialogue sometimes reveals character, traits, personalities, conflict, mood, and is sometimes consistent with style and form. It occasionally feels authentic and/or consistent with character voice throughout script. | Dialogue rarely reveals character, traits, personalities, conflict, mood, and is not consistent with style and form. Does not feels authentic and is not consistent with character voice throughout script. |
| **Creative Process, Setting, Research** | Very original presentation of material, captures audience’s attention. Research apparent. Setting serves character, theme, and story. | Originality apparent with variety and blending of material. Some research apparent. Setting does not get in the way of theme and story. | Material presented with some originality/interpretation. Some research into topic shown. Setting unclear and/or underdeveloped. | Unoriginal or repetitive with little or no variety; lack of research hurts screenplay. No recognizable setting. |
| **Dramatic Action, Screenplay Structure, Conflict** | Logical, fluid development of screenplay. Each scene includes compelling complications and is linked with transitions. Very clear beginning, middle, and end serve character regarding meaningful conflict, crisis, climax, conclusion. | Adequate development of screenplay. Each scene includes complications and is linked with transitions. Clear beginning, middle, and end serve character regarding solid conflict, crisis, climax, conclusion. | Poor development of screenplay. Scenes sometimes includes complications, transitions may be weak. Some elements of structure are missing, conflict may be weak. | No development of screenplay. Scenes contain no complications or transitions. Major aspects of structure are missing. Conflict may be nonexistent. |
| **Characterization and Empathy** | Character is dynamic and multi-dimensional. Reader can empathize with the character’s situations and clear internal/external motivations. | Character is sometimes dynamic and multi-dimensional. Reader can empathize with some of the character’s situations and internal/external motivations. | Character is mostly one-sided and flat. Reader can perceive little into the inner workings of the character. Character’s internal/external motivations are vague. | Character development is almost non-existent. Reader feels no empathy for character. Character’s internal/external motivations are not apparent or unrelated to the situation. |
| **Meaning/Intent** | Screenplay writer’s intent is skillfully intertwined in screenplay and serves the character and story. | Screenplay writer’s intent is intertwined in screenplay and generally serves the character and story. | Screenplay writer’s intent is present in some places within the screenplay but may not always serve the character and story. | Screenplay writer’s intent is unclear, confused, or nonexistent. |
| **Mechanics and Formatting** | No errors in spelling. Grammar, punctuation, dialogue structure is varied and interesting. Formatting is correct. | Some errors, attempt made in style. Few errors in formatting. | Careless errors, no proofing evident, some formatting errors/missing elements. | Riddled with errors or cannot read screenplay because of formatting, interferes with comprehension. |