



# Musical Theatre Dance

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

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

Selection: \_\_\_\_\_

Troupe: \_\_\_\_\_

Group \_\_\_\_\_

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Acting Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	<b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	<b>Clear articulation</b> of name and selection; <b>recognizable transition</b> into and between characters, final moment and into exit.	<b>Moderately clear articulation</b> of name and selection; transition into and between characters and/or final moment <b>may or may not be present</b> .	<b>Unclear articulation</b> of name and selection; <b>transitions</b> into and between characters and/or final moment are <b>not evident</b> .	
<b>Comment:</b>					
<b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).	Characters are <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective prompt intuitive reactions to real or implied partner(s).	Characters are <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reactions</b> to real or implied partner(s).	Characters are <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective prompt some reactions to real or implied partner(s).	Character are <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives</b> and a relationship to a real or implied partner(s) are <b>not evident</b> .	
<b>Comment:</b>					
<b>Musicality/Rhythmic Ability</b> Sense of rhythm and phrasing with precise and correct counts throughout.	<b>Excellent</b> sense of rhythm and phrasing from <b>all</b> performers and <b>all</b> counts are correct and precise throughout.	<b>Good</b> sense of rhythm from a <b>majority</b> of performers and counts seem correct or precise throughout.	Phrasing needs improvement, performance struggles with rhythm while counts are sometimes correct.	Very little sense or concern for phrasing, rhythm or music.	
<b>Comment:</b>					
<b>Movement &amp; Dance</b> Gestures facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>generally reflect</b> the character's emotion and subtext.	Gestures and facial expressions are <b>limited/absent and rarely communicate</b> suitable character emotions; blocking and movement/dance <b>does not reflect</b> the character's emotion and subtext.	
<b>Comment:</b>					

<b>Execution</b> Concentration and commitment to moment-to-moment choices; integration of body, musicality and acting technique to create believable characters/relationships that tell a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout</b> ; integration of movement/dancing, musicality and acting <b>create believable characters/ relationships</b> that tell a story.	Concentration and commitment to moment-to-moment choices are <b>mostly sustained</b> ; integration of movement/dancing, musicality and acting <b>often create believable characters/ relationships</b> that tell a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained</b> ; integration of movement/dancing, musicality and acting <b>occasionally create believable characters/ relationships</b> that tell a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent</b> ; movement/ dancing, musicality and acting are <b>rarely integrated to create believable characters/ relationships</b> that tell a story.	
<b>Comment:</b>					

RATING (Please circle)	4   Superior (Score of 20-18)	3   Excellent (Score of 17-13)	2   Good (Score of 12-8)	1   Fair (Score of 7-5)	TOTAL SCORE
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Judge's name (please print)

Judge's signature

**ATTENTION TABULATION ROOM: Please note the following:**

- Timing issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other comments:

Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

For additional standards resources visit: [www.schooltheatre.org/advocacy/standardsresources](http://www.schooltheatre.org/advocacy/standardsresources)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_