

# Musical Theatre Performance

For internal use only



THE INTERNATIONAL THESPIAN  
EXCELLENCE AWARDS

Solo \_\_\_ Duet \_\_\_ Group \_\_\_

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Student(s):

School:

Selection:

Troupe:

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.	Clear articulation of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	Clear articulation of name and selection; <b>recognizable transition</b> into and between characters, final moment and into exit.	Moderately clear articulation of name and selection; <b>transition</b> into and between characters and/or final moment <b>may or may not be present.</b>	Unclear articulation 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 tactic towards an objective that create a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives, and a relationship</b> to a real or implied partner(s) are <b>not evident.</b>	
<b>Comment:</b>					
<b>Singing Technique</b> Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	<b>Consistently</b> on pitch, <b>appropriate</b> articulation and pace, <b>precise</b> rhythm, and varied projection, with <b>skillful phrasing</b> and <b>strong</b> mechanical skills proven by breath support/control, tone, and placement, and use of ranges, <b>always</b> follows score.	<b>Frequently</b> on pitch with <b>appropriate</b> articulation, pace, rhythm, projection, breath support and control; <b>follows</b> the score.	<b>Infrequently</b> on pitch with <b>inconsistent</b> articulation, pace, rhythm, projection, breath support and control; <b>usually</b> follows the score.	<b>Rarely</b> on pitch with <b>limited</b> articulation, pace, rhythm, projection, breath support and control; <b>frequently deviates</b> from the score.	
<b>Comment:</b>					

<b>Singing Expression</b> Musical expression that communicates and reflects the character's emotions and subtext.	<b>Intuitively integrates</b> voice, lyrics, and music to <b>truthfully communicate</b> and portray a <b>believable</b> character through emotions and subtext.	<b>Integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a <b>believable</b> character through emotions and subtext.	<b>Inconsistently integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	<b>Rarely integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	
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**Comment:**

<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.	
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**Comment:**

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

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 24-21)	<b>3   Excellent</b> (Score of 20-15)	<b>2   Good</b> (Score of 14-9)	<b>1   Fair</b> (Score of 8-6)	<b>TOTAL SCORE</b>
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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:

This rubric should not be considered an assessment of student learning. However, it 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.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:  
<https://learn.schooltheatre.org/thespy-standards-alignment>

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

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

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