TEXAS THESPIANS STATE FESTIVAL

MONOLOGUE

Newest event! Just ONE Monologue!

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

- Begin with a slate (name, troupe number, title of selections, and playwright
- Monologue can not exceed three minutes (time begins after the slate)
- Select ONE monologue.
- Monologue must be from published scripts written for theatre
- Props, costumes, and theatrical makeup are not allowed.
- One chair may be used
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

MONOLOGUE RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

VOCAL DELIVERY
Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

BLOCKING/MOVEMENT
Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

FOCUS
Concentration and commitmentto moment-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

TEKS **Theatre I.** 1A, I.1B, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, _____, _____,

(insert as many names as needed) and we are troupe # _____ and we will be performing a scene from

_____ by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident; physical expression and integration are limited or absent
VOCAL DELIVERY	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext	Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext
BLOCKING/ MOVEMENT	Blocking and movement is varied, purposeful, and reflects the character's emotions and subtext. Specific choices are made as to how and when to move based on the character's objectives.	Blocking and movement is purposeful and reflects the character's emotions and subtext. General choices are made as to how and when to move based on the character's objectives.	Blocking and movement generally reflects the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated	Blocking and movement usually does not reflect the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective
FOCUS	Concentration and commitment to moment-to-moment choices are sustained throughout the performance, maintaining connection with the character, scene, and partner(s).	Concentration and commitment are mostly sustained, with some lapses; connection to character, scene, and partner(s) is generally evident	Concentration, and commitment are inconsistent; connection to character or scene is occasionally disrupted	Concentration and commitment are limited or absent; the performer is frequently disconnected from the character, scene, or partner(s)

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 20-18)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

CONSTRASTING MONOLOGUES

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

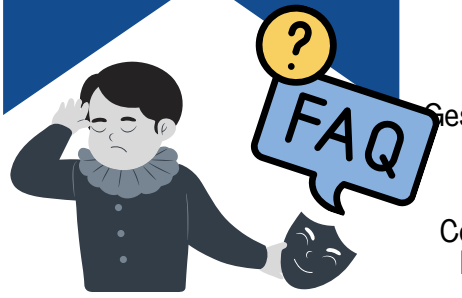
RULES

- Begin with a slate (name, troupe number, title of selections, and playwright
- Monologues can not exceed three minutes (time begins after the slate)
- Select **two contrasting monologues** (approx 1.5 minutes each)
- Monologues must be from published scripts written for theatre
- Props, costumes, and theatrical makeup are not allowed.
- One chair may be used
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 1-4



MONOLOGUE RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

CHARACTER TRANSITIONS/CONTRAST BETWEEN MONOLOGUES
Transitions should be seemless and fully embodied. Each character should be distinct in voice, physicality and intention. The actor demonstrates range.

VOCAL DELIVERY
Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

BLOCKING/MOVEMENT
Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

FOCUS
Concentration and commitmentto moment-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

TEKS **Theatre I.** 1A, I.1B, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, _____, _____,

(insert as many names as needed) and we are troupe # _____ and we will be performing a scene from

_____ by _____."

	4 (Superior)	3 (Excellent)	2 (Good)	1 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident; physical expression and integration are limited or absent
CHARACTER TRANSITIONS/ CONTRAST B/W MONO.	Transitions between characters are seamless and fully embodied. Each character is distinct in voice, physicality and intention. The actor demonstrates exceptional range and believability throughout.	Transitions between characters are clear and effective. Characters are mostly distinct in voice, physicality and intention. The performance is believable with minor inconsistencies.	Transitions between characters are somewhat evident. Transitions are somewhat clear but lack fluidity. Believability of characters is inconsistent.	Transitions between characters is not evident. Characters are difficult to distinguish. Choices show a limited change in voice, movement and intention. Characters lack believability.
VOCAL DELIVERY	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext
BLOCKING/ MOVEMENT	Blocking and movement is varied, purposeful, and reflects the character's emotions and subtext. Specific choices are made as to how and when to move based on the character's objectives.	Blocking and movement is purposeful and reflects the character's emotions and subtext. General choices are made as to how and when to move based on the character's objectives.	Blocking and movement generally reflects the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated	Blocking and movement usually does not reflect the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective
FOCUS	Concentration and commitment to moment-to-moment choices are sustained throughout the performance, maintaining connection with the character, scene, and partner(s).	Concentration and commitment are mostly sustained, with some lapses; connection to character, scene, and partner(s) is generally evident	Concentration, and commitment are inconsistent; connection to character or scene is occasionally disrupted	Concentration and commitment are limited or absent; the performer is frequently disconnected from the character, scene, or partner(s)

RATINGS	4 - Superior	3 - Excellent	2 - Good	1 - Fair
	(Score of 20-18)	*(Score of 17-13)*	*(Score of 12-8)*	*(Score of 7-5)*

TEXAS THESPIANS
STATE FESTIVAL

TWO PERSON SCENE

Formerly Duet Acting

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

A duet is defined as a performance for two players and both participants must be actively involved in the scene chosen for performance.

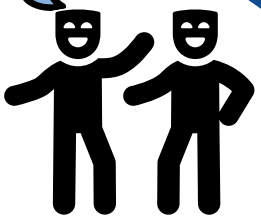
- Begin with a slate (entrants' names, troupe number, title of selection, and playwright).
- Duet scenes can not exceed five minutes (time begins after the slate).
- Material must be from published scripts written for theatre.
- Each participant must be actively involved in the scene.
- Props, costumes, and theatrical makeup are not allowed.
- Two chairs may be used.
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

FAQ



TWO PERSON SCENE RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

VOCAL DELIVERY
Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

BLOCKING/MOVEMENT
Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

FOCUS
Concentration and commitmentto moment-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

TEKS **Theatre I.** 1A, I.1B, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, _____, _____,

(insert as many names as needed) and we are troupe # _____ and we will be performing a scene from

_____ by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident; physical expression and integration are limited or absent
VOCAL DELIVERY	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext	Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext
BLOCKING/ MOVEMENT	Blocking and movement is varied, purposeful, and reflects the character's emotions and subtext. Specific choices are made as to how and when to move based on the character's objectives.	Blocking and movement is purposeful and reflects the character's emotions and subtext. General choices are made as to how and when to move based on the character's objectives.	Blocking and movement generally reflects the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated	Blocking and movement usually does not reflect the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective
FOCUS	Concentration and commitment to moment-to-moment choices are sustained throughout the performance, maintaining connection with the character, scene, and partner(s).	Concentration and commitment are mostly sustained, with some lapses; connection to character, scene, and partner(s) is generally evident	Concentration, and commitment are inconsistent; connection to character or scene is occasionally disrupted	Concentration and commitment are limited or absent; the performer is frequently disconnected from the character, scene, or partner(s)

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

ENSEMBLE ACTING

Formerly Group Acting

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

A ensemble scene is defined as a performance for between three to sixteen players. In each case, every participant must be actively involved in the scene.

- Begin with a slate (entrants' names, troupe number, title of selection, and playwright,
- Ensemble scenes can not exceed five minutes (time begins after the slate).
- Material must be from published scripts written for theatre.
- All participants must be actively involved in the scene.
- Props, costumes, and theatrical makeup are not allowed.
- For ensemble acting, one table and up to six chairs may be used.
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

FAQ

ENSEMBLE ACTING RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

VOCAL DELIVERY
Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

BLOCKING/MOVEMENT
Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

FOCUS
Concentration and commitmentto moment-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

TEKS **Theatre I.** 1A, I.1B, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, _____, _____,

(insert as many names as needed) and we are troupe # _____ and we will be performing a scene from

_____ by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident; physical expression and integration are limited or absent
VOCAL DELIVERY	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext	Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext
BLOCKING/ MOVEMENT	Blocking and movement is varied, purposeful, and reflects the character's emotions and subtext. Specific choices are made as to how and when to move based on the character's objectives.	Blocking and movement is purposeful and reflects the character's emotions and subtext. General choices are made as to how and when to move based on the character's objectives.	Blocking and movement generally reflects the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated	Blocking and movement usually does not reflect the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective
FOCUS	Concentration and commitment to moment-to-moment choices are sustained throughout the performance, maintaining connection with the character, scene, and partner(s).	Concentration and commitment are mostly sustained, with some lapses; connection to character, scene, and partner(s) is generally evident	Concentration, and commitment are inconsistent; connection to character or scene is occasionally disrupted	Concentration and commitment are limited or absent; the performer is frequently disconnected from the character, scene, or partner(s)

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 20-18)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

SOLO MUSICAL THEATER

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Solo musicals can not exceed five minutes (time begins after the slate).
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.
- For solo musical, one chair may be used.
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

SOLO MUSICAL RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

BLOCKING/MOVEMENT
Movement and blocking is purposeful and relfects character's motivations, emotions and subtext. Movements are used for storytelling and enhance the scene's clarity, packing and relationship.

MUSICIANSHIP AND TECHNIQUE
Musical expression that communicates and reflects the character's emotions and subtext. Vocal technique and musical expression (pitch, tone and diction) support and elevate the character's journey.

FOCUS AND EXECUTION
Concentration and commitmentto moment-tto-moment choices; physical and emotional choice aligns seamlessly with the character and story, resulting in believable and polished performances.

TEKS **Theatre I.** 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, and I am _____, and we are troupe # _____ and I will be performing the song _____ from _____, music/lyrics/composed by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s). Gestures, expressions, and blocking/movement are integrated and expressive, reinforcing character objectives, emotions, and relationships to tell a compelling story	Character is frequently emotionally and physically believable; consistent use of gestures, expressions, and movement support character objectives and reflect the story's emotional arc.	Character is occasionally emotionally or physically believable; blocking and movement are present but may be general or lack specificity.	Character is not believable or clearly motivated; gestures and movement choices are minimal, disconnected, or absent.
BLOCKING/ MOVEMENT	Blocking, movement, and/or dance is varied, purposeful, and reflects the character's motivations, emotions, and subtext. Movements are fully integrated into the storytelling and enhance the scene's clarity, pacing, and relationships.	Blocking and movement are clearly motivated and generally effective at supporting character and story; spatial relationships are thoughtfully established.	Blocking and movement are present but may lack nuance or clarity in reflecting character intent or interaction	GBlocking and movement are static, generic, or missing; physical choices do not contribute to character or narrative
MUSICANSHIP & TECHNIQUE	Vocal technique and musical expression (pitch, tone, diction) consistently support and elevate the character's emotional journey; interpretation enhances the storytelling and deepens audience engagement.	Strong application of vocal technique and expressive singing reflect character emotion and subtext; musical delivery is mostly connected to the storytelling.	Vocal technique is somewhat inconsistent; musical phrasing and delivery occasionally align with character or story	Limited application of vocal technique; musical choices distract or disconnect from the character's emotional or narrative purpose.
FOCUS AND EXECUTION	The performer remains fully engaged throughout the performance, demonstrating unwavering focus, clear intention, and emotional investment in each moment. Every physical and emotional choice aligns seamlessly with the character and story, resulting in a compelling, believable, and polished portrayal that captivates the audience	The performer maintains strong focus and character commitment with only minor lapses. Most choices are clear and intentional, contributing to a consistent and believable performance. There is evident effort to integrate physical, emotional, and narrative elements, even if some transitions or moments could be sharper or more fully realized.	The performer shows moments of focus and character connection, but these are interspersed with lapses in engagement or clarity. Some choices may feel unmotivated or unclear, and the overall storytelling is weakened by uneven energy or commitment. The performance has potential but lacks cohesion and consistency	The performer appears disconnected from the character and narrative for much of the performance. Choices may be generalized or missing altogether, and there is little sense of intentionality or emotional investment. This results in a performance that does not effectively communicate character, relationship, or story.

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

DUET MUSICAL

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

In a musical theatre duet performance, the entrant must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection. A duet is defined as a performance for two players and both participants must be actively involved in the scene chosen for performance.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Duet musicals can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.
- For duet musical, two chairs may be used.
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

FAQ

DUET MUSICAL RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

BLOCKING/MOVEMENT
Movement and blocking is purposeful and relfects character's motivations, emotions and subtext. Movements are used for storytelling and enhance the scene's clarity, packing and relationship.

MUSICIANSHIP AND TECHNIQUE
Musical expression that communicates and reflects the character's emotions and subtext. Vocal technique and musical expression (pitch, tone and diction) support and elevate the character's journey.

FOCUS AND EXECUTION
Concentration and commitmentto moment-tto-moment choices; physical and emotional choice aligns seamlessly with the character and story, resulting in believable and polished performances.

TEKS **Theatre I.** 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, and I am _____, and we are troupe # _____ and I will be performing the song _____ from _____, music/lyrics/composed by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s). Gestures, expressions, and blocking/movement are integrated and expressive, reinforcing character objectives, emotions, and relationships to tell a compelling story	Character is frequently emotionally and physically believable; consistent use of gestures, expressions, and movement support character objectives and reflect the story's emotional arc.	Character is occasionally emotionally or physically believable; blocking and movement are present but may be general or lack specificity.	Character is not believable or clearly motivated; gestures and movement choices are minimal, disconnected, or absent.
BLOCKING/ MOVEMENT	Blocking, movement, and/or dance is varied, purposeful, and reflects the character's motivations, emotions, and subtext. Movements are fully integrated into the storytelling and enhance the scene's clarity, pacing, and relationships.	Blocking and movement are clearly motivated and generally effective at supporting character and story; spatial relationships are thoughtfully established.	Blocking and movement are present but may lack nuance or clarity in reflecting character intent or interaction	GBlocking and movement are static, generic, or missing; physical choices do not contribute to character or narrative
MUSICANSHIP & tECHNIQUE	Vocal technique and musical expression (pitch, tone, diction) consistently support and elevate the character's emotional journey; interpretation enhances the storytelling and deepens audience engagement.	Strong application of vocal technique and expressive singing reflect character emotion and subtext; musical delivery is mostly connected to the storytelling.	Vocal technique is somewhat inconsistent; musical phrasing and delivery occasionally align with character or story	Limited application of vocal technique; musical choices distract or disconnect from the character's emotional or narrative purpose.
FOCUS AND EXECUTION	The performer remains fully engaged throughout the performance, demonstrating unwavering focus, clear intention, and emotional investment in each moment. Every physical and emotional choice aligns seamlessly with the character and story, resulting in a compelling, believable, and polished portrayal that captivates the audience	The performer maintains strong focus and character commitment with only minor lapses. Most choices are clear and intentional, contributing to a consistent and believable performance. There is evident effort to integrate physical, emotional, and narrative elements, even if some transitions or moments could be sharper or more fully realized.	The performer shows moments of focus and character connection, but these are interspersed with lapses in engagement or clarity. Some choices may feel unmotivated or unclear, and the overall storytelling is weakened by uneven energy or commitment. The performance has potential but lacks cohesion and consistency	The performer appears disconnected from the character and narrative for much of the performance. Choices may be generalized or missing altogether, and there is little sense of intentionality or emotional investment. This results in a performance that does not effectively communicate character, relationship, or story.

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

ENSEMBLE MUSICAL THEATER

Formerly Group Musical

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

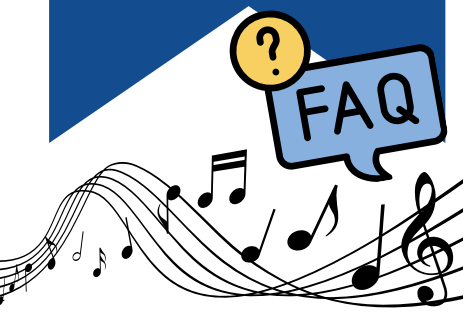
In a musical theatre groups performance, the entrants must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection. A group scene is defined as a musical theatre performance for three to sixteen players that are actively involved.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Group musicals can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.
- For group musical, six chairs and one table may be used.
- All entrants should dress in professional dress.

Information on Securing Performance Rights

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5



ENSEMBLE MUSICAL RUBRIC

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

BLOCKING/MOVEMENT
Movement and blocking is purposeful and relfects character's motivations, emotions and subtext. Movements are used for storytelling and enhance the scene's clarity, packing and relationship.

MUSICIANSHIP AND TECHNIQUE
Musical expression that communicates and reflects the character's emotions and subtext. Vocal technique and musical expression (pitch, tone and diction) support and elevate the character's journey.

FOCUS AND EXECUTION
Concentration and commitmentto moment-tto-moment choices; physical and emotional choice aligns seamlessly with the character and story, resulting in believable and polished performances.

TEKS **Theatre I.** 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____, and I am _____, and we are troupe # _____ and I will be performing the song _____ from _____, music/lyrics/composed by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s). Gestures, expressions, and blocking/movement are integrated and expressive, reinforcing character objectives, emotions, and relationships to tell a compelling story	Character is frequently emotionally and physically believable; consistent use of gestures, expressions, and movement support character objectives and reflect the story's emotional arc.	Character is occasionally emotionally or physically believable; blocking and movement are present but may be general or lack specificity.	Character is not believable or clearly motivated; gestures and movement choices are minimal, disconnected, or absent.
BLOCKING/ MOVEMENT	Blocking, movement, and/or dance is varied, purposeful, and reflects the character's motivations, emotions, and subtext. Movements are fully integrated into the storytelling and enhance the scene's clarity, pacing, and relationships.	Blocking and movement are clearly motivated and generally effective at supporting character and story; spatial relationships are thoughtfully established.	Blocking and movement are present but may lack nuance or clarity in reflecting character intent or interaction	GBlocking and movement are static, generic, or missing; physical choices do not contribute to character or narrative
MUSICANSHIP & TECHNIQUE	Vocal technique and musical expression (pitch, tone, diction) consistently support and elevate the character's emotional journey; interpretation enhances the storytelling and deepens audience engagement.	Strong application of vocal technique and expressive singing reflect character emotion and subtext; musical delivery is mostly connected to the storytelling.	Vocal technique is somewhat inconsistent; musical phrasing and delivery occasionally align with character or story	Limited application of vocal technique; musical choices distract or disconnect from the character's emotional or narrative purpose.
FOCUS AND EXECUTION	The performer remains fully engaged throughout the performance, demonstrating unwavering focus, clear intention, and emotional investment in each moment. Every physical and emotional choice aligns seamlessly with the character and story, resulting in a compelling, believable, and polished portrayal that captivates the audience	The performer maintains strong focus and character commitment with only minor lapses. Most choices are clear and intentional, contributing to a consistent and believable performance. There is evident effort to integrate physical, emotional, and narrative elements, even if some transitions or moments could be sharper or more fully realized.	The performer shows moments of focus and character connection, but these are interspersed with lapses in engagement or clarity. Some choices may feel unmotivated or unclear, and the overall storytelling is weakened by uneven energy or commitment. The performance has potential but lacks cohesion and consistency	The performer appears disconnected from the character and narrative for much of the performance. Choices may be generalized or missing altogether, and there is little sense of intentionality or emotional investment. This results in a performance that does not effectively communicate character, relationship, or story.

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

SOLO MUSICAL THEATRE DANCE

National Qualifying Event
This means that you are eligible to qualify for nationals with this competition.

RULES

In a musical theatre dance solo performance, the entrant must present one dance selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just danced. The adjudicators will consider the dancers' command of technique as well as how effectively the dancers embody the choreography to tell the story.

- *Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).*
- *Musical theatre dance solos cannot exceed five minutes (time begins after the slate).*
- *As this is a dance-focused category, singing, dialogue, and lip-syncing are not allowed.*
- *Material must be from published scripts written for theatre. Material from other media is not permitted.*
- *The track may contain vocal performances (i.e., a cast recording from a Broadway show is acceptable) or may be instrumental-only.*
- *Props, costumes, and theatrical makeup are not allowed.*
- *For solo musical, one chair may be used.*
- *All entrants should dress in professional attire.*

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

SKILLS MEASURED

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

MUSICALITY
Shows a full understanding of rhytum and timing by staying on beat for the entire dance.

TECHNIQUE
Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/dance is poised and confident with mastery of body positioning, control, and a good use of space.

FOCUS AND EXECUTION
Concentration and commitment to moment-to-moment choices; all elements of performance should work seamlessly to create a beautiful character/relationship that tells a story.

TEKS **Theatre I.** 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, I am _____ and I am from troupe # _____ and I/we will be presenting a solo/duet/group dance from _____ written by/ music/lyrics/composed by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s); physical expression, movement and dance reinforce a nuanced, believable character and story.	Character is frequently emotionally and physically believable; committed choices and tactics prompt identifiable reaction to real or implied partner(s); physical expression, movement and dance consistently support the character and story.	Character is infrequently emotionally and physically believable; choices and tactics prompt some reactions to real or implied partner(s); physical expression, movement and dance inconsistently support the character and story.	Character is rarely emotionally and physically believable; choices and tactics are not evident; physical expression, movement and dance rarely support the character or story.
MUSICALITY	Shows a full understanding of rhythm and timing by staying on beat for the entire dance.	Demonstrates rhythm and timing with minor inconsistencies in staying on beat.	Frequently struggles with rhythm and timing; occasionally off-beat.	Rarely stays on beat; lacks understanding of rhythm and timing.
TECHNIQUE	Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/ dance is poised and confident with mastery of body positioning, control, and use of space to tell and enhance the story	Gestures, expressions, and movement frequently work together to communicate appropriate character emotions and meaning. Most movement/dance demonstrates confidence and competent body positioning, control, and use of space to support the story.	Gestures, expressions, and movement occasionally work together to communicate appropriate character emotions and meaning. Movement/dance inconsistently demonstrates confidence and/or body control and use of space to support the story	**G**estures, expressions, and movement are limited or disjointed and fail to communicate character emotions and meaning. Movement/dance lacks confidence or control and/or distracts from the storytelling
FOCUS AND EXECUTION	Concentration and commitment to moment to-moment choices are sustained throughout. _____ All elements of performance work together seamlessly to create a nuanced believable character/relationship that tells a story	Concentration and commitment to moment-to moment choices are mostly sustained. _____ Elements of performance work together to create a believable character/ relationshipthat tells a story	Concentration and commitment to moment-to moment choices are inconsistently sustained. _____ Elements of performance occasionally work together to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to moment choices are limited or absent. _____ Elements of performance rarely work together to create a believable character/ relationship that tells a story

RATINGS	5 - Superior	4- Excellent	3- Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

DUET MUSICAL THEATRE DANCE

National Qualifying Event
This means that you are eligible to qualify for nationals with this competition.

RULES

In a duet musical theatre dance performance, the entrants must present one dance selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just danced. The adjudicators will consider the dancers' command of technique as well as how effectively the dancers embody the choreography to tell the story.

- *Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).*
- *Musical theatre dance duets cannot exceed five minutes (time begins after the slate).*
- *As this is a dance-focused category, singing, dialogue, and lip-syncing are not allowed.*
- *Material must be from published scripts written for theatre. Material from other media is not permitted.*
- *The track may contain vocal performances (i.e., a cast recording from a Broadway show is acceptable) or may be instrumental-only.*
- *Props, costumes, and theatrical makeup are not allowed.*
- *For duet musical, two chairs may be used.*
- *All entrants should dress in professional attire.*

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

SKILLS MEASURED

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

MUSICALITY
Shows a full understanding of rhytum and timing by staying on beat for the entire dance.

TECHNIQUE
Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/dance is poised and confident with mastery of body positioning, control, and a good use of space.

FOCUS AND EXECUTION
Concentration and commitment to moment-to-moment choices; all elements of performance should work seamlessly to create a beautiful character/relationship that tells a story.

TEKS **Theatre I.** 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, I am _____ and I am from troupe # _____ and I/we will be presenting a solo/duet/group dance from _____ written by/ music/lyrics/composed by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s); physical expression, movement and dance reinforce a nuanced, believable character and story.	Character is frequently emotionally and physically believable; committed choices and tactics prompt identifiable reaction to real or implied partner(s); physical expression, movement and dance consistently support the character and story.	Character is infrequently emotionally and physically believable; choices and tactics prompt some reactions to real or implied partner(s); physical expression, movement and dance inconsistently support the character and story.	Character is rarely emotionally and physically believable; choices and tactics are not evident; physical expression, movement and dance rarely support the character or story.
MUSICALITY	Shows a full understanding of rhythm and timing by staying on beat for the entire dance.	Demonstrates rhythm and timing with minor inconsistencies in staying on beat.	Frequently struggles with rhythm and timing; occasionally off-beat.	Rarely stays on beat; lacks understanding of rhythm and timing.
TECHNIQUE	Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/ dance is poised and confident with mastery of body positioning, control, and use of space to tell and enhance the story	Gestures, expressions, and movement frequently work together to communicate appropriate character emotions and meaning. Most movement/dance demonstrates confidence and competent body positioning, control, and use of space to support the story.	Gestures, expressions, and movement occasionally work together to communicate appropriate character emotions and meaning. Movement/dance inconsistently demonstrates confidence and/or body control and use of space to support the story	**G**estures, expressions, and movement are limited or disjointed and fail to communicate character emotions and meaning. Movement/dance lacks confidence or control and/or distracts from the storytelling
FOCUS AND EXECUTION	Concentration and commitment to moment to-moment choices are sustained throughout. _____ All elements of performance work together seamlessly to create a nuanced believable character/relationship that tells a story	Concentration and commitment to moment-to moment choices are mostly sustained. _____ Elements of performance work together to create a believable character/ relationshipthat tells a story	Concentration and commitment to moment-to moment choices are inconsistently sustained. _____ Elements of performance occasionally work together to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to moment choices are limited or absent. _____ Elements of performance rarely work together to create a believable character/ relationship that tells a story

RATINGS	5 - Superior	4- Excellent	3- Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*

TEXAS THESPIANS
STATE FESTIVAL

ENSEMBLE MUSICAL THEATRE DANCE

National Qualifying Event
This means that you are eligible to qualify for nationals with this competition.

RULES

In a ensemble musical theatre dance performance, the entrants must present one dance selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just danced. The adjudicators will consider the dancers' command of technique as well as how effectively the dancers embody the choreography to tell the story.

- *Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).*
- *Ensemble Musical theatre dance performances cannot exceed five minutes (time begins after the slate).*
- *As this is a dance-focused category, singing, dialogue, and lip-syncing are not allowed.*
- *Material must be from published scripts written for theatre. Material from other media is not permitted.*
- *The track may contain vocal performances (i.e., a cast recording from a Broadway show is acceptable) or may be instrumental-only.*
- *Props, costumes, and theatrical makeup are not allowed.*
- *For ensemble musical theater dance, six chairs and one table may be used.*
- *All entrants should dress in professional attire.*

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 2-5

SKILLS MEASURED

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

MUSICALITY
Shows a full understanding of rhytum and timing by staying on beat for the entire dance.

TECHNIQUE
Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/dance is poised and confident with mastery of body positioning, control, and a good use of space.

FOCUS AND EXECUTION
Concentration and commitment to moment-to-moment choices; all elements of performance should work seamlessly to create a beautiful character/relationship that tells a story.

TEKS **Theatre I.** 1A, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B **Theatre II.** 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B **Theatre III.** 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B **Theatre IV.** 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, I am _____ and I am from troupe # _____ and I/we will be presenting a solo/duet/group dance from _____ written by/ music/lyrics/composed by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics prompt intuitive reaction to real or implied partner(s); physical expression, movement and dance reinforce a nuanced, believable character and story.	Character is frequently emotionally and physically believable; committed choices and tactics prompt identifiable reaction to real or implied partner(s); physical expression, movement and dance consistently support the character and story.	Character is infrequently emotionally and physically believable; choices and tactics prompt some reactions to real or implied partner(s); physical expression, movement and dance inconsistently support the character and story.	Character is rarely emotionally and physically believable; choices and tactics are not evident; physical expression, movement and dance rarely support the character or story.
MUSICALITY	Shows a full understanding of rhythm and timing by staying on beat for the entire dance.	Demonstrates rhythm and timing with minor inconsistencies in staying on beat.	Frequently struggles with rhythm and timing; occasionally off-beat.	Rarely stays on beat; lacks understanding of rhythm and timing.
TECHNIQUE	Gestures, expressions, and movement work together to consistently communicate appropriate character emotions and meaning. All movement/ dance is poised and confident with mastery of body positioning, control, and use of space to tell and enhance the story	Gestures, expressions, and movement frequently work together to communicate appropriate character emotions and meaning. Most movement/dance demonstrates confidence and competent body positioning, control, and use of space to support the story.	Gestures, expressions, and movement occasionally work together to communicate appropriate character emotions and meaning. Movement/dance inconsistently demonstrates confidence and/or body control and use of space to support the story	**G**estures, expressions, and movement are limited or disjointed and fail to communicate character emotions and meaning. Movement/dance lacks confidence or control and/or distracts from the storytelling
FOCUS AND EXECUTION	Concentration and commitment to moment to-moment choices are sustained throughout. _____ All elements of performance work together seamlessly to create a nuanced believable character/relationship that tells a story	Concentration and commitment to moment-to moment choices are mostly sustained. _____ Elements of performance work together to create a believable character/ relationshipthat tells a story	Concentration and commitment to moment-to moment choices are inconsistently sustained. _____ Elements of performance occasionally work together to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to moment choices are limited or absent. _____ Elements of performance rarely work together to create a believable character/ relationship that tells a story

RATINGS	5 - Superior	4- Excellent	3- Good	2 - Fair
	(Score of 18-20)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*