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)*