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| Student(s): | School: |
| Selection: | Troupe: |

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

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| **SKILLS** | **4** | **Superior**  Above standard | | **3** | **Excellent**  At standard | | **2** | **Good**  Near standard | | **1** | **Fair**  Aspiring to standard | | **SCORE** |
| **Acting Transitions**  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; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit. | | **Clear articulation** of name and selection; **recognizable transition** into and between characters, final moment and into exit. | | **Moderately clear articulation** of name and selection; transition into and between characters and/or final moment **may or may not be present.** | | **Unclear articulation** of name and selection; **transitions** into and between characters and/ or final moment are **not evident**. | |  |
| **Comment:** | |  | |  | |  | |  |  |
| **Characterization**  Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s). | Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective prompt intuitive reactions to real or implied partner(s). | | Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reactions** to real or implied partner(s). | | Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective prompt some reactions to real or implied partner(s). | | Character is **rarely** emotionally and physically believable; **choices, tactics, objectives** and a relationship to a real or implied partner(s) are **not evident.** | |  |
| **Comment:** | |  | |  | |  | |  |  |
| **Singing Technique**  Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score. | **Consistently** on pitch, **appropriate** articulation and pace, **precise** rhythm and varied projection, with **skillful phrasing** and **strong** mechanical skills proven by breath support/control, tone and placement, and use of ranges; **always** follows score. | | **Frequently** on pitch with **appropriate** articulation, pace, rhythm, projection, breath support and control; **follows** the score. | | **Infrequently** on pitch with **inconsistent** articulation, pace, rhythm, projection, breath support and control; **usually** follows the score. | | **Rarely** on pitch with **limited** articulation, pace, rhythm, projection, breath support and control; **frequently deviates** from the score. | |  |
| **Comment:** | |  | |  | |  | |  |  |
| **Singing Expression**  Musical expression that communicates and reflects the character’s emotions and subtext. | | **Intuitively integrates** voice, lyrics, and music to ***truthfully* communicate** and portray a **believable** character through emotions and subtext. | | **Integrates** voice, lyrics, and music to **communicate** and portray a **believable** character through emotions and subtext. | | **Inconsistently integrates** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext. | | **Rarely integrates** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext. |  |
| **Comment:** | |  | |  | |  | |  |  |
| **Movement & Dance**  Gestures facial expressions, blocking, and movement/dance that communicate the character’s emotions and subtext. | | Gestures and facial expressions **consistently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character’s emotion and subtext. | | Gestures and facial expressions **frequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character’s emotion and subtext. | | Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance **generally reflect** the character’s emotion and subtext. | | Gestures and facial expressions are **limited/absent and rarely communicate** suitable character emotions; blocking and movement/dance **does not reflect** the character’s emotion and subtext. |  |
| **Comment:** | |  | |  | |  | |  |  |
| **Execution**  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 **sustained throughout**; integration of singing, movement/dancing, and acting **create a believable character/ relationship** that tells a story. | | Concentration and commitment to moment- to-moment choices are **mostly sustained**; integration of singing, movement/dancing, and acting **often create a believable character/ relationship** that tells a story. | | Concentration and commitment to moment- to-moment choices are **inconsistently sustained**; integration of singing, movement/dancing and acting **occasionally create a believable character/ relationship** that tells a story. | | Concentration and commitment to moment- to-moment choices are **limited or absent**; singing, movement/ dancing, and acting are **rarely integrated to create a believable character/ relationship** that tells a story. | |  |
| **Comment:** | |  | |  | |  | |  |  |

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| **RATING**  (Please circle) | **4** | **Superior**  (Score of 24-21) | **3** | **Excellent**  (Score of 20-15) | **2** | **Good**  (Score of 14-9) | **1** | **Fair**  (Score of 8-6) | **TOTAL SCORE** |

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Judge’s name (Please Print) Judge’s signature

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| 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: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_