

# MUSICAL THEATRE DANCE

(SOLO, DUET & GROUP)

## WHAT TO PREPARE

In a Musical Theatre Dance performance, the Thespian(s) must present one (1) dance selection from a published score written for a musical theatre scene with a focus on dance performance that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is danced as well as how well it is acted. Thespians must also adhere to the following:

- Thespians may present solo, duet, or group dance numbers. A Solo Musical Theatre Dance performance is defined by the International Thespian Excellence Awards as a piece from a musical theatre scene that includes a dance performance for an individual. A Duet Musical Theatre Dance performance is defined as a piece from a musical theatre scene that includes a dance performance for two (2) players. A Group Musical Theatre Dance performance is defined as a piece from a musical theatre scene that includes a dance performance for three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing page](#) at Thespys.org to ensure that the chosen material is eligible to be performed for Thespys adjudication.
- All dance performances must be accompanied by pre-recorded music in MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file). It is **strongly recommended** that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various settings. A sound system will be provided for playback, but performers may choose to bring their own Bluetooth speaker if they desire. No live music is permitted, including live accompanists. Acceptable formats include selections from a cast album or recorded piano accompaniment following the score. If highlighting only a dance section from a longer musical number that includes singing, it is acceptable to present only the dance section.



- This is a dance-focused category. Singing, dialogue, and lip-synching are not allowed, except to include brief moments of vocalization, if required to perform the piece.
- In a Solo Musical Theatre Dance performance, one (1) chair may be safely used. In a Duet Musical Theatre Dance performance, two (2) chairs may be safely used. In a Group Musical Theatre Dance performance, up to six (6) chairs and one (1) table may be safely used. No other scenic elements or furniture is allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.) Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to choreography are needed.

## SKILLS MEASURED

In all Musical Theatre Dance categories, the skills measured by the adjudicators during the performance are:

- Use of transitions into and out of character;
- The ability to create a believable character;
- Communication of character and relationship through dance and movement;
- Musical theatre dance technique;
- Use of expression and physicality in the dance format;
- Integration of body, movement, dance, and staging.

# MUSICAL THEATRE DANCE RUBRIC

## Musical Theatre Dance

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THE INTERNATIONAL THESPIAN  
EXCELLENCE AWARDS

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>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 characters, <b>distinctive final moment and transition</b> out of character into exit.	Clear articulation of name and selection; <b>recognizable transition</b> into characters, final moment and into exit.	<b>Moderately clear</b> articulation of name and selection; <b>transition</b> into 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 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 that demonstrate a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices and tactics, are not evident</b> .	
<b>Comment:</b>					
<b>Technique</b> Pace, rhythm, physicality, and control that aligns with the score.	<b>Consistently poised and confident with precise rhythm and pacing</b> with <b>mastery</b> of balance, flexibility, range of motion, body positioning and use of space.  <b>Movement illuminates the score.</b>	Demonstrates <b>confident movement</b> with <b>appropriate pace and rhythm with competent control</b> of balance, flexibility, range of motion, body positioning and use of space.  <b>Movement follows the score.</b>	Demonstrates <b>some appropriate pace and rhythm with partial control</b> of balance, flexibility, range of motion, body positioning and use of space.  <b>Movement mostly aligns with the score.</b>	<b>Infrequently uses appropriate pitch and rhythm</b> with limited control of balance, flexibility, range of motion, body positioning and use of space.  <b>Movement is frequently misaligned with the score.</b>	
<b>Comment:</b>					
<b>Expression</b> Intentional use of physical expression to communicate character and reflect the story.	<b>Truthfully communicates and embodies a nuanced believable</b> character through physical expression.	<b>Consistently portrays a believable</b> character through physical expression.	<b>Inconsistently portrays a believable</b> character through physical expression.	<b>Rarely portrays a believable</b> character through physical expression.	
<b>Comment:</b>					

<b>Movement &amp; Physicality</b> Gestures, facial expressions, blocking, and movement/dance that communicate emotion, subtext and story. This is the union of technique and expression.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and meaning; blocking and movement/dance are <b>varied, purposeful, and enhance</b> the story.	Gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and meaning; blocking and movement/dance are <b>varied, purposeful, and support the story.</b>	Gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>mostly align with the story.</b>	Gestures and facial expressions are <b>limited and fail to communicate</b> suitable character emotions or meaning; blocking and movement/dance seems misaligned with the story.	
Comment:					
<b>Execution</b> Sustained concentration and commitment to moment-to-moment choices and integration of all elements of performance to create a believable character and tell a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout.</b>  <b>All elements of performance work together seamlessly to create a nuanced believable character/relationship that tells a story.</b>	Concentration and commitment to moment-to-moment choices are <b>mostly sustained.</b>  Elements of performance work together to <b>create a believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained.</b>  <b>Elements of performance occasionally work together to create a believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent.</b>  Elements of performance <b>rarely work together to create a believable character/relationship</b> that tells a story.	
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:  
<http://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: \_\_\_\_\_