

ORPHEUM HIGH SCHOOL MUSICAL THEATRE AWARDS ADJUDICATION RUBRIC 2024-2025

COSTUMES

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Performers wore suggestions of costume pieces • Lack of cohesion or clear theme behind what performers are wearing and why • Not all performers may have been fully costumed • Costumes may have been missing pieces, mismatched, or ill-fitting • Costumes may have inhibited performance • Costume changes ran long or were not well completed (things not fully fastened, pieces missing, etc.) 	<ul style="list-style-type: none"> • All performers were fully costumed • Costumes were used to suggest the time and place of the world of the play • If world of the play is imagined or abstract, costumes imply choices made on a singular theme • Costumes were well fitting with all pieces in tact • Costumes did not hinder or inhibit any elements of performance • Costume changes were completed in full in a timely manner 	<ul style="list-style-type: none"> • All performers were fully costumed and accessorized (including belts, hats, gloves, shoes, jewelry, etc.) • Costumes accurately reflected the time and place of the world of the play • If world of the play is imagined or abstract, costumes reflect unified, specific choices made on a singular theme • Larger costume concepts including shape, texture, color, are incorporated into the design concepts with a connection to an overarching style, color palette, and theme • Costumes were appropriately cleaned and pressed • Costumes and accessories remained intact throughout the entire show (jackets staying buttoned, no hats falling off, etc.) • Costume changes were swift and efficient 	<ul style="list-style-type: none"> • Costumes were tailored to fit and flatter individual performers • Costume design concept is also woven into overall design concept working in tandem with choices of set, lighting, hair, and makeup • Costume choices are also tailored to individual character choices that enhance performances and the overall collective telling of the story • Costumes enhanced elements of performance (incorporated in staging and/or choreography) • Costumes reflected and supported individual character choices

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HAIR AND MAKEUP

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Performers may have some styled hair, wigs, and/or makeup but choices may be fractured, unclear, or not in support of character, time, or place • Lack of cohesion or clear theme behind hair and makeup choices • Some performers wore suggestions of hair and makeup reflective of character, time ,and place • Wigs may have been ill-fitting, sloppy, or not representative of the world of the play • Makeup may have been over/done or washed out • Wigs, hair, and/or makeup may have inhibited performance • Hair or makeup changes ran long or were not well completed (things not fully fastened, pieces missing, etc.) 	<ul style="list-style-type: none"> • Hair and makeup were used to suggest the time and place of the world of the play • If world of the play is imagined or abstract, hair and makeup imply choices made on a singular theme • All performers had stylized wigs, hair, and makeup • Wigs were well fitting with all pieces and appropriate accessories in place • Makeup was polished and enhancing of features • Wigs, hair, and makeup did not hinder or inhibit any elements of performance • Hair or makeup changes were completed in full in a timely manner 	<ul style="list-style-type: none"> • Hair and makeup accurately reflected the time and place of the world of the play • If world of the play is imagined or abstract, hair and makeup reflect unified, specific choices made on a singular theme • Larger hair and makeup concepts including style and color are incorporated into the design concepts with an overall connection to an overarching style and theme that reflects the world of the play • All performers had fully realized wigs, hair and makeup that was stylized and fully accessorized (worked in tandem with hats, jewelry, headpieces, etc.) • Wigs were appropriately styled and neat • Makeup was used to create character specific trait definitions – such as age, status, special effects, etc. • Hair or makeup changes were swift and efficient 	<ul style="list-style-type: none"> • Hair and makeup design is also woven into overall design concept working in tandem with choices of set, lighting, and costumes • Hair and makeup is tailored to individual character choices that enhance performances and the overall collective telling of the story • Wigs were tailored to fit and flatter individual performers • Wigs, hair, and/or makeup effects enhanced elements of performance (incorporated in staging and/or choreography) • Wigs, hair, and/or makeup reflected and supported individual character choices

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LIGHTING

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Lighting was conceptualized as a part of the overall design of the world of the play • Choices of lighting color, placement, duration, or effects may be unclear or inaccurate to the time and place or world of the play • Performers were often difficult to see or out of their light • Lighting units did not always function properly • Lighting transitions may have been long, confusing, or not effectively executed 	<ul style="list-style-type: none"> • Lighting was used to suggest the time and place of the world of the play • If world of the play is imagined or abstract, lighting concepts implies choices made on a singular theme • All performers were well lit and clearly visible at all times • Lighting choices were largely broad, full stage coverage • Lighting helped establish time and place 	<ul style="list-style-type: none"> • Lighting accurately reflected the time and place of the world of the play • If world of the play is imagined or abstract, lighting reflects unified, specific choices made on a singular theme • Larger lighting concepts including texture, color, use of gobos, and/or other lighting effects are incorporated into the design concepts with a connection to an overarching style, color palette, and theme • Effective focus and cueing of lights, helped delineate spaces clearly and highlight featured performers • Practical lighting elements were incorporated into the show's design and functioned effectively • Lighting transitions were smooth and helped aid transitions and further the forward movement of the story 	<ul style="list-style-type: none"> • Lighting design concept is also woven into overall design concept working in tandem with choices of set, costumes, hair, and makeup • Lighting choices are also tailored to individual character choices that enhance performances and the overall collective telling of the story • Story is fully realized through an arc of the lighting as its own character/design element • Lighting strongly guided the audience experience in terms of mood, time of day, place, and framing of where to focus

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SOUND

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Sound was conceptualized as a part of the overall design of the world of the play • Choices of sound cues and effects may be unclear or inaccurate to the time and place or world of the play • Performers were often difficult to hear or understand clearly • Microphones and speaker units did not always function properly • Sound was mostly muffled or distorted • Sound cues were often late, early, or missed entirely 	<ul style="list-style-type: none"> • Sound was used to suggest the time and place of the world of the play • If world of the play is imagined or abstract, sound design implies choices made on a singular theme • Performers were mostly well amplified and able to be heard at all times • Sound was often muffled or distorted • Sound cues were mostly on time and appropriate 	<ul style="list-style-type: none"> • Sound design accurately reflected the time and place of the world of the play • If world of the play is imagined or abstract, sound reflects unified, specific choices made on a singular theme • Sound was well balanced and all performers could be heard at all times • Practical sound elements were incorporated into the show's design and functioned effectively • Sound transitions were smooth and helped aid transitions and further the forward movement of the story • Sound was most often clear with little distortion • Sound cues were executed on time and appropriately 	<ul style="list-style-type: none"> • Sound is woven into overall design concept working in tandem with choices of set, costumes, lighting, hair, and makeup • All performers were clearly heard and understood and volume levels on microphones and recorded tracks or orchestra were well balanced • Sound choices are tailored to individual character choices that enhance performances and the overall collective telling of the story • Story is fully realized through an arc of the sound as its own character/design element • Sound design strongly guided the audience experience in terms of mood and place • Sound was always clear and free of distortion • Sound cues were expertly timed and fit appropriately within the world of the play

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SET

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • There was a conceptualized scenic design as a part of the overall design of the world of the play but it may have been incomplete or lacking elements to fully realize it • Choices of color, texture, spacing, use of levels, etc. may be unclear or inaccurate to the time and place or world of the play • Construction of scenic elements may be unstable • Scenic elements may be of inconsistent size or style • Scenery may inhibit the staging or performers use of stage space • Scene changes ran long and were clunky or not well completed (things not fully assembled or missing their spike marks, etc.) 	<ul style="list-style-type: none"> • Scenic design was used to suggest the time and place of the world of the play • If world of the play is imagined or abstract, the set implies choices made on a singular theme • Scenery appeared to be well built/assembled and secure and stable at all times • Scenery and scenic design allow for adequate playing space and staging • Scenery did not hinder or inhibit any elements of performance • Scene changes were completed in full in a timely manner 	<ul style="list-style-type: none"> • Scenic design accurately reflected the time and place of the world of the play • If world of the play is imagined or abstract, the set reflects unified, specific choices made on a singular theme • Larger scenic concepts including shape, texture, color, space, levels, and practically functioning units are incorporated into the design concepts with a connection to an overarching style, color palette, and theme • Scenery supported strong construction and functionality including levels and use of practical units • Scenic design was fleshed out with consistent details in build, paint, color palette, and stylized details reflective and consistent with time and place • Scene changes were swift and efficient 	<ul style="list-style-type: none"> • Scenic design concept is also woven into overall design concept working in tandem with choices of costumes, lighting, hair, and makeup • Set is also tailored to individual character choices and/or relationships that enhance performances and the overall collective telling of the story • Scenery enhanced elements of performance (incorporated in staging and/or choreography)

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STUDENT ORCHESTRA

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Orchestra exhibited much timidity or uncertainty in overall performance • Balance of sound, both internally among the group and between the orchestra and performers on stage was inconsistent or created challenges in hearing the performers on stage • Intonation was inconsistent with instruments out of tune or inaccuracies in melodic pitch • Rhythm was inaccurate • Orchestral instrumentation makeup did not support the genre or style of the show • Orchestra distracted from the onstage performance (musicians on cell phones, sloppy entrance to the pit, talking during the performance) 	<ul style="list-style-type: none"> • Orchestra appeared prepared and familiar with the score • Balance of sound within orchestra was well measured but there may still have been moments where the orchestra overpowered or did not support the performers on stage • Intonation was consistent and melodic pitch was accurate • Rhythm was accurate • Orchestral instrumentation makeup supported the show's genre and style • Orchestra did not distract from the onstage performance in any way 	<ul style="list-style-type: none"> • Orchestra was able to execute the score seamlessly, appearing fully confident and well prepared • Balance of the sound was consistent among both the orchestra itself and with the performers onstage, allowing for all performers to be clearly heard • Intonation and pitch were consistent and clear at all times • Rhythm was consistent and clear at all times • Dynamics were incorporated to further mood and storytelling • Orchestral instrumentation was used to enhance the style of the score • Orchestra's decorum stood out as polished (smooth entrance to the pit, focus to the conductor, preparation for all musical entrances in sync) 	<ul style="list-style-type: none"> • Orchestra utilized the score to tell the story through music, enhancing the mood and setting the world of the play • Balance of the sound was consistent and orchestra was able to increase or pull back as guided by conductor to adjust to and enhance each individual performer and/or song • Intonation, pitch, rhythm, and dynamics were not only accurate but blended seamlessly together for a coherent performance where the orchestra truly shined as a cohesive unit • Entire orchestra adapted to incorporate stylistic nuances that fully supported the genre of the score and the world of the play • Orchestra's decorum was not only focused and professional, but also able to adapt and adjust together in the moment due to any instances of deviation in live performance (actor misses a cue, sound system fails, etc.)

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PRODUCTION MATERIALS (PROGRAM AND POSTER)

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Program and poster may be lacking key information such as time and place • Spelling or grammatical errors may be present • Design may not incorporate elements of style as they connect to the vision and world of the play in the production they are promoting • Artwork may be copied or repurposed from prior or professional productions 	<ul style="list-style-type: none"> • Program and poster clearly exhibit all key promotional information including dates, time, place, how to get tickets, etc. • Spelling and grammar is correct • Design theme is connected to the style and world of the play being presented • Artwork is original to this production or repurposed in a clever and creative way from prior or professional productions 	<ul style="list-style-type: none"> • Program and poster utilize innovative ways to convey key information – including social media connections, QR codes, and additional information that is useful in promoting the production • Design choices not only connect to the style and world of the play, but also incorporate bold and creative choices with regard to color, layout, font, and size, texture, etc. • Artwork is original and demonstrates exceptional technique in creation 	<ul style="list-style-type: none"> • Program and poster evoke a full scale marketing and brand concept, incorporating practical tactics for advertising and promotion • Design choices create a fully realized concept derived from a central theme • Artwork is exceptional and could stand on its own outside of as a promotional piece

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FRONT OF HOUSE

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • House was staffed with a box office that often had long lines or issues with ticketing • It was difficult to find the location of will call • Ushers were scarce and/or not well prepared to escort patrons to their seating locations • No additional front of house elements were created to connect to the world of the play 	<ul style="list-style-type: none"> • Box office was effective in distributing tickets, without too long of a wait • Will call was clearly marked • Ushers were available to assist with seating, handing out programs, and directing patrons to facilities, parking, etc., as needed • Front of house display or stylistic choices were created that connected in some way to the world of the play (Ushers in costume, table with information about social justice themes from the play, etc.) 	<ul style="list-style-type: none"> • Box office moved swiftly and efficiently without any lines or confusion • Multiple will call ticket window options or stations were available • Ushers went above and beyond in welcoming guests and assisting them to their seats • Front of house was designed to be a part of the world of the play or incorporated unique events that related to the play (i.e. plant sale in the lobby of Little Shop, or record themed photo booth for Bye Bye Birdie, etc.) 	<ul style="list-style-type: none"> • Box office service was efficient and went above and beyond in customer service • Ushers went above and beyond in welcoming patrons and also were in character connected to the show or theme of the play • Front of house was designed in a completely bold and innovative way that elevated the experience of attending this show far beyond any expectations

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CHORUS

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Melodies and lyrics of all songs were mostly memorized, but there may have been lyrical mix ups from verse to verse or uncertainty on repeats, codas, tags, etc. • Harmonies were often timid or unbalanced • Phrasing was often inconsistent among performers (placement of breath, cue entrances, cut-offs) • Rhythm was inconsistent or inaccurate • Stylistic character choices were not incorporated into the singing • Musical numbers were disconnected from the larger story or world of the play 	<ul style="list-style-type: none"> • Melodies and lyrics of all songs were memorized • Harmonies were sometimes unbalanced • Phrasing was sometimes inconsistent among performers • Rhythm was mostly consistent and accurate • Musical cues including vocal entrances, holds, changes in tempo, or cut-off were consistently executed • Stylistic character choices were evident in the singing • Musical Numbers were connected to the larger story and world of the play 	<ul style="list-style-type: none"> • Sound was well balanced • Harmonies were well balanced • Phrasing was always consistent among performers • Rhythm was always consistent and accurate • Stylistic character choices helped clearly define the chorus as a collective entity and connect it to the world of the play 	<ul style="list-style-type: none"> • Sound could not have been better balanced • Harmonies were complex, well blended, and always in tune • Phrasing was consistently clear and elevated the style and telling of the story through song • Rhythm was integrated into character choice to further the telling of the story through song • Stylistic character choices supported the genre of the score/songs enhancing the arc of the story with a full connection to the world of the play

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DANCE EXECUTION

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Choreography was understood and executed to the best of the performers' ability • Dancers appeared to have to truly focus or overly concentrate to execute dance sequences • Dancers executed steps without much technical precision, struggled with balance or flexibility, lacked stamina, and did not grasp the necessary stylistic flourishes of the choreography 	<ul style="list-style-type: none"> • Choreography was understood and fully executed • Dancers were able to execute dance sequences easily • Dancers executed steps with visible attempts and focus toward technique, including balance, flexibility, stamina, and stylistic flourishes 	<ul style="list-style-type: none"> • Choreography was understood and exceptionally executed • Dancers were able to remain connected to the characters, scenes and world of the play, while executing dance sequences • Dancers executed steps easily with strong technique, balance, flexibility, stamina, and attention to stylistic flourishes and details • Dancers' performances in relation to the music allowed for more expression and connection to the score and how it informed the movement • Dancers moved well in sync, matched energy levels, and demonstrated clean formations and consistent use of space 	<ul style="list-style-type: none"> • Choreography was understood and could not have been better executed • Dancers seamlessly executed dance sequences, incorporating character and acting choices into the performance that supported the sequence • Dancers executed steps demonstrating exceptional technique, balance, flexibility, stamina, and attention to stylistic details • Dancers were able to maintain the steps, style, and vision while also making the choreography their own • Dancers' performances molded seamlessly to the music and allowed for character choices and moods to shape the dynamics of the dancing • Dancing was always fully polished, well-spaced, high-energy, and clearly defined in terms of style

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COLLECTIVE ENSEMBLE PERFORMANCES: LARGE ENSEMBLE, SMALL ENSEMBLE

	DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
Acting/Stage Presence as a Group	<ul style="list-style-type: none"> Collective ensemble is often unfocused and not committed to the action of the play Energy level is low or sloppy Ensemble appears to be disjointed in their characterizations and rarely listens and responds to one another or the larger moment of the scene Performers have memorized the material but may not make artistic choices that demonstrate an understanding of the moment, character or world of the play 	<ul style="list-style-type: none"> Energy is present but inconsistent among the collective as a whole Ensemble appears to be mostly connected in their characterizations and sometimes listens and responds to one another or the larger moment of the scene Performers make choices, but they may not be deeply rooted or informed by the given circumstances, character, or world of the play 	<ul style="list-style-type: none"> Energy is consistent among the collective as a whole Ensemble is connected and consistent in their characterizations and consistently listens and responds well to one another and the larger moment of the scene Performers make clear artistic choices but they may be slightly less distinctive or less rooted in the world of the play 	<ul style="list-style-type: none"> Consistent energy enhances the mood of each moment Ensemble functions as a tight and well aligned unit, listening and responding to one another and the larger moment of the scene in a way that always supports and enhances the story without pulling focus or distracting Performers make clear artistic choices that are distinctive, well crafted, and fully rooted in the world of the play
Singing	<ul style="list-style-type: none"> Projection and diction are inconsistent or unclear for a majority of the performance Pitch and rhythm are inconsistent for a majority of the performance The performers may not be supporting their sound with appropriate breath support 	<ul style="list-style-type: none"> Projection or diction are generally well-supported and clear, but may be inconsistent Pitch and rhythm are generally consistent The performers utilize breath support and appropriate diction to be heard and understood 	<ul style="list-style-type: none"> Projection is well-supported and diction is clear Pitch and rhythm are consistent throughout the performance The performers utilize breath support and appropriate diction clearly and consistently 	<ul style="list-style-type: none"> Projection is well supported and diction is clear, consistently through the entire performance Pitch and rhythm are consistent throughout the performance The performers utilize breath support and diction clearly and consistently, creating phrasing that conveys the emotional

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			<ul style="list-style-type: none"> Vocals and overall sounds of the group are well blended 	<p>depth of the character in the moment</p> <ul style="list-style-type: none"> The performers incorporate meaningful and distinctive choices into their singing to emphasize the action and emotions of the characters The performers seamlessly incorporate dynamics into the emotional world of the characters The performers' tone quality is well developed and appropriate to the character and world of the play
Dancing/Movement	<ul style="list-style-type: none"> The performers are disconnected from their body without a full range of movement The performers do not use their body effectively to create characters or embody the given circumstances The performers staging and movement is often inconsistent or unbalanced among the collective unit 	<ul style="list-style-type: none"> The performers have some control of their movements, but without consistently full expression or flexibility The performers utilize movement and stillness, but may not understand the impact of those movements on the characters or given circumstances The performers understand rhythm, but inconsistently 	<ul style="list-style-type: none"> The performers control their bodies and possess both flexibility and expressions of movement – including stillness The performers use their bodies in the development of characters or the given circumstances and emotional world of the play, but these choices could be deepened The performers understand and 	<ul style="list-style-type: none"> The performers control their bodies and possesses both flexibility and expression of movement – including stillness The performers use their bodies to develop distinctive characters and listen and respond to each other and how they interactive as a collective unit The performers understand and incorporate rhythm into

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		<p>incorporate rhythm into appropriate movements</p> <ul style="list-style-type: none"> The performers' staging and movement is usually consistent and balanced among the collective unit 	<p>incorporate rhythm into their movements as appropriate</p> <ul style="list-style-type: none"> The performers move well cohesively as a collective unit 	<p>their movements as appropriate</p> <ul style="list-style-type: none"> The performers' movement and presence demonstrate a commitment to the given circumstances and emotional world of the play
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INDIVIDUAL PERFORMANCES: LEAD ACTOR AND ACTRESS, SUPPORTING ACTOR AND ACTRESS, FEATURED ACTOR AND ACTRESS

	DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
Acting	<ul style="list-style-type: none"> Projection and diction are inconsistent or unclear for a majority of the performance The performer has memorized the material but may not make artistic choices that demonstrate an understanding of the moment, character or world of the play 	<ul style="list-style-type: none"> Projection or diction are generally well-supported and clear, but may be inconsistent The performer makes choices, but they may not be deeply rooted or informed by the given circumstances of the world of the play The performer may connect with audience or other characters, but does so inconsistently or without a full commitment to each moment 	<ul style="list-style-type: none"> Projection is well-supported and diction is clear The performer makes clear artistic choices but they may be slightly less distinctive or less rooted in the world of the play The performer may connect with the audience or other characters fairly consistently and with more of a commitment to each moment The performer creates a character that aligns with the given circumstances, but the character may be slightly under developed or deeply felt 	<ul style="list-style-type: none"> Projection is well supported and diction is clear, consistently through the entire performance The performer creates a believable and compelling character that supports the given circumstances and tells a compelling story The performer connects with the audience or other characters in a way that fully immerses them in the moment The performer clearly understands the world they are embodying and makes distinctive artistic choices in connection to the world of the play
Singing	<ul style="list-style-type: none"> The performer's pitch and rhythm are inconsistent for a majority of the performance The performer may not be supporting their 	<ul style="list-style-type: none"> The performer's pitch and rhythm are generally consistent The performer utilizes breath support and appropriate diction to be heard and understood 	<ul style="list-style-type: none"> The performer's pitch and rhythm are consistent throughout the performance The performer utilizes breath support and appropriate diction clearly and consistently 	<ul style="list-style-type: none"> The performer's pitch and rhythm are consistent throughout the performance with a superior quality of tone The performer utilizes breath support and

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	<p>sound with appropriate breath support</p>		<ul style="list-style-type: none"> • The performer incorporates character choices into their singing • The performer effectively utilizes dynamics to emphasize the emotional world of the character 	<p>diction clearly and consistently</p> <ul style="list-style-type: none"> • The performer incorporates meaningful and distinctive choices into their singing to emphasize the action and emotions of the character • The performer seamlessly incorporates dynamics into the emotional world of the character • The performer's tone quality is well developed and appropriate to the character and world of the play
<p>Dancing/Movement</p>	<ul style="list-style-type: none"> • The performer is disconnected from their body without a full range of movement • The performer does not use their body effectively to create a character or embody the given circumstances 	<ul style="list-style-type: none"> • The performer has some control of their movements, but without consistently full expression, flexibility, or demonstration of technique • The performer utilizes movement and stillness, but may not understand the impact of those movements 	<ul style="list-style-type: none"> • The performer controls their body and possesses flexibility, expressions of movement – including stillness, and a formal technique • The performer uses their body in the development of a character or the given circumstances and emotional world of the play, but these choices could be deepened 	<ul style="list-style-type: none"> • The performer controls their body and possesses flexibility, expression of movement – including stillness, and strongly routed formal technique • The performer uses their body to fully develop a distinctive character and emotional world of the play • The performer understands and incorporates rhythm into

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		<p>on the character or given circumstances</p> <ul style="list-style-type: none"> The performer understands rhythm, but inconsistently incorporates rhythm into appropriate movements 	<ul style="list-style-type: none"> The performer understands and incorporates rhythm into their movements as appropriate 	<p>their movements as appropriate</p> <ul style="list-style-type: none"> The performer's movement or presence demonstrates a commitment to the given circumstances and emotional world of the play
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FEATURED DANCER

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Choreography was understood and executed to the best of the dancer’s ability • Dancer appeared to have to truly focus or overly concentrate to execute dance sequences • Dancer executed steps without much technical precision, struggled with balance or flexibility, lacked stamina, and did not grasp the necessary stylistic flourishes of the choreography 	<ul style="list-style-type: none"> • Choreography was understood and fully executed • Dancer was able to execute dance sequences easily • Dancer executed steps with visible attempts and focus toward technique, including balance, flexibility, stamina, and stylistic flourishes 	<ul style="list-style-type: none"> • Choreography was understood and exceptionally executed • Dancer was able to remain connected to the character, scene and world of the play, while executing dance sequences • Dancer executed steps easily with strong technique, balance, flexibility, stamina, and attention to stylistic flourishes and details • Dancer’s performance in relation to the music allowed for more expression and connection to the score and how it informed the movement 	<ul style="list-style-type: none"> • Choreography was understood and could not have been better executed • Dancer seamlessly executed dance sequences, incorporating character and acting choices into the performance that supported the sequence • Dancer executed steps demonstrating exceptional technique, balance, flexibility, stamina, and attention to stylistic details • Dancer was able to maintain the steps, style, and vision while also making the choreography their own • Dancer’s performance molded seamlessly to the music and allowed for character choices and moods to shape the dynamics of the dancing

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MUSIC DIRECTION

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Melodies and lyrics of all songs were mostly memorized, but there may have been lyrical mix ups from verse to verse or uncertainty with repeats, codas, tags, etc. • Sound was often unbalanced or certain singers may not have always been heard • Rhythms, harmonies, and phrasing may have been inconsistent • Musical cues including vocal entrances, holds, changes in tempo, or cut-offs were inconsistent or lacking • Stylistic character choices were not incorporated into the singing • Musical numbers were disconnected from the larger story or world of the play 	<ul style="list-style-type: none"> • Melodies and lyrics of all songs were memorized and cleanly executed • Sound was fairly balanced between singers, chorus, and orchestra • Rhythms, harmonies, and phrasing were all consistent • Musical cues including vocal entrances, holds, changes in tempo, or cut-off were consistently executed • Stylistic character choices were evident in the singing • Musical Numbers were connected to the larger story and world of the play 	<ul style="list-style-type: none"> • Sound was well balanced allowing featured voices to be heard over chorus and a strong balance with the orchestra • Rhythm was consistent and accurate, harmonies blended well, and phrasing was used to enhance mood and storytelling • Musical cues were always consistently executed with confidence • Stylistic character choices, including dialects or regionalisms were consistently evident • Musical numbers enhanced the forward motion of the story and connected to the world of the play • Dynamics were utilized to convey mood, emotion, and complete a well-rounded song arc 	<ul style="list-style-type: none"> • Sound could not have been better balanced, allowing all voices to be heard and a clear give and take between lead voices, chorus, and orchestra mix • More complex harmonies and rhythms were executed and blended well • Phrasing was used to enhance the mood through unified breath and support of the music • Stylistic character choices were consistent and seamlessly melded into the music and individual performances • Musical numbers were integral to the storytelling and seamlessly integrated into the world of the play

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CHOREOGRAPHY

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • Choreography was created but may have been beyond the capabilities of the performers' ability, appearing sloppy or unpolished • Choreography felt removed from the story and world of the play • Choreography was created independent of the time, place, characterizations, and style of the play • Choreography was minimal with limited use of space, stage picture, and/or students upstaging themselves or each other 	<ul style="list-style-type: none"> • Choreography was tailored to the capabilities of the performers, allowing for a clean performance • Choreography felt connected to the world of the play but did not necessarily enhance character choices or propel the story forward • Choreography was reflective of the time, place, characterizations, and style of the play • Choreography was efficient, with clear sightlines and full use of the space 	<ul style="list-style-type: none"> • Choreography highlighted the performers skills, talents, and techniques, allowing each performer to shine wherever they were in whatever they were choreographed to do • Choreography clearly reflected characterization through specificity of gesture and style and furthered the action of the plot through its execution • Choreography consistently reflected the time, place, characterizations and style of the play • Choreography was innovative, with integrated use of set, props, costumes, and lighting. Choreography also integrated varied levels, patterns, and transitions 	<ul style="list-style-type: none"> • Choreography demonstrated the use of strong technique, stamina, and style amongst the performers executing it, allowing the performers to be fully committed and at ease in their steps • Choreography blended seamlessly with all design elements incorporating set, props, costumes, and lighting into the steps • Choreography integrated seamlessly with individual character choices, clearly reflected the time and place, and was instrumental in furthering the action of the plot and arc of the story while coherently fitting into the conceptualized world of the play

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DIRECTION

DEVELOPING (1-2)	COMPETENT (3-5)	ADVANCED (6-8)	OUTSTANDING (9-10)
<ul style="list-style-type: none"> • The play was executed with little unified vision of a clear world of the play, character choices, time and place • The story was told but with little to no regard for the representation of the aspects of the story as they relate to casting, cultural references, or truths • Technical elements were disjointed and lacking in a cohesive vision • Staging was minimal with limited use of space, stage picture, and/or students upstaging themselves or each other • Transitions may have been clunky or too long • Technical cues were sloppy or did not connect to a unified vision of the world of the play 	<ul style="list-style-type: none"> • There was a defined play world, and the basics of character work and concepts of time and place • Casting and cultural references were representative of the people in the various roles on stage • Technical elements centered on a common theme, color palette, time, and place • Staging was efficient, with clear sightlines and full use of the space • Transitions were mostly smooth • Technical cues were mostly smooth and were rooted in an overall design concept theme and unified vision of the world of the play 	<ul style="list-style-type: none"> • The play world was clearly stylized and coherent, character choices were bold and clear in voice, body, and objective, and time and place were well established through design and presentation • The performers had a clear understanding of the time, place, characters, and cultures being depicted in the story and were able to clearly convey that to the audience • Technical elements worked in tandem with one another to elicit smooth transitions and establish well defined settings • Staging was innovative, with integrated use of set, props, costumes, and lighting. Staging also integrated varied levels, patterns, and movement • Transitions were seamless and did not last too long • Technical cues were seamless and clearly derived from a unified vision of the world of the play with regard to time, place, color palette, etc. 	<ul style="list-style-type: none"> • The play world was sculpted down to every last detail, ensuring a fully realized story in all ways • The arc of each character was fully realized • Technical elements told a complete story arc visually, enhancing, supporting, and appropriately framing the work of the actors on stage • Staging was varied, creative, and integrated seamlessly into all character choices, settings, and plot development. Stage pictures were always dynamic, indicative of character relationships, and moved seamlessly from one moment to the next • Transitions were integrated in the action and furthered the plot and telling of the story • Technical cues fully enhanced the plot action, storytelling and world of the play, contributing to a clear vision and effective storytelling