



**NATIONAL  
PERFORMING  
ARTS  
FESTIVAL<sup>SM</sup>**  
★★★★★  
at Universal Orlando Resort®

Director's Handbook 2024

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## Welcome to WorldStrides

Welcome to WorldStrides!

Thank you for choosing to participate in the National Performing Arts Festival with WorldStrides. We are excited to be your partner in theatre and performing arts education! For more than 50 years, we have been providing travel and performance opportunities that attract and spotlight the best directors, student musicians' performers, and adjudicators in the country. WorldStrides Performing Arts programs enrich students' lives, provide life-changing moments, and create unforgettable bonding experiences.

This Director's Guidebook is a tool designed to make your festival experience easier and more enjoyable. It addresses everything you need to know, including how the event operates, the adjudication process, and much more.

### Your Team

Your **Performance Tour Specialist** partners with you to help you select the ideal performance opportunity and destination for your group. This person will help you put together a trip that meets your group's specific goals and budget. Your Performance Tour Specialist will quote any transportation needs and begin to build out the perfect package for your students. Following your trip, your Performance Tour Specialist will begin working with you again on any future trip planning.

Once your spot at a festival is reserved with your group deposit, your **Tour Associate** will take over as your main point of contact for the trip. Your **Tour Associate** is a resourceful in-house specialist who is an expert in your event destination. This person coordinates the end-to-end logistics management of all your travel details from itinerary-building to stage needs. This person will secure air/motorcoach for your group, plus hotels, activities, and meals, as well as recommend and reserve your destination's best sightseeing and group activity options. Their personal service and custom-built, well-rounded itineraries allow you more time to focus on your students and your music. Your Tour Associate is supported internally by a team of dedicated Financial Service Representatives who help your group stay on top of financial deadlines, post payments, offer fundraising support, and provide invoices for your account.

Your **Event Manager**, supported by the **Festival Hosts** and on-site team members, is responsible for running a successful festival at your chosen destination. They welcome you on-site and oversee all aspects of the National Performing Arts Festival including a well-run performance schedule, equipment needs, adjudication, a successful Awards Ceremony, and more. At the performance venue, your Event Manager and Festival Hosts ensure all your needs are met so that you can focus on your performance.

Last but not least, you've got one more hard-working team supporting you behind-the-scenes while you're at your event. Our 24/7/365 **WorldAssist team** is always available to work with you should the need arise. From flight and motorcoach issues to accessing medical consultation, WorldAssist is your first call.

## WorldStrides Policies & Procedures

### Health & Safety Guidance

The well-being and safety of every traveler is our #1 priority. WorldStrides is proud to have an experienced in-house team solely focused on the Health & Safety of our travelers. The following pages include some of our best practices for having a safe experience while traveling. It is important that you share these policies and expectations with each of your travelers. View copies of the forms and policies reviewed in this guidebook on our [Health & Safety Resources page here](#). You may also read more about our commitment to Diversity, Equity, and Inclusion; our Inclusive Housing Policy; View on Gender Identity & Expression; and more on the [Corporate Social Responsibility section of our website](#).

#### HOW TO REACH WORLDSTRIDES IN AN EMERGENCY WHILE TRAVELING

By phone: WorldAssist +1-703-933-6143 (24/7/365)

By email: [worldassistteam@worldstrides.com](mailto:worldassistteam@worldstrides.com) (monitored 24/7/365)

### Travel Smart, Travel Safe

WorldStrides wants you to have a safe and rewarding trip. Travel Smart, Travel Safe, is designed to share some best practices based on our experience sending more than 500,000 students annually to both domestic and international destinations.

#### Health Safety Tips

##### Hygiene, Eating, and Drinking

- ✓ Wash hands frequently with soap and water for at least 20 seconds or use hand sanitizer (60-95% alcohol content) when soap and water are not available; this is the top precaution against becoming ill while traveling.
- ✓ Avoid touching your face to reduce the chance of illness.
- ✓ Stay well hydrated.
- ✓ If you have food allergies, be attentive during meal periods and ask questions if you have concerns.

##### Medical

- ✓ Always bring prescription medications in their original pharmacy containers and bring them in your carry-on luggage with a copy of the prescription.
- ✓ If you have a medical ID bracelet, wear it at all times.
- ✓ Be sure to list any medical conditions and prescription medication (with appropriate dosages and generic names) on the medical release form to share with your Program Leader.
- ✓ Travel may increase your risk of exposure to communicable diseases, such as COVID-19, measles, monkeypox, polio, etc. It is important to be aware of signs and symptoms and let your Program Leader know if you are not feeling well. Take steps to keep yourself healthy while traveling.
- ✓ Make sure you are up to date on all routine immunizations.

##### Insects and Parasites

- ✓ In areas with insect threats, bring and use insect repellent to protect against bites. Wear lightweight long pants, long sleeve shirts, and socks - ideally with pant legs tucked in. Consider treating clothes and hats with permethrin spray prior to travel to further deter insects.

- ✓ Our risk partners at Exlog recommend insect repellants with at least 35% DEET. The percentage of DEET does not indicate effectiveness, just the frequency of reapplication. 15% DEET should be reapplied every 1-2 hours. 25% DEET every 2-4 hours. 35% DEET every 4-6 hours.
- ✓ If using sunscreen, apply it first, then apply insect repellent.
- ✓ Take care to avoid swimming in stagnant freshwater rivers, lakes, and ponds which may contain parasites that can lead to serious waterborne diseases.

## Water Safety Tips



### At the Pool

- ✓ Only swim when a lifeguard or chaperone is present.
- ✓ Obey pool rules and do not attempt to access hotel pools after they are closed.
- ✓ Pool games are fun, but no horseplay.
- ✓ Do not dive or jump into the shallow end.

### At the Beach

- ✓ Only swim when a lifeguard or chaperone is present.
- ✓ Only swim in designated swimming areas.
- ✓ Always practice the buddy system, and never go swimming alone.
- ✓ It is important to understand the beach rules and what different signs and flags mean in the destination so you can follow them.
- ✓ Don't attempt to go swimming in poor weather conditions.
- ✓ Watch out for jellyfish and other sea creatures.
- ✓ Don't forget to pack sunscreen and reapply often.
- ✓ Know how to identify and survive rip currents:
  - Rip currents are powerful, narrow channels of fast-moving water that run away from the shoreline.
  - Rip currents are dangerous, even for very strong swimmers!
  - If caught in a rip current, **STAY CALM.**
    - Motion for help immediately.
    - Swim parallel to shore to get out of the current.
    - Swim toward the shore once you escape the current.
    - **NEVER** attempt to enter the current yourself to save someone else. Instead, **CALL FOR HELP IMMEDIATELY.**

## Hotel Safety Tips



- ✓ Upon checking in, immediately review evacuation procedures posted in your room; if not posted, ask hotel staff and be sure to know where the nearest emergency exit is in case of fire.
- ✓ When out of your room for the day, do not leave cash, passports, computers, or valuables in plain sight. If the hotel has an in-room safe that is bolted down, you may choose to keep valuables inside.
- ✓ If your hotel room has both a deadbolt and a latch, use both when you are sleeping.



#### Emergency Contacts

- ✓ Remember to store WorldStrides emergency contact numbers and the number of your Program Leader in your phone.

#### During Activities

- ✓ Pay attention to the safety briefing and follow all the rules.
- ✓ Make sure to wear any safety equipment provided, such as bike helmets, life jackets, etc.

#### Situational Awareness

- ✓ Most incidents can be avoided by using common sense and making good choices.
- ✓ Stay alert and focused on the instructions given by your Program Leader and Course Leader/Guide.
- ✓ Always use a buddy system and never venture out alone.
- ✓ Be cautious about using your smartphone while in public, especially on public transportation or while walking as this distracts you and may make you more vulnerable to accident or theft.
- ✓ Be aware of your surroundings and suspicious activities, especially when using public transportation; use taxis from hotels or designated taxi stands only; when using rideshare apps, always make sure the car model and license plate match what is in the app.
- ✓ If you see a suspicious package or are in a situation that makes you feel uncomfortable, trust your instincts, leave the area, and report the situation.

#### Avoiding Crime

- ✓ The most common crime in most destinations is petty theft - either pickpocketing or theft of unattended items.
- ✓ Only carry small amounts of cash or valuables with you and be discreet when making purchases.
- ✓ Leave valuable items at home. If you must carry valuables (laptop, tablet, etc.), never pack them in your checked luggage.
- ✓ If approached and told to hand over your valuables, do not resist. Everything can be replaced— except for you. Only resist if the perpetrator attempts to take you!
- ✓ If you are a victim of crime, alert your Program Leader and Course Leader/Guide immediately.

#### Technology and Social Media

- ✓ Review your security settings on your cell phone and any other electronic devices you bring on your program. Remember to leave home anything that you cannot afford to lose.
- ✓ Do not share passwords or security codes with anyone.
- ✓ Do not share your hotel room number on any technology platform.
- ✓ Do not plug your phone or mobile device into public charging stations, even in airports, as your data may become compromised. Carry your own charger and USB cord and use an electrical outlet instead.
- ✓ Bluetooth settings on mobile devices should be turned off when in mass public areas to prevent malicious actors from connecting to your device.
- ✓ Do not accept "Friend" or "Follow" requests or AirDrop materials from strangers and do not open links without first verifying the identity of the sender.
- ✓ Do not post pictures on social media with a geotag while you are still in the location where the picture was taken.

#### Rallies, Protests, and Discord

- ✓ Avoid protests, rallies, and large gatherings, even if they seem calm, as they can escalate with little warning.
- ✓ Do not attempt to observe and/or photograph demonstrations. Even if you are a bystander, police may consider you part of the protest if you are lingering to observe or take photos.

- ✓ If someone tries to start an argument with you or anyone in your group about politics, race, or religion, always disengage and walk away.

## Communicating Expectations with your Travelers

WorldStrides has established a few steps to make certain that all trip participants understand basic guidelines and enjoy the program. Completing these steps will guide you along the path to a successful WorldStrides experience.

- The Director(s) traveling with the group will be required to chaperone or ensure the group is traveling with adult chaperone(s). Hand selects chaperones who enjoy working with students and will be excited about the experience. All performers under the age of 12 must be accompanied by a parent or guardian.
- Host a chaperone meeting 1 to 2 weeks prior to your departure date to review chaperone roles and responsibilities. See the sample agenda on the next page.
- Host a student/parent meeting 1 to 2 weeks before your departure date to review the program. Share your mobile phone number, as well as chaperone mobile phone numbers with participants.
- Emphasize punctuality for all trip participants. Considering that your group is large, and many other groups may be staying at the same hotel property, allow extra time to access the lobby and board buses. Determine and communicate how you will handle trip participants who are late meeting the group.
- Have each traveler complete a [Medical Release Form \(find a copy here\)](#) and return it to you to take with you while on tour.
- Stress consideration for others in the group, at the hotel and at restaurants, etc. Explain behavior expectations. Establish and communicate the “buddy system.” No one should go anywhere alone.
- If your group is traveling by air, review air travel policies posted by your booked airline(s), and the Transportation Security Administration (TSA). The group will receive boarding passes with seat assignments upon checking-in at the airport.
- Review packing checklist, particularly checked bags vs. carry-on bags.
- Establish and communicate the parameters of participant visitation in hotel rooms.
- At the conclusion of each day on tour, review the itinerary highlights and weather for the following day with all the participants.

## Sample Chaperone Meeting Agenda

Conduct a meeting with your chaperones approximately 1-2 weeks prior to departure and share the Program Leader and Chaperone Expectations below.

### Review Program Leader and Chaperone Expectations:

The WorldStrides program you have chosen offers many unique opportunities and experiences to change your students’ lives. Each program is designed to provide an enriching educational experience. As a Program Leader or Chaperone, you are in a unique position to help make the program a positive and enjoyable experience for yourself, your students, and other adult participants. To promote safety on your program and ensure an enriching experience for all, we ask that you follow the guidelines below. With your help, WorldStrides will be able to provide you and your students with an amazing educational journey.

### Before departure

- Ensure that you have thoroughly reviewed this Handbook.
- Carefully review any student medical needs or requested special accommodations disclosed to you by participants or parents/guardians; discuss any special needs with your Tour Associate.
- Program Leader should communicate program behavior rules as outlined in the WorldStrides Code of Conduct for student and adult participants.



- Program Leader should establish and communicate consequences of behavior infractions, up to and including dismissal and return home from the program at the participant's expense.
- Program Leader should review proper behavior expectations when visiting memorials, cemeteries, historic homes, theatre performances, museums, and places of worship.
- Program Leader should establish a parent/guardian communication plan to be used while traveling.

## **During program travel**

### *Logistics*

- Work collaboratively with your WorldStrides On-Tour Support Team to ensure proper execution of the planned itinerary.
- Coordinate with your WorldStrides On-Tour Support Team to communicate any material program changes to participants' families (e.g., logistics delays, medical assistance, safety incidents).
- Report any major service provider quality issues to your WorldStrides On-Tour Support Team and work together toward a remedy.

### *Health & Safety*

- Know the total number of participants (adults and students) in your group and perform frequent headcount checks.
- Enforce the WorldStrides Code of Conduct behavior rules for student and adult participants.
- Understand and support proper behavior expectations when visiting memorials, cemeteries, historic homes, theatre performances, museums, and places of worship.
- Stress proper behavior and consideration for other guests in hotels, restaurants, and on public transportation.
- Ensure participants follow all COVID-19 specific rules established by WorldStrides, attractions, sites, and service providers.
- Partner with your WorldStrides On-Tour Support Team to coordinate support if a participant becomes ill, injured, detained, or early program dismissal is required due to a Code of Conduct violation.
- Illness or injury: work with your WorldStrides On-Tour Support Team to arrange medical care; a designated adult must remain with minor participants requiring medical care.
- Dismissal: manage communications with participant, participant's parent/guardian, and school administration (if applicable); coordinate return travel arrangements with your WorldStrides On-Tour Support Team.
- Partner with onsite WorldStrides and hotel staff to ensure all participants follow established hotel courtesy and safety standards, including but not limited to appropriate behavior in individual rooms, elevators, and common areas.
- Take appropriate action if you observe, overhear, or otherwise suspect any act of bullying, verbal or physical harassment, or sexual misconduct directed at or involving a participant during the program; report incidents to your WorldStrides On-Tour Support Team and request assistance as needed.
- Chaperone(s) should be willing to assume the Program Leader role at any time during the program if the Program Leader is unable to continue in this role due to illness, injury, or other emergency.

## Code of Conduct

The WorldStrides program you have elected to attend offers many unique opportunities and experiences. Each program is designed to provide an enriched educational experience as well as opportunities to form new friendships. WorldStrides believes that learning best takes place in a safe environment. All participants are expected to demonstrate high standards of conduct, exhibit responsible judgement, and treat others with dignity and respect. It is the responsibility of each participant to be engaged and help make the program a positive and enjoyable experience for all. Throughout the program, all participants are responsible for adhering to the following rules of behavior:

1. Participants are expected to follow all directions given by and all rules and regulations established by the Program Leader and Chaperones.
2. Participants agree to follow the planned itinerary and to be punctual at all times.
3. Physical, verbal, or virtual violence, bullying, cyberbullying, inappropriate language, or inappropriate interactions with others will not be tolerated. Harassment based on real or perceived race, color, religion, national origin, sex, sexual orientation, gender identity or expression, disability, or another protected characteristic is prohibited. To promote the well-being of all participants, if the participant observes, overhears, or suspects such behavior, they should report the behavior to the Program Leader, Chaperone, or a WorldStrides team member.
4. Emailing, posting, texting, airdropping, or otherwise electronically sharing pornographic, derogatory, or offensive language or images with other participants, staff, or members of the WorldStrides community is strictly prohibited. Electronically sending offensive language or images based on race, color, religion, national origin, sex, sexual orientation, gender identity or expression, disability, or other protected characteristic or political affiliation by any means is strictly prohibited.
5. Participants should refrain from taking photographs, creating video or audio recordings of other participants, staff members, or other individuals without their consent.
6. Participants are expected to leave all services (hotels, restaurants, motorcoaches) utilized and sites visited during the programming in the same condition in which they were found. Any property damage, theft, vandalism, unauthorized use, and copywrite violations are the sole responsibility of the participant (and the parent/guardian if the participant is a minor). If an incident occurs, the participant (and the parent/guardian if the participant is a minor) will be required to work directly with the provider to remedy the situation.
7. Participants are expected to refrain from illegal drug use, vandalism, theft, gambling, or any other type of behavior detrimental to the health, well-being, safety, or reputation of themselves or others.
8. Any behavior resulting in engagement with local authorities will be the responsibility and expense of the participant (and the parent/guardian if participant is a minor).
9. Participants are expected to comply with all rules and regulations established by governmental agencies and service providers including but not limited to airlines, hotels, motorcoach companies, national parks, and national security.
10. Participants are solely responsible for keeping safe possession of all their belongings throughout the program including but not limited to travel documentation and government issued identification (passport, visa, green card). WorldStrides is not responsible for the replacement of any lost, stolen, or damaged items while in transit or on the program.

11. Good common sense, respect and consideration for others and their property should be practiced daily.
12. Participants are expected to follow all COVID-19 specific rules established by WorldStrides and the Program Leader and Chaperones, and any rules established by attractions, sites, and service providers.
13. Participants are expected to remain with the group at all times unless the Program Leader specifically allows free time in small groups. Students may never leave the hotel unless accompanied by a Program Leader or Chaperone.
14. Participants must sleep in their assigned hotel room each night. Students are not allowed to engage in any form of sexual activity during the program. The use of vulgar, abusive, humiliating, or threatening language or pictures, practical jokes, or other sexually inappropriate behavior is strictly prohibited.
15. Participants are expected to observe quiet hours at the hotel each evening (typically from 10pm until 6am).
16. Participants are expected to refrain from smoking, vaping of any kind, and are not permitted to consume alcohol unless they are of legal age and have approval from their parent/guardian and Program Leader. Adults who wish to smoke, vape, consume alcohol, or engage in any other activity of an adult nature must do so outside the presence of minor students, at their own expense, and remain in full control of their behavior at all times.
17. Participants must remain respectful of WorldStrides staff and should report any concerns to their Program Leader immediately. Participants may not use abusive, derogatory, or threatening language or engage in abusive or threatening behavior towards WorldStrides staff.

If a participant violates any of these rules, they may be dismissed from the program at the sole discretion of the Program Leader and Chaperones. **In the case of a dismissal the participant will be sent home at their expense (or the expense of the parent/guardian if participant is a minor) without a refund.**

## National Performing Arts Festival Program Specifics

### Purpose and Goals

**PURPOSE:** The National Performing Arts Festival by WorldStrides provides the opportunity for theatre students to perform on a national stage, receive feedback and instruction from a panel of professionals, and interact and learn from each other. The festival fosters an atmosphere of sharing, learning, and collaboration in the interest of all performers and stage crew improving their craft.

**GOALS:** Aligned with the National Core Arts Standards.

1. *Generate and conceptualize artistic ideas and work.* Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/theatre work. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.
2. *Organize and develop artistic ideas and work.* Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for drama/theatre work. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.
3. *Refine and complete artistic work.* Enhance, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work. Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.
4. *Select, analyze, and interpret artistic work for presentation.* Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work. Discover how unique choices shape believable and sustainable drama/ theatre work.
5. *Develop and refine artistic techniques and work for presentation.* Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.
6. *Convey meaning through the presentation of artistic work.* Present a drama/theatre work using creative processes that shape the production for a specific audience.
7. *Perceive and analyze artistic work.* Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

## Inclusions

- The National Performing Arts Festival is held at Universal Orlando Resort®, using a variety of theatre/show areas.
- Group performances are adjudicated by a panel of professional theatre experts. Each performance receives a tailored feedback clinic intended to improve the overall performance and hone the craft of the performers.
- All performers engage in workshops with professional acting, choreography, and vocal coaches. During the workshops, performers learn new content and are given in-depth, differentiated instruction by grade level.
- Casting & Audition Information Session, featuring casting directors on the Universal Orlando® staff. The casting directors discuss everything from preparing for an audition to the day-to-day life of a cast member in a major theme park. This presentation is followed by a Q&A session.
- Meet The Actor Session, featuring a lead actor at Universal Orlando Resort®. This actor discusses everything from their own journey to becoming a professional actor, background, education, and what it's like to perform every day in the parks. This presentation is followed by a Q&A session. A special performance is also included.
- Exclusive Awards Ceremony, featuring a commemorative award for each group performance, special group awards and a Showcase award. In addition, awards are presented to outstanding individual performers. Additional recognition may be awarded at the discretion of the adjudicators.
- Festival Showcase on the Universal Orlando Resort® Lagoon Stage® at CityWalk®. The top Universal-appropriate performance(s) is showcased for the Universal public at the discretion of the adjudicators.
- Universal Orlando Resort® Park-to-Park Tickets are included with each festival package. The number of days and parks can be customized with certain restrictions.
- Universal Orlando Resort® personnel on hand to ensure only festival participants have access to each venue.

## Additional Options

The below optional activities are available for an additional charge per participant:

- [Bourne Stuntacular](#)® Special Effects Presentation - This is a unique opportunity for students, as well as adult chaperones, to experience a behind-the-scenes tour of the popular [Bourne Stuntacular](#)® show at Universal Studios. Participants will first view a “Ghost” version of the show that incorporates only the technical elements (without actors). They will then get to go backstage to see the advanced technology involved in pulling off this exciting production, as well as participate in a Q&A session. Then, participants will have first-in-line priority entrance to see the full show in action.
- Solo/duo performances are adjudicated by a panel of professional theatre experts. Each performance receives a tailored feedback clinic intended to improve the overall performance and hone the craft of the performers.

## Venue and Schedule Information

Most of the National Performing Arts Festival events take place in the Soundstage 18® Theatre at CityWalk® Universal Orlando Resort®. This venue is located between Hard Rock Cafe and the entrance to Universal Studios®. Limited festival signage is provided in CityWalk®, directing participants to the entrance of the theatre.

All participants will need to pass through a security checkpoint before entering CityWalk® at Universal Orlando Resort®.

All private vehicles are subject to parking fees on Universal Orlando Resort® property. These individual parking fees must be paid on site for each individual vehicle at the time of entry into any parking lot on Universal Orlando Resort® property.

Upon arrival at the theatre, a festival representative will lead the group to a designated seating area in the audience. A group representative will report to the sound booth for a consultation with the professional technician regarding the group's sound requirements.

**Group Performances** take place in the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. Performances run throughout the day on Thursday, Friday, and Saturday. A panel of three adjudicators will evaluate each performance and provide written evaluation forms.

**Group Warm-Up** takes place in a private room inside the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. Groups are given 15 minutes in the warm-up room prior to the performance.

**Feedback Clinics** take place in the Green Room, VIP Room, and stage area in the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. The feedback clinic is tailored to each group's solo/duo performance and led by one of the festival adjudicators.

**Solo/Duo Performances** take place in the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. Solo/Duo performances are scheduled throughout the day and/or evening on Thursday, Friday, and Saturday.

**Workshops** take place at Soundstage 33<sup>®</sup> and Hollywood Suites<sup>®</sup>. These locations are inside the Universal Orlando<sup>®</sup> parks. Park tickets are required to access the workshop locations. Workshops take place on Friday and Saturday. Actors will participate in three workshops, each focusing on a different discipline and differentiated according to grade level. Individuals will attend workshops alongside performers of similar age, and actors from different ensembles may be combined during the workshops. Each ensemble must provide one adult chaperone per group to monitor students during the workshops.

**Bourne Stuntacular<sup>®</sup>** Special Effects and Stunts Presentation includes a “first in line” entrance to the highly popular “Bourne Stuntacular” attraction. Each ensemble must provide one adult chaperone per group to monitor students. A park ticket is required for admission.

**Meet The Actor Session** takes place in the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. The Meet the Actor session takes place on Saturday evening.

**Casting & Audition Information Session** takes place in the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. The Casting & Audition Information Session takes place on Saturday evening.

**Exclusive Awards Ceremony** takes place in the Soundstage 18<sup>®</sup> Theatre at CityWalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. The Awards Ceremony takes place on Saturday evening.

**Festival Showcase** takes place on the Lagoon Stage<sup>®</sup> at Citywalk<sup>®</sup> Universal Orlando Resort<sup>®</sup>. The Festival Showcase takes place on Sunday afternoon. The Lagoon Stage<sup>®</sup> at Universal Orlando<sup>®</sup> CityWalk<sup>®</sup> is open to the public and open seating is available.

**FESTIVAL AWARDS:** The festival adjudicators will present commemorative awards to each participating ensemble at the Saturday evening awards ceremony. The festival's awards ceremony will include a variety of awards presented for outstanding group and individual performances, at the discretion of the adjudicators.

The adjudicators will award the Showcase Trophy to the top performing ensemble. The selection of the Showcase performance(s) will be based not only upon the quality of the performance, but also on Universal Orlando Resort's<sup>®</sup> requirement for entertainment to be family friendly and suitable for all audiences.

**FESTIVAL SHOWCASE:** The Showcase performers will be led to the pre-performance area by their group's Tour Director / Course Leader and then be greeted and led to the stage by a Universal Orlando® representative.

All performers should arrive at the pre-performance area dressed in performance attire with all show materials (sound playback devices, hand props, etc.).

While all ages are welcome to perform for adjudication, Universal Orlando® requires all stage performers be at least 5 years old to perform on the Lagoon Stage®.

Up to 8 headsets and cordless microphones will be provided and one handheld microphone if needed. The Universal CityWalk Lagoon Stage is 36' wide x 40' deep with a 4' truss/bump out and is 24" high with no wings or curtains.

Performance playback devices must be provided to the Universal Tech in the sound booth, located stage left and/or back of house. No CDs or flash drives can be used for sound. All recordings should be downloaded onto your device ahead of the performance - streaming & Wi-Fi may not be available. A back-up for your playback device is encouraged in case of unexpected issues.

Groups will be introduced by a festival announcer before they begin their performance.

**ELIGIBILITY FOR ADDITIONAL ENSEMBLE PERFORMANCES:** Ensembles may request additional group competition performances, pending availability. Additional performance spots may be available for an additional fee, and restrictions apply based on the number of full paying festival packages booked by the group.

Groups booking 25-55 packages may be scheduled for one (1) ensemble performance only.

Groups booking 56-100 packages may be scheduled for up to two (2) ensemble performances, pending availability and subject to additional fee for the second performance.

Groups booking 101-180 packages may be scheduled for up to three (3) ensemble performances, pending availability and subject to additional fees for the second and third performances.

Groups booking 181+ packages may be scheduled for up to four (4) ensemble performances, pending availability and subject to additional fees for the second, third, and fourth performance.

**NOTE:** Criteria for multiple group performances may be different for International inbound groups.

## Sample Festival Schedule

### *SUBJECT TO CHANGE*

Each ensemble will attend one group performance session on their assigned performance day. The session usually includes three to six group performances with feedback clinics provided to each group. Solo/Duo performers will attend one solo/duo performance session on their assigned day.

**PLEASE NOTE** that this event typically runs ahead of schedule. Solo/Duo performers are asked to arrive 45 minutes before their scheduled performance time and be prepared to perform earlier than their scheduled time if needed.

Each ensemble will be assigned Actor Workshops on Friday or Saturday. Workshops run back-to-back, and the total workshop session lasts approximately 2 ½ hours.

All participants have access to the theatre throughout the festival to watch as many group and solo/duo sessions as they wish.

| <b>Thursday</b>  |   |
|------------------|---|
| 12:00pm – 5:00pm | Ensemble Performances and Feedback Clinics, Soundstage 18 <sup>®</sup>            |
| 5:00pm – 9:00pm  | Solo & Duo Performances, Soundstage 18 <sup>®</sup>                               |
| <b>Friday</b>    |   |
| 8:00am – 5:00pm  | Ensemble Performances and Feedback Clinics, Soundstage 18 <sup>®</sup>            |
| 1:00pm - 9:00pm  | Workshops, Soundstage 33 & Hollywood Suites                                       |
| 5:00pm - 9:00pm  | Solo & Duo Performances, Soundstage 18 <sup>®</sup>                               |
| <b>Saturday</b>  |   |
| 8:00am – 5:00pm  | Workshops, Soundstage 33 & Hollywood Suites                                       |
| 9:00am - 2:00pm  | Ensemble Performances and Feedback Clinics, Soundstage 18 <sup>®</sup>            |
| 2:00pm - 5:00pm  | Solo & Duo Performances, Soundstage 18 <sup>®</sup>                               |
| 5:00pm           | Director’s Dinner & Roundtable, CityWalk <sup>®</sup> Restaurant (TBD)            |
| 7:30pm           | Casting & Audition Information Session, Soundstage 18 <sup>®</sup>                |
| 8:00pm           | Meet The Actor Session, Soundstage 18 <sup>®</sup>                                |
| 8:30pm           | Festival Awards Ceremony, Soundstage 18 <sup>®</sup>                              |
| <b>Sunday</b>    |   |
| 8:45am - 10:30am | Special Effects Presentation (optional add-on), Bourne Stuntacular <sup>®</sup>   |
| 12:45pm          | Festival Showcase Performance, Lagoon Stage <sup>®</sup> at CityWalk <sup>®</sup> |

Revised 10/29/23



## National Performing Arts Festival Rules and Regulation

### Ensemble Performances

1. Ensemble performances should be a minimum of 10 minutes and a maximum of 20 minutes. Ensemble performances longer than 20 minutes will be penalized with an- automatic 4-point deduction per adjudicator (12 points in total) and may be disqualified.
2. Performance content is at the director’s discretion. Groups may present scenes, condensed shows, or revues. Both musicals and plays are acceptable.
  - a. No Disney songs or shows may be used since we are in partnership with Universal Orlando.®
  - b. All performance material must be approved by WorldStrides and Universal Orlando.®
  - c. All groups must submit their performance set lists at least 90 days prior to your group’s arrival by emailing WorldStrides at [performingops@worldstrides.com](mailto:performingops@worldstrides.com).
  - d. Any music containing profanity, and/or inappropriate innuendos will not be accepted.
  - e. Music associated with other theme parks and their subsidiaries will not be approved.
  - f. Any spoken words may be required to be submitted as a script.
  - g. Any original or lesser-known material (musicals, plays, monologues, scenes, songs, etc.), must submit a script for approval.
  - h. The use of movie clips is prohibited.
3. To be considered for the Festival Showcase on Sunday, performances must meet Universal Orlando’s® criteria for family-friendly content.
  - a. Festival performances MAY include mature content, but those performances will not be eligible for the Showcase on the Lagoon Stage®.
  - b. **PLEASE NOTE:** Festival staff should be notified 90-days in advance and reminded upon arrival if the performance includes content that is not suitable for all audiences. Staff will make an announcement in the theatre ahead of the performance to notify those who may be present with small children.
4. Proper licensing of copyrighted performance materials is expected for all groups. This must be submitted by November 1, by Registration and Performance Information Form upload or by emailing WorldStrides at [performingops@worldstrides.com](mailto:performingops@worldstrides.com). If you have not submitted the proper licensing or permissions of copyrighted performance materials by 60 days prior to festival, you may be unable to participate.
5. A basic scenic package may be available and includes 5 chairs.
  - a. No other set pieces or elements are allowed and should not be brought into Universal Orlando®.
  - b. Chairs can only be used for sitting. Standing is not permitted.
  - c. Chairs may not be available to use for the Festival Showcase on the Lagoon Stage® at CityWalk®.
  - d. Small hand props essential to the scene are allowed (e.g., bottles may be used for the “Bottle Dance” in *Fiddler on the Roof* because they are essential to the choreography, but Tevye’s cart is not an essential part of the scene and would not be allowed.)
  - e. Please let WorldStrides know if you plan to utilize the basic scenic package.
6. Costumes are not allowed. Matching polos, button-ups, t-shirts, pants, shorts, skirts, or other matching resort-style attire is permitted. No jeans allowed.
  - a. Matching show t-shirts are acceptable.
  - b. Different colors of matching tops are acceptable.
  - c. All attire should be in good condition with no rips or holes.
  - d. Performers must always wear shoes.
  - e. Headpieces and other noteworthy accessories are not allowed (e.g., veils, scarves, etc.).
  - f. All clothing containing logos or other copyrighted/trademarked material must be properly licensed.
  - g. Performance attire associated with other theme parks and their subsidiaries are not permitted.

- h. Recognizable character costumes and mascot costumes are not permitted.
  - i. Stage or character makeup is not allowed – without any exception. Everyday makeup that is not worn for performance impact or to enhance features is acceptable.
  - j. Photos of performance attire (including hair and makeup) should be submitted for approval no later than **December 1st**.
  - k. Performance attire (including hair and makeup) will be compared in the warm-up room to the approved photograph submitted to WorldStrides. Groups will not be allowed to perform in any changes or variations to the approved photograph.
  - l. Groups or individuals in violation of the spirit of these rules will result in an automatic 3-point deduction per adjudicator (9 points in total) and may be disqualified from the competition.
7. Dressing rooms are not provided. All performers must arrive at the theatre dressed in performance attire.
  8. Music accompaniment recordings need to be provided in digital format and downloaded onto a device. Wi-Fi may not be available in the theatre, so please plan accordingly. No CDs or flash drives will be accepted. A keyboard is available if requested 90 days in advance, but groups must provide their own accompanist.
  9. Each group has access to a private warm-up room for 15 minutes prior to the performance.
  10. Each group may take up to 5 minutes on stage for blocking and sound checks before beginning the competition performance. Please let WorldStrides staff members know during your warm-up period if you will utilize this time. Rehearsing is not allowed on the competition stage.
  11. The National Performing Arts Festival encourages an atmosphere of support, collaboration, learning, and sharing. All participants are expected to be respectful, appropriate, and enthusiastic audience members.
  12. Prior to and following performances, please do not congregate in the Soundstage 18 lobby. The sound of conversations carries easily into the theatre, causing disruptions to the competition. The outdoor area of the theatre is available for meetings before and after performances.
  13. The use of tumbling, stunts, and advanced lifts during the performance are prohibited outside of cartwheels, roundoffs, and basic lifts. **THE FOLLOWING ARE STRICTLY PROHIBITED DURING COMPETITION AND IN THE SHOWCASE:** handsprings, back handsprings, front tucks, back tucks, summersaults, airborne stunts, multi-level cheerleading lifts and other similar lifts, basket tosses, cheerleading tosses of any type, tumbling passes, The use of any of the above will result in an automatic 2-point deduction per adjudicator (6-points in total) and potential disqualification. If you are unsure if something qualifies as tumbling, stunts, or advanced lifts, please contact WorldStrides at [performingops@worldstrides.com](mailto:performingops@worldstrides.com).
  14. **THE FOLLOWING ITEMS/ACTIVITIES ARE STRICTLY PROHIBITED DURING COMPETITION AND IN THE SHOWCASE:** Weapons of any kind (even props/toy weapons), pyrotechnics, smoke machines, discharge of arms, pressurized canisters, flammable liquids, animals, electrical (plug-in or battery operated) or compressed air apparatuses, lasers or laser pointers, flashcubes (electrical or chemical), powder, dirt, any airborne substance that lingers in the competition area, handheld lights. The use of any of the above will result in immediate disqualification.

## Solo and Duo Performances

1. **All group performance rules and regulations apply to the solo and duo performances.**
2. **No costumes, make-up, or other such pieces are allowed in solo and duo performances.** Concert attire or resort-style attire is permitted (e.g., polos, button-ups, t-shirts, pants, shorts, skirts, dresses, or other resort style attire is permitted.) No jeans allowed.
3. A basic scenic package for Solo and Duo performances may be available and includes 2 chairs.
  - a. No other set pieces or elements are allowed.
  - b. Set pieces may not be available to use for the Festival Showcase on the Lagoon Stage® at CityWalk®.
  - c. The use of 1 small hand prop that is essential to the song or scene is allowed.
  - d. Please let WorldStrides know if you plan to utilize any elements of the basic scenic package.

4. Solo/Duo performances should be no longer than 5 minutes. Solo/Duo performances longer than 5 minutes will result in an automatic 5-point deduction and may be disqualified.
5. Performers should arrive warmed up and ready to perform, dressed in performance attire approximately 45 minutes before their scheduled performance time.
6. Lip synching is not permitted.
7. Each performer will introduce themselves. Each performer will take the stage, announce their name, age, group name, and the title of their selection.
8. A combined total of 6 Solo/Duo performances are guaranteed per group.
  - a. Based on availability, groups may register for additional Solo/Duo performance slots on a first-come-first-served basis.
  - b. An additional fee applies to each Solo/Duo performance.

## **Technical Specifications**

1. Professional technicians will operate sound and lighting for each performance. Student stage crew members may shadow the professional technicians to provide sound cues during the performance.
2. The stage competition area is 36' wide and 25' deep. The actual stage is 48' wide, 32' deep, and 3' high. The competition stage is comprised of raised, hollow, non-sprung platforms. Steps are provided on either side of the stage. The sound booth is located on stage left and/or back, center of the audience.
3. Microphones are available for Group and Solo/Duo performances.
  - a. Each Group Performance has access to no more than 8 headset microphones.
  - b. Prior to the Group performance, actors needing headsets report to the sound booth. Several area/boundary microphones are located by the stage.
4. Headset microphones or handheld microphones are available to use for Solo/Duo performances.
  - a. Please specify microphone preference when submitting your solo and duo performance registrations.
5. Playback devices for recorded accompaniment will be operated by a representative from the ensemble. Recordings should be in continuous playback order, and downloaded onto your device (iPad, iPod, laptop, or smartphone). The sound system cannot accommodate accompaniment on a flash drive or CD.
6. Wi-Fi is not reliable in the theatre. Do not rely on streaming accompaniment tracks from an online source during the performance.
7. We encourage solo/duo performers to have a back-up copy of their accompaniment track to be used in the Adjudicator Clinic, in the case others from their group are still performing at that time.
8. Lighting is full wash only, no follow spotlights, or other technical elements.
9. The Universal CityWalk Lagoon Stage used for the Showcase Performances is 36' wide x 40' deep with a 4' truss/bump out and is 24" high. There are no wings or curtains. Performers enter and exit from stage right. The Showcase Stage is comprised of raised, hollow, non-sprung platforms.

## National Performing Arts Festival Adjudication

The design, development, and implementation of the WorldStrides Performing Arts philosophy are strongly influenced by the adjudication panel, whose members represent professionals in the music, dance, acting, and performance fields. It is the sincere desire of these adjudicators and the festival staff that all performances receive the kind of positive evaluation that will encourage improvement and challenge existing standards of performance. WorldStrides Performing Arts draws on our adjudicators' vast pool of experience and knowledge to enhance the musical, performative, and educational value of the festival program constantly.

### Festival Adjudicators

The WorldStrides Performing Arts Adjudication Panel was selected to ensure a balanced team. All adjudicators are respected professionals in the music, dance, acting, and performance fields. Separate panels adjudicate Ensemble performances and Solo/Duo performances with written comments, scores, as well as a brief clinic.

### Performance Classifications

Performances will be classified and adjudicated based on the grade level makeup of the entire ensemble or Solo/Duos. In the case of performers across both classifications (e.g., grades 5 – 12), the performance will be classified based on the grade of the majority of cast members (e.g., 30 cast members, 12 are grades 5-8 and 18 are grades 9-12, Senior Classification). If you have more complicated grade breakdowns or have questions regarding your classification, please discuss it with your WorldStrides Tour Associate.

- **Junior Ensembles:** Members of the ensemble are currently in grades K – 8.
- **Senior Ensembles:** Members of the ensemble are currently in grades 9 – 12.
- **Junior Solo/Duo:** Performers are currently in grades Kindergarten – 8.
- **Senior Solo/Duo:** Performers are currently in grades 9 – 12.

### Performance Types

There are 6 types of performances that will be adjudicated on different criteria and scoring systems. Each ensemble and solo/duo entry can only be adjudicated in one performance type category. If you have any questions regarding performance types, please discuss it with your WorldStrides Tour Associate.

- **Ensemble Performance – Musical:** A group performance which presents scenes, condensed shows, or revues, from a musical or that are overtly musical in nature. A mixture of scene work and music numbers are considered a musical.
- **Ensemble Performance – Play:** A group performance which presents scenes, condenses shows, or revues, from a play or other work that is not musical in nature. Music should not be used during this performance.
- **Soloist – Musical:** A single performer who presents one song from a musical or another music cannon.
- **Soloist – Monologue:** A single performer who presents a monologue from a play or other written cannon which does not include multi-person dialogue. Music should not be used during this performance.
- **Duet – Musical:** Two performers who present one song together from a musical or other music cannon.
- **Duet – Scene:** Two performers who present a short scene from a play or other written cannon which includes multi-person dialogue. Music should not be used during this performance.

## Ensemble Adjudication

### Types of Ensemble Adjudication

- Ratings – Each ensemble performance is fully adjudicated with written comments and is rated against a national standard according to a 100-point scoring system and receives a commemorative trophy with the award rating earned.
- Comments – Each ensemble's performance is adjudicated but does not receive a rating or ranking. Ensembles that receive comments only will receive a commemorative participation plaque.

### Ensemble Evaluation Criteria

Based on the Ensemble Performance type, the adjudicators will evaluate based on the following criteria:

- **Ensemble Performance – Musical**
  - *Vocal Technique: Diction, Interpretation, Intonation & Tone, and Balance & Blend.*
  - *Choreography: Precision/Strength & Energy, Technical Difficulty & Effectiveness, and Appropriateness to Show & Stylistic Authenticity.*
  - *Acting: Characterization, Physicality & Emoting, Interpretation.*
  - *Performance: Overall Performance Value, Focus & Ensemble Work, Staging & Interpretation, and Transitions & Pacing.*
- **Ensemble Performance – Play**
  - *Voice & Speech: Interpretation and Projections & Articulation.*
  - *Movement & Blocking: Precision & Energy, Effectiveness, Staging & Interpretation, and Appropriateness to Show & Stylistic Authenticity.*
  - *Acting: Characterization, Interpretation, Physicality & Emoting, **and** Objective & Focus.*
  - *Performance: Overall Performance Value, Ensemble Work, and Transitions & Pacing.*

### Ensemble Scoring System

Each adjudicator scores on a 0–100-point scale. The combined adjudicators' scores are then averaged and assigned a rating/award level. The rating/award level will be inscribed on an award and announced at the Awards Ceremony.

|           |          |
|-----------|----------|
| Superior  | 90 - 100 |
| Excellent | 80 - 89  |
| Good      | 65 - 79  |
| Merit     | 50 - 64  |
| Festival  | Below 50 |

Sample Adjudication Sheets and Scoring Rubrics for Ensemble Performance – Musical and Ensemble Performance – Play, are in the [Appendix A](#) and [Appendix B](#).

## Solo/Duo Adjudication

### Types of Solo/Duo Adjudication

All solo/duo performances are fully adjudicated with written comments and rated against a national standard according to a 100-point scoring system.

## Solo/Duo Evaluation Criteria

Based on the Solo/Duo Performance type, the adjudicator will evaluate based on the following criteria:

- **Solo – Musical**
  - *Vocal Technique & Musicality:* Rhythm, Interpretation, Diction, Vocal Technique & Musicality, Intonation & Tone, and Technical Difficulty & Effectiveness.
  - *Acting:* Interpretation, Characterization, and Physicality & Emoting.
  - *Performance:* Overall Performance Value, Appropriateness to Song & Stylistic Authenticity, and Staging & Interpretation.
- **Solo – Monologue**
  - *Voice & Speech:* Interpretation, and Projection & Articulation.
  - *Movement & Blocking:* Effectiveness, Precision & Energy, Staging & Interpretation, Appropriateness to Text & Stylistic Authenticity.
  - *Acting:* Characterization, Interpretation, Physicality & Emoting, and Objectives & Focus.
  - *Performance:* Overall Performance Value, and Transitions & Pacing.
- **Duet – Musical**
  - *Vocal Technique & Musicality:* Diction, Interpretation, Intonation & Tone, Rhythm, Balance & Blend, and Technical Difficulty & Effectiveness.
  - *Acting:* Characterization, Interpretation, and Physicality & Emoting.
  - *Performance:* Overall Performance Value, Appropriateness to Song & Stylistic Authenticity, and Staging & Interpretation.
- **Duet – Scene**
  - *Voice & Speech:* Interpretation and Projection & Articulation.
  - *Movement & Blocking:* Effectiveness, Precision & Energy, Staging & Interpretation, and Appropriateness to Scene & Stylistic Authenticity.
  - *Acting:* Characterization, Interpretation, Physicality & Emoting, and Objectives & Focus.
  - *Performance:* Overall Performance Value, and Transitions & Pacing.

## Solo/Duo Scoring System

The adjudicator scores on a 0–100-point scale and assigns a rating/award level. The top scoring Solo/Duo performers will receive a medallion at the Awards Ceremony.

|           |          |
|-----------|----------|
| Superior  | 90 - 100 |
| Excellent | 80 - 89  |
| Good      | 65 - 79  |
| Merit     | 50 - 64  |
| Festival  | Below 50 |

Sample Adjudication Sheets and Scoring Rubrics for Soloist Performance – Musical, Soloist Performance – Monologue, Duet Performance – Musical, and Duet Performance – Scene, are in [Appendix C](#), [Appendix D](#), [Appendix E](#), and [Appendix E](#).

## Adjudicator Clinic

A special feature of all National Performing Arts Festival is the clinic time with an adjudicator for both Ensemble Performances as well as Solo/Duo Performances.

**Ensemble Performances:** At the conclusion of the adjudicated performance, one of the adjudicators joins the group for an educational clinic session. The adjudicator conducts a clinic with the ensemble, giving positive reinforcement to the strengths of the ensemble, assisting the ensemble in recognizing performance weaknesses, and suggesting positive methods to improve those areas.

**Solo/Duo Performances:** At the conclusion of a performance section, with a section including up to 6 Solo/Duo entries, the adjudicator joins the section for an educational clinic session in a separate room. The adjudicator conducts a clinic with the solo and duo entries, giving positive reinforcement to the strengths of each performance, assisting them in recognizing performance weaknesses, and suggesting positive methods to improve those areas. If a Solo/Duo entry exceeds the allotted stage time, it may forfeit the clinic to maintain the festival schedule.



## **National Performing Arts Festival Awards**

WorldStrides Performing Arts prides itself on offering meaningful awards to each ensemble as well as outstanding Solo/Duo performances. All participating ensembles at the National Performing Arts Festival will receive a beautifully engraved plaque with their ensemble name, director name, along with their award captions. In addition, there are a variety of specialty Ensemble and Solo/Duo awards. Attendance at the awards ceremony is required to receive an Adjudicator or Showcase award.

### **Ensemble Awards**

#### **Ensemble Ratings**

This is the average score of your 3 adjudicators. This average score is translated into a Superior, Excellent, Good, Merit, or Festival award and will be noted on your trophy. A rating should be used as the measuring stick for future events. WorldStrides Performing Arts emphasizes the educational aspect of each of our events and when returning to the National Performing Arts Festival, it is the Rating that will help measure progress through the years.

#### **Ensemble Achievement Awards**

Ensemble Achievement Awards celebrate the importance of creative collaboration and mutual support of actors in a production. Beyond a score or rating, this award recognizes outstanding work in a variety of performance areas. Past awards include pictures and staging, impactful performance, choreography, ensemble sound, artistry, and storytelling.

#### **Adjudicator Awards**

The Adjudicator Award is given to an Ensemble Performance with an average score of 95 or higher. Adjudicators may also select an Ensemble Performance which demonstrated advanced artistry, storytelling, staging innovation, and/or outstanding performances to receive the Adjudicator Award regardless of their score. More than one Adjudicator Award may be given at any festival.

#### **Senior Ensemble Showcase Award**

The highest scoring Senior Ensemble Performance at the National Performing Arts Festival will be awarded the Showcase Award and perform their show in its entirety at the Festival Showcase which takes place on Sunday afternoon on the Lagoon Stage® at Universal Orlando® CityWalk®. Only Senior Ensemble Performances which meet the Universal Orlando® performance requirements are eligible for the Ensemble Performance Showcase Award.

#### **Junior Ensemble Showcase Award**

The highest-scoring Junior Ensemble Performance at the National Performing Arts Festival will be awarded the Showcase Award and perform approved selections from their show at the Festival Showcase which takes place on Sunday afternoon on the Lagoon Stage® at Universal Orlando® CityWalk®. Only Ensemble Performances that meet the Universal Orlando® performance requirements are eligible for the Ensemble Performance Showcase Award. Performers must be 5 years or older to perform on the Lagoon Stage® at Universal Orlando® CityWalk®.

#### **Invitations to Elite Performance Program**

At WorldStrides, we want to give the most skilled and dedicated senior student ensembles the chance to perform on premiere international stages. WorldStrides Performing Arts proudly offers official invitations to participate in the American High School Theatre Festival, a WorldStrides Performing Arts elite program, to Senior Ensembles that receive



90+ ratings at the National Performing Arts Festival. Receiving an official invitation to this elite program automatically waves the audition requirement. The American High School Theatre Festival takes place in Edinburgh, Scotland, as a part of the prestigious Edinburgh Festival Fringe. The Edinburgh Festival Fringe is the world's largest performing arts festival which annually features approximately 2,500 artists, performing 3,334 shows, plus 3,284 performances by street performers, all performed by artists from 63 countries, all to an audience of 400,000 each year, including 77 professional media accredited from 21 countries.

## **Solo and Duo Awards**

### **Spotlight Award**

Adjudicators may select individual performers from Ensemble Performances to receive a Spotlight Award. This award is given to performers who display extraordinary theatricality, musical ability, showmanship, technical skills, and artistry. More than one individual Spotlight Award may be given at any festival.

### **Outstanding Solo Performance**

This award is given to top-scoring, Junior and Senior solo vocalists who display outstanding musical ability, characterization, and pizzazz. Multiple Outstanding Soloists may be given at the National Performing Arts Festival.

### **Outstanding Duet Performance**

This award is given to top-tier, Junior and Senior duet vocalists who display outstanding musical ability, sensitivity, technique, and performance. Multiple Outstanding Duet Performances may be given at the National Performing Arts Festival.

### **Senior Soloist Showcase Award**

This honor can be awarded to top Senior Outstanding Soloists who display extraordinary musical ability, sensitivity, technique, characterization, engaging performance, and meet Universal Orlando® performance standards. Only Senior Soloists who meet the Universals Orlando® performance requirements are eligible for the Senior Soloist Showcase Award. The Senior Soloist Showcase Award may not be given at every National Performing Arts Festival.

### **Junior Soloist Showcase Award**

This honor can be awarded to top Junior Outstanding Soloists who display extraordinary musical ability, sensitivity, technique, characterization, engaging performance, and meet Universal Orlando® performance standards. Only Junior Soloists who meet the Universal Orlando® performance requirements are eligible for the Junior Soloist Showcase Award. Performers must be 5 years or older to perform on the Lagoon Stage® at Universal Orlando® CityWalk®. The Junior Soloist Showcase Award may not be given at every National Performing Arts Festival.

### **Duet Showcase Award**

This honor can be awarded to top Junior and/or Senior Outstanding Duet performers who display extraordinary musical and/or acting ability, sensitivity, technique, characterization, engaging performance, and meet Universal Orlando® performance standards. Only Junior and Senior Duet performances that meet the Universal Orlando® performance requirements are eligible for the Duet Showcase Award. Performers must be 5 years or older to perform on the Lagoon Stage® at Universal Orlando® CityWalk®. The Duet Showcase Award may not be given at every National Performing Arts Festival.

## Appendix A – Adjudication Form & Rubric: Ensemble Performance - Musical

| <b>Ensemble Name:</b>                                       |       | <b>Director:</b>    |              |
|---|-------|---------------------|--------------|
| <b>School/Company:</b>                                      |       | <b>City/State:</b>  |              |
| <b>Production:</b>  |       |                     |              |
| CATEGORY  | NOTES | MAXIMUM SCORE       | ACTUAL SCORE |
| VOCAL TECHNIQUE   |       |                     |              |
| <i>Intonation &amp; Tone</i>                                |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 5                   |              |
| <i>Balance &amp; Blend</i>                                  |       | 5                   |              |
| <i>Diction</i>  |       | 5                   |              |
| CHOREOGRAPHY  |       |                     |              |
| <i>Precision/Strength &amp; Energy</i>                      |       | 10                  |              |
| <i>Technical Difficulty &amp; Effectiveness</i>             |       | 10                  |              |
| <i>Appropriateness to Show &amp; Stylistic Authenticity</i> |       | 5                   |              |
| ACTING  |       |                     |              |
| <i>Characterization</i>                                     |       | 10                  |              |
| <i>Physicality &amp; Emoting</i>                            |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 5                   |              |
| PERFORMANCE   |       |                     |              |
| <i>Overall Performance Value</i>                            |       | 10                  |              |
| <i>Focus &amp; Ensemble Work</i>                            |       | 5                   |              |
| <i>Staging &amp; Interpretation</i>                         |       | 5                   |              |
| <i>Transitions &amp; Pacing</i>                             |       | 5                   |              |
| DEDUCTIONS  |       |                     |              |
| <i>Time Limit</i>   |       | -4                  |              |
| <i>Performance Attire</i>                                   |       | -3                  |              |
| <i>Tumbling/Stunt Usage</i>                                 |       | -2                  |              |
| <b>ENSEMBLE RATING:</b>                                     |       | <b>TOTAL SCORE:</b> | 100          |

\_\_\_\_\_

**Adjudicator Signature**

\_\_\_\_\_

**Date**

Please see the back of this form for additional comments.

| OUTSTANDING INDIVIDUALS | CHARACTER/SONG | NAME |
|-------------------------|----------------|------|
| LEAD                    |                |      |
| SUPPORTING              |                |      |
| DANCER                  |                |      |
| CAMEO                   |                |      |
| OTHER                   |                |      |

**Overall Strengths:**

**Overall Suggested Areas of Improvement:**

| WorldStrides - Performance Rubric  |   |   |   |  |  |
|--|---|---|---|--|--|
| Ensemble Performance - Musical   |   |   |   |  |  |
| DESCRIPTION OF SKILL   | SUPERIOR  | EXCELLENT   | GOOD  | MERIT  | FESTIVAL   |
|  | <i>Specific skill demonstrated consistently throughout the performance with high proficiency</i>  | <i>Specific skill demonstrated throughout performance with moderate proficiency</i>   | <i>Specific musical skill demonstrated unevenly throughout performance</i>  | <i>Struggled to demonstrate specific skill throughout performance</i>  | <i>Specific skill mostly absent throughout performance</i>   |
| VOCAL TECHNIQUE & MUSICALITY   |   |   |   |  |  |
| INTONATION & TONE  | 10 9  | 8 7   | 6 5   | 4 3  | 2 1  |
| <i>Pitch Accuracy, Maintaining Tonal Center, Appropriateness to Style, Control, Projection, Quality, Support, Vitality.</i>  | Outstanding sense of tonal center – the sound is clear, and resonant, with exceptional vowel uniformity. Consistent evidence of melodic and harmonic intonation – highly developed skills for listening and adjusting across the ensemble.  | Tone quality and vowel uniformity are on display throughout most of the performance. The ensemble is in tune most of the time and displays a developing ability to listen and adjust.   | Most sections demonstrate correct tone production – however tone quality is sacrificed during extremes of register and dynamics. Melodic intonation and harmonic tuning are inconsistent – the ability to listen and adjust is underdeveloped.  | Fundamental tone production concepts are still underdeveloped. Fundamental intonation skills are in need of further development, resulting in tuning problems being rarely corrected.  | Tone production is forced and unsupported. Problems in tuning are plentiful and seldom (if ever) corrected.  |
| INTERPRETATION   | 5   | 4   | 3   | 2  | 1  |
| <i>Articulations/Inflections, Appropriate Tempo &amp; Dynamics, Emotion, Musical Sensitivity, Phrasing, Stylistic Authenticity, Understanding of Lyrics, Vitality.</i>   | Musical phrases are artfully presented with a full and appropriate range of dynamics, tempos, and authentic stylistic expression.   | Musical phrases are generally well presented with only minor inconsistencies in attention to dynamic ranges, tempos, and stylistic expression.  | The more simple musical phrases show an ability to be expressive, but dynamic extremes are limited and not always performed tastefully – tempos are uneven (especially during challenging sections).  | Musical phrasing is underdeveloped with a constricted dynamic range and an inattention to tempo and musical expression.  | Fundamental concepts of musicality are missing - showing only one dynamic level and seldom displaying any musical expression.  |
| BALANCE & BLEND  | 5   | 4   | 3   | 2  | 1  |
| <i>Appropriateness to Style, Blend of Individual Voices &amp; Sections, Contrasting Dynamics within ensemble, Sensitivity to Solos.</i>  | Exceptional listening skills are evident between melodic and harmonic lines across the ensemble. Exceptional blend achieved in all registers and textures.  | The balance between melodic and harmonic lines displays developing listening skills. Blend within individual vocal parts is evident with only occasional difficulties during sections with register extremes and dense textures.  | Though listening skills are evident, balance is negatively affected during extremes of dynamics and registers. The blend is sometimes compromised by voicing issues within the ensemble.  | Listening skills are underdeveloped and need attention. Individuals and vocal parts tend to sometimes dominate the overall ensemble sound.   | Concepts of balance are seldom evident and listening skills are limited. Individuals and vocal parts are consistently compromising the overall ensemble sound.   |
| DICTION  | 5   | 4   | 3   | 2  | 1  |
| <i>Beginning, Inner &amp; Ending Consonants, Clarity of Words, Vowels, Consistency.</i>  | Consonants and vowels are correctly and uniformly presented - appropriate to the style of the text.   | Pronunciation of consonants and vowels are presented appropriately, but not always uniformly.   | Articulation and diction are generally uniform, but lack consistency.   | Articulation and diction are in need of greater development.   | Pronunciation of consonants and vowels is inaccurate most of the time and articulation is seldom evident.  |
| CHOREOGRAPHY   |   |   |   |  |  |
| PRECISION/STRENGTH & ENERGY  | 10 9  | 8 7   | 6 5   | 4 3  | 2 1  |
| <i>Precision of Movement and Stage Pictures, Strength &amp; Energy of Movement, Animation and energy.</i>  | Choreography presented with high attention to detail of movement, body position, and energy. Demonstrates perfect knowledge of the choreography.  | Choreography is presented with attention to detail and technique. Demonstrates near perfect knowledge of the choreography.  | Choreography demonstrates an attention to technique fundamentals but still lacking in proficiency of dance style.   | Choreography demonstrates some understanding of technical elements, but lacks fluidity and expression.   | Choreography demonstrates a limited understanding of technical elements with multiple errors drawing the attention of the audience.  |
| TECHNICAL DIFFICULTY & EFFECTIVENESS   | 10 9  | 8 7   | 6 5   | 4 3  | 2 1  |
| <i>Pace, rhythm, physicality, and control that align with the music and overall performance. Visual effectiveness and use of space. Showcases the ability of the performers without detracting from the overall performance.</i> | Consistently poised and confident with precise rhythm and pacing with mastery of balance, flexibility, range of motion, body positioning, and use of space. Movement illuminates the music and tells a story. The performance beautifully showcases the ensemble's dance skills and is always visually effective. | Demonstrates confident movement with appropriate pace and rhythm with competent control of balance, flexibility, range of motion, body positioning, and use of music. Movement follows the music and tells a story. The performance appropriately showcases the ensemble's dance abilities and is often visually effective. | Demonstrates appropriate pace and rhythm with partial control of balance, flexibility, range of motion, body positioning, and use of space. Movement mostly aligns with the music and generally tells a story. The performance is sometimes beyond the dance ability of the ensemble. | Demonstrates inconsistent use of pace and rhythm with partial control of balance, flexibility, range of motion, body positioning, and use of space. Movement sometimes aligns with the music but. The performance is often beyond the dance ability of the ensemble. | Infrequently uses appropriate pitch and rhythm with limited control of balance, flexibility, range of motion, body positioning, and use of space. Movement is frequently misaligned with the score. The performance should be modified to reflect the dancing ability of the ensemble. |
| APPROPRIATENESS TO SHOW & STYLISTIC AUTHENTICITY   | 5   | 4   | 3   | 2  | 1  |
| <i>Appropriate movements to characters, scenes, setting, and overall theme of performance. Connect the characters, story, emotions, and overall themes of the show.</i>  | A vast variety of stage pictures and movements accentuate the storytelling and are appropriate for the performance, story, and aesthetic.   | Some variety of stage pictures and movements highlighted storytelling and are generally appropriate for the performance, story, and aesthetic.  | Decent variety of stage pictures and movements highlighted storytelling and are often appropriate for the performance, story, and aesthetic.  | Little variety of stage pictures and movements which hindered storytelling and are occasionally appropriate for the performance, story, and aesthetic.   | Little to no variety of stage pictures and movements which hurt storytelling and are rarely appropriate for the performance, story, and aesthetic.   |

| ACTING  |  |  |  |   |  |
|---|--|--|--|---|--|
| CHARACTERIZATION  | 10 9   | 8 7  | 6 5  | 4 3   | 2 1  |
| <i>Emotional and physical believability and commitment to character; choices or tactic towards an objective that create a relationship with real or implied partner(s).</i>   | All actors display full commitment, vocally and physically, to their characters. They have made clear, specific, and appropriate choices to support their characters as well as the overall performance.   | Most actors display commitment, vocally and physically, to their characters. Most actors have made appropriate choices to support their characters as well as the overall performance.                         | Some actors display a commitment to their characters. Some actors have made choices to support their characters with some attention to the overall performance.      | Inconsistent commitment to characterization or unsupported character choices that detract from the overall performance.   | Actors display very limited commitment to their characters which are distracting to the overall performance.   |
| <b>PHYSICALITY &amp; EMOTING</b>  | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>   |
| <i>Appropriate movements, facial expressions, and gestures that support the character and enhance the performance. Complex understanding of the text. Connecting and acting through song.</i>   | All actors consistently display appropriate movements, facial expressions, and gestures to support and enhance the performance. All actors demonstrate a deep understanding of the text and elegantly emote through song.  | Most actors display appropriate movements, facial expressions, and gestures to support and enhance the performance. Most actors demonstrate an understanding of the text and appropriately emote through song. | Some actors display appropriate movements, facial expressions, and gestures. Some actors demonstrate understanding of the text with someone emoting through song.    | Inconsistent display of movements, facial expressions, and gestures. Inconsistent understanding of the text and little emoting throughout the song.                       | Actors display very limited movements, facial expressions, and gestures. This lack of physicality detracts from the performance. Actors do not demonstrate an understanding of the text or emoting through song. |
| <b>INTERPRETATION</b>   | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>   |
| <i>Understanding of the text and its meaning; makes bold, appropriate acting choices based on understanding; offers deeper insight into characters.</i>   | Exemplary interpretation of the text, with a subtle, nuanced approach to the material leads to bold and exciting acting choices.   | Adequate interpretation and preparation of text but lacks a nuanced approach to the material. Adequate acting choices are made.  | Basic understanding and preparation of text with some informed acting choices made.  | Inconsistent understanding and preparation of text with unsupported acting choices.   | No interpretation of text or evidence of preparation. Makes little to no acting choices.   |
| PERFORMANCE   |  |  |  |   |  |
| OVERALL PERFORMANCE VALUE   | 10 9   | 8 7  | 6 5  | 4 3   | 2 1  |
| <i>Well-rounded performances with high quality and well-executed vocal, dance, and acting abilities. Impactful performances that go a step beyond entertainment and into cohesive, profound storytelling.</i>                           | The overall performance showcases high-quality and well-executed vocals, choreography, and acting. Demonstrates deep understanding of text which heightens the overall performance to tell a cohesive, profound story.   | The overall performance showcases good quality of vocals, choreography, and acting. Demonstrates a general understanding of text which carries through to an overall cohesive performance.                     | The overall performance includes adequate vocals, choreography, and acting. Demonstrates a basic understanding of the text which results in a committed performance. | Inconsistent vocals, choreography, and acting throughout the performance. Inconsistent understanding of the text which impacted the overall performance and storytelling. | Proficient vocals, choreography, and acting throughout the performance. Little to no understanding of the text which hinders the overall performance and ability to tell the story.                              |
| <b>FOCUS &amp; ENSEMBLE WORK</b>  | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>   |
| <i>Cohesive group storytelling. Defined characters with a sense of purpose that drove the story. Group dynamics and awareness of other performers onstage. Give-and-take. Interactions and group storytelling.</i>                      | The ensemble showcases operate as a cohesive and dynamic unit while simultaneously creating bold, defined individual characters that drive the story. Excellent awareness of and interactions with others which creates a multifaceted and powerful performance. | The ensemble works together and makes strong choices which adds to the story. Good awareness of and interactions with others makes the story more dynamic.   | The ensemble generally works together and some standout characters are formed. General awareness of others on stage which makes the story more interesting.          | Inconsistent group cohesion with limited or inappropriate choices detracts from the story. Passing awareness of others without many dynamic interactions.                 | Little to no group cohesion with little to no choices which results in flat characters and group dynamics. No real awareness of others or meaningful interactions which hinders the ability to tell the story.   |
| <b>STAGING &amp; INTERPRETATION</b>   | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>   |
| <i>Engaging and varied movements and stage pictures bolster the story. Blocking is varied, purposeful, and reflects an in-depth understanding of the themes and subtext.</i>  | The entire performance displays consistent and engaging use of movement and stage pictures to tell the story. Blocking is varied, purposeful, and reflects in-depth emotions and subtext.  | Most of the performance displays use of movement and stage pictures to tell the story. Blocking is purposeful and reflects emotions and subtext.   | The performance sometimes uses movement and stage pictures to tell the story. Blocking generally reflects emotions and subtext.                                      | Inconsistent usage of movement and stage pictures which make it hard to follow the story. Blocking usually does not reflect emotions or subtext.                          | Movement or stage pictures may not effectively tell the story. Blocking does not reflect emotions or subtext.  |
| <b>TRANSITIONS &amp; PACING</b>   | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>   |
| <i>Intentional pacing and rhythm of storytelling supports the action and subtext which enhance the overall performance. Seamless Transitions from moment-to-moment, song-to-song, and scene-to-scene which enhance the performance.</i> | Bold pacing throughout that supports the action. Pacing and energy are clear, and intentional, and enhance the production. The scene transitions are seamless and help to tell the story.  | Performers display appropriate pacing and energy throughout most of the performance. Pacing and energy support the action and scene transitions did not distract from the overall performance.                 | Performers display appropriate pacing and energy during the performance. Pacing and energy support the action and transitions are adequate.                          | Inconsistent pacing and energy throughout the performance. Pacing and energy contradict the action and transitions are clunky and dramatically unsupported.               | Performers display very limited understanding of appropriate pacing and energy, which detracts from the production. Transitions hinder the overall performance and story.  |

## Appendix B – Adjudication Form & Rubric: Ensemble Performance - Play

| <b>Ensemble Name:</b>                                       |       | <b>Director:</b>    |              |
|---|-------|---------------------|--------------|
| <b>School/Company:</b>                                      |       | <b>City/State:</b>  |              |
| <b>Production:</b>  |       |                     |              |
| CATEGORY  | NOTES | MAXIMUM SCORE       | ACTUAL SCORE |
| VOICE & SPEECH  |       |                     |              |
| <i>Interpretation</i>                                       |       | 10                  |              |
| <i>Projection &amp; Articulation</i>                        |       | 5                   |              |
| MOVEMENT & BLOCKING   |       |                     |              |
| <i>Precision &amp; Energy</i>                               |       | 10                  |              |
| <i>Effectiveness</i>  |       | 10                  |              |
| <i>Staging &amp; Interpretation</i>                         |       | 5                   |              |
| <i>Appropriateness to Show &amp; Stylistic Authenticity</i> |       | 5                   |              |
| ACTING  |       |                     |              |
| <i>Characterization</i>                                     |       | 10                  |              |
| <i>Physicality &amp; Emoting</i>                            |       | 10                  |              |
| <i>Objectives &amp; Focus</i>                               |       | 5                   |              |
| <i>Interpretation</i>                                       |       | 5                   |              |
| PERFORMANCE   |       |                     |              |
| <i>Overall Performance Value</i>                            |       | 10                  |              |
| <i>Ensemble Work</i>  |       | 10                  |              |
| <i>Transitions &amp; Pacing</i>                             |       | 5                   |              |
| DEDUCTIONS  |       |                     |              |
| <i>Time Limit</i>   |       | -4                  |              |
| <i>Performance Attire</i>                                   |       | -3                  |              |
| <i>Tumbling/Stunt Usage</i>                                 |       | -2                  |              |
| <b>ENSEMBLE RATING:</b>                                     |       | <b>TOTAL SCORE:</b> | <b>100</b>   |

\_\_\_\_\_

**Adjudicator Signature**

\_\_\_\_\_

**Date**

Please see the back of this form for additional comments.

| OUTSTANDING INDIVIDUALS | CHARACTER/SCENE | NAME |
|-------------------------|-----------------|------|
| LEAD                    |                 |      |
| SUPPORTING              |                 |      |
| CAMEO                   |                 |      |
| OTHER                   |                 |      |

**Overall Strengths:**

**Overall Suggested Areas of Improvement:**

## WorldStrides - Performance Rubric

### Ensemble Performance - Play

| DESCRIPTION OF SKILL  | SUPERIOR  | EXCELLENT  | GOOD   | MERIT  | FESTIVAL  |
|---|---|--|--|--|---|
|   | <i>Specific skill demonstrated consistently throughout the performance with high proficiency</i>  | <i>Specific skill demonstrated throughout the performance with moderate proficiency</i>  | <i>Specific musical skill demonstrated unevenly throughout performance</i>   | <i>Struggled to demonstrate specific skill throughout performance</i>  | <i>Specific skill mostly absent throughout performance</i>  |
| VOICE & SPEECH  |   |  |  |  |   |
| INTERPRETATION  | 10 9  | 8 7  | 6 5  | 4 3  | 2 1   |
| <i>Inflections, Appropriate Tempo, Tone, &amp; Dynamics. Emotion, Pacing, Sensitivity, Phrasing, Stylistic Authenticity, Understanding of text, Variation, Control, Vitality.</i>   | Exceptional use of pitch, tempo, and tone. Inflection communicates the character's emotions and subtext. Phrases and scenes are artfully presented with a full and appropriate range of authentic stylistic expressions.  | Good use of pitch, tempo, and tone. Inflection usually communicates the character's emotions and subtext. Phrases and scenes are generally well presented with only minor inconsistencies in authentic stylistic expression. | Competent use of pitch, tempo, and tone. Inflection sometimes communicates the character's emotions and subtext. Phrases and scenes show ability to be expressive, but dynamic extremes are limited and not always performed tastefully. Limited stylistic expression. | Limited or inconsistent use of pitch, tempo, and tone. Inflection rarely communicates the character's emotions and subtext. Phrases and scenes are underdeveloped with a constricted dynamic range and little to no stylistic expression.          | Fundamental concepts of missing - showing only one level of pitch, tempo, and tone. Phrases and scenes seldom display any authentic stylistic expression.   |
| PROJECTION & ARTICULATION   | 5   | 4  | 3  | 2  | 1   |
| <i>Clarity of Words, Vowels, Speaking Dynamics, Consistency.</i>  | All actors can be heard and understood throughout the entire performance. Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout.  | Most actors can be heard and understood throughout the performance. Some issues with articulation. Vocal projection is appropriately varied, and dialogue is usually clearly articulated.                                    | Some actors can be heard and understood throughout. Projection and articulation are inconsistent.  | Projection and articulation are in need of greater development. Lack of projection and articulation may detract from the performance.  | Projection and articulation skills are very limited and unvaried, making it difficult to follow the performance.  |
| MOVEMENT & BLOCKING   |   |  |  |  |   |
| PRECISION & ENERGY  | 10 9  | 8 7  | 6 5  | 4 3  | 2 1   |
| <i>Precision of Movement and Stage Pictures. Strong, intentional movement and blocking illuminate the story. Animation and energy of characters through movement and blocking.</i>  | Blocking and movement are presented with high precision and attention to detail with special attention to group and character dynamics, energy, and clear stage pictures. Demonstrates perfect knowledge of blocking and movement.                              | Blocking and movement are presented with good precision and attention to detail. High energy which heightens group and character dynamics. Demonstrates near-perfect knowledge of blocking and movement.                     | Blocking and movement demonstrate basic attention to group and character dynamics, and stage pictures. Inconsistent energy throughout the performance. Some issues with precision and knowledge of blocking and movement.  | Apparent issues with precision and attention to detail with blocking and movement. Low energy hinders performance. Inconsistent use or understanding of attention to detail, group and character dynamics, and knowledge of blocking and movement. | Major issues with precision and attention to detail with blocking and movement. Lackluster energy detracts from the performance. Attention to detail, group and character dynamics, and knowledge of blocking and movement. |
| EFFECTIVENESS   | 10 9  | 8 7  | 6 5  | 4 3  | 2 1   |
| <i>Pace, rhythm, and physicality, that aligns with the text and overall performance. Visual effectiveness and use of space. Showcases the ability of the performers and serves the story without detracting from the overall performance.</i> | Movement and blocking beautifully illuminate the text and bring the story to life. The performance showcases exceptional pace, rhythm, and physicality. Excellent use of the space through innovative blocking which is visually effective and serve the story. | Demonstrates confident movement with appropriate use of pace that follows the text and tells a clear story. The performance is appropriately varied in the use of space and visually effective overall.                      | Demonstrates competent movement and blocking with appropriate pace and rhythm that follows the text and generally tells a story. The performance uses the space adequately and is sometimes visually effective.  | Demonstrates inconsistent use of pace and rhythm. Little variations in movement and blocking which hinder the story. Limited use of the space and lack of visual effectiveness.  | Lack of variation in pace and rhythm. Unsupported movement and blocking which detract from the story. Stagnant use of the space and lackluster visual effectiveness.  |
| STAGING & INTERPRETATION  | 5   | 4  | 3  | 2  | 1   |
| <i>Engaging and varied movements and stage pictures bolster the story. Blocking is varied, purposeful, and reflects an in-depth understanding of the themes and subtext.</i>  | The entire performance displays consistent and engaging use of movement and stage pictures to tell the story. Blocking is varied, purposeful, and reflects in-depth emotions and subtext.   | Most of the performance displays the use of movement and stage pictures to tell the story. Blocking is purposeful and reflects emotions and subtext.   | The performance sometimes uses movement and stage pictures to tell the story. Blocking generally reflects emotions and subtext.  | Inconsistent usage of movement and stage pictures which make it hard to follow the story. Blocking usually does not reflect emotions or subtext.   | Movement or stage pictures may not effectively tell the story. Blocking does not reflect emotions or subtext.   |
| APPROPRIATENESS TO SHOW & STYLISTIC AUTHENTICITY  | 5   | 4  | 3  | 2  | 1   |
| <i>Appropriate movements to characters, scenes, setting, and overall theme of performance. Connect the characters, story, emotions, and overall themes of the show.</i>   | A vast variety of stage pictures and movements accentuates the storytelling and are appropriate for the performance, story, and aesthetic.  | Some variety of stage pictures and movements highlighted storytelling and are generally appropriate for the performance, story, and aesthetic.   | A decent variety of stage pictures and movements highlighted storytelling and are often appropriate for the performance, story, and aesthetic.   | Little variety of stage pictures and movements which hinders storytelling and is occasionally appropriate for the performance, story, and aesthetic.   | Little to no variety of stage pictures and movements which hurt storytelling and are rarely appropriate for the performance, story, and aesthetic.  |



| ACTING   |  |   |  |   |  |   |   |   |  |   |
|--|--|---|--|---|--|---|---|---|--|---|
| CHARACTERIZATION   | 10   | 9 | 8  | 7 | 6  | 5 | 4   | 3 | 2  | 1 |
| <i>Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</i>   | All actors display full commitment, vocally and physically, to their characters. They make clear, specific, and appropriate choices to support their characters as well as the overall performance.  |   | Most actors display commitment, vocally and physically, to their characters. Most actors make appropriate choices to support their characters as well as the overall performance.                                    |   | Some actors display a commitment to their characters. Some actors make choices to support their characters with some attention to the overall performance.   |   | Inconsistent commitment to characterization or unsupported character choices that detract from the overall performance.   |   | Actors display very limited commitment to their characters which are distracting to the overall performance.   |   |
| PHYSICALITY & EMOTING  | 10   | 9 | 8  | 7 | 6  | 5 | 4   | 3 | 2  | 1 |
| <i>Appropriate movements, facial expressions, and gestures that support the character and enhance the performance. Complex understanding of the text. Connecting and acting through the text.</i>  | All actors consistently display appropriate movements, facial expressions, and gestures to support and enhance the performance. All actors demonstrate a deep understanding of the text and elegantly emote through the text.                          |   | Most actors display appropriate movements, facial expressions, and gestures to support and enhance the performance. Most actors demonstrate an understanding of the text and appropriately emote through the text.   |   | Some actors display appropriate movements, facial expressions, and gestures. Some actors demonstrate an understanding of the text with someone emoting through the text.   |   | Inconsistent display of movements, facial expressions, and gestures. Inconsistent understanding of the text and little emoting through the text.  |   | Actors display very limited movements, facial expressions, and gestures. This lack of physicality detracts from the performance. Actors do not demonstrate an understanding of the text or emoting through the text. |   |
| OBJECTIVES & FOCUS   | 5  |   | 4  |   | 3  |   | 2   |   | 1  |   |
| <i>Being in character. Authenticity of character. Being in the moment. Focused and attentive. Framing. Clarity and traction. Story-supported objectives. Giving and taking between actors.</i>   | The actors are clear and focused throughout the performance. Actors are giving and taking throughout. Tension is motivated and constant throughout – characters' objectives and needs are fully played.  |   | Most actors are clear and focused throughout the performance. Actors are giving and taking throughout. Tension is usually motivated and consistent throughout – character's objectives and needs are usually played. |   | Some actors are clear and focused throughout the performance. Actors are giving and taking throughout. Tension is sometimes motivated but uneven throughout – character's objectives and needs are sometimes played. |   | Inconsistent clarity and focus throughout the performance. Occasionally some actors are giving and taking. Tension is seldomly motivated and very uneven throughout – the character's objectives and needs are occasionally played. |   | Lack of clarity and focus throughout the performance. No firm understanding of giving and taking or character objectives and needs.  |   |
| INTERPRETATION   | 5  |   | 4  |   | 3  |   | 2   |   | 1  |   |
| <i>Understanding of the text and its meaning; makes bold, appropriate acting choices based on understanding; offers deeper insight into characters.</i>  | Exemplary interpretation of the text, with a subtle, nuanced approach to the material leads to bold and exiting acting choices.  |   | Adequate interpretation and preparation of text but lacks a nuanced approach to the material. Adequate acting choices are made.  |   | Basic understanding and preparation of text with some informed acting choices made.  |   | Inconsistent understanding and preparation of text with unsupported acting choices.   |   | No interpretation of text or evidence of preparation. Makes little to no acting choices.   |   |
| PERFORMANCE  |  |   |  |   |  |   |   |   |  |   |
| OVERALL PERFORMANCE VALUE  | 10   | 9 | 8  | 7 | 6  | 5 | 4   | 3 | 2  | 1 |
| <i>Well-rounded performances with high quality and well-executed voice &amp; speech, movement &amp; blocking, and acting abilities. Impactful performances that go a step beyond entertainment and into cohesive, profound storytelling.</i> | The overall performance showcases high-quality and well-executed voice & speech, movement & blocking, and acting throughout. Demonstrates deep understanding of text which heightens the overall performance to tell a cohesive, profound story.       |   | The overall performance showcases good quality of voice & speech, movement & blocking, and acting throughout. Demonstrates general understanding of text which carries through to an overall cohesive performance.   |   | The overall performance includes adequate voice & speech, movement & blocking, and acting throughout. Demonstrates a basic understanding of the text which results in a committed performance.                       |   | Inconsistent voice & speech, movement & blocking, and acting throughout. Inconsistent understanding of the text which impacted the overall performance and storytelling.  |   | Proficient voice & speech, movement & blocking, and acting throughout. Little to no understanding of the text which hinders the overall performance and ability to tell the story.                                   |   |
| ENSEMBLE WORK  | 10   | 9 | 8  | 7 | 6  | 5 | 4   | 3 | 2  | 1 |
| <i>Cohesive group storytelling. Defined characters with a sense of purpose that drove the story. Group dynamics and awareness of other performers onstage. Give-and-take. Interactions and group storytelling.</i>                           | The ensemble operates as a cohesive and dynamic unit while simultaneously creating bold, defined individual characters that drive the story. Excellent awareness of and interactions with others which create a multifaceted and powerful performance. |   | The ensemble works together and makes strong choices which adds to the story. Good awareness of and interactions with others which made the story more dynamic.  |   | The ensemble generally works together and some standout characters are formed. General awareness of others on stage which makes the story more interesting.  |   | Inconsistent group cohesion with limited or inappropriate choices detracts from the story. Passing awareness of others without many dynamic interactions.   |   | Little to no group cohesion with little to no choices which results in flat characters and group dynamics. No real awareness of others or meaningful interactions which hinders the ability to tell the story.       |   |
| TRANSITIONS & PACING   | 5  |   | 4  |   | 3  |   | 2   |   | 1  |   |
| <i>Intentional pacing and rhythm of storytelling support the action and subtext which enhance the overall performance. Seamless Transitions from moment-to-moment, song-to-song, and scene-to-scene which enhance the performance.</i>       | Bold pacing throughout that supports the action. Pacing and energy are clear, and intentional, and enhance the production. The scene transitions are seamless and help to tell the story.  |   | Performers display appropriate pacing and energy throughout most of the performance. Pacing and energy support the action and scene transitions do not distract from the overall performance.                        |   | Performers display appropriate pacing and energy during some of the performance. Pacing and energy support the action and transitions are adequate.  |   | Inconsistent pacing and energy throughout the performance. Pacing and energy contradict the action and transitions are clunky and dramatically unsupported.   |   | Performers display very limited understanding of appropriate pacing and energy, which detracts from the production. Transitions hinder the overall performance and story.  |   |

## Appendix C – Adjudication Form & Rubric: Solo Performance - Musical

| <b>Name:</b>  |       | <b>Director:</b>    |              |
|---|-------|---------------------|--------------|
| <b>School/Company:</b>                                      |       | <b>City/State:</b>  |              |
| <b>Production:</b>  |       |                     |              |
| CATEGORY  | NOTES | MAXIMUM SCORE       | ACTUAL SCORE |
| VOCAL TECHNIQUE & MUSICALITY                                |       |                     |              |
| <i>Intonation &amp; Tone</i>                                |       | 10                  |              |
| <i>Rhythm</i>   |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 10                  |              |
| <i>Diction</i>  |       | 10                  |              |
| <i>Technical Difficulty &amp; Effectiveness</i>             |       | 10                  |              |
| ACTING  |       |                     |              |
| <i>Characterization</i>                                     |       | 10                  |              |
| <i>Physicality &amp; Emoting</i>                            |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 10                  |              |
| PERFORMANCE   |       |                     |              |
| <i>Overall Performance Value</i>                            |       | 10                  |              |
| <i>Appropriateness to Song &amp; Stylistic Authenticity</i> |       | 5                   |              |
| <i>Staging &amp; Interpretation</i>                         |       | 5                   |              |
| DEDUCTIONS  |       |                     |              |
| <i>Time Limit</i>   |       | -4                  |              |
| <i>Performance Attire</i>                                   |       | -3                  |              |
| <i>Tumbling/Stunt Usage</i>                                 |       | -2                  |              |
| <b>ENSEMBLE RATING:</b>                                     |       | <b>TOTAL SCORE:</b> | <b>100</b>   |

\_\_\_\_\_  
**Adjudicator Signature**

\_\_\_\_\_  
**Date**

Please see the back of this form for additional comments.

**Overall Strengths:**

**Overall Suggested Areas of Improvement:**

| WorldStrides - Performance Rubric  |  |   |  |   |  |
|--|--|---|--|---|--|
| Solo Performance - Musical   |  |   |  |   |  |
| DESCRIPTION OF SKILL   | SUPERIOR   | EXCELLENT   | GOOD   | MERIT   | FESTIVAL   |
|  | <i>Specific skill demonstrated consistently throughout the performance with high proficiency</i>   | <i>Specific skill demonstrated throughout performance with moderate proficiency</i>   | <i>Specific musical skill demonstrated unevenly throughout performance</i>   | <i>Struggled to demonstrate specific skill throughout performance</i>   | <i>Specific skill mostly absent throughout performance</i>   |
| VOCAL TECHNIQUE & MUSICALITY   |  |   |  |   |  |
| INTONATION & TONE  | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Pitch Accuracy, Maintaining Tonal Center, Appropriateness to Style, Control, Projection, Quality, Support, Vitality.</i>  | Outstanding sense of tonal center – the sound is clear, and resonant, with exceptional vowel uniformity. Consistent evidence of melodic and harmonic intonation – highly developed and skilled in vocal support and control.   | Tone quality and vowel uniformity are on display throughout most of the performance. The performer is in tune most of the time and displays a developing ability in vocal support and control.  | Most sections demonstrate correct tone production – however, tone quality is sacrificed during extremes of register and dynamics. Vocal support and control are developing.                          | Fundamental tone production concepts are still underdeveloped. Fundamental intonation skills are in need of further development resulting in vocal support and control issues.          | Tone production is forced and unsupported. Problems in tuning are plentiful and seldom (if ever) corrected. Underdeveloped vocal support and control.  |
| RHYTHM   | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Accuracy of Time Values, Attacks &amp; Releases, Precision, Stylistic Authenticity, Time Feel.</i>  | The soloist maintains consistent control of the pulse, tempo, and various rhythmic patterns throughout the performance.  | Pulse and tempo are under control most of the time with only minor errors occurring during difficult passage.   | The soloist demonstrates some awareness of pulse and tempo, though some lapses and noticeable mistakes occur.  | The fundamentals of note accuracy and rhythmic precision need further development.  | Note accuracy and rhythmic precision are seldom evident.   |
| INTERPRETATION   | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Articulations/Inflections, Appropriate Tempo &amp; Dynamics, Emotion, Musical Sensitivity, Phrasing, Stylistic Authenticity, Understanding of Lyrics, Vitality.</i>   | Musical phrases are artfully presented with a full and appropriate range of dynamics, tempos, and authentic stylistic expression.  | Musical phrases are generally well presented with only minor inconsistencies in attention to dynamic ranges, tempos, and stylistic expression.  | The more simple musical phrases show an ability to be expressive, but dynamic extremes are limited and not always performed tastefully – tempos are uneven (especially during challenging sections). | Musical phrasing is underdeveloped with a constricted dynamic range and an inattention to tempo and musical expression.   | Fundamental concepts of musicality are missing - showing only one dynamic level and seldom displaying any musical expression.  |
| DICTION  | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Beginning, Inner &amp; Ending Consonants, Clarity of Words, Vowels, Consistency.</i>  | Consonants and vowels are correctly and uniformly presented - appropriate to the style of the text.  | Pronunciation of consonants and vowels are presented appropriately, but not always uniformly.   | Articulation and diction are generally uniform but lack consistency.   | Articulation and diction are in need of greater development.  | Pronunciation of consonants and vowels is inaccurate most of the time and articulation is seldom evident.  |
| TECHNICAL DIFFICULTY & EFFECTIVENESS   | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Pitch, intonation, tone, rhythm, phrasing, tempo, dynamics, and control that align with the music and overall performance. Vividly showcases the ability of the performer which elevates the overall performance and storytelling through song.</i> | Consistently poised and confident with exquisite precision with mastery of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. The piece challenges and highlights the performer's abilities in an exceptional manner. Vocal technique and musicality illuminate the music and tell a story. | Demonstrates consistent use of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. The piece challenges the performer and typically highlights their abilities. Vocal technique and musicality heighten the performance and tell a story. | Demonstrates appropriate pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. Vocal technique and musicality are developing which strain the performance and ability to tell a story.     | Demonstrates inconsistent use of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. Vocal technique and musicality are undeveloped and hinder the ability to tell a story. | Fundamental use of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics are missing. Vocal technique and musicality are seldom evident and take away from the performer's ability to tell a story.     |
| ACTING   |  |   |  |   |  |
| CHARACTERIZATION   | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</i>   | All actors display full commitment, vocally and physically, to their characters. They have made clear, specific, and appropriate choices to support their characters as well as the overall performance.   | Most actors display commitment, vocally and physically, to their characters. Most actors have made appropriate choices to support their characters as well as the overall performance.  | Some actors display a commitment to their characters. Some actors have made choices to support their characters with some attention to the overall performance.                                      | Inconsistent commitment to characterization or unsupported character choices that detract from the overall performance.   | Actors display very limited commitment to their characters which is distracting to the overall performance.  |
| PHYSICALITY & EMOTING  | 10 9   | 8 7   | 6 5  | 4 3   | 2 1  |
| <i>Appropriate movements, facial expressions, and gestures that support the character and enhance the performance. Complex understanding of the text. Connecting and acting through song.</i>  | All actors consistently display appropriate movements, facial expressions, and gestures to support and enhance the performance. All actors demonstrate a deep understanding of the text and elegantly emote through song.  | Most actors display appropriate movements, facial expressions, and gestures to support and enhance the performance. Most actors demonstrate an understanding of the text and appropriately emote through song.  | Some actors display appropriate movements, facial expressions, and gestures. Some actors demonstrate understanding of the text with someone emoting through song.                                    | Inconsistent display of movements, facial expressions, and gestures. Inconsistent understanding of the text and little emoting throughout song.   | Actors display very limited movements, facial expressions, and gestures. This lack of physicality detracts from the performance. Actors do not demonstrate an understanding of the text or emoting through song. |

| <b>INTERPRETATION</b>  | <b>10 9</b>   | <b>8 7</b>  | <b>6 5</b>  | <b>4 3</b>   | <b>2 1</b>   |
|--|---|---|---|--|--|
| <i>Understanding of the text and its meaning; makes bold, appropriate acting choices based on understanding; offers deeper insight into characters.</i>  | Exemplary interpretation of the text, with a subtle, nuanced approach to the material which leads to bold and exciting acting choices.  | Adequate interpretation and preparation of text but lacks a nuanced approach to the material. Adequate acting choices are made.   | Basic understanding and preparation of text with some informed acting choices made.   | Inconsistent understanding and preparation of text with unsupported acting choices.  | No interpretation of text or evidence of preparation. Makes little to no acting choices.   |
| <b>PERFORMANCE</b>   |   |   |   |  |  |
| <b>OVERALL PERFORMANCE VALUE</b>   | <b>10 9</b>   | <b>8 7</b>  | <b>6 5</b>  | <b>4 3</b>   | <b>2 1</b>   |
| <i>Well-rounded performances with high quality and well-executed vocal and acting abilities. Impactful performances that go a step beyond entertainment and into cohesive, profound storytelling. Captivating.</i> | The overall performance showcases high-quality and well-executed vocals and acting. Demonstrates deep understanding of text which heightens the overall performance to tell a cohesive, profound story. | The overall performance showcases good quality of vocals and acting. Demonstrates a general understanding of text which carries through to an overall cohesive performance. | The overall performance includes adequate vocals and acting. Demonstrates a basic understanding of the text which results in a committed performance. | Inconsistent vocals and acting throughout the performance. Inconsistent understanding of the text which impacted the overall performance and storytelling. | Proficient vocals and acting throughout the performance. Little to no understanding of the text which hinders the overall performance and ability to tell the story. |
| <b>APPROPRIATENESS TO SONG &amp; STYLISTIC AUTHENTICITY</b>  | <b>5</b>  | <b>4</b>  | <b>3</b>  | <b>2</b>   | <b>1</b>   |
| <i>Appropriate movements to character, song, setting, and overall theme of performance. Connects the character, story, emotions, and overall themes of the song.</i>   | A variety of blocking and movements accentuate the storytelling and are appropriate for the song, story, and aesthetic.   | Some variety of blocking and movements highlight storytelling and are generally appropriate for the song, story, and aesthetic.   | A decent variety of blocking and movements support storytelling and are often appropriate for the song, story, and aesthetic.                         | Little variety of blocking and movements which hindered storytelling and are occasionally appropriate for the song, story, and aesthetic.                  | Little to no variety of blocking and movements which hurt storytelling and are rarely appropriate for the song, story, and aesthetic.                                |
| <b>STAGING &amp; INTERPRETATION</b>  | <b>5</b>  | <b>4</b>  | <b>3</b>  | <b>2</b>   | <b>1</b>   |
| <i>Engaging and varied movement and blocking which bolster the story. Blocking is varied, purposeful, and reflects an in-depth understanding of the themes and subtext.</i>  | The entire performance displays consistent and engaging use of movement which heightens the story. Blocking is varied, purposeful, and reflects in-depth emotions and subtext.                          | Most of the performance displays the use of movement and blocking to tell the story. Blocking is purposeful and reflects general emotions and subtext.                      | The performance sometimes uses movement and blocking to tell the story. Blocking generally reflects emotions and subtext.                             | Inconsistent usage of movement and blocking which make it hard to follow the story. Blocking reflects a shallow understanding of emotions or subtext.      | Movement and blocking may not effectively tell the story. Blocking does not reflect emotions or subtext.   |

## Appendix D – Adjudication Form & Rubric: Solo Performance - Monologue

| <b>Name:</b>  |       | <b>Director:</b>    |              |
|---|-------|---------------------|--------------|
| <b>School/Company:</b>                                      |       | <b>City/State:</b>  |              |
| <b>Production:</b>  |       |                     |              |
| CATEGORY  | NOTES | MAXIMUM SCORE       | ACTUAL SCORE |
| <b>VOICE &amp; SPEECH</b>                                   |       |                     |              |
| <i>Interpretation</i>                                       |       | 10                  |              |
| <i>Projection &amp; Articulation</i>                        |       | 10                  |              |
| <b>MOVEMENT &amp; BLOCKING</b>                              |       |                     |              |
| <i>Precision &amp; Energy</i>                               |       | 10                  |              |
| <i>Effectiveness</i>  |       | 10                  |              |
| <i>Staging &amp; Interpretation</i>                         |       | 5                   |              |
| <i>Appropriateness to Text &amp; Stylistic Authenticity</i> |       | 5                   |              |
| <b>ACTING</b>   |       |                     |              |
| <i>Characterization</i>                                     |       | 10                  |              |
| <i>Physicality &amp; Emoting</i>                            |       | 10                  |              |
| <i>Objectives &amp; Focus</i>                               |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 5                   |              |
| <b>PERFORMANCE</b>  |       |                     |              |
| <i>Overall Performance Value</i>                            |       | 10                  |              |
| <i>Transitions &amp; Pacing</i>                             |       | 5                   |              |
| <b>DEDUCTIONS</b>   |       |                     |              |
| <i>Time Limit</i>   |       | -4                  |              |
| <i>Performance Attire</i>                                   |       | -3                  |              |
| <i>Tumbling/Stunt Usage</i>                                 |       | -2                  |              |
| <b>ENSEMBLE RATING:</b>                                     |       | <b>TOTAL SCORE:</b> | <b>100</b>   |

\_\_\_\_\_

**Adjudicator Signature**

\_\_\_\_\_

**Date**

Please see the back of this form for additional comments.

**Overall Strengths:**

**Overall Suggested Areas of Improvement:**

## WorldStrides - Performance Rubric

### Solo Performance - Monologue

| DESCRIPTION OF SKILL  | SUPERIOR   | EXCELLENT  | GOOD   | MERIT   | FESTIVAL  |
|---|--|--|--|---|---|
|   | <i>Specific skill demonstrated consistently throughout performance with high proficiency</i>   | <i>Specific skill demonstrated throughout performance with moderate proficiency</i>  | <i>Specific musical skill demonstrated unevenly throughout performance</i>   | <i>Struggled to demonstrate specific skill throughout performance</i>   | <i>Specific skill mostly absent throughout performance</i>  |
| <b>VOICE &amp; SPEECH</b>   |  |  |  |   |   |
| <b>INTERPRETATION</b>   | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>  |
| <i>Inflections, Appropriate Tempo, Tone, &amp; Dynamics. Emotion, Pacing, Sensitivity, Phrasing, Stylistic Authenticity, Understanding of text, Variation, Control, Vitality.</i>   | Exceptional use of pitch, tempo, and tone. Inflection communicate the character's emotions and subtext. Phrases and scenes are artfully presented with full and appropriate range of authentic stylistic expression.   | Good use of pitch, tempo, and tone. Inflection usually communicates the character's emotions and subtext. Phrases and scenes are generally well presented with only minor inconsistencies in authentic stylistic expression. | Competent use of pitch, tempo, and tone. Inflection sometimes communicates the character's emotions and subtext. Phrases and scenes show ability to be expressive, but dynamic extremes are limited and not always performed tastefully. Limited stylistic expression. | Limited or inconsistent use of pitch, tempo, and tone. Inflection rarely communicates the character's emotions and subtext. Phrases and scenes are underdeveloped with a constricted dynamic range and little to no stylistic expression. | Fundamental concepts of missing - showing only one level of pitch, tempo, and tone. Phrases and scenes seldom display any authentic stylistic expression.   |
| <b>PROJECTION &amp; ARTICULATION</b>  | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>  |
| <i>Clarity of Words, Vowels, Speaking Dynamics, and Consistency.</i>  | The actor can be heard and understood throughout the entire performance. Vocal projection is appropriately varied, and text is consistently clearly articulated throughout.  | The actor can be heard and understood throughout the performance. Some issues with articulation. Vocal projection is appropriately varied, and text is usually clearly articulated.  | The actor can sometimes be heard and understood during the performance. Projection and articulation are inconsistent.  | Projection and articulation are in need of greater development. Lack of projection and articulation may detract from the performance.   | Projection and articulation skills are very limited and unvaried, making it difficult to follow the performance.  |
| <b>MOVEMENT &amp; BLOCKING</b>  |  |  |  |   |   |
| <b>PRECISION &amp; ENERGY</b>   | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>  |
| <i>Precision of Movement and blocking. Strong, intentional movement and blocking illuminate the story. Animation and energy of character through movement and blocking.</i>   | Blocking and movement are presented with high precision and attention to detail with special attention to character dynamics, energy, and clear blocking. Demonstrates perfect knowledge of the blocking and movement.   | Blocking and movement are presented with good precision and attention to detail. High energy which heightens character dynamics. Demonstrates near-perfect knowledge of blocking and movement.                               | Blocking and movement demonstrate basic attention to character dynamics and blocking. Inconsistent energy throughout the performance. Some issues with precision and knowledge of blocking and movement.   | Apparent issues with precision and attention to detail with blocking and movement. Low energy hinders performance. Inconsistent use or understanding of attention to detail, character dynamics, and knowledge of blocking and movement.  | Major issues with precision and attention to detail with blocking and movement. Lackluster energy detracts from the performance. Attention to detail, character dynamics, and knowledge of blocking and movement. |
| <b>EFFECTIVENESS</b>  | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>  |
| <i>Pace, rhythm, and physicality, that aligns with the text and overall performance. Visual effectiveness and use of space. Showcases the ability of the performers and serves the story without detracting from the overall performance.</i> | Movement and blocking beautifully illuminate the text and bring the story to life. The performance showcases exceptional pace, rhythm, and physicality. Excellent use of the space through innovative blocking which are visually effective and serve the story. | Demonstrates confident movement with appropriate use of pace that follows the text and tells a clear story. The performance is appropriately varied in the use of space and visually effective overall.                      | Demonstrates competent movement and blocking with appropriate pace and rhythm that follows the text and generally tells a story. The performance uses the space adequately and is sometimes visually effective.  | Demonstrates inconsistent use of pace and rhythm. Little variations in movement and blocking which hinder the story. Limited use of the space and lacking of visual effectiveness.  | Lack of variation in pace and rhythm. Unsupported movement and blocking which detract from the story. Stagnant use of the space and lackluster visual effectiveness.  |
| <b>STAGING &amp; INTERPRETATION</b>   | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>  |
| <i>Engaging and varied movement and blocking which bolster the story. Blocking is varied, purposeful, and reflects an in-depth understanding of the themes and subtext.</i>   | The entire performance displays consistent and engaging use of movement and blocking to tell the story. Blocking is varied, purposeful, and reflects in-depth emotions and subtext.  | Most of the performance displays the use of movement and blocking to tell the story. Blocking is purposeful and reflects emotions and subtext.   | The performance sometimes uses movement and blocking to tell the story. Blocking generally reflects emotions and subtext.  | Inconsistent usage of movement and blocking which make it hard to follow the story. Blocking usually does not reflect emotions or subtext.  | Movement or blocking may not effectively tell the story. Blocking does not reflect emotions or subtext.   |
| <b>APPROPRIATENESS TO TEXT &amp; STYLISTIC AUTHENTICITY</b>   | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>  |
| <i>Appropriate movements to character, scene, setting, and overall theme of the text. Connect the character, story, emotions, and overall themes of the show.</i>   | A vast variety of blocking and movements accentuate the storytelling and are appropriate for the performance, story, and aesthetic.  | Some variety of blocking and movements highlighted storytelling and are generally appropriate for the performance, story, and aesthetic.   | Decent variety of blocking and movements highlighted storytelling and are often appropriate for the performance, story, and aesthetic.   | Little variety of blocking and movements which hindered storytelling and are occasionally appropriate for the performance, story, and aesthetic.  | Little to no variety of blocking and movements which hurt storytelling and are rarely appropriate for the performance, story, and aesthetic.  |



| ACTING   |  |   |  |   |   |
|--|--|---|--|---|---|
| CHARACTERIZATION   | 10 9   | 8 7   | 6 5  | 4 3   | 2 1   |
| <i>Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with implied partner(s).</i>   | The actor displays full commitment, vocally and physically, to their character. The actor makes clear, specific, and appropriate choices to support the character as well as the overall performance.  | The actor display commitment, vocally and physically, to their character. The actor makes appropriate choices to support the character as well as the overall performance.  | The actor displays some commitment to the character. The actor makes some choices to support the character with some attention to the overall performance.                                     | Inconsistent commitment to characterization or unsupported character choices that detract from the overall performance.   | The actor displays very limited commitment to the character which is distracting to the overall performance.  |
| PHYSICALITY & EMOTING  | 10 9   | 8 7   | 6 5  | 4 3   | 2 1   |
| <i>Appropriate movements, facial expressions, and gestures that support the character and enhance the performance. Complex understanding of the text. Connecting and acting through the text.</i>  | The actor consistently displays appropriate movements, facial expressions, and gestures to support and enhance the performance. The actor demonstrates a deep understanding of the text and elegantly emotes through the text.                   | The actor generally displays appropriate movements, facial expressions, and gestures to support and enhance the performance. The actor generally demonstrates an understanding of the text and appropriately emotes through the text. | The actor displays appropriate movements, facial expressions, and gestures. The actor demonstrates a basic understanding of the text with some emoting through the text.                       | Inconsistent display of movements, facial expressions, and gestures. Inconsistent understanding of the text and little emoting through the text.                              | The actor displays very limited movements, facial expressions, and gestures. This lack of physicality detracts from the performance. The actor does not demonstrate an understanding of the text or emoting through the text. |
| OBJECTIVES & FOCUS   | 10 9   | 8 7   | 6 5  | 4 3   | 2 1   |
| <i>Being in character. Authenticity of character. Being in the moment. Focused and attentive. Framing. Clarity and traction. Story-supported objectives.</i>   | The actor is clear and focused throughout the performance. Tension is motivated and constant throughout – character objectives and needs are fully played.   | The actor is generally clear and focused throughout the performance. Tension is usually motivated and consistent throughout – character objectives and needs are usually played.  | The actor is sometimes clear and focused throughout the performance. Tension is sometimes motivated but uneven throughout – character objectives and needs are sometimes played.               | Inconsistent clarity and focus throughout the performance. Tension is seldomly motivated and very uneven throughout – character objectives and needs are occasionally played. | Lack of clarity and focus throughout the performance. No firm understanding of character objectives and needs.  |
| INTERPRETATION   | 5  | 4   | 3  | 2   | 1   |
| <i>Understanding of the text and its meaning; makes bold, appropriate acting choices based on understanding; offers deeper insight into character</i>  | Exemplary interpretation of the text, with a subtle, nuanced approach to the material which leads to bold and exciting acting choices  | Adequate interpretation and preparation of text but lacks a nuanced approach to the material. Adequate acting choices are made.   | Basic understanding and preparation of text with some informed acting choices made.  | Inconsistent understanding and preparation of text with unsupported acting choices.   | No interpretation of text or evidence of preparation. Makes little to no acting choices.  |
| PERFORMANCE  |  |   |  |   |   |
| OVERALL PERFORMANCE VALUE  | 10 9   | 8 7   | 6 5  | 4 3   | 2 1   |
| <i>Well-rounded performances with high quality and well-executed voice &amp; speech, movement &amp; blocking, and acting abilities. Impactful performances that go a step beyond entertainment and into cohesive, profound storytelling.</i> | The overall performance showcases high-quality and well-executed voice & speech, movement & blocking, and acting throughout. Demonstrates deep understanding of text which heightens the overall performance to tell a cohesive, profound story. | The overall performance showcases good quality of voice & speech, movement & blocking, and acting throughout. Demonstrates general understanding of the text which carries through to an overall cohesive performance.                | The overall performance includes adequate voice & speech, movement & blocking, and acting throughout. Demonstrates a basic understanding of the text which results in a committed performance. | Inconsistent voice & speech, movement & blocking, and acting throughout. Inconsistent understanding of the text which impacted the overall performance and storytelling.      | Proficient voice & speech, movement & blocking, and acting throughout. Little to no understanding of the text which hinders the overall performance and ability to tell the story.  |
| TRANSITIONS & PACING   | 5  | 4   | 3  | 2   | 1   |
| <i>Intentional pacing and rhythm of storytelling support the action and subtext which enhance the overall performance. Seamless Transitions from moment-to-moment which enhance the performance.</i>   | Bold pacing throughout that supported the action. Pacing and energy are clear, intentional and enhance the production. The scene transitions were seamless and helped to tell the story.   | Performers display appropriate pacing and energy throughout most of the performance. Pacing and energy support the action and scene transitions did not distract from the overall performance.  | Performers display appropriate pacing and energy during some of the performances. Pacing and energy support the action and transitions are adequate.   | Inconsistent pacing and energy throughout the performance. Pacing and energy contradict the action and transitions are clunky and dramatically unsupported.                   | Performers display very limited understanding of appropriate pacing and energy, which detracts from the production. Transitions hinder the overall performance and story.   |

## Appendix E – Adjudication Form & Rubric: Duet Performance - Musical

| <b>Names:</b>   |       | <b>Director:</b>    |              |
|---|-------|---------------------|--------------|
| <b>School/Company:</b>                                      |       | <b>City/State:</b>  |              |
| <b>Production:</b>  |       |                     |              |
| CATEGORY  | NOTES | MAXIMUM SCORE       | ACTUAL SCORE |
| VOCAL TECHNIQUE & MUSICALITY                                |       |                     |              |
| <i>Intonation &amp; Tone</i>                                |       | 10                  |              |
| <i>Rhythm</i>   |       | 10                  |              |
| <i>Balance &amp; Blend</i>                                  |       | 10                  |              |
| <i>Diction</i>  |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 10                  |              |
| <i>Technical Difficulty &amp; Effectiveness</i>             |       | 5                   |              |
| ACTING  |       |                     |              |
| <i>Characterization</i>                                     |       | 10                  |              |
| <i>Physicality &amp; Emoting</i>                            |       | 10                  |              |
| <i>Interpretation</i>                                       |       | 5                   |              |
| PERFORMANCE   |       |                     |              |
| <i>Overall Performance Value</i>                            |       | 10                  |              |
| <i>Appropriateness to Song &amp; Stylistic Authenticity</i> |       | 10                  |              |
| <i>Staging &amp; Interpretation</i>                         |       | 5                   |              |
| DEDUCTIONS  |       |                     |              |
| <i>Time Limit</i>   |       | -4                  |              |
| <i>Performance Attire</i>                                   |       | -3                  |              |
| <i>Tumbling/Stunt Usage</i>                                 |       | -2                  |              |
| <b>ENSEMBLE RATING:</b>                                     |       | <b>TOTAL SCORE:</b> | <b>100</b>   |

\_\_\_\_\_

**Adjudicator Signature**

\_\_\_\_\_

**Date**

Please see the back of this form for additional comments.

**Overall Strengths:**

**Overall Suggested Areas of Improvement:**

## WorldStrides - Performance Rubric

### Duet Performance - Musical

| DESCRIPTION OF SKILL   | SUPERIOR   | EXCELLENT   | GOOD   | MERIT  | FESTIVAL   |
|--|--|---|--|--|--|
|  | <i>Specific skill demonstrated consistently throughout performance with high proficiency</i>   | <i>Specific skill demonstrated throughout performance with moderate proficiency</i>   | <i>Specific musical skill demonstrated unevenly throughout performance</i>   | <i>Struggled to demonstrate specific skill throughout performance</i>  | <i>Specific skill mostly absent throughout performance</i>   |
| <b>VOCAL TECHNIQUE &amp; MUSICALITY</b>  |  |   |  |  |  |
| <b>INTONATION &amp; TONE</b>   | <b>10 9</b>  | <b>8 7</b>  | <b>6 5</b>   | <b>4 3</b>   | <b>2 1</b>   |
| <i>Pitch Accuracy, Maintaining Tonal Center, Appropriateness to Style, Control, Projection, Quality, Support, Vitality.</i>  | Outstanding sense of tonal center – the sound is clear, and resonant, with exceptional vowel uniformity. Consistent evidence of melodic and harmonic intonation – highly developed and skilled in vocal support and control.   | Tone quality and vowel uniformity are on display throughout most of the performance. The performer is in tune most of the time and displays a developing ability in vocal support and control.  | Most sections demonstrate correct tone production – however, tone quality is sacrificed during extremes of register and dynamics. Vocal support and control are developing.                          | Fundamental tone production concepts are still underdeveloped. Fundamental intonation skills are in need of further development resulting in vocal support and control issues.             | Tone production is forced and unsupported. Problems in tuning are plentiful and seldom (if ever) corrected. Underdeveloped vocal support and control.  |
| <b>RHYTHM</b>  | <b>10 9</b>  | <b>8 7</b>  | <b>6 5</b>   | <b>4 3</b>   | <b>2 1</b>   |
| <i>Accuracy of Time Values, Attacks &amp; Releases, Precision, Stylistic Authenticity, Time Feel.</i>  | The soloist maintains consistent control of the pulse, tempo, and various rhythmic patterns throughout the performance.  | Pulse and tempo are under control most of the time with only minor errors occurring during difficult passage.   | The soloist demonstrates some awareness of pulse and tempo, though some lapses and noticeable mistakes occur.  | The fundamentals of note accuracy and rhythmic precision need further development.   | Note accuracy and rhythmic precision are seldom evident.   |
| <b>BALANCE &amp; BLEND</b>   | <b>10 9</b>  | <b>8 7</b>  | <b>6 5</b>   | <b>4 3</b>   | <b>2 1</b>   |
| <i>Appropriateness to Style, Blend of Individual Voices &amp; Sections, Contrasting Dynamics within ensemble, Sensitivity to Solos.</i>  | Exceptional listening skills are evident between melodic and harmonic lines across the ensemble.<br>Exceptional blend achieved in all registers and textures.  | The balance between melodic and harmonic lines displays developing listening skills. Blend within individual vocal parts is evident with only occasional difficulties during sections with register extremes and dense textures.                      | Though listening skills are evident, balance is negatively affected during extremes of dynamics and registers. The blend is sometimes compromised by voicing issues within the ensemble.             | Listening skills are underdeveloped and need attention. Individuals and vocal parts tend to sometimes dominate the overall ensemble sound.   | Concepts of balance are seldom evident and listening skills are limited. Individuals and vocal parts are consistently compromising the overall ensemble sound.   |
| <b>DICTION</b>   | <b>10 9</b>  | <b>8 7</b>  | <b>6 5</b>   | <b>4 3</b>   | <b>2 1</b>   |
| <i>Beginning, Inner &amp; Ending Consonants, Clarity of Words, Vowels, Consistency.</i>  | Consonants and vowels are correctly and uniformly presented - appropriate to the style of the text.  | Pronunciation of consonants and vowels are presented appropriately, but not always uniformly.   | Articulation and diction are generally uniform but lack consistency.   | Articulation and diction are in need of greater development.   | Pronunciation of consonants and vowels is inaccurate most of the time and articulation is seldom evident.  |
| <b>INTERPRETATION</b>  | <b>10 9</b>  | <b>8 7</b>  | <b>6 5</b>   | <b>4 3</b>   | <b>2 1</b>   |
| <i>Articulations/Inflections, Appropriate Tempo &amp; Dynamics, Emotion, Musical Sensitivity, Phrasing, Stylistic Authenticity, Understanding of Lyrics, Vitality.</i>   | Musical phrases are artfully presented with a full and appropriate range of dynamics, tempos, and authentic stylistic expression.  | Musical phrases are generally well presented with only minor inconsistencies in attention to dynamic ranges, tempos, and stylistic expression.  | The more simple musical phrases show an ability to be expressive, but dynamic extremes are limited and not always performed tastefully – tempos are uneven (especially during challenging sections). | Musical phrasing is underdeveloped with a constricted dynamic range and an inattention to tempo and musical expression.  | Fundamental concepts of musicality are missing - showing only one dynamic level and seldom displaying any musical expression.  |
| <b>TECHNICAL DIFFICULTY &amp; EFFECTIVENESS</b>  | <b>5</b>   | <b>4</b>  | <b>3</b>   | <b>2</b>   | <b>1</b>   |
| <i>Pitch, intonation, tone, rhythm, phrasing, tempo, dynamics, and control that align with the music and overall performance. Vividly showcases the ability of the performer which elevates the overall performance and storytelling through song.</i> | Consistently poised and confident with exquisite precision with mastery of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. The piece challenges and highlights the performer's abilities in an exceptional manner. Vocal technique and musicality illuminates the music and tells a story. | Demonstrates consistent use of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. The piece challenges the performer and typically highlights their abilities. Vocal technique and musicality heighten the performance and tell a story. | Demonstrates appropriate pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. Vocal technique and musicality are developing which strain the performance and ability to tell a story.     | Demonstrates inconsistent use of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics. Vocal technique and musicality are underdeveloped and hinder the ability to tell a story. | Fundamental use of pitch, intonation, tone, rhythm, phrasing, tempo, and dynamics are missing. Vocal technique and musicality are seldom evident and take away from the performer's ability to tell a story. |
| <b>ACTING</b>  |  |   |  |  |  |
| <b>CHARACTERIZATION</b>  | <b>10 9</b>  | <b>8 7</b>  | <b>6 5</b>   | <b>4 3</b>   | <b>2 1</b>   |
| <i>Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</i>   | All actors display full commitment, vocally and physically, to their characters. They have made clear, specific, and appropriate choices to support their characters as well as the overall performance.   | Most actors display commitment, vocally and physically, to their characters. Most actors have made appropriate choices to support their characters as well as the overall performance.  | Some actors display a commitment to their characters. Some actors have made choices to support their characters with some attention to the overall performance.                                      | Inconsistent commitment to characterization or unsupported character choices that detract from the overall performance.  | Actors display very limited commitment to their characters which is distracting to the overall performance.  |

| <b>PHYSICALITY &amp; EMOTING</b>   | <b>10 9</b>   | <b>8 7</b>   | <b>6 5</b>  | <b>4 3</b>   | <b>2 1</b>   |
|--|---|--|---|--|--|
| <i>Appropriate movements, facial expressions, and gestures that support the character and enhance the performance. Complex understanding of the text. Connecting and acting through song.</i>                      | All actors consistently display appropriate movements, facial expressions, and gestures to support and enhance the performance. All actors demonstrate a deep understanding of the text and elegantly emote through song. | Most actors display appropriate movements, facial expressions, and gestures to support and enhance the performance. Most actors demonstrate an understanding of the text and appropriately emote through song. | Some actors display appropriate movements, facial expressions, and gestures. Some actors demonstrate understanding of the text with someone emoting through song. | Inconsistent display of movements, facial expressions, and gestures. Inconsistent understanding of the text and little emoting throughout the song.        | Actors display very limited movements, facial expressions, and gestures. This lack of physicality detracts from the performance. Actors do not demonstrate an understanding of the text or emoting through song. |
| <b>INTERPRETATION</b>  | <b>5</b>  | <b>4</b>   | <b>3</b>  | <b>2</b>   | <b>1</b>   |
| <i>Understanding of the text and its meaning; makes bold, appropriate acting choices based on understanding; offers deeper insight into characters.</i>  | Exemplary interpretation of the text, with a subtle, nuanced approach to the material which leads to bold and exciting acting choices.  | Adequate interpretation and preparation of text but lacks a nuanced approach to the material. Adequate acting choices are made.  | Basic understanding and preparation of text with some informed acting choices made.   | Inconsistent understanding and preparation of text with unsupported acting choices.  | No interpretation of text or evidence of preparation. Makes little to no acting choices.   |
| <b>PERFORMANCE</b>   |   |  |   |  |  |
| <b>OVERALL PERFORMANCE VALUE</b>   | <b>10 9</b>   | <b>8 7</b>   | <b>6 5</b>  | <b>4 3</b>   | <b>2 1</b>   |
| <i>Well-rounded performances with high quality and well-executed vocal and acting abilities. Impactful performances that go a step beyond entertainment and into cohesive, profound storytelling. Captivating.</i> | The overall performance showcases high-quality and well-executed vocals and acting. Demonstrates deep understanding of text which heightens the overall performance to tell a cohesive, profound story.                   | The overall performance showcases good quality of vocals and acting. Demonstrates a general understanding of text which carries through to an overall cohesive performance.                                    | The overall performance includes adequate vocals and acting. Demonstrates a basic understanding of the text which results in a committed performance.             | Inconsistent vocals and acting throughout the performance. Inconsistent understanding of the text which impacted the overall performance and storytelling. | Proficient vocals and acting throughout the performance. Little to no understanding of the text which hinders the overall performance and ability to tell the story.   |
| <b>APPROPRIATENESS TO SONG &amp; STYLISTIC AUTHENTICITY</b>  | <b>5</b>  | <b>4</b>   | <b>3</b>  | <b>2</b>   | <b>1</b>   |
| <i>Appropriate movements to character, song, setting, and overall theme of performance. Connects the character, story, emotions, and overall themes of the song.</i>   | A variety of blocking and movements accentuates the storytelling and are appropriate for the song, story, and aesthetic.  | Some variety of blocking and movements highlight storytelling and are generally appropriate for the song, story, and aesthetic.  | A decent variety of blocking and movements support storytelling and are often appropriate for the song, story, and aesthetic.                                     | Little variety of blocking and movements which hindered storytelling and are occasionally appropriate for the song, story, and aesthetic.                  | Little to no variety of blocking and movements which hurt storytelling and are rarely appropriate for the song, story, and aesthetic.  |
| <b>STAGING &amp; INTERPRETATION</b>  | <b>5</b>  | <b>4</b>   | <b>3</b>  | <b>2</b>   | <b>1</b>   |
| <i>Engaging and varied movement and blocking which bolster the story. Blocking is varied, purposeful, and reflects an in-depth understanding of the themes and subtext.</i>  | The entire performance displays consistent and engaging use of movement which heightens the story. Blocking is varied, purposeful, and reflects in-depth emotions and subtext.  | Most of the performance displays the use of movement and blocking to tell the story. Blocking is purposeful and reflects general emotions and subtext.   | The performance sometimes uses movement and blocking to tell the story. Blocking generally reflects emotions and subtext.   | Inconsistent usage of movement and blocking which make it hard to follow the story. Blocking reflects a shallow understanding of emotions or subtext.      | Movement and blocking may not effectively tell the story. Blocking does not reflect emotions or subtext.   |

## Appendix F – Adjudication Form & Rubric: Duet Performance – Scene

| <b>Names:</b>  |       | <b>Director:</b>    |              |
|--|-------|---------------------|--------------|
| <b>School/Company:</b>                                       |       | <b>City/State:</b>  |              |
| <b>Production:</b>   |       |                     |              |
| CATEGORY   | NOTES | MAXIMUM SCORE       | ACTUAL SCORE |
| <b>VOICE &amp; SPEECH</b>                                    |       |                     |              |
| <i>Interpretation</i>  |       | <b>10</b>           |              |
| <i>Projection &amp; Articulation</i>                         |       | <b>10</b>           |              |
| <b>MOVEMENT &amp; BLOCKING</b>                               |       |                     |              |
| <i>Precision &amp; Energy</i>                                |       | <b>10</b>           |              |
| <i>Effectiveness</i>   |       | <b>10</b>           |              |
| <i>Staging &amp; Interpretation</i>                          |       | <b>5</b>            |              |
| <i>Appropriateness to Scene &amp; Stylistic Authenticity</i> |       | <b>5</b>            |              |
| <b>ACTING</b>  |       |                     |              |
| <i>Characterization</i>                                      |       | <b>10</b>           |              |
| <i>Physicality &amp; Emoting</i>                             |       | <b>10</b>           |              |
| <i>Objectives &amp; Focus</i>                                |       | <b>10</b>           |              |
| <i>Interpretation</i>  |       | <b>5</b>            |              |
| <b>PERFORMANCE</b>   |       |                     |              |
| <i>Overall Performance Value</i>                             |       | <b>10</b>           |              |
| <i>Transitions &amp; Pacing</i>                              |       | <b>5</b>            |              |
| <b>DEDUCTIONS</b>  |       |                     |              |
| <i>Time Limit</i>  |       | <b>-4</b>           |              |
| <i>Performance Attire</i>                                    |       | <b>-3</b>           |              |
| <i>Tumbling/Stunt Usage</i>                                  |       | <b>-2</b>           |              |
| <b>ENSEMBLE RATING:</b>                                      |       | <b>TOTAL SCORE:</b> | <b>100</b>   |

\_\_\_\_\_

**Adjudicator Signature**

\_\_\_\_\_

**Date**

Please see the back of this form for additional comments.

**Overall Strengths:**

**Overall Suggested Areas of Improvement:**

| WorldStrides - Performance Rubric   |  |  |  |   |   |
|---|--|--|--|---|---|
| Duet Performance - Scene  |  |  |  |   |   |
| DESCRIPTION OF SKILL  | SUPERIOR   | EXCELLENT  | GOOD   | MERIT   | FESTIVAL  |
|   | <i>Specific skill demonstrated consistently throughout performance with high proficiency</i>   | <i>Specific skill demonstrated throughout performance with moderate proficiency</i>  | <i>Specific musical skill demonstrated unevenly throughout performance</i>   | <i>Struggled to demonstrate specific skill throughout performance</i>   | <i>Specific skill mostly absent throughout performance</i>  |
| VOICE & SPEECH  |  |  |  |   |   |
| INTERPRETATION  | 10 9   | 8 7  | 6 5  | 4 3   | 2 1   |
| <i>Inflections, Appropriate Tempo, Tone, &amp; Dynamics. Emotion, Pacing, Sensitivity, Phrasing, Stylistic Authenticity, Understanding of text, Variation, Control, Vitality.</i>   | Exceptional use of pitch, tempo, and tone. Inflection communicate the character's emotions and subtext. Phrasing throughout the scene is artfully presented with full and appropriate range of authentic stylistic expression.                                   | Good use of pitch, tempo, and tone. Inflection usually communicates the character's emotions and subtext. Phrasing throughout the scene is generally well presented with only minor inconsistencies in authentic stylistic expression. | Competent use of pitch, tempo, and tone. Inflection sometimes communicate the character's emotions and subtext. Phrasing throughout the scene show ability to be expressive, but dynamic extremes are limited and not always performed tastefully. Limited stylistic expression. | Limited or inconsistent use of pitch, tempo, and tone. Inflection rarely communicates the character's emotions and subtext. Phrasing throughout the scene is underdeveloped with a constricted dynamic range and little to no stylistic expression. | Fundamental concepts of missing - showing only one level of pitch, tempo, and tone. Phrasing throughout the scene seldom displays any authentic stylistic expression.   |
| PROJECTION & ARTICULATION   | 10 9   | 8 7  | 6 5  | 4 3   | 2 1   |
| <i>Clarity of Words, Vowels, Speaking Dynamics, Consistency.</i>  | Actors can be heard and understood throughout the entire performance. Vocal projection is appropriately varied, and text is consistently clearly articulated throughout.   | Actors can be heard and understood throughout the performance. Some issues with articulation. Vocal projection is appropriately varied, and text is usually clearly articulated.   | Actors can sometimes be heard and understood during the performance. Projection and articulation are inconsistent.   | Projection and articulation are in need of greater development. Lack of projection and articulation may detract from the performance.   | Projection and articulation skills are very limited and unvaried, making it difficult to follow the performance.  |
| MOVEMENT & BLOCKING   |  |  |  |   |   |
| PRECISION & ENERGY  | 10 9   | 8 7  | 6 5  | 4 3   | 2 1   |
| <i>Precision of Movement and blocking. Strong, intentional movement and blocking which illuminate the story. Animation and energy of character through movement and blocking.</i>   | Blocking and movement are presented with high precision and attention to detail with special attention to character dynamics, energy, and clear blocking. Demonstrates perfect knowledge of the blocking and movement.   | Blocking and movement are presented with good precision and attention to detail. High energy which heightens character dynamics. Demonstrates near-perfect knowledge of blocking and movement.   | Blocking and movement demonstrate basic attention to character dynamics and blocking. Inconsistent energy throughout the performance. Some issues with precision and knowledge of blocking and movement.   | Apparent issues with precision and attention to detail with blocking and movement. Low energy hinders performance. Inconsistent use or understanding of attention to detail, character dynamics, and knowledge of blocking and movement.            | Major issues with precision and attention to detail with blocking and movement. Lackluster energy detracts from the performance. Attention to detail, character dynamics, and knowledge of blocking and movement. |
| EFFECTIVENESS   | 10 9   | 8 7  | 6 5  | 4 3   | 2 1   |
| <i>Pace, rhythm, and physicality, that aligns with the text and overall performance. Visual effectiveness and use of space. Showcases the ability of the performers and serves the story without detracting from the overall performance.</i> | Movement and blocking beautifully illuminate the text and bring the story to life. The performance showcases exceptional pace, rhythm, and physicality. Excellent use of the space through innovative blocking which are visually effective and serve the story. | Demonstrates confident movement with appropriate use of pace that follows the text and tells a clear story. The performance is appropriately varied in the use of space and visually effective overall.                                | Demonstrates competent movement and blocking with appropriate pace and rhythm that follows the text and generally tells a story. The performance uses the space adequately and is sometimes visually effective.  | Demonstrates inconsistent use of pace and rhythm. Little variations in movement and blocking which hinder the story. Limited use of the space and lack of visual effectiveness.   | Lack of variation in pace and rhythm. Unsupported movement and blocking which detract from the story. Stagnant use of the space and lackluster visual effectiveness.  |
| STAGING & INTERPRETATION  | 5  | 4  | 3  | 2   | 1   |
| <i>Engaging and varied movement and blocking which bolster the story. Blocking is varied, purposeful, and reflects an in-depth understanding of the themes and subtext.</i>   | The entire performance displays artful and engaging use of movement and blocking to tell the story. Blocking is varied, purposeful, and reflects in-depth emotions and subtext.  | Most of the performance displays the use of movement and blocking to tell the story. Blocking is purposeful and reflects emotions and subtext.   | The performance sometimes uses movement and blocking to tell the story. Blocking generally reflects emotions and subtext.  | Inconsistent usage of movement and blocking which make it hard to follow the story. Blocking usually does not reflect emotions or subtext.  | Movement or blocking may not effectively tell the story. Blocking does not reflect emotions or subtext.   |
| APPROPRIATENESS TO SCENE & STYLISTIC AUTHENTICITY   | 5  | 4  | 3  | 2   | 1   |
| <i>Appropriate movements to character, scene, setting, and overall theme of the text. Connect the character, story, emotions, and overall themes of the text.</i>   | A vast variety of blocking and movements accentuates the storytelling and are appropriate for the performance, story, and aesthetic.   | Some variety of blocking and movements highlighted storytelling and are generally appropriate for the performance, story, and aesthetic.   | A decent variety of blocking and movements highlighted storytelling and are often appropriate for the performance, story, and aesthetic.   | Little variety of blocking and movements which hindered storytelling and is occasionally appropriate for the performance, story, and aesthetic.   | Little to no variety of blocking and movements which hurt storytelling and are rarely appropriate for the performance, story, and aesthetic.  |
| ACTING  |  |  |  |   |   |
| CHARACTERIZATION  | 10 9   | 8 7  | 6 5  | 4 3   | 2 1   |
| <i>Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</i>  | Actors display full commitment, vocally and physically, to their character. They make clear, specific, and appropriate choices to support their character as well as the overall performance.  | Actors display commitment, vocally and physically, to their character. They make appropriate choices to support their character as well as their overall performance.  | Actors display some commitment to their character. They make some choices to support their character with some attention to the overall performance.   | Inconsistent commitment to characterization or unsupported character choices that detract from the overall performance.   | Actors display very limited commitment to their character which is distracting to the overall performance.  |



| <b>PHYSICALITY &amp; EMOTING</b>   | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>   |
|--|--|--|--|---|--|
| <i>Appropriate movements, facial expressions, and gestures that support the character and enhance the performance. Complex understanding of the text. Connecting and acting through the text.</i>  | Actors consistently display appropriate movements, facial expressions, and gestures to support and enhance the performance. actors demonstrate a deep understanding of the text and elegantly emote through the text.                            | Actors generally display appropriate movements, facial expressions, and gestures to support and enhance the performance. Actors generally demonstrate an understanding of the text and appropriately emote through the text. | Actors display some appropriate movements, facial expressions, and gestures. Actors demonstrate a basic understanding of the text with some emoting through the text.  | Inconsistent display of movements, facial expressions, and gestures. Inconsistent understanding of the text and little emoting through the text.  | Actors display very limited movements, facial expressions, and gestures. This lack of physicality detracts from the performance. actors do not demonstrate an understanding of the text or emoting through the text. |
| <b>OBJECTIVES &amp; FOCUS</b>  | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>   |
| <i>Being in character. Authenticity of character. Being in the moment. Focused and attentive. Framing. Clarity and traction. Giving and taking between actors. Story-supported objectives.</i>   | Actors are clear and focused throughout the performance and are giving and taking throughout. Tension is motivated and constant throughout – characters objectives and needs are fully played.   | Actors are generally clear and focused throughout the performance and are giving and taking throughout. Tension is usually motivated and consistent throughout – character's objectives and needs are usually played.        | Actors are sometimes clear and focused throughout the performance. Basic giving and taking throughout. Tension is sometimes motivated but uneven throughout – character's objectives and needs are sometimes played. | Inconsistent clarity and focus throughout the performance. Inconsistent giving and taking throughout. Tension is seldomly motivated and very uneven – character's objectives and needs are occasionally played. | Lack of clarity and focus throughout the performance. No firm understanding of giving and taking or character's objectives and needs.  |
| <b>INTERPRETATION</b>  | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>   |
| <i>Understanding of the text and its meaning; makes bold, appropriate acting choices based on understanding; offers deeper insight into character.</i>   | Exemplary interpretation of the text, with a subtle, nuanced approach to the material which leads to bold and exiting acting choices.  | Adequate interpretation and preparation of text but lacks a nuanced approach to the material. Adequate acting choices are made.  | Basic understanding and preparation of text with some informed acting choices made.  | Inconsistent understanding and preparation of text with unsupported acting choices.   | No interpretation of text or evidence of preparation. Makes little to no acting choices.   |
| <b>PERFORMANCE</b>   |  |  |  |   |  |
| <b>OVERALL PERFORMANCE VALUE</b>   | <b>10 9</b>  | <b>8 7</b>   | <b>6 5</b>   | <b>4 3</b>  | <b>2 1</b>   |
| <i>Well-rounded performances with high quality and well-executed voice &amp; speech, movement &amp; blocking, and acting abilities. Impactful performances that go a step beyond entertainment and into cohesive, profound storytelling.</i> | The overall performance showcases high-quality and well-executed voice & speech, movement & blocking, and acting throughout. Demonstrates deep understanding of text which heightens the overall performance to tell a cohesive, profound story. | The overall performance showcases good quality of voice & speech, movement & blocking, and acting throughout. Demonstrates general understanding of text which carries through to an overall cohesive performance.           | The overall performance includes adequate voice & speech, movement & blocking, and acting throughout. Demonstrates basic understanding of the text which results in a committed performance.                         | Inconsistent voice & speech, movement & blocking, and acting throughout. Inconsistent understanding of the text which impacted the overall performance and storytelling.  | Proficient voice & speech, movement & blocking, and acting throughout. Little to no understanding of the text which hinders the overall performance and ability to tell the story.                                   |
| <b>TRANSITIONS &amp; PACING</b>  | <b>5</b>   | <b>4</b>   | <b>3</b>   | <b>2</b>  | <b>1</b>   |
| <i>Intentional pacing and rhythm of storytelling support the action and subtext which enhance the overall performance. Seamless Transitions from moment-to-moment which enhance the performance.</i>   | Bold pacing throughout that supported the action. Pacing and energy is clear, intentional, and enhance the production. The scene transitions were seamless and helped to tell the story.   | Performers display appropriate pacing and energy throughout most of the performance. Pacing and energy support the action and scene transitions did not distract from the overall performance.                               | Performers display appropriate pacing and energy during some of the performances. Pacing and energy support the action and transitions are adequate.   | Inconsistent pacing and energy throughout the performance. Pacing and energy contradict the action and transitions are clunky and dramatically unsupported.   | Performers display very limited understanding of appropriate pacing and energy, which detracts from the production. Transitions hinder the overall performance and story.  |