

# GROUP ACTING

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

A group scene is defined as a performance for between three to sixteen players. In each case, every participant must be actively involved in the scene.

- Begin with a slate (entrants' names, troupe number, title of selection, and playwright)
- Group scenes can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre
- All participants must be actively involved in the scene.
- Props, costumes, and theatrical makeup are not allowed.
- For group acting, one table and up to six chairs may be used.
- All entrants must wear all black or dark clothing.



*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

All categories are rated between 1-4



## GROUP ACTING RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### VOICE

Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

### MOVEMENT/STAGING

Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.

# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_,  
 (insert as many names as needed) and we are troupe # \_\_\_\_\_ and we will be performing a scene from  
 \_\_\_\_\_ by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### ACTING TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

Moderately clear articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

Unclear articulation of name and selection; **transition** into and between characters and/or final are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

### VOICE

Vocal projection is **appropriately varied**, and dialogue is **consistently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **communicate** the character's emotions and subtext.

Vocal projection is **appropriately varied**, and dialogue is **frequently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **usually communicate** the character's emotions and subtext.

Vocal projection and clearly articulated dialogue are **inconsistent**; use of pitch, tempo, tone, and inflection **sometimes communicate** the character's emotions and subtext.

Vocal projection and articulated dialogue are **limited or absent**; use of pitch, tempo, tone, and inflection **rarely communicate** the character's emotions and subtext.

### MOVEMENT AND STAGING

Gestures and facial expressions **consistently communicate** appropriate character emotions and subtext; blocking is **varied, purposeful, and reflects** the character's emotions and subtext.

Gestures and facial expressions **communicate** appropriate character emotions and subtext; blocking is **purposeful and reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout the performance**; integration of voice, body, and emotions **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **sustained throughout most of the performance**; integration of voice, body, and emotions **create a frequently believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes-believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/relationship** that tells a story.

## RATINGS

**4 - Superior**

(Score of 20-18)

**3 - Excellent**

(Score of 17-13)

**2 - Good**

(Score of 12-8)

**1 - Fair**

(Score of 7-5)