# SOUP ACTING **National Qualifying** Event

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

Information on Securing

Performance Rights

RULES 🕊

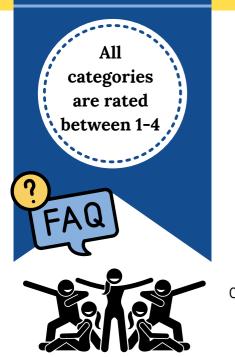
A group scene is defined as a performance for between three to sixteen players. In each case, every participant must be actively involved in the scene.

- 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.

**TEXAS THESPIANS** 

STATE FESTIVAL

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



## **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-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

Theatre I. 1A, I.1B, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B Theatre II. 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B Theatre III. 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B Theatre IV. 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

### **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

	4 (Superior)	3 (Excellent)	<b>2</b> (Good)	<b>1</b> (Fair)
ACTING TRANSITIONS	<b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment</b> <b>and transition</b> out of character into exit.	<b>Clear articulation</b> of name and selection; <b>recognizable transition</b> 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 <b>not</b> evident.
<b>CHARACTERIZATION</b>	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and</b> <b>tactics</b> toward an objective <b>prompt</b> <b>intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and</b> <b>tactics</b> toward an objective <b>prompt</b> <b>identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reaction</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics,</b> <b>objectives and a</b> <b>relationship</b> to real or implied partner(s) are <b>not</b> <b>evident</b> .
VOICE	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>consistently</b> <b>clearly articulated</b> <b>throughout;</b> use of pitch, tempo, tone, and inflection <b>communicate</b> 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 <b>inconsistent</b> ; use of pitch, tempo, tone, and inflection <b>sometimes</b> <b>communicate</b> the character's emotions and subtext.	Vocal projection and articulated dialogue <b>are</b> <b>limited or absent;</b> use of pitch, tempo, tone, and inflection <b>rarely</b> <b>communicate</b> the character's emotions and subtext.
MOVEMENT AND STAGING	Gestures and facial expressions <b>consistently</b> <b>communicate</b> appropriate character emotions and subtext; blocking is <b>varied</b> , <b>purposeful</b> , <b>and</b> <b>reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>communicate</b> appropriate character emotions and subtext; blocking is <b>purposeful and reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>sometimes</b> <b>communicate</b> the character's emotions and subtext; blocking <b>generally reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>sometimes</b> <b>communicate</b> the character's emotions and subtext; blocking <b>generally reflects</b> the character's emotions and subtext.
EXECUTION	Concentration and commitment to moment-to- moment choices are <b>sustained throughout the</b> <b>performance;</b> integration of voice, body, and emotions <b>create a believable</b> <b>character/relationship</b> that tells a story.	Concentration and commitment to moment-to- moment choices are <b>sustained throughout most</b> <b>of the performance;</b> integration of voice, body, and emotions <b>create a</b> <b>frequently believable</b> <b>character/relationship</b> that tells a story.	Concentration and commitment to moment-to- moment choices are <b>inconsistently sustained;</b> integration of voice, body, emotion choices <b>create a</b> <b>sometimes-believable</b> <b>character/relationship</b> that tells a story.	Concentration and commitment to moment- to-moment choices are <b>limited or absent;</b> voice, body, emotion choices <b>rarely create a believable</b> <b>character/relationship</b> that tells a story.

## RATINGS

4 - Superior (Score of 20-18) (Score of 17-13)

3 - Excellent

2 - Good (Score of 12-8)

1-Fair (Score of 7-5)