SOUP ACTING **National Qualifying** Event

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

Information on Securing

Performance Rights

RULES 🕊

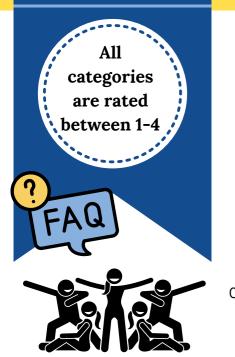
A group scene is defined as a performance for between three to sixteen players. In each case, every participant must be actively involved in the scene.

- 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)	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) (Score of 17-13)

3 - Excellent

2 - Good (Score of 12-8)

1-Fair (Score of 7-5)