Acting – Duo/Group Scene

A duo is defined as a performance for two players. A group scene is defined as a performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Acting – Duo/Group Scene, the skills measured are:
- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a Duo/Group Scene performance, the entrants must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
    - The entrant's name
    - Title of selection
    - Name of the playwright(s)
    - Troupe number (optional)
- Remain within strict time limits:
    - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
    - Duo/group scenes are not to exceed 5 minutes.
- Appropriate material:
    - Each participant must be actively involved in the scene
    - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
    - Props (including hand-held props), costumes, or theatrical makeup are not allowed.
    - For duo acting, two chairs may be safely used.
    - For group acting, one table and up to six chairs may be safely used.
    - Entrants must wear all black. **Clothing and shoes must be all black**. Any visible color, including white, will result in a disqualification.
    - Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance.
    - Entrants should refrain from wearing anything that might distract the adjudicators.
    - Failure to follow any of the guidelines in this document will result in a disqualification.
- Follow COVID-19 safety guidelines:
    - If performing in the same space and actors are six feet apart, masks are not required.
    - If performing in the same space and actor are less than six feet apart, masks are required.

Acting

For internal use only

INTERNATIONAL THESPIAN **Excellence** AWARDS

Student(s): .... School: ....

Selection: .... Troupe: ....

Monologue_____ Duo_____ Group _____

SKILLS	4 | Superior Above standard	3 | Excellent At standard	2 | Good Near standard	1 | Fair Aspiring to standard	SCORE
Acting Transitions Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	**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; **transitions** into and between characters and/ or final moment are **not evident**.	
Comment:					
Characterization Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).	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 reactions** to real or implied partner(s).	Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to a real or implied partner(s) are **not evident.**	
Comment:					
Voice Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.	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**; 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.	
Comment:					
Movement/Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.	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 are **limited or absent and rarely communicate** the character's emotions and subtext; blocking **usually does not reflect** the character's emotions and subtext.	
Comment:					

| **Execution**
Concentration and commitment to moment- to-moment choices; 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 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. | |

Comment:

RATING (Please circle)	**4 │ Superior** (Score of 20-18)	**3 │ Excellent** (Score of 17-13)	**2 │ Good** (Score of 12-8)	**1 │ Fair** (Score of 7-5)	**TOTAL SCORE**

_____   _____
Judge's name (Please print)   Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

☐   Timing issue: (_____mm_____ss)

☐   Rule violation:_____;_____;_____

☐   Other comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum- based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website:_____