

CATEGORY-SPECIFIC RULES & RUBRICS

Additional Important Rules for Thespys Categories

ACTING (SOLO, DUET & GROUP)

WHAT TO PREPARE: SOLO ACTING

In a Solo Acting performance, the Thespian must prepare two (2) contrasting monologues* from published works written for the theatre (play or musical) that do not exceed three (3) minutes in combined length. Thespians must also adhere to the following:

- Review the [Rights & Licensing page](#) at Thespys.org to ensure that the chosen material is eligible to be performed for Thespys adjudication.
- “Contrasting” means that the selections may be different in period, style, mood, etc.
- The combining of multiple characters’ lines to create a monologue is not allowed. Monologues should be composed of only one character’s lines.
- One (1) chair may be safely used during the performance. No other scenic elements or furniture are allowed. “Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.) Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.



*Note: If your chapter event does not require two (2) contrasting monologues, it is not an official qualifying event for this category. Check with your chapter director about entering the Alternate Qualifier in order to be able to continue to the final round of adjudication. ([See Alternate Qualifier, pg. 10.](#))

WHAT TO PREPARE: DUET & GROUP ACTING

In a Duet or Group Acting performance, the Thespians should prepare a non-musical scene from a published work written for the theatre (play or musical) that does not exceed five (5) minutes in length. Thespians must also adhere to the following:

- A duet is defined by the International Thespian Excellence Awards as a performance for two (2) players. A group scene is defined as a performance for three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing page](#) at Thespys.org to ensure that the chosen material is eligible to be performed for Thespys adjudication.
- In the Duet Acting category, two (2) chairs may be safely used during the performance. In the Group Acting category, up to six (6) chairs and one (1) table may be safely used during the performance. No other scenic elements or furniture is allowed. "Safely" means that items

may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.) Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.

SKILLS MEASURED: ALL ACTING CATEGORIES

In all acting categories, the skills measured by the adjudicators during the performance 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.



ACTING RUBRIC

Acting

Solo __ Duet __ Group __

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THE INTERNATIONAL THESPIAN
EXCELLENCE AWARDS

Student(s):

School:

Selection:

Troupe:

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 tactic 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 <small>(Please circle)</small>	4 Superior <small>(Score of 20-18)</small>	3 Excellent <small>(Score of 17-13)</small>	2 Good <small>(Score of 12-8)</small>	1 Fair <small>(Score of 7-5)</small>	TOTAL SCORE
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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.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:
<http://learn.schooltheatre.org/thespy-standards-alignment>

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

Optional aligned state standards: _____

State standards website: _____