

## Grades 9-12 Theatre Audition Overview and Requirements

All students auditioning for theatre will complete:

- ❖ a monologue
- ❖ a cold reading
- ❖ a choice of one of the following: singing 32 bars for musical theatre, a technical theatre presentation, or an improvised scene based on a prompt

Please read this document carefully! Before we start, familiarize the student and their helper with basic theatre vocabulary:

to block	the actor chooses movement, body positions, and/or body language for the monologue
costumes	clothes that portray a character
props	items that the actor uses within the scene
monologue	an extended speech which the character says to another character in the world of the play
objectives	the goal that the character wants to achieve
risk-taking	the actor is comfortable with being creative and working “in the moment;” choices are authentic and real
imaginative play	the actor demonstrates role playing and acting out various new experiences
stage presence & focus	the actor pulls the audience into the performance and directs the viewer’s attention to the performer
slate	the term for introducing yourself in an audition, whether it's in-person, virtual, or self-taped. It includes your name, your performance title, and the author of the performance piece
vocalization	the “character voice” matches the storyline of the monologue
physicality	the actor demonstrates meaningful movement that matches the storyline of the monologue
transition	changing from one thought to the next

# Grades 9-12 Theatre Audition Overview and Requirements

Auditions for the 2022-2023 school year will be in an online format where students will:

- ❖ Your student will watch the full Audition Instructional Video from beginning to end and then record themselves performing
  - students will perform two (2) contrasting monologues, cold-read a script and present a third option of their choice
- ❖ Filming the audition
  - The entire body should be visible
  - Ensure that your student is seen clearly in the camera frame of the audition recording
  - Provide your student with enough room to move around freely - 8 to 10 feet is recommended
- ❖ Attire - Appropriate, nice, moveable clothing is recommended
  - Example would include khaki pants or shorts and a shirt with a collar
  - Costumes and props are not allowed
- ❖ Evaluation - Students will be evaluated on the following standards:

Task #1 - Monologue	Task #2 - Cold Reading	Task #3 - Choice of Improvisation or Sing 32 bars or Present a technical theatre skill
Slate Preparation & Objectives Voice Movement & Staging Execution	Expression and Interpretation Fluency Vocalization	<b>Improv:</b> Characterization and Choices, Risk-Taking and Commitment <b>Song:</b> Pitch/Intonation, Articulation/Diction, Tonal Production, Characterization, Musicality. <b>Technical Theatre Presentation</b> Presentation Actualization of design

## Grades 9-12 Monologue Requirements

### Task #1 - Perform a Monologue

- ❖ Rising grade 9-12 actors will perform **two (2) contrasting monologues** that are thoroughly prepared and memorized.
  - Contrasting monologues: comedic vs dramatic; classical vs contemporary - two **monologues that are different styles, from different periods, or that showcase different aspects of your abilities as an actor.**
- ❖ Begin the monologue performance with a slate: **“Hello, my audition number is** (insert audition number). **I will be performing** (insert name of monologue) **from** (insert the name of the play) **by** (insert name of author).”
  - Each of the two (2) contrasting monologues should be a minimum of 1 minute and no more than 2 minutes in length.
  - When choosing material for these auditions, students should choose characters that are close to themselves in age.
  - Students should avoid original material or monologues from movies or television series found online.
  - Students should choose monologues from published plays.
  - Sources may be obtained from libraries, bookstores, or play publishing companies.
  - Original works, movie scripts, or unpublished plays will be scored as a zero.

### Task #2 - Cold Reading

- ❖ **Grades 9-12**
  - Actors will participate in the cold reading of a script to demonstrate expression and interpretation, fluency, and vocalization.

### Task #3 - Choice of one of the following:

- ❖ Participate in improvisational acting
  - Actors will participate in an improvised scene to demonstrate characterization and choices and risk-taking and commitment to the character.
- ❖ Perform part of a song from a musical.
  - Prepare one 32-bar cut selection from a Broadway Musical. The musical must be written between 1940-Present Day.
  - Karaoke tracks with NO vocals may be used, or pre-recorded accompaniment. Your selection should be completely memorized for your performance.
- ❖ Present a technical theatre skill
  - Based off what you know of the FairyTale, Cinderella, CHOOSE and CREATE 2 of the following:
    - A design of a men’s or women’s garment based off of one of the characters in the story.
    - A collage of images that is period appropriate that shows YOUR ideas for a design of what the set/scenery would look like on stage.
    - A makeup design for two of the characters in the story.
    - A collection of 4 music files or links to different music you would use for pre-performance and post performance.
    - A collage of different color palettes that would be used for lighting and some ideas of moments that you would create if you were designing the lighting.

# Task #1 - Grades 9-12 Monologue Rubric

Adapted from EDTA Monologue Rubric.

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Aspiring to Standard 1 point	No Evidence 0 point
<p><b>Slate</b> Includes proper introduction of performance piece, articulation of name, and audition number.</p>	<p>Actor correctly and fully states the introduction slate using their audition number, the title of their monologue/s, the name of the play and the author. Actor clearly articulates their name and selection/s performed.</p>	<p>Actor includes audition number, title of monologue and name of play only.  Actor clearly articulates their name and selection/s performed.</p>	<p>Actor includes audition number and title of monologue only.  Moderately clear articulation of name and selection.</p>	<p>Actor includes audition number.  Unclear articulation of name and selection.</p>	<p>Actor does not state the introduction slate.  Unclear articulation of name and selection.</p>
<p><b>Preparation &amp; Objectives</b> Includes memorization, blocking, character objectives.</p>	<p>The monologue is completely memorized. The actor has clearly blocked and rehearsed the monologue with demonstrated, clear character objectives.</p>	<p>Monologue is mostly memorized with minor stumbles. The actor has clearly blocked and rehearsed the monologue with demonstrated, clear character objectives.</p>	<p>Monologue is somewhat memorized; actor stumbles over lines; actor's character objectives are unclear.</p>	<p>Monologue is not fully memorized. Actor has moments of forgetting lines, and has lapses between their lines. No objectives are evident.</p>	<p>Monologue is read instead of performed.</p>
<p><b>Voice</b> Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.</p>	<p>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.</p>	<p>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.</p>	<p>Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.</p>	<p>Vocal projection and articulated dialogue are limited; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext.</p>	<p>Vocal projection and articulated dialogue are absent; use of pitch, tempo, tone, and inflection do not communicate the character's emotions and subtext.</p>
<p><b>Movement &amp; Staging</b> Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.</p>	<p>Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character's emotions and subtext.</p>	<p>Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext.</p>	<p>Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character's emotions and subtext.</p>	<p>Gestures and facial expressions are limited and rarely communicate the character's emotions and subtext; blocking usually does not reflect the character's emotions and subtext.</p>	<p>Gestures and facial expressions are absent and do not communicate the character's emotions and subtext; there is no blocking.</p>
<p><b>Execution</b> Concentration and commitment to choices; integration of voice, body, and emotions create a believable character/relationship that tells a story.</p>	<p>Concentration and commitment to choices are sustained throughout the performance; integration of voice, body, and emotions create a believable character/relationship that tells a story.</p>	<p>Concentration and commitment to choices are sustained throughout most of the performance; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story.</p>	<p>Concentration and commitment to choices are inconsistently sustained; integration of voice, body, emotion choices create a sometimes believable character/relationship that tells a story.</p>	<p>Concentration and commitment to choices are limited; voice, body, emotion choices rarely create a believable character/relationship that tells a story.</p>	<p>Concentration and commitment to choices are not evident.</p>

## Task #2 - Grades 9-12 Cold Reading

<b>Skills</b>	<b>Above Standard</b> 4 points	<b>At Standard</b> 3 points	<b>Near Standard</b> 2 points	<b>Aspiring to Standard</b> 1 point	<b>No Evidence</b> 0 point
<b>Expression &amp; Interpretation</b>	Actor immediately understands the text and interprets. Makes clear acting choices and maintains consistent expression.	Reads with expression and shows acting choices but is inconsistent in delivery.	Reads with minimal expression and lacks clear acting choices.	Reads in a monotone voice, does not present thought or acting choices within presentation.	Did not complete cold reading.
<b>Fluency</b>	Reads at a conversational pace throughout the reading.	Reads smoothly with some breaks, but self corrects with difficult words and/or sentence structures.	Reads with occasional breaks in rhythm. The reader has difficulty with specific words and/or sentence structures.	Frequently hesitates while reading, sounds out words, and repeats words or phrases. The reader makes multiple attempts to read the same passage.	Did not complete cold reading.
<b>Vocalization</b>	Actor's vocal technique is at a level well beyond expectations for age group.	Actor displays a well-supported voice in a comfortable range that can be heard in the back of the room and gives a clear vocal interpretation.	Actor displays clear, crisp diction and a well-supported voice and often demonstrates strong vocal choices which reflect the character.	Actor displays clear diction at times but may drop sounds at the ends of sentences or words and seldom demonstrates vocal choices that reflect the character.	Actor lacks diction, cannot be heard and makes no clear vocal choices.

## Task #3 Option - Grades 9-12 Improvisation Rubric

<b>Skills</b>	<b>Above Standard</b> 4 points	<b>At Standard</b> 3 points	<b>Near Standard</b> 2 points	<b>Aspiring to Standard</b> 1 point	<b>No Evidence</b> 0 point
<b>Characterization</b>	Actor creates a distinct character and maintains it throughout.	Actor creates less dynamic character type but stays committed to the objectives of new persona.	Actor creates stereotypical character.	Character is much like self; Creates cliché character with no objectives or constantly shifting character.	Character is no different than self. No choices in characterization were evident.
<b>Commitment</b>	Actor becomes the character during the improvisation.	Actor stays in character during the improvisation.	Actor stays in character during most of the improvisation.	Actor has difficulty staying in character during the improvisation.	Actor displays no commitment to any type of characterization.
<b>Choices and Risk-Taking</b>	Actor makes strong choices for the character throughout with choices which results in a dynamic interpretation of the improvisation.	Actor makes authentic, clear choices for the character through most of the improvisation.	Actor made at least 2 believable choices for the character for some of the improvisation.	Actor made inconsistent choices for the character.	Actor made no choices to advance the character or improvisation.

# Task #3 Option - Grades 9-12 Musical Theatre 32 Bar Selection Performance

- ❖ Prepare one 32-bar cut selection from a Broadway Musical. The musical must be written between 1940-Present Day.
- ❖ Karaoke tracks with NO vocals may be used, or pre-recorded accompaniment. Your selection should be completely memorized for your performance.

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Aspiring to Standard 1 point	No Evidence 0 point
<p><b>Articulation &amp; Diction</b> Singer forms vowels and consonants with clarity.</p> <p><b>Projection, breath support &amp; control:</b> Inhalation is easy, full and efficient. Exhalation provides stability, support, and vocal energy.</p>	<p>Singer consistently uses clear articulation and proper diction; every word is easily understood. Inhalation is easy and sufficient all of the time. Exhalation provides stability, support, and vocal energy.</p>	<p>Singer frequently uses clear articulation and diction; all but a few words are understood. Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time with some collapsing in the body at the ends of phrases.</p>	<p>Singer mostly uses clear articulation and diction; most words are understood. Inhalation is often insufficient. Exhalation does not provide stability and the singer tenses or collapses in the body. The singer requires extra breaths to complete phrases.</p>	<p>Singer attempts to articulate the words and many are not clear. Inhalation and exhalation are insufficient and do not provide ample breath to properly sing the song.</p>	<p>Singer is inarticulate with no diction; words are not understandable. Singer lacks any understanding of breath control.</p>
<p><b>Pitch &amp; Intonation, Pace &amp; Rhythm</b> Singer sings at pitch and creates tones which match the written notes of the song. Singer keeps time, rhythm, and pace with the song's tempo.</p>	<p>Singer is consistently on pitch with appropriate intonation. Singer's tone is uniform, consistent, and well controlled throughout.</p> <p>Singer follows the score as exactly written while implementing musical phrasings that enhance the selection.</p>	<p>Singer maintains pitch accurately with only minor intonation issues. Singer's tonal production has occasional lapses in tone due to range/volume. Singer mostly follows the score as written. Implements the majority of musical phrasings in the selection.</p>	<p>Singer sings mostly correct pitches with some intonation issues. Singer's tone quality has some distortion at extended ranges/volume levels. Singer follows some of the score as written. Implements some musical phrasings in the selection.</p>	<p>Singer attempts to maintain pitch and/or to remain in tune. Singer has a fundamental understanding of tone production, but volume and register are inconsistent. Singer attempts to follow the score as written. Musical phrasings are infrequent.</p>	<p>Singer's pitch of voice has no relation to the pitch of accompaniment. Singer lacks understanding of proper tone quality and pitch. Singer lacks any understanding of keeping rhythm and maintaining the pace of the musical piece.</p>
<p><b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</p> <p><b>Musicality &amp; Performance</b> Includes memorization of song and artistic interpretation of the song.</p>	<p>Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s).</p> <p>Singer masterfully interprets material with musical accuracy and artistic flair completely from memory.</p>	<p>Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s).</p> <p>Singer effectively performs the vocal demands of the material and has completely memorized the song.</p>	<p>Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).</p> <p>Singer has some stylistic interpretation of the music; there are many attempts to shape phrases. The majority of the song is memorized.</p>	<p>Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.</p> <p>Singer has little stylistic interpretation of the music; there is minimal attempt to shape phrases, with most of the song memorized and music sheet is relied upon.</p>	<p>No character is evident.</p> <p>Singer lacks understanding of stylistic interpretation and phrasing of music. Song is not memorized and sheet music is necessary.</p>

## Task #3 Option - Grades 9-12 Technical Theatre Submission Rubric

- ❖ Based off what you know of the FairyTale, Cinderella, CHOOSE and CREATE 2 of the following:
  - A design of a men's or women's garment based off of one of the characters in the story.
  - A collage of images that is period appropriate that shows YOUR ideas for a design of what the set/scenery would look like on stage.
  - A makeup design for two of the characters in the story.
  - A collection of 4 music files or links to different music you would use for pre-performance and post performance.
  - A collage of different color palettes that would be used for lighting and some ideas of moments that you would create if you were designing the lighting.

<b>Skills</b>	<b>Above Standard</b> 4 points	<b>At Standard</b> 3 points	<b>Near Standard</b> 2 points	<b>Aspiring to Standard</b> 1 point	<b>No Evidence</b> 0 point
<b>Creativity &amp; Artistry</b>	Designer/technician demonstrates extraordinary creativity and artistry in design ideas with great attention to detail.	Designer/technician demonstrates ample creativity and artistry in design ideas with ample attention to detail.	Designer/technician demonstrates some creativity and artistry in design ideas with some attention to detail.	Designer/technician demonstrates limited creativity and artistry in design ideas with limited attention to detail.	No evidence of creativity, artistry, or attention to detail.
<b>Evidence of Process</b>	Designer/technician utilizes all necessary paperwork, supplies, and materials necessary to implement their design thoroughly and has step-by-step evidence of their process.	Designer/technician utilizes significant amount of necessary paperwork, supplies, and materials necessary to implement their design and has significant evidence of their process.	Designer/technician has utilized some paperwork, supplies, and materials necessary to implement their design and has some evidence of their process.	Designer/technician has limited paperwork, supplies, and materials for their design and has some evidence of their process.	No evidence of necessary paperwork, supplies, and materials; no evidence of their process.
<b>Actualization of Design</b>	Designer's/technician's creation is exceptional in process and workmanship.	Designer's/technician's creation is well-crafted in process and workmanship.	Designer's/technician's creation is adequate in process and workmanship.	Designer's/technician's creation is minimal in process and workmanship.	Design was not provided for the audition.

# Grades 9-12 Theatre Audition Score Sheet

Panelist Initials:

Audition Number:

Rising Grade:

Audition Date:

Monologue Title/s:

## Task #1 - Monologue

<b>Skills</b>	<b>Above Standard 4 points</b>	<b>At Standard 3 points</b>	<b>Near Standard 2 points</b>	<b>Aspiring to Standard 1 point</b>	<b>No Evidence 0 point</b>	<b>Total</b>
Introduction Slate	4	3	2	1	0	
Preparation & Objectives	4	3	2	1	0	
Voice	4	3	2	1	0	
Movement & Staging	4	3	2	1	0	
Execution	4	3	2	1	0	

## Task #2 - Cold Reading

Cold Reading Title:

<b>Skills</b>	<b>Above Standard 4 points</b>	<b>At Standard 3 points</b>	<b>Near Standard 2 points</b>	<b>Aspiring to Standard 1 point</b>	<b>No Evidence 0 point</b>	<b>Total</b>
Expression & Interpretation	4	3	2	1	0	
Fluency	4	3	2	1	0	
Vocalization	4	3	2	1	0	
				<b>Total Score For Task 1 &amp; Task 2</b>		



<b>Task #3 Option - Improvisation Score Sheet</b>					Panelist Initials:	
Audition Number:		Rising Grade:			Audition Date:	
Improvisation Prompt:						
<b>Skills</b>	<b>Above Standard 4 points</b>	<b>At Standard 3 points</b>	<b>Near Standard 2 points</b>	<b>Aspiring to Standard 1 point</b>	<b>No Evidence 0 point</b>	<b>Total</b>
Characterization	4	3	2	1	0	
Commitment	4	3	2	1	0	
Choices and Risk-Taking	4	3	2	1	0	
<b>Rising Grade</b>	<b>Total For Task 1 &amp; 2 = Total For Task 3 =</b>		<b>Total Score /44 X 100 = Best possible score 44/44</b>		<b>Adjusted to 100 Point Scale</b>	

<b>Task #3 Option - Technical Theatre Audition Score Sheet</b>					Panelist Initials:	
Audition Number:		Rising Grade:			Audition Date:	
Production Name:						
Type of Technical Theatre Presentation:						
<b>Skills</b>	<b>Above Standard 4 points</b>	<b>At Standard 3 points</b>	<b>Near Standard 2 points</b>	<b>Aspiring to Standard 1 point</b>	<b>No Evidence 0 point</b>	<b>Total</b>
Creativity & Artistry	4	3	2	1	0	
Evidence of Process	4	3	2	1	0	
Actualization of Design	4	3	2	1	0	
<b>Rising Grade</b>	<b>Total For Task 1 &amp; 2 = Total For Task 3 =</b>		<b>Total Score /44 X 100 = Best possible score 44/44</b>		<b>Adjusted to 100 Point Scale</b>	

<b>Task #3 Option - Musical Theatre Audition Score Sheet</b>					<b>Panelist Initials:</b>	
Audition Number:		Rising Grade:			Audition Date:	
Song Title:						
<b>Skills</b>	<b>Above Standard 4 points</b>	<b>At Standard 3 points</b>	<b>Near Standard 2 points</b>	<b>Aspiring to Standard 1 point</b>	<b>No Evidence 0 point</b>	<b>Total</b>
Pitch & Intonation; Pace & Rhythm	4	3	2	1	0	
Articulation & Diction; Projection, breath support & control	4	3	2	1	0	
Characterization; Musicality & Performance	4	3	2	1	0	
<b>Rising Grade</b>	<b>Total For Task 1 &amp; 2 =</b> <b>Total For Task 3 =</b>		<b>Total Score /44 X 100 =</b> <b>Best possible score 44/44</b>		<b>Adjusted to 100 Point Scale</b>	