

## Grades 3-6 Theatre Audition Overview and Requirements

All 3rd - 6th grade students auditioning for theatre will complete:

- ❖ a monologue
- ❖ an improvisational theatre game

In this packet, you will find:

[3rd - 6th Audition Overview](#)

[Monologue Rubric](#)

[3rd & 4th Monologue Options](#)

[3rd & 4th Monologue Requirements](#)

[Improvisation Rubric](#)

[5th & 6th Monologue Options](#)

[5th & 6th Monologue Requirements](#)

Please read this document carefully! Before we start, familiarize the student 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
improvisation/ creative drama	the actor demonstrates role playing and acting out various new experiences, based on a well-known prompt
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
stage presence & focus	the actor pulls the audience into the performance and directs the viewer's attention to the performer
vocalization	the "character voice" matches the storyline of the monologue
physicality	the actor demonstrates meaningful movement that matches the storyline of the monologue
ensemble	a group of individuals dedicated to collaborative creation, committed to working together consistently

# Grades 3-6 Theatre Audition Overview

Auditions for the 2023-2024 school year will be in person where students will:

- ❖ Perform a published, prepared, memorized poem or monologue (3rd & 4th grades) or a published, prepared, memorized monologue (5th & 6th grades)
- ❖ Participate in a improvisational creative drama theatre game
  
- ❖ Attire - Appropriate, nice, moveable clothing is recommended
  - Example would include khaki pants or shorts and a shirt with a collar
  - Costumes are not allowed
  
- ❖ No supplies are needed for the theatre game
  
- ❖ Evaluation - Students will be evaluated on the standards as demonstrated by the monologue and improvisational game. See the rubrics for specific standards
  - [Monologue Rubric](#)
  - [Improvisation Rubric](#)

## Grade 3-4 Monologue Requirements

- ❖ The monologue performance should be a **minimum of 30 seconds** and **no more than 1 minute** in length.
- ❖ When choosing material for these auditions, choose characters that are close to you in age.
- ❖ An animated, “actable” story is highly recommended.
- ❖ Students are required to perform a published poem or monologue.
  - To select a poem, we recommend authors such as [Jack Prelutsky](#), [Shel Silverstein](#), [Kenn Nesbitt](#), etc.
  - For monologues, students should avoid original material or monologues from movie or television scripts found online.
  - Optional monologues can be found on our website, but **students are not required to use the ones found there**.
  - If students would like to select their own monologue, they should choose from published plays, published monologue books, or professional playwright websites.
    - Published monologues and monologue books can be found at libraries, bookstores, or publishing companies.

## Task #1- Perform a Poem or Monologue

Rising 3rd and 4th grade actors will perform a poem or monologue that is memorized and thoroughly prepared. See the rubric for standards.

**Adjudicators will not prompt the actor with missed lines.**

- ❖ Begin the monologue performance with an introduction slate:
  - “**Hello, my audition number is** (insert audition number). **I will be performing** (insert name of character if that applies) **from** (insert the name of the poem/monologue) **by** (insert the name of the author).”

## Task #2 - Participate in an Improvisational Creative Drama Theatre Game

- ❖ Actors will participate as an ensemble in an improvisational theatre game to demonstrate their imagination and creativity.
- ❖ The purpose of the game is to show that the student is creatively working together with their peers and “in the moment” or making it up off the top of their head.
  - They should not plan the improvisation beforehand.
  - Actors should showcase self-management, problem solving skills, focus and concentration, and collaborative abilities with their peers.
- ❖ Actors are encouraged to be creative!

# Grade 5-6 Monologue Requirements

- ❖ The performance should be a **minimum of 1 minute** and **no more than 1.5 minutes** in length.
- ❖ When choosing material for these auditions, choose characters that are close to you in age.
- ❖ Find an “actable” story!
- ❖ Students are required to perform a published monologue.
  - Students should avoid original material or monologues from movie or television scripts found online.
  - Optional monologues can be found on our website, but students are not required to use the ones found there.
  - If students would like to select their own monologue, they should choose from published plays, published monologue books, or professional playwright websites.
    - Published monologues and monologue books can be found at libraries, bookstores, or publishing companies.

## Task # 1 - Perform a Monologue

Rising 5th and 6th grade actors will perform a monologue that is memorized and thoroughly prepared. See the rubric for standards.

**Adjudicators will not prompt the actor with missed lines.**

- ❖ Begin the monologue performance with an introduction slate.
  - “**Hello, my audition number is** (insert audition number). **I will be performing** (insert name of character) **from** (insert the name of monologue) **by** (insert the name of the author).”

## Task #2 - Participate in an Improvisational Theatre Game

- ❖ Actors will participate in an ensemble improvisational theatre game to demonstrate their imagination and creativity.
- ❖ The purpose of the game is to show that the student is creatively working “in the moment” or making it up off the top of their head.
  - They should not plan the improvisation beforehand.
  - Actors should showcase self-management, problem solving skills, focus and concentration, and collaborative abilities with their peers.
- ❖ Actors are encouraged to be creative!

# Grades 3-6 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
<b>Introduction Slate</b> Includes stage presence, proper introduction of performance piece, articulation of name, and audition number.	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.	Actor includes audition number, title of monologue and name of play only.  Actor clearly articulates their name and selection/s performed.	Actor includes audition number and title of monologue only.  Moderately clear articulation of name and selection.	Actor includes audition number.  Unclear articulation of name and selection.	Actor does not state the introduction slate.  Unclear articulation of name and selection.
<b>Preparation &amp; Objectives</b> Includes memorization, blocking, and character objectives.	The monologue is completely memorized. The actor has clearly blocked and rehearsed the monologue with demonstrated, clear character objectives.	Monologue is mostly memorized with minor stumbles. The actor has clearly blocked and rehearsed the monologue with demonstrated, clear character objectives.	Monologue is somewhat memorized; actor stumbles over lines; actor's character objectives are unclear.	Monologue is not fully memorized. Actor has moments of forgetting lines, and has lapses between their lines. No objectives are evident.	Monologue is read instead of performed.
<b>Vocalization</b> 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; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are absent; use of pitch, tempo, tone, and inflection do not communicate the character's emotions and subtext.
<b>Movement &amp; Staging</b> 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 and rarely communicate the character's emotions and subtext; blocking usually does not reflect the character's emotions and subtext.	Gestures and facial expressions are absent and do not communicate the character's emotions and subtext; there is no blocking.
<b>Execution</b> Concentration and commitment to choices; integration of voice, body, and emotions create a believable character/relationship that tells a story.	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.	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.	Concentration and commitment to choices are inconsistently sustained; integration of voice, body, emotion choices create a sometimes believable character/relationship that tells a story.	Concentration and commitment to choices are limited; voice, body, emotion choices rarely create a believable character/relationship that tells a story.	Concentration and commitment to choices are not evident.

# Improvisation Rubric

Mandatory for Grades 3-6

<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.
<b>Ensemble Participation</b>	Actor includes all peers in the performance, interacts with every member of the group to achieve the same outcome improvised in the moment.	Actor includes 90% peers in the performance, interacts with all but one member of the group to achieve the same outcome improvised in the moment.	Actor includes 70% peers in the performance, interacts with half of the group members member to achieve the same outcome improvised in the moment.	Actor includes less than half of their peers in the performance, interacts with less than half of the member of the group to achieve a different outcome planned and not improvised in the moment.	Actor does not include any peers in the performance, interacts with no members of the group.
<b>Taking Directions</b>	Actor follows all the adjudicator's directions as they are given precisely to clearly depict the improvisation.	Actor follows 90% of the adjudicator's directions as they are given carefully to clearly depict the improvisation.	Actor follows most of the adjudicator's directions as after they are given to depict the improvisation.	Actor follows some adjudicator's directions after they are given to depict the improvisation.	Actor does not follow adjudicator's directions during the improvisation.

# Grades 3-6 Theatre Audition Score Sheet

Audition Number:

Rising Grade:

Audition Date:

Monologue Title:

<b>Task #1 - Monologue</b>						
<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	
Vocalization	4	3	2	1	0	
Movement & Staging	4	3	2	1	0	
Execution	4	3	2	1	0	
<b>Task #2 - Theatre Game (Improvisation)</b>						
Characterization	4	3	2	1	0	
Commitment	4	3	2	1	0	
Choices and Risk-Taking	4	3	2	1	0	
Ensemble Participation	4	3	2	1	0	
Taking Directions	4	3	2	1	0	
Panelist Initials			Total Score			
Rising Grade:	Total Score / 40 X 100 =				Adjusted to 100 Point Scale	
	Best possible score 40/40					