
Specific Rules

Acting – Monologues

In Acting – Monologues, 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 monologue performance, the entrant must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of both selections
 - 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).
 - Monologues are not to exceed 3 minutes.
- Appropriate material:
 - Prepare two selections.
 - Monologues should represent two contrasting selections (may be different in period, style, or mood).
 - Each selection should be approximately one and one-half minutes each.
 - Each selection should reflect an important moment in the play.
 - Only one character from each play may be portrayed in each selection.
 - Prior to the event, validate the material using the [guidelines for acceptable and unacceptable material](#).
- 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.
 - One chair 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 professional yet allow easy movement for the actor 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.

Acting

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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.	
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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
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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.

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: _____