



Grades 3-6 Theatre Audition Overview and Requirements

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

- a [monologue](#) or poem
- an [improvisational](#) theatre game

Grades 3-6 Theatre Audition Overview

Auditions will be in person where students will:

- #1 Perform a published, prepared, memorized poem or monologue
- #2 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
 - [Props](#) are not allowed

Monologue/Poem Requirements

- The performance should be a **minimum of 30 seconds** and **no more than 1.5 minutes** in length.
- When choosing material for these auditions, choose characters that are close to you in age.
- Students are required to perform a *published* poem or monologue. Students should not perform monologues or poems that they have written themselves.
- We encourage students to make their own choices in how they perform their monologue/poem, therefore, students should avoid monologues from movie or television scripts found online.
- Students should choose monologues from published plays, published monologue books, or professional playwright websites.
- If students elect to perform a poem, we recommend authors such as [Jack Prelutsky](#), [Shel Silverstein](#), [Kenn Nesbitt](#), etc.
- [Monologue Examples](#) If you choose to use this resource, please read through and choose your favorite! Stand out from the crowd and do not choose the very first one listed, unless you really enjoy it over the other options.

Task # 1 - Perform a Monologue/Poem

Actors will perform a monologue/poem that is memorized and thoroughly prepared.

Adjudicators will not prompt the actor with missed lines.

- Begin the monologue/poem performance with an introduction slate.
 - Monologue 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).”
 - Poem slate: “**Hello, my audition number is** (insert audition number). **I will be performing** (insert name of poem) **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 engagement, 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 and actors are encouraged to be creative!
 - Actors should showcase self-management, problem solving skills, focus and concentration, and collaborative abilities with their peers.

Grades 3-6 Theatre Audition Score Sheet	Panelist Initials:
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Audition Number:	Rising Grade:	Audition Date:
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Monologue/Poem Title:

Task #1 - Monologue/Poem

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point	Total
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	

Task #2 - Improvisational Theatre Game

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point	Total
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 Direction	4	3	2	1	0	
Engagement/Interest in Process	4	3	2	1	0	

	Total Score For Task 1 & Task 2 =
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Total Score /44 X 100 = Best possible score 44/44	Adjusted to 100 Point Scale	
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Continue Reading for a more thorough explanation of the rubric used to score students auditioning for 3rd-6th grade theatre

Monologue Rubric (grades 3-6)

Adapted from EDTA Monologue Rubric

CRITERIA	Above Standard 4 points	At standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 points
<p>Introduction Slate Includes stage presence, proper introduction of performance piece, articulation of name, and audition number.</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.	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.	No Evidence
<p>Preparation & Objectives Includes memorization, blocking, and character objectives.</p>	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.	No Evidence
<p>Vocalization Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.</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.	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.	No Evidence
<p>Movement & Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.</p>	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 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 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.	No Evidence
<p>Execution Concentration and commitment to choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story.</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.	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.	No Evidence

Improvisational Theatre Game Rubric (grades 3-6)

CRITERIA	Above Standard 4 points	At standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 points
Characterization	Actor creates a distinct character and maintains it throughout. Actor creates stereotypical character. Character is much like self;	Actor creates less dynamic character type but stays committed to the objectives of new persona.	Actor creates stereotypical character. Character is much like self;	Actor creates cliché character with no objectives or constantly shifting character.	No Evidence
Commitment	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.	No Evidence
<u>Choices and Risk-Taking</u>	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.	No Evidence
<u>Ensemble Participation</u>	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. improvised in the moment.	Actor includes 70% peers in the performance, interacts with half of the group members member to achieve the same outcome	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.	No Evidence
Taking Direction	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.	No Evidence
<u>Engagement/Interest in Process</u> includes stage presence and focus	Passionate focus, high awareness and self-monitoring of process	Consistent focus and awareness of process	Inconsistent focus and/or shows resistance when work is challenging, developing awareness of process	Does not sustain focus and/or refuses when work is challenging, beginning awareness of process	No Evidence

As you are preparing for your theatre audition, it may be helpful to familiarize the student with basic theatre vocabulary:

monologue	an extended speech which the character says to another character in the world of the play
costumes	clothes that portray a character - Costumes are not allowed in the audition
props	items that the actor uses within the scene- Props are not allowed in the audition
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
risk-taking/choices	the actor is comfortable with being creative and working "in the moment;" choices are authentic and real
objectives	the goal that the character wants to achieve
to block	the actor chooses movement, body positions, and/or body language for the monologue
improvisation/creative drama	the actor demonstrates role playing and acting out various new experiences, based on a well-known prompt
engagement/stage presence and 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
movement	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