



Grades 7-8 Theatre Audition Overview and Requirements

All 7-8 grade students auditioning for theatre will complete:

- a [monologue](#) and
- a [cold reading](#) and
- a choice of either:
 - improvisational theatre game OR
 - singing 32 bars for musical theatre

Grades 7-8 Theatre Audition Overview and Requirements

- For grades 7 & 8, students will perform a prepared and memorized monologue, cold-read a script, and EITHER participate in a theatre-related improvisational game (improvised scene option) OR sing 32 bars of a prepared song (musical theatre option)
- Attire - Appropriate, nice, moveable clothing is recommended
 - Example: khaki pants or shorts and a shirt with a collar
 - [Costumes](#) and [props](#) are not allowed
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- Evaluation - Students will be evaluated on the following standards:

Task #1 - Monologue	Task #2 - Cold Reading	Task #3 - Choice of Improv Game	Task #3 - Choice of Sing 32 bars
Slate Preparation & Objectives Voice Movement & Staging Execution	Expression and Interpretation Fluency Vocalization	Characterization and Choices, Risk-Taking and Commitment	Pitch/Intonation, Articulation/Diction, Tonal Production, Characterization, Musicality

Grades 7-8 Requirements

Task #1 - Perform a [Monologue](#)

- Rising grade 7-8 actors will perform **one (1) monologue** that is thoroughly prepared and memorized.
 - 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).”
 - The performance should be a minimum of 1 minute and no more than 1.5 minutes in length.
 - When choosing material for these auditions, students should choose characters that are close to themselves in age.
 - Students should choose monologues from published plays.
 - Scripts may be obtained from libraries, bookstores, or play publishing companies.
 - We encourage students to make their own bold choices, therefore, students should avoid monologues from movies found online.

Task #2 - [Cold Reading](#)

- **Grades 7-8**
 - Rising grade 7-8 actors will participate in the cold reading of a script to demonstrate expression and interpretation, fluency, and vocalization.
 - Directions for this activity will be given the day of the audition. No preparation needs to be done in advance.

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

- Participate in an Improvisational scene
 - Participate in an improv game to demonstrate characterization and choices, risk-taking and commitment to the character.
 - Directions for this activity will be given the day of the audition. No preparation needs to be done in advance.
- Perform part of a song from a musical.
 - Prepare one 32-bar cut selection (about 30 seconds) from a Broadway Musical. The musical must be written between 1940-Present Day.
 - Karaoke tracks with NO vocals or pre-recorded accompaniment tracks are permitted. Your selection should be completely memorized for your performance.
 - Please bring your song track on a bluetooth compatible smartphone or iPad device and judges will provide a bluetooth speaker for the singing audition.

Grades 7-8 Theatre Audition Score Sheet		Panelist Initials:
Audition Number:		Rising Grade:
Audition Date:		
Monologue Title/s:		

Task #1 - Monologue						
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 - Cold Reading						
Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point	Total
Expression & Interpretation	4	3	2	1	0	
Fluency	4	3	2	1	0	
Vocalization	4	3	2	1	0	
Engagement/Interest in Process	4	3	2	1	0	
				Total Score For Task 1 & Task 2 =		

Task #3 - Improvised Scene Option

Panelist Initials:

Audition Number:

Rising Grade:

Audition Date:

Improvisation Prompt:

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	
Rising Grade	Score From 1st Page = Score For Task 3 =		Total Score /56 X 100 = Best possible score 56/56			Adjusted to 100 Point Scale =

Task #3 - Musical Theatre Option

Panelist Initials:

Audition Number:

Rising Grade:

Audition Date:

Song Title:

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point	Total
Articulation & Diction; Projection, breath support & control	4	3	2	1	0	
Pitch & Intonation; Pace & Rhythm	4	3	2	1	0	
Characterization; Musicality & Performance	4	3	2	1	0	
Rising Grade	Score From 1st Page = Score For Task 3 =		Total Score 48/ X 100 = Best possible score 48/48			Adjusted to 100 Point Scale =

Task #1 - Grades 7-8 Monologue Rubric

Adapted from EDTA Monologue Rubric.

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point
<p>Introduction Slate 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>Preparation & Objectives 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>No evidence.</p>
<p>Vocalization 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>No evidence.</p>
<p>Movement & Staging 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>No evidence.</p>
<p>Execution 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>No evidence.</p>

Task #2 - Grades 7-8 Cold Reading

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point
Expression & Interpretation	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.	No evidence.
Fluency	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.	No evidence.
Vocalization	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.	No evidence.
Engagement/ Interest in Process including 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

Task #3 - Improvised Scene Option - Grades 7-8 Rubric

Skills	Above Standard 4 points	At Standard 3 points	Near Standard 2 points	Below Standard 1 point	No Evidence 0 point
Characterization	Actor creates a distinct character and maintains it throughout.	Creates less dynamic character type but stays committed to the objectives of new persona.	Creates stereotypical character.	Character is much like self; 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.	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.	No evidence.
Taking Directions	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.

Task #3 Musical Theatre Option - Grades 7-8

- ❖ 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	Below Standard 1 point	No Evidence 0 point
<p>Articulation & Diction Singer forms vowels and consonants with clarity.</p> <p>Projection, breath support & control: 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>	No evidence.
<p>Pitch & Intonation, Pace & Rhythm 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>	No evidence.
<p>Characterization Emotional and <u>physical</u> believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</p> <p>Musicality & Performance 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>	No evidence.

As you are preparing for your theatre audition, it may be helpful to familiarize yourself 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 - costumes are not allowed in the audition
props	items that the actor uses within the scene - props are not allowed in the audition
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
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. 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
ensemble	a group of individuals dedicated to collaborative creation, committed to working together consistently
cold reading	an actor will be asked to perform a scene with very little preparation; they will still be reading from the script