# TEXAS THESPIANS STATE FESTIVAL

MONOLOGUE

National Qualifying Event
This means that you are eligible to qualify for nationals with this competition.

RULES

- Begin with a slate (name, troupe number, title of selections, and playwright
- Monologues can not exceed three minutes (time begins after the slate)
- Select two contrasting monologues (approx 1.5 minutes each)
- Monologues must be from published scripts written for theatre
- Props, costumes, and theatrical makeup are not allowed.
- One chair may be used
- All entrants must wear all black or dark clothing.

! **Information on Securing Performance Rights**
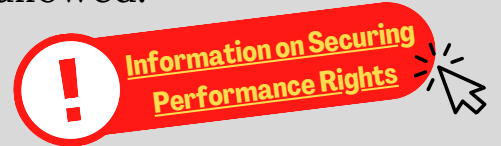
Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

All categories are rated between 1-4

FAQ

MONOLOGUE RUBRIC

ACTING TRANSITIONS
Slate, transition between characters, final moment, and transition out of character.

CHARACTERIZATION
Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

VOICE
Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

MOVEMENT/STAGING
Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

EXECUTION
Concentration and commitment to moment-tto-moment choices; integration of voice, body, and emotions creating a believable character/relathionship that tells a story.

TEKS Theatre I. 1A, I.1B, I.1C, I.1D, I.1E, I.1I, I.2A, I.2C, I.2D, I.2E, I.4A, I.5B Theatre II. 1A, II.1B, II.1C, II.1G, II.2A, II.2B, II.2C, II.2D, II.2E, II.4A, II.5A, II.5B Theatre III. 1A, III.1B, III.1C, III.1G, III.2A, III.2B, III.2C, III.2D, III.3B, III.3D, III.3E, III.4A, III.5A, III.5B Theatre IV. 1A, IV.1B, IV.1C, IV.1G, IV.2A, IV.2B, IV.2C, IV.2D, IV.3B, IV.3C, IV.3D, IV.4A, IV.5A, IV.5B, IV.5C, IV.5H

PREPARE YOUR SLATE

"Hello, my name is _____ from troupe # _____ and I will be performing a monologue from

_____ by _____ and

_____ by _____."

	4 (Superior)	3 (Excellent)	2 (Good)	1 (Fair)
ACTING TRANSITIONS	**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; **transition** into and between characters and/or final are **not evident**.
CHARACTERIZATION	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 reaction** to real or implied partner(s).	Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.
VOICE	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 throughout;** 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.
MOVEMENT AND STAGING	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 **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.
EXECUTION	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.

RATINGS

4 - Superior *(Score of 20-18)*   **3 - Excellent** *(Score of 17-13)*   **2 - Good** *(Score of 12-8)*   **1 - Fair** *(Score of 7-5)*