TEXAS THESPIANS STATE FESTIVAL

MONOLOGUE

Newest event! Just ONE 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
- Monologue can not exceed three minutes (time begins after the slate)
- Select ONE monologue.
- Monologue must be from published scripts written for theatre
- Props, costumes, and theatrical makeup are not allowed.
- One chair may be used
- All entrants should dress in professional dress.

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 2-5

MONOLOGUE RUBRIC

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

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

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

FOCUS
Concentration and commitmentto 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 _____, _____, _____,

(insert as many names as needed) and we are troupe # _____ and we will be performing a scene from

_____ by _____."

	5 (Superior)	4 (Excellent)	3 (Good)	2 (Fair)
CHARACTERIZATION	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reaction to real or implied partner(s); gestures, facial expressions, movements, and actions consistently communicate character's emotions and subtext; integration of voice, body, and emotions is sustained and contributes to a compelling portrayal	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s); gestures and facial expressions communicate emotion and subtext; performance is frequently believable and shows integration of voice, body, and emotions.	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s); gestures and expressions sometimes communicate character's emotions; performance is sometimes believable with partial integration of voice, body and emotion	Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident; physical expression and integration are limited or absent
VOCAL DELIVERY	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
BLOCKING/ MOVEMENT	Blocking and movement is varied, purposeful, and reflects the character's emotions and subtext. Specific choices are made as to how and when to move based on the character's objectives.	Blocking and movement is purposeful and reflects the character's emotions and subtext. General choices are made as to how and when to move based on the character's objectives.	Blocking and movement generally reflects the character's emotions and subtext. Blocking and movement is choppy and feels unmotivated	Blocking and movement usually does not reflect the character's emotions and subtext. Very little movement is present and/or movement that does not relate to the character's objective
FOCUS	Concentration and commitment to moment-to-moment choices are sustained throughout the performance, maintaining connection with the character, scene, and partner(s).	Concentration and commitment are mostly sustained, with some lapses; connection to character, scene, and partner(s) is generally evident	Concentration, and commitment are inconsistent; connection to character or scene is occasionally disrupted	Concentration and commitment are limited or absent; the performer is frequently disconnected from the character, scene, or partner(s)

RATINGS	5 - Superior	4 - Excellent	3 - Good	2 - Fair
	(Score of 20-18)	*(Score of 15-17)*	*(Score of 11-14)*	*(Score of 8-10)*