

Savannah Arts Academy Audition

RUBRIC: Monologue (Maximum 50 pts.)

	10-8 Points	7-5 Points	4-2 Points	1-0 Points	Points Earned
Professionalism: Slate, Opening, Transition, Closing & Exit	<p>Professionalism: Confident, personable, energetic individual with poise at all times.</p> <p>Slating: Clear articulation of name, title, and playwright.</p> <p>Transitions: Thoughtful, motivated, creative, and smooth transitions from slate to start, first piece to second, and from end to exit.</p>	<p>Professionalism: Confident, personable, energetic individual with poise most of the time.</p> <p>Slating: Mostly clear articulation of name, title, and playwright.</p> <p>Transitions: Mostly thoughtful, motivated, creative, and smooth transitions from slate to start, first piece to second, and from end to exit.</p>	<p>Professionalism: Somewhat confident, personable, energetic, and poised individual.</p> <p>Slating: Somewhat clear articulation of name, title, and playwright.</p> <p>Transitions: Somewhat thoughtful, motivated, creative, and smooth transitions from slate to start, first piece to second, and from end to exit.</p>	<p>Professionalism: Limited confidence and energy. Individual lacks poise and a personable approach.</p> <p>Slating: Unclear articulation of name, title, and playwright.</p> <p>Transitions: Transitions lack a thoughtful, motivated, creative, and smooth transitions from slate to start, first piece to second, and from end to exit.</p>	
Characterization/ Research/ Methods	<p>Character Development:</p> <ul style="list-style-type: none"> Active tactics connected to character Risks taken within framework of given circumstance Honest discoveries and realizations as the character Character makes a clear journey Strong depth of character Choices are driven by knowledge of the script. Students is able to answer questions about the play/script Clear contrast in characters from first piece to second. 	<p>Character Development:</p> <ul style="list-style-type: none"> Sustained believability connected to the text All choices are well-defined: obstacle, tactic, motivation, subtext, mannerisms, and physicality. Character makes a journey Character displays different layers knowledge of the entire play Students can only answer questions about the cutting Mostly clear contrast in characters from first piece to second. 	<p>Character Development:</p> <ul style="list-style-type: none"> Believable moments occur within piece. Students exhibit 3 to 4 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality. Character attempts to make a journey Character is one dimensional without depth. Choices are not driven by the entirety of the play Students are unclear of what the play/script is about. Somewhat clear contrast in characters from first piece to second. 	<p>Character Development:</p> <ul style="list-style-type: none"> Character development is not believable or present Active tactics connected to character Students exhibit 1 to 2 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality. No character journey No depth of character present Students have no knowledge of the full script/play No clear difference in contrast in characters from first piece to second. 	

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<p>Voice</p>	<ul style="list-style-type: none"> Utilizes adept vocal techniques with specific choices to find the voice of the character (intonation and connotation, subtext revealed, and vocal emotion). The orchestration of vocal techniques solidifies playwright's intent. 	<p>Clearly projected, articulate voice, with vocal variety, (pitch, rate, tone, tempo, volume, inflection), used throughout the scene.</p>	<p>Some difficulties in dialogue articulation and projection, resulting in difficulty of understanding. Lack of vocal variety techniques.</p>	<p>No projection or articulation. No vocal variety to express the character.</p>	
<p>Movement</p>	<ul style="list-style-type: none"> Blocking, gestures, facial expressions create a new insight into the text and character. Actor maintains a grounded presence, utilizes levels and positioning to create a believable character. Movement illustrates understanding of the difference in performance demands from first piece to the second. 	<ul style="list-style-type: none"> Blocking, gestures, facial expressions, posture are motivated by the text. Actor represents a character that is grounded, while demonstrating stage positioning. Movement mostly illustrates understanding of the difference in performance demands from first piece to the second. 	<ul style="list-style-type: none"> Non-intuitive blocking and gesturing, and a disconnect from the text. Actor demonstrates a character that is not grounded (posture and presence that is indicative of your character) within the scene. Movement somewhat illustrates understanding of the difference in performance demands from first piece to the second. 	<ul style="list-style-type: none"> No variety in movement Frequent breakdown of traditional blocking rules. Character represents the student and not the textual identity. Movement does not illustrate an understanding of the difference in performance demands from first piece to the second. 	
<p>Redirect</p>	<p>The student demonstrated excellent ability to follow direction and displayed a strong willingness to approach the material from a different perspective.</p>	<p>The student was able to follow direction and was willing to approach the material from a different perspective.</p>	<p>The student was able to follow direction with some changes and displayed apprehension while approaching the material from a different perspective.</p>	<p>The student had difficulty following/understanding directions resulting in very few changes and/or was intimidated by working with a different perspective.</p>	<p>Total Points</p>