



Theatre Arts Level II Auditions

Part I - Written Assessment

The assessment will test knowledge of the following:

- Theatre Terminology
- Building an Ensemble
- Audition Skills
- History of the Theatre
- Parts of the Theatre

Part II – Performance

Prepare by memorizing one of the enclosed monologues. You may wear a costume if you wish to enhance the character. The monologues will be evaluated on the following:

- Vocal characterization and clarity of emotion
- Articulation, projection, rate and timing
- Cheating and use of space
- Facial expressions, gestures, clarity of emotion
- Memorization



Theatre Arts Level II

Rubric for performance auditions

Components	14	10	6	2
Voice: Characterization, clarity of emotion	Inflection, emphasis, pitch, variety great for character's thoughts of emotion evident in voice	Good, but missing 1 or 2 times for character of emotion unclear 1 or 2 times	Not much used for character: Works but boring. Emotion unclear 3 or 4 times or monotonous	Close to or real monotone, unclear of no emotion or concentration on character. No character.
Voice: Articulation, projection, rate and timing	Superbly crisp and clear with great volume, pauses, rhythm shows reaction and motivation	Good, but 1 or 2 errors in articulation, volume not as clear or 1 low point, pauses used but not motivated, less reaction time.	Not clear much of the time, 3 or 4 errors in articulation or 2 or 3 times not heard, too fast/slow 3 or 4 times or little motivation.	Slurred, not clear most of the time, most is heard to hear, no motivation, just saying lines, too fast/slow most of time.
Body: Cheating and use of space	Use of full front or quarter turn, face out, movement great for character and monologue	Used profile 2 or 3 times, face not as clear to us, 1 or 2 times there was no movement when needed.	Used profile much of time, used 3/4s turn 2 or 3 times, kept face from us more than 3 times, 3 or 4 times, no movement.	Used profile or 3/4s turn all the time, seldom saw face well, did not move from spot and needed to.
Body: Facial expressions, gestures and clarity of emotion in body.	Face, arms and hand movements conveyed emotions, word meanings and reactions.	1 or 2 times face or gestures didn't show these redundant or unclear of meaning 1 or 2 times.	3 or 4 times face and gestures didn't express needed emotions or redundant or unclear of meaning 3 or 4 times.	No facial expressions or gestures, or inappropriate for character most of the time, unclear meaning mostly.
Memorization	All lines correct	Missed 1 or mixed lines up 1 time.	Missed 2 or 3 or mixed up, or big pauses with noted confusion 2 or 3 times or needs prompting 1 time.	Missed more than 3 lines, mixed up more than 3 lines, big pauses more than 3 times, prompted more than 1 time.



LEVEL II- MONOLOGUES

Fifth of July, By Lanford Wilson

Shirley

I'm going to be the greatest artist Missouri has ever produced. The entire Midwest. What do you mean? There have been very famous people-world-famous people from Tennessee Williams grew up in Missouri...he grew up...not three blocks from where I live now! All his formative years! And Mark Twain. And Vincent Price and Harry Truman! And Betty Grable! But me! Oh Gosh! Me! Me! Me! I am going to be so great! Unqualified! The greatest single artist the Midwest has ever known! I'll be doing something astonishing! Just astonishing! A painter. Or a sculptor. Or a dancer! A writer! A conductor! A composer! An actress! People will die. Certain people will literally have cardiac arrests at the magnitude of my achievements. I intend to study for ten years, and then I will burst forth on the world. And people will be abashed! Amazed! Astonished! At my magnitude. Oh, look! Look! Is that she? Is that SHE! Is that she...is it? IT IS! IT IS SHE! IT IS SHE! AHHHHHHHHHH! (She collapses on the floor.)

Next!, By Rand Higbee

Becky

Hi, I'm Becky Linder. I'd like to do a number from "Cats" for my audition. (Dramatic

Pause.)

Midnight, not a sound from the pavement,
Has the moon lost her memory, She is smiling
alone...

Hey, I need whiskers, don't I? I mean, I am playing a cat after all. (Start putting whiskers on with an eyebrow pencil throughout monologue.) I mean if you don't mind. My school drama teacher, Mr. Periwinkle, always said that in order to totally play a character, you must totally become that character. I mean, totally! Now about my experience. The last thing that I was in was "Midsummer Night's Dream". I was a tree. Mr.

Periwinkle was a very progressive director. For the forest scenes, instead of building trees or painting a backdrop, he decided to use actors to portray the trees. (Thinks for a moment.) He was either very or just too lazy to build trees. Anyway, out of the whole guess who played the head tree? You guessed it! Head tree! And that's no easy role, either. Oh, I know, at first it sounds real easy, doesn't it? Head tree, piece of cake. But it is really very demanding to stand there with your branches spread out and really try to make the audience believe that you are a tree. You know? (Finished with the whiskers.) Well, how do I look?



LEVEL II - MONOLOGUES

Dramatic

Little Women, Adapted by Roger Wheeler, from the novel by Louisa May Alcott

.Beth

I have a feeling that it never was intended I should live long. I'm not like the rest of you. I never made any plans about what I'd do when I grew up. I never thought of being married as you all did. I couldn't seem to imagine myself anything but stupid little Beth, trotting about at home, of no use anywhere but here. I never wanted to go away, and the hard part now is the leaving you all. I'm not afraid-but it seems as if I should be homesick for you even in heaven. Remember the little canary I used to have? The one that died-and we all buried out in the garden? All I wanted to say, Jo, was that we're like a family of birds-different kinds. You're like a gull, Jo, strong and wild, fond of the storm and the wind, flying far out to sea, and happy all alone. Meg's the turtle-dove-and Amy's like the lark, trying to get up among the clouds, but always dropping down into its nest again. She's so ambition, but her heart is good and tender-and no matter how high she flies, she never will forget home. I hope I shall see her again-but she seems so far away.



The Diary of Anne Frank, Dramatized by Frances Godorich and Alvert Hackett.

Anne

Look Peter, the sky. What a lovely day. Aren't the clouds beautiful? You know what I do when it seems as if I couldn't stand being cooped up for one more minute? I *think* myself out. I think myself on a walk in the park where I used to go out with Pim. You know the most wonderful thing about *thinking* yourself out? You can have it any way you like. You can have the roses and violets and chrysanthemums all blooming at the same time...It's funny...! used to take it all for granted...and now I've gone crazy about everything to do with nature. Haven't you? When I think of all that's out there...the trees...the flowers...and seagulls...when I think of the dearness of you, Peter, and the goodness of the people we know...all risking their lives for us every day...When I think of these good things, I'm not afraid anymore...! find myself, and God, and I...I know it's terrible, trying to have faith...when people are doing such horrible...But you know what I sometimes think? I think the world is going through a phase. It'll pass, maybe not for hundreds of years, but some day...! still believe, in spite of everything, that people are really good at heart.



LEVELII - MONOLOGUES

Big River: The Adventures of Huckleberry Finn (A Musical Play), Adapted from the

novel by Mark Twain

Huck

The sky looks ever so deep when you look up in the moonlight. Everything was dead quiet, and it looked late, and *smelt* late-you know what I mean. Just me and the drift logs and the moon. When I got to Jackson's Island, I was tired and sort of lonesome. There ain't no better way to put in time when you are lonesome than sleep. So I slept for the better part of three days. I was woke up by this deep boom. Through my spyglass I seen the ferryboat crossing the river. They were firing off a cannon to make my body rise to the top of the river. Then I knowed my plan had worked and they thought I was dead. There's Pap...and Judge Thatcher...and the widow and Miss Watson...and Ben Rogers and Jo Harper, and there's Tom Sawyer! (Laughs.) The look on their faces! But when they were gone, I felt almost lonely again. So I started exploring the island. I was the boss of it; it all belonged to me, so to say. And I was thinking: here was a place where a body didn't have to be nobody but himself.

Comedic



My Blankee, from the book, Winning Monologues for Young Actors, by Peg Kehret

Boy

I am going to tell you something that I've never told anyone. I still have my baby blanket. You don't seem surprised. That's probably because you think I have it packed away in a box with other keepsakes like my first report card and my school pictures. Wrong. I still use it. Every night. The Good Place is still there-the special corner where the satin binding feels just right. Silky. Smooth. Comforting. Once, when I was six years old, the Tooth Fairy stole my Blankee. She came into my room in the middle of the night and ripped me off while I was sleeping. My mother told me that the Tooth Fairy took my Blankee when she took my first tooth because children who are grown up enough to lose their baby teeth no longer need their baby blankets. I did not buy that story for one minute. When you lose your baby teeth, it's because they aren't any good to you anymore. And no kid in his right mind would want to save an old, bloody tooth when you can put it under your pillow and get fifty cents for it. But my Blankee was not useless. Fortunately, the Tooth Fairy did a stupid thing. She put my Blankee on the top shelf of the linen closet. I found it a week later and put it under my pillow. The Good Place felt even better than I'd remembered. The next morning, I took my Blankee and showed it to my mom. "Look!" I said. "The Tooth Fairy brought my Blankee back!" Mom got this funny look on her face, but

she didn't say a word. She didn't even ask me why I was snooping in the linen closet. How could she? *She*

didn't know where the Tooth Fairy put my Blankee!



Level II Theater Arts Written Assessment

Theater Terminology

Directions: Match the word on the left with the most appropriate definition / statement on the right. Write your answer in the blank provided

- | | | |
|-------|-----------------|--|
| _____ | 1. Full Front | a. An item that an actor uses on stage |
| _____ | 2. Gestures | b. The movement and action the director gives the actor during rehearsal. |
| _____ | 3. Blocking | c. An Actor's lines and stage directions are contained in this. |
| _____ | 4. Projection | d. The first rehearsal of the play is always called this. |
| - | 5. Read-Through | e. The person responsible for all aspects of the production from auditions to performance. |
| - | 6. Script | f. The actor's body position when facing the audience. |
| _____ | 7. Director | g. A line used as a substitution for a forgotten line. |
| _____ | 8. Prop | h. Hand and arm movements that an actor uses to show emotions. |
| - | 9. Ad Lib | i. An actor must use this to be heard by everyone in the audience. |
| | | j. The correct pronunciation of consonants and vowels. |



Section Two: Audition Skills

Directions: Complete each sentence using the most appropriate word from the word bank below.

Word Bank:

motivation, monologue, voice, technical theater, cold reading, facial expressions, blocking, improvisation, gestures, project, call back, vocal variety.

1. When auditioning, actors may be asked to present a one-minute _____.
2. In some auditions, actors are given a script and called upon to read a scene with other actors. This is called a _____.
3. Actors may be asked to participate in an unscripted activity in which characters and actions are created on the spot. This is called _____.
4. Directors often narrow down their choices and invite actors to a second, more in depth audition called a _____.
5. When auditioning and performing, an actor must use the three basic “tools of the actor” The three tools are _____, _____, and _____.
6. In an audition, an actor must be able to use the “tools of the actor” to show a character’s _____.
7. It is important for the actor to use inflection in the voice rather than a monotone to show emotions. This is called _____.
8. _____ - term to describe those who create sets, lighting and costumes.
9. The term _____ describes the director’s instructions for movement on stage.
10. In order to be heard at the back of the theater. The actor must _____ the voice.

Section 3: History of the Theatre

Student Number _____

1. Greek theater performances were presented with the audience seated in:
 - a. rows
 - b. standing
 - c. seated in a semi-circle
 - d. Seated on two sides of the stage
2. Theater first began for the purpose of:
 - a. Fun
 - b. Profit
 - c. Religious rites
 - d. Entertaining the king
 - e.



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____ 3. In early theater performances, the cast included:

- a. men, women, and children
- b. men and women
- c. men only
- d. women only

____ 4. The modern theater design is called:

- a. proscenium
- b. thrust
- c. arena
- d. stage

____ 5. The development of musical theater is attributed to:

- a. France
- b. Mexico
- c. United States
- d. Germany