



## MONOLOGUE ADJUDICATION ASSESSMENT

**Name:** \_\_\_\_\_ **Teacher:** \_\_\_\_\_ **Play:** \_\_\_\_\_ **Role:** \_\_\_\_\_

	EXEMPLARY	PROFICIENT	BASIC	DEVELOPING
<b>I. STAGE PRESENCE</b>				
<u>Entrance:</u> 1. You notice your surroundings.				
2. You show confidence and a positive attitude.				
<u>Intro:</u> You clearly say only your name, character, play, and playwright if needed.				
<u>Set Up:</u> 1. You ask if you need a chair.				
2. You make a clear break between your intro and your monologue.				
3. You breathe and find your focal point before you begin.				
<u>Closing:</u> 1. You make a clear break between the end of your monologue and your closing				
2. You hold your final position for three beats.				
3. You step out of your character.				
<u>Exit:</u> You smile, say "Thank you," and leave confidently.				
<b>II. VOCAL TECHNIQUE</b>				
<u>Projection:</u> Your voice is at the appropriate level for the size of the space.				
<u>Variation:</u> You vary the pace, emphasis, intensity, and volume to match the beats.				
<u>Diction:</u> You speak clearly.				

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<b>III. MOVEMENT TECHNIQUE</b>				
<u>Variation:</u> You use different levels (standing, sitting, kneeling, etc.) and areas (US, SR, C, etc.) in the acting space.				
<u>Appropriateness:</u> 1. You connect your movements to the character's intentions.				
2. You avoid unnecessary gestures.				
3. You avoid pacing back and forth.				
<b>IV. SCRIPT ANALYSIS</b>				
<u>Material:</u> 1. You chose a role that is age and experience appropriate.				
2. Your monologue came from a play.				
3. You read the play.				
4. Your monologue shows the arc of your character.				
<u>Super Objective:</u> You know what your character wants in the context of the play.				
<u>Beats:</u> You determine the different actions or tactics your character takes to get what he, she, they want in the face of obstacles.				
<u>Transitions:</u> 1. You change your voice and movement each time the beat changes.				
2. Your transition to a new tactic is clear as shown through a change in voice and/or movement.				
<b>V. BELIEVABILITY</b>				
<u>Vocal:</u> Your vocal tone fits the character's circumstances.				
<u>Physical:</u> 1. You see the person to whom your character speaks.				
2. You convey the character's surroundings without using props.				
<u>Emotional:</u> You convey why the character is saying this now.				

**COMMENTS:**