



# MONOLOGUE AUDITION TIPS

## CHOOSING a MONOLOGUE

This is absolutely the most important decision you will make when preparing for an audition, for a play or a school, and it takes time!

- It **MUST** be from a published play. Avoid monologues you find online with no playwright/background given.
- **READ THE WHOLE PLAY.** You may be asked what happens earlier or later on in the play
- Age appropriate: avoid characters whose age and life experience are way beyond yours.
- Look for monologue that have not been overdone. Consult with your teacher.
- Choose something that shows off your strengths. A good monologue “speaks to you.” You’ll know it when you find it.
- If you choose a monologue you have performed in a play, you must re-think it as a separate presentation outside the context of the play with a new beginning, middle, and end.
- As a general rule, avoid monologues involving madness (e.g. Ophelia), drunkenness, accents, one-sided telephone conversations, or props.

## COLLEGE AUDITION REQUIREMENTS:

You must read and follow each school’s specific directions! Colleges are testing whether you can take direction: not following directions can cost you admission.

- Colleges may have different definitions of “contrasting” when asking for more than one monologue (e.g. contemporary, classic, comedy, drama, etc.).
- Some colleges mention what they **DON’T** want to hear. Avoid those.
- Build a repertoire of monologues of different styles so you meet each college’s requirements.
- Most colleges specify a time limit, usually 1 or 2 minutes. **NEVER** go beyond it.
- If you have any questions, call the college. It shows you are concerned and want to do well.

## PREPARING THE MONOLOGUE

Print out the monologue so you can take notes on it and review NYTEA’S Monologue Adjudication Assessment Rubric.

- Underline important words and write notes in margins
- Determine your character’s super objective, the character to whom you are speaking, where you are, and what happened the moment before your character speaks.

- Break your text into “beats” (i.e. change in tactics/transitions to achieve your super objective).
- Make sure your voice and movement support the changes from one beat to another: don’t rush your transitions.
- Place the character to whom you are speaking at a 45 degree angle (e.g. DCR or DCL) or above the head of the adjudicator.
- Rehearse your monologue in a variety of settings (e.g. hotel room, auditorium, outside), with and without a chair.

### **APPROPRIATE DRESS**

The audition begins the second the casting director and adjudicators see you.

- Wear comfortable clothing and clothes in which you can move.
- Choose colors that flatter your complexion. Avoid distracting jewelry, prints, logos, and slogans.
- Pin up or tuck your hair behind your ears: you want your face to be seen.

### **THE AUDITION EXPERIENCE**

The casting directors and college adjudicators want you to succeed! Treat your audition as a chance for you to perform. It is your moment to shine.

- Before entering the audition room, do some exercises to relax and warm up (e.g. breathe, stretch, vocalize, etc.).
- Enter the audition room with confidence. Greet your auditors. Adjust your voice and movement to your surroundings.
- Ask for a chair if you need one, but be flexible if you are refused.
- You might be asked to workshop your piece. Take their direction.
- Have other material prepared in case they ask to see something else.
- Clearly state your name, the name of your character, the title of the play, and the playwright. Avoid explanations and apologies.
- Make a break before your introduction and step into your character. Take a breath and consider what just happened before they speak.
- Avoid giving your monologue directly to the auditors by making eye contact with them.
- Upon finishing your monologue, hold your final pose for three beats. Then, step out of your character, smile and say “thank you.”

