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 monologues 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 (except Shakespeare). 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.”