



Monologue Adjudication Information Sheet

1. **Choosing a Monologue:** This is absolutely the most important decision you will make when preparing for a college audition; and **it takes time!**
 - a) It **must** be from a published play. Avoid monologues you find online with no playwright/background given.
 - b) **Read the whole play** to fully understand the context of the monologue: you may be asked what happens earlier or later in the play
 - c) Age appropriate: avoid characters whose age and life experience are way beyond yours.
 - d) Avoid the monologue books that have been around for many years. Auditors have become tired or hearing these. New collections are being published every year.
 - e) Choose something that shows off your abilities; something you want to spend time with. A good monologue “speaks to you.” You’ll know it when you find it.
 - f) If you decide to present a monologue of a character you just performed in your school’s production, you must **re-think** it as a separate presentation. You were directed within a full production with blocking, scenery, and costumes. It must now stand on its own as a believable piece outside the context of the play.
 - g) As a general rule, avoid monologues involving madness (i.e. Ophelia), drunkenness, accents, a one-sided telephone conversation, or the use of props.

2. **College Recommended Lists:** Most colleges prepare lists of suggested monologues. **You need not use these, but use them as a guide to the *type* of monologues they prefer. Maybe choose a different monologue from the same play, or another play by the same playwright.**
 - a) Colleges may have different definitions of “contrasting” when asking for more than one. It may mean periods, i.e. classical and modern; or style, i.e. humorous and dramatic.
 - b) Some colleges are preparing lists of monologues or playwrights they DON’T want to hear. These are monologues they have heard many times. Stay away from these.
 - c) Build a repertoire of monologues of different styles so you are prepared for any college requirements.
 - d) Most colleges specify a time limit, usually 2 or 3 minutes. Never go beyond it. This shows that you do not follow directions.
 - e) If you have any questions about the list, call the college. It shows you are concerned and want to do well.

3. **Preparing the Monologue:**
 - a) Photocopy the monologue so you can underline important words, write notes in margins, and break your text into “beats.”
 - b) Refer to the NYSTEA “Monologue Adjudication Assessment” rubric #IV: Script Analysis, to make decisions as to your character’s objective and how that will determine the beats and the transitions.
 - c) Determine how your vocal tone, awareness of physical surroundings, and emotions will make your character’s speech **believable** for the situation of the play.

4. **The Audition Experience:** **Be prepared for anything.**
 - a) Rehearse your monologue in a variety of settings. You may be auditioning in a small hotel room or a large, campus auditorium. Be able to adjust voice and movement to your physical surroundings.

- b) Rehearse with a chair only if you feel it is necessary, but, after asking for one, your auditor may refuse only to see how you will adjust to working without it.
- c) Before entering the audition room, do some relaxation or breathing exercises to calm your nerves. Try warming up with some tongue twisters to practice good diction.

5. Appropriate Dress for Auditions:

- a) Wear comfortable clothing you can move in.
- b) Wear comfortable shoes. No very high heels or boots.
- c) Choose neutral colors. Nothing that draws attention away from your face. No shirts with writing or images on them.
- d) Avoid flashy, hanging jewelry.
- e) All hair should be off your face: behind ears or pinned up. You want your face to be seen.

6. Presenting Your Monologue: You have spent a lot of time and expense preparing for this moment. It is your moment to shine. Remember your auditors want you to do well.

- a) Enter the audition room with confidence. The audition begins the second you enter the room.
- b) Make a note of your surroundings: how big/small is the room? Where are the auditors? How many of them are there? Is there a chair to use if you need it?
- c) Clearly state your name, the name of your character, the title of the play and the playwright. Never refer to plot: "This is the scene where Helena..."
- d) NEVER make excuses for having a cold, not feeling well, etc.
- e) Ask for a chair if you need one. (You may be refused).
- f) In most monologues, your character is talking to someone else in the room. Decide where this person is. Placing him at a 45-degree angle is preferable. NEVER give your monologue directly to the auditors by making eye contact with them.
- g) Refer to NYSTEA "Monologue Assessment" rubric: #1. "Set-Up," "Closing," and "Exit." Be sure to make a clean break from your personal intro to the beginning of your piece, and from the end of the piece to your "Thank you."

Perform. Transform.