

RMTA Theatre Festival 2010

College/University Acting Competition Guidelines

The RMTA College/University Acting Competition offers up to a \$500 award. The performer judged Best Partner is awarded up to \$100. Competitors are selected from RMTA Participating or Associate Production Showcase entries. In the case of there being either an RMTA Associate or Participating Production, the RMTA adjudicator may nominate up to two Acting Award competitors. The producing institution may nominate up to one Acting Award competitor. All competitors must become registered participants of FESTIVENTION in order to compete.

GUIDELINES:

1. Competitors may select material suitable for their castability (age range, character type, etc.) that consists of two contrasting pieces (comedy/drama, modern/classical) not to exceed 5 minutes, including the time it takes for an introduction. It is strongly recommended that the competitor select a scene that includes an acting partner; however, this is not required.
2. Competitors must secure permission to perform the monologues and scenes from play publishers and/or authors or their agents. A performance license or proof of permission in writing must be submitted to the Acting Competition Coordinator prior to the Competition. Written proof must also be submitted for material taken from public domain. Dramatists Play Service and others allow for some of their material to be used without paying a royalty: for details concerning this, contact the Acting Competition Coordinator.
3. One prop may be used in the competitor's presentation, but no costumes. The competitors should wear clothing that is similar to recommended audition garb. A table and two chairs will be provided for the competitors on-site.

EVALUATION CRITERIA:

1. Material Selection

There should be a distinct contrast between the two selections, in character and, possibly, in genre and style, to demonstrate your dramatic range of acting talent. Remember that contrast in genre does not necessarily mean contrast in character. Remember also to choose genres you are highly skilled at presenting.

Both the monologue and the scene should move to a conclusion and contain elements that demonstrate your characters' changes in objectives, actions, and/or emotional conditions (or states of being). Your characters should have strong intentions rather than merely tell a story.

The selections should be appropriate for your age, your skill level and maturity, as well as for the nature and purpose of the competition. Remember, judges are not favorably impressed with pieces with a "shock value."

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2. **Staging**

Selections should be creatively and appropriately staged according to their styles and genres. Your acting choices should be consistent within the theatrical “world” of each piece.

3. **Voice & Diction**

Use your vocal instrument clearly and articulately, with honesty, creativity, and appropriate nuance, according to the style and genre of the piece.

If a piece demands you absolutely must use dialect, employ it flawlessly.

4. **Nonverbal Expression**

Use all of your physical instruments clearly, with honesty and creativity.

5. **Monologue and Partner Work**

For increased communication of your intentions, your monologue should have only your character speaking, as if the audience were the listening character, rather than employ the use of a listening “invisible” character “located” stage left or right.

The interaction between you and your partner should be clear, honest, creative, and appropriate. Your scene should put the focus on your character, rather than on your partner’s character.

Need more information? Contact RMTA!