

♦ Monologue ♦ Costume Design ♦ Duet Scenes ♦



**All-City Theatre Jr.
Teacher Handbook
2nd Edition**

Updated 10/1/2021

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Festival Overview

There are **three** categories of competition available to each school.

Each school MAY submit **up to** 20 entries to Costume Design, Monologue and Duet Scenes.

In the Dallas ISD Theatre One Middle School Curriculum, we go complete the Monologue and Costume Design Projects. Because of this- all middle schools with a theatre program are required to enter Monologue and Costume entries.

We recommend that in theatre two, to complete the Duet Scene entries.

Please share this tutorial with your team to help them create the best videos possible. --
<https://youtu.be/7sHqaXVVGcA>

Teachers will submit all student entries via “Unlisted” YouTube links no later than **January 25, 2022**.

ALL students participating in the Festival *must* submit a [Dallas ISD Media Release Form](#) no later than **August 27, 2021**.

- Teachers will include ALL Media Release Forms in their submission to the Festival.

Awards will be Live Streamed on **February 4, 2022** after all events have concluded.

- Medals will be delivered to schools within 2 weeks.
- Teachers will receive results and rubrics via email within 1 week.

2021 - 2022 Calendar of Events

	Join us in the same Zoom Room for Each Virtual Professional Development Meeting
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October 13	5:00-6:00 PM	Virtual Zoom PD Meeting All City Theatre Informational Meeting
December 8	5:00-6:00 PM	Virtual Zoom PD Meeting Checking In - How is Everything?
January 25	5:00 PM	Deadline for all entries to be uploaded and submitted.
February 2	8AM- 8PM	Preliminary Round
February 3	8AM-8PM	Semi-Final Round
February 4	8AM-8PM	Final Round
February 18	4:00 PM	Campus Delivery of Medals to Teacher Campus Evan's Engraving Medal Shop

Steps to Success

Prepare

1. Review The All City Junior [Handbook](#)
2. Review Dallas ISD Theatre One Curriculum
3. Accept all Outlook Email Calendar Invites for ACT due dates
4. Attend all All City Theatre [District Trainings](#)
5. Create a class Flipgrid
 - a. Set up your Class Flipgrid with Topics for Weekly DOLs
6. Set Up Google Classroom
Follow Curriculum Unit 1-4
7. Students Sign and Turn in Media Release Forms (HyperLink)
8. Count your individual entries and give us your [headcount](#)

Submit

9. Register and Upload for Individual Events (HyperLink)
10. Check the master list to make sure you are on track!

Celebrate

11. Make a Socially Distanced or Virtual Campus Celebration

BROADCAST STREAM CONTEST WEEK

Broadcast Stream Links

Links will be added by February 2 - 4

Original Monologues:

[Insert link here](#)

Costume Design:

[Insert link here](#)

End of Day Announcements and Awards:

[Insert link here](#)

Proposed Final Round Broadcast Schedule

4:30 PM	Original or Published Monologues
5:30 PM	BREAK
6:00 PM	Costume Design
6:15 PM	BREAK
6:45 PM	Awards Ceremony

Contest Categories

MONOLOGUES

Each student will devise an original **one minute** monologue.

This MUST BE either a self written or a published monologue. StageAgent is encouraged to find age level appropriate monologues. They will compete in separate categories: Original Monologues and Published Monologues

Each participant MUST include in their submission:

- ☐ **Video** of the student performing their monologue.
- ☐ **Google Doc** of their monologue with no edits on the page. The monologue must have the following information on the top of the page:
 - ☐ Student Name
 - ☐ Student School
 - ☐ Character Name
 - ☐ Title of the Play or Monologue

Example:

Jake Thompson
Marsh Middle School
Character Name

Play Title

Time Length

The Monologue time limit is no longer than **one minute** in length. The student will slate their name and the title of their monologue before their time begins and time will begin with the first word of their monologue. Total length of the video should be no longer than **1 minute and 20 seconds** in length.

Technical Elements

The student may use props, if desired. Costumes and makeup are allowed to enhance the monologue. Props, costumes, and makeup will not be considered as a factor in competition.

Judging

Each performer will be judged on their technical performance work, clear character objectives and target, physical work as well as vocal work (voice and diction). See rubric for details. Judges will be from a third party, *The Perfect Performance*.

All-City Theatre Junior Festival

Monologue Performance and Writing Rubric

CATEGORY	10	9	8	7	6	5	4	3	2	1	0	score
WRITING (original monologues only)	<input type="checkbox"/> Character and story are well-developed with clear arc and no gaps in development. <input type="checkbox"/> Beats, objective and tempo are well versed. Relationship of character to “Target” or “Other” is evident.			<input type="checkbox"/> Character or story is well thought-out. <input type="checkbox"/> Character has some of all three components of an arc: beginning, middle and end. Beats, objective, tempo and a clear picture of a “target” or “other” is emerging.				<input type="checkbox"/> Character and story is emerging. <input type="checkbox"/> Character has at least two of three arc components: beginning, middle and end. <input type="checkbox"/> Objective, beats and tempo needs are emerging <input type="checkbox"/> Writer needs to sculpt character.				
TECHNICAL	<input type="checkbox"/> Video uses a solid background, with no distractions, and the actor wears a solid-color shirt. <input type="checkbox"/> Actor’s face is well-lit, and is framed in the camera from the waist up. <input type="checkbox"/> Actor clearly slates their name, school, and title of their monologue.			<input type="checkbox"/> Video’s background or actor’s clothing is distracting. <input type="checkbox"/> Actor is framed in close-up, or is not well-lit. <input type="checkbox"/> Actor slates their name, school, and title of their monologue.				<input type="checkbox"/> Video background is distracting from the actor. <input type="checkbox"/> Actor is not framed or lit effectively. <input type="checkbox"/> Actor does not slate.				
OBJECTIVE	<input type="checkbox"/> Actor clearly knows what the character wants. <input type="checkbox"/> Actor pursues the character’s objective adroitly, with purpose. <input type="checkbox"/> Actor fights to WIN against the obstacle and toward the “target” or “other”.			<input type="checkbox"/> Actor seems to have a good idea of what the character wants. <input type="checkbox"/> Actor mostly pursues the character’s objective with purpose. <input type="checkbox"/> Actor does have an obstacle to overcome.				<input type="checkbox"/> Actor speaks the text intelligently. <input type="checkbox"/> Actor is convincing in that he knows the character has an objective. <input type="checkbox"/> Actor is fighting for something. <input type="checkbox"/> Actor needs to pursue a clear objective.				
VOICE and DICTION	<input type="checkbox"/> Operative words or phrases are effective in conveying meaning and objective. <input type="checkbox"/> Diction is clear. <input type="checkbox"/> Volume and projection are consistent with the character and character objective.			<input type="checkbox"/> The actor has mostly clear diction. <input type="checkbox"/> The actor can be heard and understood. <input type="checkbox"/> The actor shows some mastery of operative words or phrases.				<input type="checkbox"/> Volume and projection need fine tuning. <input type="checkbox"/> Diction is sometimes soft. <input type="checkbox"/> Few operative words or phrases are employed.				
PHYSICALITY	<input type="checkbox"/> Actor’s body matches his voice in clear pursuit of the character’s objective. <input type="checkbox"/> Actor uses his body to convey character background, age, social status, etc.			<input type="checkbox"/> Mostly, the actor uses his body to convey the character. <input type="checkbox"/> Usually his body matches his voice in pursuit of the character arc.				<input type="checkbox"/> The actor uses his body to create a character. <input type="checkbox"/> The actor’s body is not completely in sync with his voice or character objective. <input type="checkbox"/> The actor stands still, fidgets or rocks back and forth.				
NOTES												
								TOTAL SCORE				
RANK	1	2	3	4	5	6	7				8	

Judges will tabulate the raw score out of 50 possible points. Then, judges will rank the entry compared to the other entries in the panel.

MONOLOGUE			
A1	WE GREINER	Aryanna Scales	https://youtu.be/TvoxCekYYMQ
I3	DEALEY	Rose Kompare	https://youtu.be/nGJ1R_y6uzg
A5	WE GREINER	Ariana Jimenez	https://youtu.be/39w3XbL2A7A
F5	ANN RICHARDS	Melani Rodriguez	https://youtu.be/VKuAjp9hJX0
T6	IRMA RANGEL	Penelope Meier	https://youtu.be/lyK9k-Scq1o
A2	WE GREINER	Delaney Villegas	https://youtu.be/E05giFJfQ0M

All-City Theatre Junior Festival

COSTUME DESIGN

Students will work in teams of 1-4 (while practicing social distancing!) to create one costume for a character from any of the four plays listed below:

The 2021 - 2022 play selections are:

ALADDIN

[Aladdin](#)

ANNIE

[Annie](#)

SPAMALOT

[Spamalot](#)

TWELTFH NIGHT

[Twelfth Night](#)

Each submission must include:

- ☐ **Video** of a student wearing the costume, and a team describing the design concept.
- ☐ **Google Doc** describing their choice of play and character.
- ☐ **Image** of initial concept drawing for costume design.

Time Limit

Video submission should be no longer than **five minutes** in length.

Technical Elements

Each team can use **up to 5** items, not including adhesives, found in or near their home.

Examples include, but are not limited to:

- ☐ Trash bags
- ☐ Pinecones
- ☐ Cups
- ☐ Clothing
- ☐ Paper towels

Judging

Each design team member will be judged based on composition, creativity, functionality, collaboration and character. The costume created must match the concept drawing. See rubric for details. Judges will be from a third party, *The Perfect Performance*.

All-City Theatre Junior Festival Costume Design Rubric

CATEGORY	10	9	8	7	6	5	4	3	2	1	0	score
COMPOSITION and RENDERING	<input type="checkbox"/> The design is clearly thought out. <input type="checkbox"/> The rendering is clear with solid proportions and detail for construction. <input type="checkbox"/> The final product is a clear physical creation of the rendering.			<input type="checkbox"/> The design is well thought out. <input type="checkbox"/> There is clear evidence of use of space and movement. <input type="checkbox"/> The rendering is functional, with mostly clear proportions. <input type="checkbox"/> The final product represents the rendering.			<input type="checkbox"/> The design is complete. <input type="checkbox"/> There is some evidence of use space or movement. <input type="checkbox"/> The rendering is rudimentary, but functional. <input type="checkbox"/> The final product needs work in order to resemble the rendering.					
CREATIVITY	<input type="checkbox"/> The design is creative and unique and interesting. <input type="checkbox"/> The use of given materials is well thought out and creative.			<input type="checkbox"/> The design is interesting. <input type="checkbox"/> The use of given materials is functional.			<input type="checkbox"/> The design is functional. <input type="checkbox"/> The use of given materials needs more thought.					
FUNCTIONALITY	<input type="checkbox"/> The design can be worn and acted in. <input type="checkbox"/> The construction is practical. <input type="checkbox"/> The costume does not pose danger or uncomfortableness to an actor or set.			<input type="checkbox"/> The design can be worn and acted in with minimal uncomfortableness to an actor. <input type="checkbox"/> The construction is fairly practical.			<input type="checkbox"/> The design would be difficult for an actor to sustain. <input type="checkbox"/> Construction is difficult and cumbersome.					
COLLABORATION	<input type="checkbox"/> The design team worked in a cohesive direction in the time allotted to create the rendering and design.			<input type="checkbox"/> The design team mostly worked well together. <input type="checkbox"/> There is some evidence of splintering in their collaboration.			<input type="checkbox"/> The design team had difficulty working together. <input type="checkbox"/> There is evidence of little to no collaboration.					
CHARACTER	<input type="checkbox"/> The design clearly defines the character in motivation, age, gender, status.			<input type="checkbox"/> The design somewhat defines the character in motivation, age gender and/or status.			<input type="checkbox"/> The design aides, but does not necessarily define the character in terms of motivation, age, gender, status.					
NOTES												
							TOTAL SCORE					
RANK	1	2	3	4	5	6	7	8				

Judges will tabulate the raw score out of 50 possible points. Then, judges will rank the entry compared to the other entries in the panel.

COSTUME DESIGN			
A10	WE GREINER	Ana Rivera	https://youtu.be/6Zv7AnLwnBA
P19	MARSH	Veronica Garcia	https://youtu.be/WyDWavdMOu8
A13	WE GREINER	Liliana Varela	https://youtu.be/zEy_e1bnL8g
W30	LONG	Adele Stanley	https://youtu.be/IMDouTJ1qyo
C3	B. FRANKLIN	Ella Mitchell	https://youtu.be/abgU8u3kJgl
E7	GREINER	Kate Gonzales	https://youtu.be/AllsiPXScSs

DUET SCENE

Rules:

a. **SELECTION** -- Selections used in Duet Acting shall be cuttings from a single source from a published printed novel, short story, play, poem or screenplay. No contestant may use the same literary work that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. The material may be humorous or dramatic, or combine both tones depending on the selected work. Contestants may not combine two or more pieces of literature. A piece of literature shall be defined as one piece of writing which was written with the intent to be published as one work. Each of the two performers may play one or more characters so long as performance responsibility in the cutting remains as balanced as possible. Introductory and/or transitional material may be presented by either or both contestants.

b. **PUBLICATION** -- All contestants must use published materials. "Published" as defined by these rules mean materials for which the coach is able to provide proof of publication using either of the following methods: — Originating in print form (book, photocopy of the book, or a manuscript) — Originating in digital form (a printed copy of an online transcript) Unpublished material used for introductions and transitions shall be the original work of the contestant. Transitions and other added material must not change the author's intent.

c. **TIME** -- Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first

d. **PERFORMANCE** -- The scene must be delivered from memory; no notes, prompting or scripts shall be permitted. No costumes or props shall be permitted. During the performance, on-stage focus (meaning contestants MAY look directly at each other) may and/or should be employed by both contestants. Contestants are encouraged to touch and make eye contact during any part of the performance. Two chairs will be allowed for use as props or to facilitate blocking and to create levels, atmosphere and environment.

e. GUIDELINES FOR RECORDING DUET ACTING PERFORMANCES:

Competitors will record performances for this event with both performers in the same room. The actors may perform with or without masks, as dictated by local directed health measures. It can be recorded repeatedly until competitors are content with the recording. These performances will be routed to coaches who will do a quality check and make sure the videos adhere to the rules and are of the sound, visual, and performance quality deemed sufficient by the coach.

Video editing is not permitted. In the event that video editing is discovered, the competitor will be disqualified. Competitors may not move the camera during the recording. Besides the competitor, no other bodies may be on a screen during a recording. Competitors may not use a virtual background. Competitors may choose to wear a headset or cordless earbuds, but they may not be used as a prop.

Recommendations:

Competitors should practice setups for performing to produce the best recording they can. This includes how to set up a section of your home to perform, acquiring an adequately wide lens camera among other technical

considerations. Keep in mind that phone cameras/videos/mics are often superior to the default setup on computers. Competitors should use trial and error to find the best recording setup for visuals and sound.

DUET ACTING RUBRICS

Criteria for Evaluation	Superior	Excellent	Good	Fair
Selection	The script is very appropriate to the actors and this event. The introduction captures attention and heightens the audience's understanding and appreciation of this scene. The playwright(s) and title are clearly communicated. If needed, clear and creative transitions are provided to link time, place, and scene changes.	<ul style="list-style-type: none"> Script is almost always appropriate Introduction almost always captures attention Playwright and title are communicated Clear transitions almost always provided 	<ul style="list-style-type: none"> Script is sometimes appropriate Introduction somewhat captures attention Playwright and title somewhat communicated Clear transitions sometimes provided 	<ul style="list-style-type: none"> Script is not appropriate Introduction does not captures attention Playwright and title not communicated Transitions seldom provided
Understanding	Actors demonstrate an understanding of the script and the motivation of characters through the script. The performance is true to the intent of the playwright. The actors are clearly in control of the characters and the script throughout the performance. Because of the actors' clear understanding, the audience has a clear understanding of the performance.	<ul style="list-style-type: none"> Actors almost always demonstrate an understanding Performance almost always true to the playwright's intent Actors almost always in control Actors almost always convey an understanding of the performance 	<ul style="list-style-type: none"> Actors sometimes demonstrate an understanding Performance sometimes true to the playwright Actors sometimes in control Actors sometimes understand the performance 	<ul style="list-style-type: none"> Actors seldom demonstrate an understanding Performance seldom true to the playwright's intent Actors seldom in control Actors seldom understand the performance
Characterization	The actors use vocal traits to create the characters in the performance which include variety in pitch, rate, and quality. The actors use projection, enunciation and articulation. The actors create characters through the use of gesture, movement, facial expression, and posture. Characters are clearly motivated and sustained. The actors are very well rehearsed and distinct.	<ul style="list-style-type: none"> Actors almost always create characters Actors almost always project, enunciate and articulate Actors almost always physically create characters Characters almost always believable 	<ul style="list-style-type: none"> Actors sometimes create characters Actors sometimes project, enunciate and articulate Actors sometimes physically create characters Characters sometimes believable 	<ul style="list-style-type: none"> Actors seldom create characters Actors seldom project, enunciate and articulate Actors seldom physically create characters Characters seldom believable
Ensemble Effect	The actors work together with imagination to establish the mood and meaning of the play. The performance shows evidence of rehearsal, a sense of creativity and an understanding of the play and each actor's part in the performance. All actors are focused.	<ul style="list-style-type: none"> Actors almost always work together Performance almost always shows evidence of rehearsal Actors almost always focused 	<ul style="list-style-type: none"> Actors sometimes work together Performance sometimes shows evidence of rehearsal Actors sometimes focused 	<ul style="list-style-type: none"> Actors seldom work together Performance seldom shows evidence of rehearsal Actors seldom focused
Overall Effect	The actors are always the physical embodiment of the characters they are portraying. They use external expression to display the concept of the characters. The actors are polished in their use of gesture, movement, facial expression and posture. The characters are controlled, precise and believable.	<ul style="list-style-type: none"> Actors almost always the physical embodiment of the characters Actors almost always use external expression Actors almost always polished Characters almost always controlled 	<ul style="list-style-type: none"> Actors sometimes the physical embodiment of the characters Actors sometimes use external expression Actors sometimes polished Characters sometimes controlled 	<ul style="list-style-type: none"> Actors seldom the physical embodiment of the characters Actors seldom use external expression Actors seldom polished Characters seldom controlled

Below are the Duo Interp finalists from the MASQ national middle school final round. Please note that these were filmed in Duo Interp style and with the performers **in separate rooms.**

Code	Name(s)	Video link
A2	George Matthew Gutierrez and Adrianna Rodriguez	https://youtu.be/cT6jrRQNivY
I4	Ava Carver and Mia Carver	https://youtu.be/e4ZulWESHjo
G7	Aaliyah Castillo and Ava Salgado	https://youtu.be/kl_Uecn7mvc
A11	Azeneth Corrales and Nadia Vento	https://youtu.be/yyGkAISopj0
I1	Sterling Coleman and Alexander Hamilton	https://youtu.be/sVe17rbhXgc

Below are the Duet Acting Finalists from the NIETOC national final round - filmed **in the same room, using two chairs.** Please note that some of the subject matter may be above the PG13 level.

Code	Name(s)	Video link
091H	Tristan Flores and Lauren Bender	https://youtu.be/Oapk9ahkjbo
112F	Aaron Anderson and Juli Chapa	https://www.youtube.com/watch?v=3TIH8LpRkvU
283C	Destiny Ryan and Ashley Wood	https://youtu.be/dzM7p4HVxBI
091F	Charlotte Hughes and Emily Weston	https://youtu.be/ChWbcUn60M4
161E	Charlie Maki and Harrison Timm	https://youtu.be/x8STNINEfBk
091D	Benjamin Trevino and Alexa Strubhart	https://youtu.be/dR0vnhKTYe0

Individual Tabulation

EVENTS

Monologue (Original and Published), Costume Design, Duet Scenes

BREAK LEVELS

Each entry will participate in three Preliminary Rounds. Subsequent Quarterfinal, Semifinal, and Final Rounds are based on the total number of students entered in each category.

0-35 STUDENTS = Finals only (Top 6)

36-50 STUDENTS = Semifinals (Top 12) and Finals (Top 6)

51-75 STUDENTS = Extended Semifinals (Top 18) and Finals (Top 6)

76+ STUDENTS = Quarterfinals (Top 24), Semifinals (Top 12) and Finals (Top 6)

PRELIMS

Each entry will participate in three Preliminary Rounds. In each Preliminary Round, there will be one judge.

Advancement is based on:

1. Lowest Preliminary cume (all three ranks)
2. Highest Preliminary reciprocals
3. Most 1's, 2's, 3's, etc.
4. Dropping the lowest rank
5. Dropping the highest rank

QUARTERFINALS

The Quarterfinal Round, if held, will be power balanced with two judges in each section.

Twelve entries will advance to the semifinal round based on the following:

1. Lowest Tournament Cume (prelims & quarterfinal ranks)
2. Panel Rank in Quarterfinals (if in same panel)
3. Judges' Preference in the quarterfinal round

4. Quarterfinal Reciprocals

5. Most 1's, 2's & 3's, etc.

SEMIFINALS

The Semifinal Round, if held, will be power balanced with three judges in each section.

Six entries will advance to the final round based on the following:

1. Lowest Tournament Cume (prelims & quarters & semis ranks)

2. Panel Rank in Semis (if in same panel)

3. Judges' Preference in the semifinal round

4. Highest Semifinal Reciprocals

5. Highest Elimination Reciprocals

6. Most 1's, 2's & 3's, etc.

FINALS

The Final round will have five judges. Tournament placement will be determined on the following:

1. Lowest Tournament Cume (prelims & quarters & semis & final ranks)

2. Panel Rank in Finals

3. Judges' Preference in the final round

4. Highest Final Reciprocals

5. Highest Elimination Reciprocals

6. Most 1's, 2's & 3's, etc.

Instructional Resources

Instructional Resources

[Middle School Theatre Year at a Glance Link](#)

UNIT 1

In the first unit, students will understand and explore how theatre works through digital citizenship, ensemble building, and theatre conventions. Middle School students will get to know their own unique voice, how to listen and empathize with different voices and ideas, and then how their voice fits in the world of theatre.

UNIT 2

In the second unit, students will brainstorm and produce a rough draft that will prepare them to have a successful All-City Theatre Junior individual entry.

UNIT 3

In this unit, theatre students will choose their own adventure! They will experience the creative process as an actor writing a unique and dynamic monologue, then they will experience the creative process as a costume design by rendering and building their own costume out of found objects. Students will find their voice on stage and backstage. These projects are based on the All-City Theatre JR competition. Students in classes will have a friendly competition by giving constructive feedback in a positive and safe environment.

Contributors to the 2021 - 2022 All-City Theatre Junior Festival Handbook include:

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Demond Wilson, *The Perfect Performance*

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