



Dramatic Acting 2021 Courses & Preparation

The Physical World of Character Development & Movement Warm-Up (McCaela Donovan)

We will do a movement warmup as a group. Students will explore physical 'ways in' to their characters, and then apply this to their monologue work. They will build pathways to physical and emotional awareness, awakening the inner impulses, and this will become the groundwork for spontaneous interaction with their 'imaginary scene partner' in their monologue work. We will explore and explain some movement techniques such as Viewpoints, Laban, and the Elements work. We may also create solo movement pieces to share with the group.

PREPARATION/MATERIALS:

Students should be able to have a large space to physically explore in (a driveway, garage, attic or basement with access to Wi-Fi is ideal, but at least enough room to move around in a space at home).

Text Analysis (Quin Gordon)

In the theater as in life, one must keep asking themselves the tenet questions: *Who am I, What do I want, and How am I going to get the thing that I want?* In this course, we will deepen the process of analyzing a script to better inform your character, objective, and action choices in the space. We will also explore the magic question of *What is this like?* Through deeper investigation, we will begin to correlate the text to one's own self and what can be observed in the world at large, thus bringing us closer to answering the tenet questions. Once the actor brings personalized choices to the table, they are more open to the partner and ready to play in the rehearsal space.

PREPARATION/MATERIALS:

Students should read the play *Middletown* before the first day of class. A PDF of the play can be found on the Resources Page.



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Shakespeare (Steve Cardamone)

The class will focus on exploring tools that will assist the student when playing Shakespeare. Students will acquire skills that lead to a clear understanding and performance of the text and develop ease and confidence in performance.

PREPARATION/MATERIALS:

- Students should have **3** printed copies of their assigned Shakespeare monologues for the first day. Steve will assign each of you a monologue the week prior to the first class.
- Additional preparation info will be sent along with your assigned monologue the week prior to the first class.
- Please also have a notebook, pencil (w/eraser), pen, and 2-3 different colored highlighters.
- Set up your computer in a private area, preferably at a table or desk, with room to move.

The Fundamentals of Acting (Kevin Kittle)

According to the great American acting teacher Sanford Meisner, all successful acting comes from one simple concept—the Reality of Doing. Through Games and Exercises the student actor will learn the value of grounding oneself in a Reality. By focusing on the details and qualities of everyday objects and how we manipulate them, we find ourselves immersed in a Reality that we've created. Outside of class the student will make a series of practical choices that he/she will then bring into the studio and "live out". In the second week, the students will explore applying the fundamentals to scripted material.

PREPARATION/MATERIALS:

N/A

Acting the Contemporary Monologue (McCaela Donovan)

This course will explore how to interpret a contemporary monologue for a college audition setting and identifying your own essence and how to bring that forward in the room. It will also touch on the college audition process, any questions you may have, working with self-taping while maintaining your own unique qualities (not searching for perfection), and information about the college application process.



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PREPARATION/MATERIALS:

Students should have at least 2 contemporary monologues memorized before class starts. Please try to make them contrasting in energy (not necessarily dramatic and comedic, but two different types of energies).

Audition Prep (Quin Gordon)

In this class we will explore monologue preparation and audition/interview technique. We will discover the crafting of an arc, creating the imaginary partner, raising the stakes, and identification of a playable event. You will be assigned a fresh audition piece at the end of the first week to prepare for the next. Each student will receive an e-copy of the play from which their monologue is assigned. The course will culminate in a mock audition and interview meant to simulate the conservatory audition experience.

PREPARATION/MATERIALS:

Students should have prepared and memorized two contrasting contemporary monologues, preferably published within the last 10-15 years.