



# Dramatic Acting 2022 Courses & Preparation

## On the First Day:

Our mission this summer is very simple: to prepare the students as best as we can for what lies ahead – whether one, two, or three years away – the college admissions and audition process. There is no other summer program that we are aware of that does what we are doing, so this is a very exciting opportunity for both the students and the faculty. Our faculty is made up of professors from programs around the country, and we are thrilled about this unique chance for the students.

On the first day, you will be performing a mock audition for the faculty – the “Initial Assessments”. We ask that you follow the guidelines below when preparing your pieces. Please prepare for this day as you would a college audition. Follow the instructions and show us your best work.

\*\*Dress how you would for an audition. Bring headshots with resumes stapled or printed on the back – 10 headshots/resumes for the duration of the program.

### **Please prepare the following:**

- One contemporary monologue
- One classical monologue
- Monologues must be memorized
- Each monologue should not exceed ninety seconds

## For Your Classes:

### **Contemporary Monologues and Audition Prep (Cameron Knight)**

In this course we will focus on the acting and auditioning of your contemporary monologues as well as address common mistakes in the audition process. We will focus on storytelling, structure and bringing yourself to the material.

#### PREPARATION/MATERIALS:

Please bring three (3) contemporary monologues from scripted plays. I will provide additional material and resources.



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## **Audition Preparation & Text Analysis (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, identification of a playable event, and connection to the physical impulse. In any conservatory audition process, the most dynamic storytellers are the ones that stand out - this class is designed to sharpen your storytelling skills. 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 and is expected to read said play.

In tandem with audition preparation, we will discover the task of deeply examining a text. By breaking down the play *Middletown* by Will Eno, we will learn applicable skills to approach any text a storyteller encounters.

The course will culminate in a mock audition and interview meant to simulate the conservatory audition experience.

### PREPARATION/MATERIALS:

Students should have prepared a contemporary monologue, preferably published within the last 10 years. Students should also have read the play *Middletown* by Will Eno. A PDF of the play can be found on the Resource Page

## **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, multiple pencils (w/erasers) and pens. Colored pencils are suggested, too!



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### **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