Audition Technique Fall 2019

Instructor: Robert Scott Smith (he/him/his)
Email: robertscott.smith@utah.edu
Office Hours: By appointment only
Office Location: PAB 210 [once we move BLD 73 Room 217]

Recommended Reading
ACTING PROFESSIONALLY: Raw Facts About Careers In Acting [2017 Edition]
By James Calleri & Robert Cohen
AUDITION By Michael Shurtleff

Course Description

Prerequisites: "C" or better in THEA 2060.

3 credit hours

“Our goal is to work towards becoming confident and skilled auditioners so we will have the best chance of obtaining the opportunity to practice the art and craft that we call acting. In order to be a successful auditioner you must be able to distill down your process, so that with little or no preparation you can create in one to two minutes "truthful behavior within the given circumstances" in order to get the all important callback and, hopefully, a job. Let’s face it: you don’t get to act if you don’t get cast." Siobhan Doherty

Teaching and Learning Methods
Active physical participation in acting exercises, lectures, discussions, presentations, performances, group work, memorization, critiquing fellow classmates and students own performance work.

COURSE OBJECTIVES
1. Learn specific techniques, which develop the actor’s toolbox to confidently audition with monologues, cold readings, sides or interviews within theatre, academic [scholarship, graduate school], film, TV or other media opportunities.
2. Create a repertoire or ‘Audition Notebook’ of 6 new monologues and material [a combination of contemporary and classical material], which can be used in auditioning.
3. Increase self-awareness in understanding TYPE in relation to casting, monologue choice, and the development of your career within the industry.
4. Increase knowledge about ‘the acting business’ from agents, managers, casting directors, regional theatre, to networking.
5. Develop a proficiency in prepping and presenting sides for auditions and callbacks; specifically focused on how agents send submissions with little or no time to prepare.
GRADING
You should approach class exactly as you would a real audition situation. Things like participation, preparation, level of mastery, attitude, levels of commitment and concentration, listening, willingness to try, willingness to fail, and ability to grasp concepts will be noted on a daily basis and will impact your final grade. If your grade matters to you, always be prepared.

ASSIGNMENTS
Audition #1 5 points
Self-Analysis 5 points
Audition #2 5 points
Audition #3 5 points
Audition #4 5 points
Audition #5 5 points
Final Audition 25 points
Audition Book/Portfolio 10 points
Resume 10 points
Attitude and Participation 25 points
Total: 100 points

Grading Scale
A 93-100
A- 90-92
B+ 87-89
B 83-86
B- 80-82
C+ 77-79
C 73-76
C- 70-72
D+ 67-69
D 63-66
D- 60-62
E 0-59

ATP ATTENDANCE POLICY
ATP students are allowed 2 absences (excused or unexcused) within any performance course (Acting, Voice, Movement, etc.). The final grade will drop a full letter grade with a 3rd absence, and a half letter grade for each subsequent absence. For instance, a student who misses 5 classes within a primary performance class will result in a grade no higher than a B-.

Please note: having a medical excuse does not exempt you from the attendance policy. Each situation will be dealt with on a case-by-case basis by the ATP Faculty.

If you have an injury that prevents you from participating in class, it is expected that you will attend and observe the work. You can benefit greatly from observing and your presence is essential and important to other aspects of your development. If an absence, due to extraordinary circumstances including urgent medical appointments, prolonged severe illness, or a major emergency requiring a student’s presence away from the school, occurs that takes you beyond the two (2) absences per
class limit, you must contact your faculty to discuss the situation.

My biggest recommendation is to communicate with me prior to any absences or immediately following or if you are having any problems with attendance. It’s your responsibility to communicate directly to me and not through your classmates. There may be personal issues that arise that would affect your attendance. Please know that there are resources available to you if you are in need of any emotional support or academic guidance.

LATENESS
5 minutes late marks you as tardy. Three tardies equals one absence. This also pertains to “leaving early”.

Policy 6-100III-O: “The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.”

MONOLOGUE EXPECTATIONS
We will cover in more detail during class, but here are some basic guidelines to get you started.

- Monologues should be memorized and ready to work on working session days, not just on AUDITION days.
- Monologues should be given the same preparation that you would give to a role you were playing in full production. Build upon everything you’ve already learned during your time in the ATP - Objective Work, Tactics, Character Analysis, Voice, Movement etc.
- Monologues should not exceed 90 seconds and live within 60 – 90 seconds. Time yourself performing the monologue prior to presenting them in class.
- Provide hard copy with PLAY Title, Playwright and the entire monologue, and indicate where you’ve cut the material. If Shakespeare add the Act, verse and scene number.
- Avoid story monologues. We want active monologues where the character is fighting for something.
- Avoid material that shocks or is extremely heightened emotion. These monologues feel exciting to perform, but they often are just too much in an audition setting. That doesn’t mean you should play it safe, we want high stakes, but we don’t want to be at a level of 100% the entire time.
- Read the play – then read the play again and again. There are many clues and discoveries to be made each time you read the play. If you can’t find the play then look for another monologue. There may be exceptions if it is a stand-alone monologue – I would however, avoid these types of monologues.
- Our goal is to avoid overdone monologues. This is something that can prove to be difficult and yes, it takes a ton work to find new material, but it can be done. There are always exceptions to this unspoken rule, but avoid them if possible. These would be monologues found in monologue books, or online searching on monologue finder sights, etc. There are places to look and we will discuss in more detail in class. A simple Google search of overdone monologues will let you know what is being done. When it comes to classical material there is only so much to choose from, but there are so many that people don’t use because they don’t look. Remember this too, if you are auditioning and they ask for a 2nd or
3rd monologue then you use what you have and there is more flexibility to do something that is considered overdone.

- Monologues for our purposes in class and for auditions for our guest artists should be from a play and not a movie.

**ATTIRE**
On Audition Days it is expected that you dress in professionally oriented clothing. This can mean a myriad of things to different casting directors, directors, actors, regional theatres, agents, teachers etc. My recommendation is to do your research into the company or the director and use your best professional judgment in deciding what to wear. When in doubt a neutral look is often suggested – avoiding clothing or shoes that would distract from the work. Sometimes a nice t-shirt and jeans can do the trick. Avoid ‘costumes’ or props (for many classical Shakes if you need a letter that is easily something you could use and have folded in your pocket or on your persons). During working sessions or discussion days, please wear clothes that you can move in comfortably. There will be days where during our discussions we may need to do some physical work to explore the material.

**SCHEDULE OF ASSIGNMENTS:**

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<tr>
<th>Week One</th>
<th>8/19 - Into the Fire (cold <strong>AUDITION #1</strong>)</th>
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<td><strong>START LOOKING FOR NEW MATERIAL</strong></td>
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<td>8/21 - Feedback, Discussion - Introduction of Self-Analysis/Type</td>
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<td>Week Two</td>
<td>8/26 Your Type Discussion and finding the monologue</td>
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<td>8/28 Due <strong>SELF ANALYSIS OF TYPE</strong> – Discussion</td>
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MAKE AN APPOINTMENT during WEEK 3 if you need to go over possible material or to give any direction if you are struggling with finding or deciding upon material for new contrasting monologues.

| Week Three        | 9/2 NO CLASS LABOR DAY                                                                                 |
|                   | 9/4 The Monologue Discussion                                                                         |
| Week Four         | 9/9 Due **2 NEW CONTRASTING MONOLOGUES**                                                                |
|                   | • Bring hard copies of each monologue, identifying where you made cuts to keep within 60 - 90 seconds. |
|                   | They do not need to be memorized for this date.                                                        |
|                   | Monologue technique/discussion                                                                        |
|                   | 9/11 Monologue technique/discussion                                                                  |
| Week Five         | 9/16 Due **MEMORIZED 1st NEW MONOLOGUE**                                                                |
|                   | Work new monologue                                                                                    |
|                   | 9/18 Continue working                                                                                 |
| Week Six          | 9/23 Due **MEMORIZED 2nd NEW MONOLOGUE**                                                               |
|                   | Work 2nd new monologue                                                                               |
|                   | 9/25 Work 2nd new monologue                                                                           |
Week Seven 9/30 Continue working 10/2 Due AUDITION #2 - 2 Contrasting Monologues

Week Eight 10/7 -10/11 NO CLASS FALL BREAK

Week Nine 10/14 Discussion Follow-Up from Audition 2 day 10/16 Prep for SHAKES/CLASSICAL

Week Ten 10/21 The Business - from Agents to Companies to You  
• Bring a copy of your headshot and resume for feedback.
10/23 Due 2 New Contrasting Classical Monologues  
• Bring hard copies of each monologue, identifying where you made cuts to keep within 60 - 90 seconds. They do not need to be memorized on this date.
Continue The Business Discussion

Week Eleven 10/28 Due AUDITION #3 SIDES for Agent Submission Due RESUME  
10/30 Feedback - Discussion

Week Twelve 11/4 DUE 1st SHAKES/CLASSICAL Memorized Work monologue  
11/6 Working Session

Week Thirteen 11/11 DUE 2nd SHAKES/CLASSICAL Memorized  
11/13 Working Session

Week Fourteen 11/18 AUDITION #4 SHAKESPEARE Monologues  
11/20 Work Session

Week Fifteen 11/25 What did we miss? You ask the questions  
11/27 Present Audition Package for FINAL  
DUE Audition #5  
DUE Monologue Book, Headshot and Resume

Week Sixteen FINALS WEEK for ATP  
12/2 or 12/4 FINAL AUDITION for SLC Theatre Companies/Faculty

Syllabus and schedule subject to change.

ELECTRONIC DEVICES
I reserve the right to confiscate any and all electronic devices (including watches) at any point during class. Confiscated electronic device will be immediately returned at the end of class. Full engagement during class time is required, and disruption/distraction will not be tolerated. Please be aware that
your laptop/mobile device screens are visible to those around you, including everyone sitting behind you. I strongly encourage you to think about issues of privacy and classroom/university decorum when using technological devices in the classroom, as well as to reflect on what strategies help you remain most engaged with class.

University Policies and Resources

Accommodations Policy
I may provide schedule accommodations for those who have a conflict that involves religious/spiritual observances, documented and University-sanctioned activities (e.g., athletics, debate tournaments, etc.), and short-term family or medical-related emergencies. With the exception of medical or family emergencies the student must alert the instructor prior to missing class. All make-up assignments should be completed prior to class being missed. It will be your responsibility to arrange to get any notes during the class/es missed.

"Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs." Accommodations Policy 6-100 (http://regulations.utah.edu/academics/6-100.php).

Faculty and Student Responsibilities
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.
"Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning." (6-316)

Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, Student Code)

Diversity / Inclusivity Statement
It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you. (Source: University of Iowa College of Education)

Student Name and Personal Pronoun
Class rosters are provided to the instructor with the student's legal name as well as “Preferred first name” (if previously entered by you in the Student Profile section of your CIS account, which managed can be managed at any time). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class or on assignments. Please advise me of any name or pronoun changes so I can help create a learning environment in which you, your name, and your pronoun are respected. If you need any assistance or support, please reach out to the LGBT Resource Center. https://lgbt.utah.edu/campus/faculty_resources.php

Americans with Disabilities Act (ADA) Statement
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Addressing Sexual Misconduct
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365,
American Indian Resource Center
The mission of the American Indian Resource Center (AIRC) is to provide academic support, career counseling, mentoring, and program activities for the University of Utah's American Indian community and campus community as a whole. The AIRC provides an inclusive, supportive, and nurturing environment to assist American Indian students in their journey towards academic, professional, and personal success. In addition, the AIRC aims to provide academic and cultural programs that promote American Indian sovereignty, self-determination, history, arts, ontology, and epistemology. [http://diversity.utah.edu/students/airc/airc-mission](http://diversity.utah.edu/students/airc/airc-mission)

ASUU Tutoring Center
The ASUU Tutoring Center provides individual tutoring ($7 per hour) and group tutoring sessions ($4 per hour) for currently enrolled University of Utah students. Students can receive assistance for a wide range of subjects at a reasonable rate, thanks to the Associated Students of the University of Utah who help defray the cost of tutoring. Tutoring is very flexible. Depending on the availability of the tutor you select, appointments may be set for any time including evenings and weekends, and always at a location that is convenient for the tutor and student. For additional information call 801-581-5153 or visit the ASUU Tutoring Center in Rm. 330 SSB. [http://tutoringcenter.utah.edu](http://tutoringcenter.utah.edu).

Campus Safety
The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Career Services
The University provides a variety of career services that you can access throughout your time at the University. 201 S. 1460 E, Room 350. [http://careers.utah.edu](http://careers.utah.edu), 801-581-6186.

Center for Ethnic Student Affairs
The living mission of the Center for Ethnic Student Affairs (CESA) is to provide support to students of color at the University of Utah. While primarily serving the needs of African American, American Indian, Asian American, Latina-Latino, and Pacific Islander students, CESA promotes an environment of acceptance that honors all forms of diversity. The center is committed to providing programming that assists students in navigating cultural, economic, social, and institutional barriers in order to achieve academic excellence. [http://diversity.utah.edu/students/cesa](http://diversity.utah.edu/students/cesa).

Center for Wellness & University Counseling Center
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural
differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness -  
www.wellness.utah.edu; 801-581-7776; and the University Counseling Center: 

Learners of English as an Additional/Second Language

If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (http://linguistics.utah.edu/esl-program/); the Writing Center (http://writingcenter.utah.edu/); the Writing Program (http://writing-program.utah.edu/); the English Language Institute (http://continue.utah.edu/eli/). Please let me know if there is any additional support you would like to discuss for this class.

LGBT Resource Center

If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone. * Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Oplin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: http://lgbt.utah.edu/. Please also let me know if there is any additional support you need in this class.

*What is a Safe Zone? The LBGT Resource Center offers Safe Zone trainings for faculty, staff and instructors at the U. The aim of the training is to promote inclusive teaching and foster a respectful, safe environment for lesbian, gay, bisexual, transgender, queer and questioning individuals in our classrooms. In order to define your classroom as a Safe Zone, you need to participate in this training.

Office of Equity and Diversity

The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University’s efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chicana/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields. 

Undocumented Student Support Statement

Immigration is a complex phenomenon with broad impact—those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. If your immigration status presents obstacles to engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center. Arrangements with the Dream Center will not jeopardize your student status, your financial aid, or any other part of your residence. The Dream Center offers a wide range of resources to support undocumented students (with and without
DACA) as well as students from mixed-status families. To learn more, please contact the Dream Center at 801.213.3697 or visit dream.utah.edu.

Veterans Center
If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: http://veteranscenter.utah.edu/. Please also let me know if you need any additional support in this class for any reason.

Wellness Statement
Personal concerns such as stress, anxiety, relationship difficulties, cultural differences, etc., can interfere with a student’s depression, cross ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness at www.wellness.utah.edu or 801-581-7776.

Women's Resource Center
The Women's Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women's identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. http://womenscenter.utah.edu/

The Writing Center
If writing is difficult for you, if you're new to college and don't yet feel quite able to meet college writing expectations, or if you simply would like to improve your writing, I encourage you to visit the Writing Center: www.writingcenter.utah.edu, 587-9122.

Non-Contract Statement
This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

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