

**Unit Title: *College Auditions: Conquering and Demystifying***

**Focus of the Unit:** How can we navigate, prepare for, and demystify the college audition process?

<b>Overarching Unit Objective(s)</b>	<b>Summative Assessment Strategy(ies)</b>
<b>Content Objective:</b> Students will be able to perform prepared monologue(s)/repertory choices inside an audition context.	<b>Performance Tasks:</b> Final Audition Panel  <b>Criteria:</b> Effective memorization, use of objectives, character work, slate, physical life, transitions, and interview professionalism.  <b>Documentation:</b> <b>Panel Rubric<sup>6</sup></b> with teacher comments.
<b>Language-based Objective:</b> Students will be able to navigate the application process for college auditions.	<b>Performance Tasks:</b> Complete a prescreen and artistic statement (using a school of choice).  <b>Criteria:</b> Prescreen follows university/unified guidelines and panel rubric, presents selected material, the artistic statement follows proper grammar/spelling and effectively answers the question.  <b>Documentation:</b> <b>Artistic Statement/Prescreen Assignment<sup>4</sup></b>

**A. Relevant Learning Standards:**

**Relevant New York State Standards for the Arts:**

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
  - a. HSIa. Examine how character relationships affect telling a story.
  - b. HSI!b. Shape character choices by using given circumstances in a drama or theater work

TH: Cn 10: Synthesize and relate knowledge and personal experiences to make art.

1. Theater artists allow awareness of relationships between self and others to influence and inform their work
  - a. HSIa. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work.

**Relevant Common Core ELA Learning Standards:**

**NYS Common Core ELA 11th/12th Grade Reading / Responding to Literature**

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11. Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

**NYS Common Core ELA 11th/12th Grade Speaking and Listening / Comprehension and Collaboration**

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
  - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  - b. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives

**B. Context for Learning:**

Audience:

11th-12th grade, Drama 1 A or Drama 1 B – depending on the semester, and urban demographic with a number of ELLs and students with special needs, so lessons must be appropriately modified based on student need.

Modifications:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach keywords and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught keywords and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

Previous Knowledge:

Students must be able to memorize, interpret, read, and perform dramatic text, participate in group discussion, present group research to the class, and physically and vocally participate in theatrical exercises. Students should have some experience with analyzing text or creation of character (experience with scene study as a plus).

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### Lesson #1 of 10: Understanding College Auditions

**Focus Question:** What are College Auditions, BFA vs. BA programs, Unified Auditions, Prescreens, and why are they important?

Lesson Objectives	Assessment Strategy(ies)
<b>Content Objective:</b> Students will research Unified Auditions and major BFA and BA Theatre programs in the United States.	<b>Performance Tasks:</b> Students will present different U.S. collegiate theatre programs to the class in pairs.  <b>Criteria:</b> Group presentations answering guiding questions 1-13,  <b>Documentation: Theatre Programs and Their Schools<sup>2</sup>, BFA's vs. BA's<sup>3</sup> Poster</b>
<b>Language-Based Objective:</b> Students will interpret the college audition processes in connection to their own lives.	<b>Performance Tasks:</b> College Auditions Mini-Lecture, Group Discussion  <b>Criteria:</b> Relevant participation in discussion and instructor questions.  <b>Documentation: College Audition Powerpoint<sup>1</sup>, Brief Notes</b>

#### Related Standards:

TH: Cn 10: Synthesize and relate knowledge and personal experiences to make art.

2. Theater artists allow awareness of relationships between self and others to influence and inform their work
  - a. HSLa. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work.

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

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**Spatial Organization:** The room will initially be set up with chairs to the walls of the room, later the students will be using either chairs or the floor (whichever they prefer) for group research and mini-lecture. Transition to a circle for the group discussion and remain that way till the end of class.

**Materials Needed:** Projector, **College Audition Powerpoint**<sup>1</sup>, **Theatre Programs and Their Schools**<sup>2</sup>, **BFA's vs. BA's Example**<sup>3</sup>, **Artistic Statement/Prescreen Assignment**<sup>4</sup>

### Procedures

**Before Bell:** Music playlist, find the circle.

1. **Warm-Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- "Begin to unglue your feet," "Bigger and faster." Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
  - a. *What made this game easier? Harder? Why? (3 mins)*
2. **Mini-Lecture: What are College Auditions?** Ask students what they know about college auditions. Explain the basic process using the information and timeline from the **College Audition Powerpoint**<sup>1</sup>
  - a. *Emphasize: Going to college for theatre is NOT for everyone and you should never feel the pressure to attend a certain program, or even college for theatre or at all. The path is different for everyone. Financially, emotionally, and socially, we all have different access to higher education. (20 mins)*
3. **Pair Research:** Have students count off by 15, assigning them to partner with their number in corresponding pairs: Pace University (1), Northwestern University (2), University of Michigan (3), Howard University (4), Carnegie Mellon University (5), The Juilliard School (6), University of North Carolina School of the Arts (7), Vassar College (8), New York University (9), UCLA (10), Boston University (11), James Madison University (12), Cincinnati Conservatory of Music (12), Muhlenberg College (13), Molloy/CAP 21 (14), Texas State (15), Pace University (16), DePaul University (17). Hand out **Theatre Programs and Their Schools**<sup>2</sup> sheet and classroom iPads/Laptops, or personal laptop computers, Make rounds around the room encouraging discussion/research, asking guiding questions or answering any questions students might have.
  - a. *What does their website tell you? What kinds of schools might be similar or different? What interest level do you have in this school? (20 mins)*
4. **Speed Pair Presentations:** Bring students back to the whole class. Have students present in the number order of their group, limiting them to 2 mins per group. Students can present informally, a visual aid is not required. Check if corresponding questions were answered. **(35 mins)**
5. **BFA vs. BA's:** Establish a blank T-chart poster on the board, ask students to elect a scribe from their group to fill in the blanks (have two copies in case anything is wrong). Ask other students to come up to the board if they feel they have any additions or corrections. If needed, show the **Sample BFA vs. BA's** poster. Debrief on the final T-chart.
  - a. *Think about which type of degree, if any, speaks to you. Why? Why not? A mix of the two? Explain academic BFA's, and more artistic BA's. Add on a tidbit about international schools (email me for more info). (7 mins)*
6. **Group Discussion:** *What feelings does this process bring up? How can you start planning in a way that does not feel overwhelming to you? What type of programs speak to you? What parts of this process don't speak to you? What inequalities and access issues can we see in this process? (5 mins)*

7. **Wrap Up:** Explain how we will start discussing monologue/rep. selection tomorrow, explain homework, and hand out **Artistic Statement/Prescreen Assignment**<sup>4</sup> and rubric for final monologue presentations. Final breath and gesture to close. (3 mins)

**Homework:** Pick a school that you think you could see yourself applying to. Access their application and look over their prescreen requirements. Think about a play, movie, or musical character that is very similar to you, and the opposite (could be a dream role). Register on GetAcceptd.

**Extension:** Research a school we didn't talk about in class today (can be international), fill out another **Theatre Programs and Their Schools** sheet for final panel day.

## Lesson #2 of 10: Selecting Repertoire

**Focus Question:** How can we select material that effectively serves our college auditions?

Lesson Objectives	Assessment Strategy(ies)
<b>Content Objective:</b> Students will be able to select material from contemporary published plays that are effective for auditioning.	<b>Performance Tasks:</b> Library Hunt  <b>Criteria:</b> Students look at monologues that address another person, are age and type appropriate (with exceptions), and are material they are artistically passionate about (Following <b>Choosing Material<sup>5</sup> Checklist</b> ), stay on task during library hunt  <b>Documentation:</b> Brief Notes
<b>Language-Based Objective:</b> Students will identify what qualities make monologues more or less effective for auditioning.	<b>Performance Tasks:</b> Monologue Demo, Choosing Material Debrief  <b>Criteria:</b> Completion of checklist on Choosing Material Checklist, active participation in relevant sharing and exercises.  <b>Documentation:</b> <b>Choosing Material<sup>5</sup> Checklist</b>
<b>Affective Objective:</b> Students will be able to articulate what types of dramatic text speak to them artistically and why.	<b>Performance Tasks:</b> Group Share  <b>Criteria:</b> Active participation in Group Share  <b>Documentation:</b> Brief Notes

### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
  - a. HSIa. Examine how character relationships affect telling a story.
  - b. HSIb. Shape character choices by using given circumstances in a drama or theater work

### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson

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- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Chair circle for first half of class, free space or library for hunt, return to chair circle for group share and wrap up.

**Materials Needed:** Plays (Digital and Hard copy)/Library, Photocopier/Printer/Phone Camera, **Choosing Material<sup>5</sup> Checklist**

### Procedures

**Before Bell:** Music playlist, find seats.

1. **Pair Share Review:** Students will turn to partner next to them and share what we did last class, after some discussion, a few students will share with the class what they discussed. **(5 mins)**
2. **Monologue Demo Game:** Ask one volunteer to come up to the front of the room and tell a short story. Ask another volunteer to come up to the playing space and wonder about something. Ask the third volunteer to pick a partner in the audience, and get something from them (decided by the class).
  - a. *Which was more interesting? How might this connect to picking good monologues/songs for auditions? What types of monologues are most effective?* **(10 mins)**
3. **Choosing Material<sup>5</sup> Checklist:** Go over the sheet with the class, pointing out important requirements that make monologues the most effective and actable. Connect back to Demo Game. Mention the Do's and Don't Lists, and which parts of those are valuable for actual auditions. Explain the process of finding a monologue. Shortly touch on musical rep in the same fashion. If students already have monologues they'd like to work on, students can find another one to contrast with. **(15 mins)**
4. **Library Hunt:** Students and teacher will go to the school library (or performing arts libraries nearby), or the teacher will bring a collection of hardcopy plays to layout in the center of the room in addition to a digital play drive. Explain what plays to look for, emphasize the **Choosing Material<sup>5</sup> Checklist**. Walk around and check in with students, helping them find effective choices. Make sure that students are actively finding things for themselves, as opposed to using you as the searcher for what you see best fits them. Give students access to either a photocopier or phone camera to print out selections. **(55 mins)**
5. **Group Share?:** Some students will share what monologues they found, reading short snippets to the class. Debrief about specific findings.
  - a. *Which plays spoke to you? Why? How might this apply to musical theatre auditions?* **(15 mins)**
6. **Wrap Up:** Assign homework, give memorization tips, ask students for any final thoughts or questions regarding their monologues, final class breathe/gesture. **(5 mins)**

**Homework:** Begin memorizing monologues. Look up and read a synopsis of your play online (Reach out if those resources are unavailable). Start reading your play for two weeks out, due at the end of panel (emphasize if reading the whole play doesn't seem feasible, it's optional for this unit, but essential for auditioning).

**Extension:** Find an additional piece of classical text and/or a song (Using the **Choosing Material<sup>5</sup> Checklist**).

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### Lesson #3 of 10: Discovering a Monologue (and Song)

**Focus Question:** How can we analyze a monologue to best serve our acting choices in an audition setting?

Lesson Objectives	Assessment Strategy(ies)
<b>Content Objective:</b> Students will be able to perform a monologue with acting choices informed by character and play analysis.	<b>Performance Tasks:</b> First Line/Last Line, Student Work Session  <b>Criteria:</b> Active participation in both exercises, active listening and respect of peers during work session  <b>Documentation:</b> Brief Notes
<b>Language-Based Objective:</b> Students will be able to analyze monologues for given circumstances, objectives, tactics, and moments before.	<b>Performance Tasks:</b> Discovering a Monologue Group Analysis  <b>Criteria:</b> Simultaneous scoring of their own monologue with the class example, addressing all questions  <b>Documentation:</b> <b>Discovering a Monologue<sup>6</sup></b> Sheet, Scored Monologue

#### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
  - a. HSIa. Examine how character relationships affect telling a story.
  - b. HSIb. Shape character choices by using given circumstances in a drama or theater work

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught keywords and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping



**Spatial Organization:** Circle up with open space, chair circle for group analysis, open space until student work session when chairs return

**Materials Needed:** Chairs, Projector, **Discovering a Monologue**<sup>6</sup>

### Procedures

**Before Bell:** Music, journal about yesterday's class with question: "What is the world of the play in which your monologue takes place?"

#### 1. **Vocal/Physical Warm-Up: The Drop Down**

- a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
- b. Once at the bottom rag doll to the right and left, shake head yes and no
- c. Roll up one vertebra at a time, repeating with sticky spots
- d. Once at the top check-in with center, play with balance in toes or heels, R/L
- e. Repeat drop-down with exhales on "HUH" (Or full breaths)
- f. Tongue stretch, massage jaw, buccinators
- g. Inhale/Hold/Exhale on 4, 6, 8 count
- h. Inhale/Hold/Hum on 4, 6, 8 count
- i. Student volunteer stretch
- j. Student volunteer tongue twister
- k. Physical shakeout (8, 6, 4, 2 1) **(10 mins)**

#### 2. **Discovering a Monologue Group Analysis:** Using the projector, select a student volunteer who feels ready to give us their monologue to analyze in class. Ask them to summarize their play, giving a synopsis. Go through the corresponding **Discovering a Monologue**<sup>6</sup> Questions, asking the students what they think the example monologue might tell us. Read through the monologues round-robin style, practicing continuing pacing and energy without dropping the ball. Group score. **(20 mins)**

#### 3. **First Line/Last Line:** Have students walk around the room with purpose, filling in the negative space. Students should start by focusing inward, and then later connecting with other students. Ask them to hold their scripts, finding their first line of text. When the teacher claps, the students must find a partner and hold eye contact with them. When both students are ready, they must say the first lines of their monologue to their partner. After the second clap, they must continue walking. Repeat a few times. Ask students who they're talking to. Answer loud and proud. Ask students to think about the most important question in their monologues: *What do I want?* Once they think they've got it, have them say it loud and proud. *Well, go get it!* Return to the same clapping game, but asking students to get what they want from whatever partner they end up with. After some time, change to the last line of the monologue, asking students if they think they've achieved what they want by this line. Lastly, repeat the clapping game, but without partners, imagining the other person they're talking to in front of them. **(25 mins)**

#### 4. **Student Work Session:** Ask students to form an audience. Do one on one work sessions with as many student volunteers as time allows, allowing them to share and work on first and last lines. If students feel solid on their first and last lines, start to shift to working on the rest of the monologue. Ask that other students take notes on each volunteer. **(20 mins)**

#### 5. **Debrief on First Line/Last Line:** *Often it is the first and last lines of our monologues that initiate what we want, and then tell us and the audience whether or not we've gotten it (Or gotten closer to getting it). How did this game reflect that? How did you feel going after what you wanted with these lines of text? Monologues can be the hardest to do because we have to imagine someone*

*who isn't even there. It's a bit of a brainbuster. If we really focus on listening to what they might say, as if they're there, and understanding we need something, that process can be easier.*

a. *Who did your partner represent? How did it feel not having them there to speak to? Could you imagine them in front of you? (10 mins)*

6. **Wrap Up:** Assign homework, answer any remaining questions, hand out **Final Panel Rubric**<sup>7</sup> group gesture/breath to close. Mention wearing clothes you can move in for the next class. (5 mins)

**Homework:** Continue memorizing monologues, look over your play. Finish **Discovering a Monologue**<sup>8</sup> sheet by final panel day.

**Extension:** Complete **Discovering a Monologue**<sup>8</sup> for your other piece selection by final panel day.

### Lesson #4 of 10: The Dance Audition/Physicality

**Focus Question:** How can we navigate our physical life in audition settings?

Lesson Objectives	Assessment Strategy(ies)
<b>Content Objective:</b> Students will be able to navigate their physicality in audition settings.	<b>Performance Tasks:</b> Mock Dance Audition, Character Lead/Dance, Student Work Session  <b>Criteria:</b> Participation in both activity and discussion  <b>Documentation:</b> Brief Notes
<b>Language-Based Objective:</b> Students will be able to analyze the physical life of their character.	<b>Performance Tasks:</b> Character Lead/Dance  <b>Criteria:</b> Active discussion and analysis with monologue partner, active participation in class discussion  <b>Documentation:</b> Brief Notes

#### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
  - a. HSIa. Examine how character relationships affect telling a story.
  - b. HSIb. Shape character choices by using given circumstances in a drama or theater work

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Open space for all of class, chairs/desks for student work session and wrap up.

**Materials Needed:** Speaker, chairs.

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

## Procedures

**Before Bell:** Music, meet me in a circle

1. **Pair Share Review:** Students will turn to partner next to them and share what we did last class, after some discussion, a few students will share with the class what they discussed. **(5 mins)**
2. **Physical Dance Warm-Up:** Lead students through a short dance warm-up.
  - a. Inhale/Exhale
  - b. Head L/R, up/down, roll
  - c. Reaches side to side
  - d. Side stretch to flat back to hamstring L/R
  - e. Roll up spine up and down
  - f. Quad Stretch L/R
  - g. Standing hip stretch
  - h. Jumping Jacks
  - i. Grapevine with clap and jump
  - j. Three-point turn with clap
  - k. Kickball change (half time, regular, double time)
  - l. Pirouette Prep **(5 mins)**
3. **Mock Dance Audition:** Emphasize this is an audition friendly for dancers and movers. Teach a short and easy combination (facing students, so know the reverse). Aim for 32 counts of choreography and 8 counts of freestyle. Give options for dancers in the room. Use a traditional musical theatre song. Split students into groups of 4 and 5, doing the combination with them once, and then having them do it alone once.
  - a. **Emphasize:** *Use time when others are dancing to go over the combination. Hold onto to two-three moves and return to those if you get lost. Have fun, emphasize character.*
  - b. **Debrief:** *How did that go for you? What worked? What didn't?* **(35 mins)**
4. **Character Lead/Dance:** Ask students to return to the space, shaking off the dance audition. Have students walk around the room, exploring leading with different body parts. After going through the body parts below, simplify to the head, heart, or gut. After, ask students to find their own space in the room, close their eyes, and put on some current music. Ask them to start their character's dance, alone in their bedrooms.
  - a. *Where might your character from your monologue lead from? Which of the three circles of energy might they hold? If doing more than one monologue, how might we physically transition between them? How did it feel to dance like your character? What helped your monologues more— starting with text, or physicality?* **(20 mins)**
  - b. Forehead
  - c. Nose
  - d. Chin
  - e. Shoulders
  - f. Chest
  - g. Stomach
  - h. Hips
5. **Student Work Session/Entrance and Exits:** Ask students to form an audience. Practice audition entrance and exits (asking students mock audition question). Do one on one work sessions with as many student volunteers as time allows, allowing them to share and work on first and last lines. If students feel solid on their first and last lines, start to shift to working on the rest of the monologue. Ask that other students take notes on each volunteer. **(20 mins)**
6. **Wrap Up:** Assign homework, answer any remaining questions, group gesture/breath to close. **(5 mins)**

**Homework:** Be off-book for your monologues in two classes (after the weekend). Continue thinking about character. Look at the prescreen requirements for your school of choice.

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**Extension:** Begin to look at Prescreen requirements for both/all your pieces.

**Lesson #5 of 10: Artistic Statements and Identity**

**Focus Question:** How can we address our fears, doubts, and dreams about the college application process, and how might that inform how we articulate our artistic identity?

Lesson Objectives	Assessment Strategy(ies)
<b>Content Objective:</b> Students will apply the idea of presence to their college audition process.	<b>Performance Tasks:</b> First, Second, and Third Circles, Monologue Rehearsal  <b>Criteria:</b> Thoughtful and active participation in the above tasks  <b>Documentation:</b> Brief Notes
<b>Language-Based Objective:</b> Students will be able to write artistic statements using what they know about their own artistic identity.	<b>Performance Tasks:</b> Artistic Statement Discussion  <b>Criteria:</b> Thoughtful and active participation in the above tasks  <b>Documentation:</b> Brief Notes,
<b>Affective Objective:</b> Students will formulate the beginnings of their artistic identities and healthy desires for their future.	<b>Performance Tasks:</b> My College Story, College Burn Book  <b>Criteria:</b> Active listening and participation  <b>Documentation:</b> Brief Notes, Journaling

**Related Standards:**

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
  - a. HS1a. Examine how character relationships affect telling a story.
  - b. HS1b. Shape character choices by using given circumstances in a drama or theater work

**Modifications Relevant to the Lesson:**

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters

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- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Start in a circle, transition to using the whole space, bring chairs for artistic statements discussion and monologue work.

**Materials Needed:** Patsy Rosenberg's *Second Circle*, Journal Prompt

### Procedures

**Before Bell: Music, chat with a partner about the last two classes.**

1. **Warm-Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- "Begin to unglue your feet," "Bigger and faster." Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
  - a. *What made this game easier? Harder? Why? How does this apply to connecting to an imaginary partner in a monologue? To sending action and objective?* (5 mins)
2. **My College Story:** Shortly explain my experience with the college audition process, what I learned from my time auditioning and applying. Acknowledge the doubts, misguidance I had, etc. Answer any questions. (5 mins)
3. **College Burn Book:** Establish a "Burn Book" in the middle of the circle, using the rubbing of hands together to establish the "fire" and energy. This is where students can place their worries, fears, doubts, etc. about college. Emphasize the scars not wounds dogma, and begin by students "washing" off these fears, physically, and placing them in the center. Have students free to call out and participate in the burning process, giving a collective "Zap!" to burn the doubts. Emphasize that although these fears still linger, we must acknowledge that they aren't the truth. We can observe them non-judgmentally, from the outside. (10 mins)
4. **First, Second and Third Circles:** Allow students to walk around the room, filling in the negative space and walking with purpose. Have them imagine their energy, or presence, as an arrow of directions. Go through the following scenario: *It's your first day at a new high school. You're nervous, you're late, and you can't find the room. How do you interact (or ignore) the people around you? In which direction might your energy be going. Find a partner(s) to greet, keep walking. Now shake that off. Now, it's senior year. You're popular. You know you're popular. You're the kind of person who can talk over people because what you have to say is more important. Greet a partner. Give them a "compliment." Continue to saunter to class... you've got alllll the time in the world! Which direction might your energy, or presence, be going? Now shake that off.* Come back to a circle, giving students a chance to open their arms up back, and down, collective breath. Return to walking. *Now imagine it's your birthday, but your friends just surprised you with the best present. You're walking to meet them and it's a beautiful day. You can feel the wind on your face, the sun. You feel grateful. You feel like you can take the same amount of energy you give out. Make eye contact with someone. Introduce yourself. Give them a compliment, and take the compliment.*
  - a. *Debrief: How did this exercise feel? What circle do you usually live in? How might this connect to presence? How might this connect to auditioning?* (30 mins)
5. **Artistic Statements/Discussion:** Give students time to respond to the journal prompt: Who am I, and how might my identity affect my art? Why do I want to make art/perform? Go through an example artistic statement on the board. Answer any questions regarding artistic statements.

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

- a. Transition to a discussion with the following questions: *How might you explain your artistic identity? Why do you like making art or performing? How does your identity affect your art? How do you feel about the college audition process?*
- b. **Emphasize:** *College is what you make of it. There is no perfect school, and certainly, no education should cost \$70,000. A career in the arts is not dependable, but going to a certain school to study it will not necessarily make it more dependable. College Auditions is about interviewing THEM. You are paying THEM to give you an education, in a place that you feel you can see yourself going to. "Name" schools are overrated. Find a fit and put out who you are— and if they don't like it, then it wasn't the right match. (20 mins)*
6. **Monologue Rehearsal:** Students rehearse their monologues, improvising their monologues without the script. If students feel they are ready, they can pick up the whole monologue. (17 mins)
7. **Wrap Up:** Assign homework, answer any remaining questions, group gesture/breath to close. (3 mins)

**Homework:** Be off book by next class. Choose one question from your school of choice's application to answer for final panel day— preferably in the form of an artistic statement (**Artistic Statement/Prescreen Assignment**).

**Extension:** Look at a whole application for your chosen school. Begin to fill it out for final panel day, also taking into account prescreen requirements.

### Lesson #6 of 10: Audition Technique/The Slate

**Focus Question:** How can we present our best selves professionally and generously in an audition?

Lesson Objectives	Assessment Strategy(ies)
<b>Drama-based Objective:</b> Students will be able to present themselves professionally and generously in an audition.	<b>Performance Tasks:</b> Slate Murder, Student Work Session  <b>Criteria:</b> Active participation, following <b>Audition Technique</b> <sup>8</sup> guidelines  <b>Documentation:</b> Brief Notes
<b>Language-Based Objective:</b> Students will identify key moments that help make an audition successful.	<b>Performance Tasks:</b> Interview, Journaling, Monologue Chair Work  <b>Criteria:</b> Active participation in above tasks  <b>Documentation:</b> Journal, Notes

#### Related Standards:

TH: Cn 10: Synthesize and relate knowledge and personal experiences to make art.

1. Theater artists allow awareness of relationships between self and others to influence and inform their work
  - a. HSLa. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work.

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping



**Spatial Organization:** No chairs and open space until Monologue chair work, sit in chairs or floor for rest of class.

**Materials Needed:** Chairs, projector, **Audition Technique<sup>8</sup> Sheet**, **Headshot and Resume Tips<sup>9</sup>**

### Procedures

**Before Bell:** Music, find a circle

1. **Pair Share Review:** Students will turn to partner next to them and share what we did last class, after some discussion, a few students will share with the class what they discussed. **(3 mins)**
2. **Vocal Jam:** Students are arranged in a circle. The first round, the teacher begins by introducing a vocal or percussive choice. The rest of the students join in, one by one. Once everyone is participating, the teacher encourages students to speed up, slow down, get louder, quieter, and then end. Play as many rounds as time allows, different students beginning the exercise.
  - a. *How can we collaborate with an ensemble, giving and taking when needed? How might this connect to audition technique?* **(5 mins)**
3. **The Slate Template:** Write out the slate template on the board. Have students write out their own slates— *Memorize it like your a monologue*. Also explain that in most in-person auditions (outside of prescreens or National Thespian Festival/Conferences), you won't have to slate, just tell them that information informally. The slate is not a question, or a robotic thing, it is a reflection of you. **(5 mins)**
4. **Slate Murder:** Using the game Murder as a template, have students close their eyes and select a murderer. Then, ask students to walk around the space, making eye contact with students and introducing themselves via their slate and a handshake. If they're shaking hands with the murderer, they'll feel a small scratch on their hand, and must perform the last line of their monologue into a dramatic death. Play a few rounds as time allows for students to practice their slates. **(15 mins)**
5. **Monologue Chair Work:** Have students form pairs, grabbing three chairs per pair. Establish eye contact between the pairs, breath each other in. Have partners pick an A and a B. A begin the text of your monologue (for students with more than one piece, especially a classical one, ask them to pick that one). Have students say each line until a punctuation mark, then stand up, and shift to the other chair and repeat the same process, focusing on breath and landing the line on their partner, who can give a nod every time they feel their partner has convinced them. Switch A and B after 10 minutes.
  - a. **Debrief:** *How did this change how you saw the language of the piece? How did this affect your voice? How do you feel about your voice filling different spaces?* **(20 mins)**
6. **Audition Technique Mini-Lecture:** Go through audition technique using student volunteers to practice moments described in the **Audition Technique<sup>8</sup> Sheet**. Explain the Three Act Structure of an audition (the entrance/slate/introduction, the acting shmacting, and the thank you and leaving). Describe the three-act structure with different schools. Handout **Headshot and Resume Tips<sup>9</sup>**
  - a. **Debrief:** *How does this connect to any audition experiences you've had? What fears do you have about auditioning?* **(15 mins)**
7. **The Interview Journaling:** Have students journal again about their artistic statement. *What are their current fears? How has their idea of art changed?* Write down some interview questions they might be asked on panel day, have students journal. Play music. **(10 mins)**
8. **Student Work Session/Audition Technique:** Ask students to form an audience. Practice audition technique with the three-act structure. Do one on one work sessions with as many student volunteers as time allows. Emphasize audition technique ideas. Ask that other students take notes on each volunteer. **(15 mins)**

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

**9. Wrap Up:** Assign homework, final breath and gesture to close. **(2 mins)**

**Homework:** Practice your monologue(s) with your slate, focusing on your voice and presence.

### Lesson #7 of 10: Moment Before and Individual Work Sessions

**Focus Question:** How can we use the moment before to inform our audition selections?

Lesson Objectives	Assessment Strategy(ies)
<b>Drama-based Objective:</b> Students will apply the moment before to their audition pieces.	<b>Performance Tasks:</b> Moment Before Imagination, Individual Work Sessions  <b>Criteria:</b> Active and creative participation in the above circumstances  <b>Documentation:</b> Brief Notes.
<b>Language-Based Objective:</b> Students will be able to prepare necessary materials before an audition.	<b>Performance Tasks:</b> Individual Work Sessions (Outside time), Screw it Seeds, Prescreens Mini-Lecture  <b>Criteria:</b> Students actively on task, listening and participation  <b>Documentation:</b> Brief Notes

#### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

1. The essence of theater is storytelling.
  - a. HSLa. Examine how character relationships affect telling a story.
  - b. HS1b. Shape character choices by using given circumstances in a drama or theater work

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Open space for the first half of class, split the room in half for individual work sessions.

**Materials Needed:** Chairs, sticky notes

### Procedures

**Before Bell:** Music, find a circle.

**1. Vocal/Physical Warm-Up: The Drop Down**

- a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
- b. Once at the bottom rag doll to the right and left, shake head yes and no
- c. Roll up one vertebra at a time, repeating with sticky spots
- d. Once at the top check-in with center, play with balance in toes or heels, R/L
- e. Repeat drop-down with exhales on "HUH" (Or full breaths)
- f. Tongue stretch, massage jaw, buccinators
- g. Inhale/Hold/Exhale on 4, 6, 8 count
- h. Inhale/Hold/Hum on 4, 6, 8 count
- i. Student volunteer stretch
- j. Student volunteer tongue twister
- k. Physical shakeout (8, 6, 4, 2 1) **(5 mins)**

**2. Moment Before Imagination:** Have students find their own space on the floor. Begin by breathing deeply, into your back. Place the person your talking to on the ceiling. Pick a line from your monologue, breathe deeply, think about what you want, and go. Adjust voice technique (*Are you straining? Are you getting what you want? Where do you feel your breath?*) as needed. Have students then imagine their character standing above them. Have them "step into" their character, after acknowledging what they look like, how they're feeling, etc. Then have students imagine the place and space they're in right before they say the first line of their monologue. *What's around you? What time is it? Who is across from you? How do they look? How do you feel physically, emotionally, mentally? What do you want?*

- a. **Debrief:** *How was that experience for you? How can we focus on our moment before, instead of the lines, when we work?* **(15 mins)**

**3. Individual Work Sessions:** Send an order before class (Stay on time!). Give students who *aren't* working time to finish artistic statements, work on applications, research other schools, or rehearse their pieces. They also have an option to stay and watch work sessions. **(60 mins)**

**4. "Screw It" Seeds:** Similar to the burn book, give students sticky notes to write what they are nervous about for filming prescreens tomorrow, and panel. Have the group sprinkle "Screw It" Seeds on their piece of paper, rip it up, and watch it grow into a positivity tree. **(3 mins)**

**5. Wrap Up:** Assign homework, final breath, and gesture to close. **(2 mins)**

**Homework:** Look over your prescreen requirements, practice your monologues (including slates). Make yourself a personal **Audition Checklist:** *What are the things you need to do in order to be successful?*

### Lesson #8 of 10: Prescreen Shoot Day #1

**Focus Question:** How can we translate our monologues to a prescreen format?

Lesson Objectives	Assessment Strategy(ies)
<b>Drama-based Objective:</b> Students will film their pieces for specific prescreen applications.	<b>Performance Tasks:</b> Prescreen Shoot  <b>Criteria:</b> Support of partner in shoot, holding oneself and partner accountable for performance and technical guidelines  <b>Documentation:</b> Prescreen Rough Footage
<b>Language-based Objective:</b> Students will be able to navigate the application process for college auditions.	<b>Performance Tasks:</b> Complete a prescreen and artistic statement (using a school of choice).  <b>Criteria:</b> Prescreen follows university/unified guidelines and monologue sheet, presents selected material, the artistic statement follows proper grammar/spelling and effectively answers the question.  <b>Documentation:</b> <b>Artistic Statement/Prescreen Assignment*</b>

#### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

2. The essence of theater is storytelling.
  - c. HS!a. Examine how character relationships affect telling a story.
  - d. HS!b. Shape character choices by using given circumstances in a drama or theater work

TH: Cn 10: Synthesize and relate knowledge and personal experiences to make art.

3. Theater artists allow awareness of relationships between self and others to influence and inform their work
  - a. HS!a. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Open space for classroom, Prescreen Station in separate room.

**Materials Needed:** Camera equipment, blank background (home green screen?), accompanist if students use music, speaker, chairs

### Procedures

**Before Bell:** Music, find a circle

1. **Warm-Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- "Begin to unglue your feet," "Bigger and faster." Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
  - a. *What made this game easier? Harder? Why? (5 mins)*
2. **Vocal/Physical Warm-Up: The Drop Down**
  - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
  - b. Once at the bottom rag doll to the right and left, shake head yes and no
  - c. Roll up one vertebra at a time, repeating with sticky spots
  - d. Once at the top check-in with center, play with balance in toes or heels, R/L
  - e. Repeat drop-down with exhales on "HUH" (Or full breaths)
  - f. Tongue stretch, massage jaw, buccinators
  - g. Inhale/Hold/Exhale on 4, 6, 8 count
  - h. Inhale/Hold/Hum on 4, 6, 8 count
  - i. Student volunteer stretch
  - j. Student volunteer tongue twister
  - k. Physical shakeout (8, 6, 4, 2 1) (5 mins)
3. **Prescreen Filming/Character Work (75 mins):** Have another room setup with prescreening station (camera, quiet, blank background). If multiple spaces are possible, set up multiple rooms to travel in between. Have a list of partners to rotate through and help record and frame for their other partner. Shift between both rooms, providing guidance when necessary.
  - a. **Individual Coaching Sessions (With other students):** While students are filming, ask students to form an audience. Practice their monologues and slates. Do one on one work sessions with as many student volunteers as time allows. Emphasize audition technique ideas. Ask that other students take notes on each volunteer. Have students break for discussions during film check-in times. (75 mins)
4. **Wrap Up:** Check in with how prescreens are going, assign Homework, final gesture and breath to close. (5 mins)

**Homework:** Practice monologues. Finish reading play by panel day

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

### Lesson #9 of 10: Prescreen Shoot Day #2

**Focus Question:** How can we continue to film prescreens that best represent our artistic skills and identity?

Lesson Objectives	Assessment Strategy(ies)
<b>Drama-based Objective:</b> Students will interpret the concept of truthfulness/being according to Stanislavski's System.	<b>Performance Tasks:</b> Prescreen Shoot  <b>Criteria:</b> Support of partner in shoot, holding oneself and partner accountable for performance and technical guidelines  <b>Documentation:</b> Prescreen Rough Footage
<b>Language-based Objective:</b> Students will be able to navigate the application process for college auditions.	<b>Performance Tasks:</b> Complete a prescreen and artistic statement (using a school of choice).  <b>Criteria:</b> Prescreen follows university/unified guidelines and monologue sheet, presents selected material, the artistic statement follows proper grammar/spelling and effectively answers the question.  <b>Documentation:</b> <b>Artistic Statement/Prescreen Assignment*</b>

#### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

3. The essence of theater is storytelling.
  - e. HS!a. Examine how character relationships affect telling a story.
  - f. HS!b. Shape character choices by using given circumstances in a drama or theater work

TH: Cn 10: Synthesize and relate knowledge and personal experiences to make art.

4. Theater artists allow awareness of relationships between self and others to influence and inform their work
  - a. HS!a. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work

#### Modifications Relevant to the Lesson:

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Open space for classroom, Prescreen Station in separate room.

**Materials Needed:** Camera equipment, blank background (home green screen?), accompanist if students use music, speaker, chairs

### Procedures

**Before Bell:** Music, find a circle

1. **Warm-Up: Pass the Breath:** Students circle up, teacher begins by inhaling energy, then passing on an exhale across the circle. The next person repeats, and so on, increasing in speed and physical involvement (encouraging the use of the whole body)-- "Begin to unglue your feet," "Bigger and faster." Encourage more connection and creativity in types of breath being passed, such as through an imaginary straw of your fingers, with one arm, with a kick, etc.
2. **Vocal/Physical Warm-Up: The Drop Down**
  - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
  - b. Once at the bottom rag doll to the right and left, shake head yes and no
  - c. Roll up one vertebra at a time, repeating with sticky spots
  - d. Once at the top check-in with center, play with balance in toes or heels, R/L
  - e. Repeat drop-down with exhales on "HUH" (Or full breaths)
  - f. Tongue stretch, massage jaw, buccinators
  - g. Inhale/Hold/Exhale on 4, 6, 8 count
  - h. Inhale/Hold/Hum on 4, 6, 8 count
  - i. Student volunteer stretch
  - j. Student volunteer tongue twister
  - k. Physical shakeout (8, 6, 4, 2 1) (5 mins)
3. **Prescreen Filming/Character Work (75 mins):** Have another room set up with the prescreening station (camera, quiet, blank background). If multiple spaces are possible, set up multiple rooms to travel in between. Have a list of partners to rotate through and help record and frame for their other partner.
  - a. **Individual Coaching Sessions (With other students):** While students are filming, ask students to form an audience. Practice their monologues and slates. Do one on one work sessions with as many student volunteers as time allows. Emphasize audition technique ideas. Ask that other students take notes on each volunteer. (75 mins)
4. **Wrap Up:** Check in with how prescreens are going, assign Homework, final gesture and breath to close. (5 mins)

**Homework:** Practice monologues. Finish play and artistic statement by tomorrow. Send prescreen raw footage to me by final panel.

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker



### Lesson #10 of 10: Final Audition Panel

**Focus Question:** How can we present our audition material to an in-person audition panel?

Lesson Objectives	Assessment Strategy(ies)
<b>Content Objective:</b> Students will be able to perform final monologue choices using audition technique.	<b>Performance Tasks:</b> Final Audition Panel  <b>Criteria:</b> Effective memorization, use of objectives, character work, slate, physical life, transitions, and interview professionalism.  <b>Documentation:</b> Rubric with teacher comments
<b>Language-Based Objective:</b> Students will be able to analyze monologues for an audition setting.	<b>Performance Tasks:</b> Scored and analyzed monologue, Feedback Form for their peers' pieces  <b>Criteria:</b> Completed analysis  <b>Documentation:</b> <b>Discovering a Monologue</b> <sup>6</sup>
<b>Affective Objective (optional):</b> Students will be able to support the work of their peers in the context of the ensemble.	<b>Performance Tasks:</b> Final Monologue Performance, Ending Reflection  <b>Criteria:</b> Thoughtful and completed responses to peers' work, attentive respect to other pieces as good audience members (the golden rule)  <b>Documentation:</b> <b>Feedback Form</b> <sup>10</sup>

#### Related Standards:

TH Pr. 4: Analyze, interpret and select artistic work for presentation.

4. The essence of theater is storytelling.
  - g. HS!a. Examine how character relationships affect telling a story.
  - h. HS!b. Shape character choices by using given circumstances in a drama or theater work

TH: Cn 10: Synthesize and relate knowledge and personal experiences to make art.

5. Theater artists allow awareness of relationships between self and others to influence and inform their work
  - a. HS!a. Investigate how cultural perspectives, community ideas and personal beliefs affect a drama or theater work

#### Modifications Relevant to the Lesson:

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

- Learning Disability (1): Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
- Speech and Language and Learning Disability (1): Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson
- Students who read or write in English below grade level (2): Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals). Have students use pre-taught key words and graphic organizers to complete sentence starters
- Gifted and Talented Students (2): Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

**Spatial Organization:** Rows of chairs for audience, area of the room for monologues with “on deck” area on the side of the classroom.

**Materials Needed:** Chairs for an audience/sets, **Feedback Form**<sup>10</sup>

### Procedures

**Before Bell:** Music, collect **Artistic Statement/Prescreen Assignment**<sup>4</sup>

1. **Vocal/Physical Warm-Up: The Drop Down**
  - a. Have students roll down in their own time, vertebrae by vertebrae, stopping and gently shaking or twisting at the sticky spots
  - b. Once at the bottom rag doll to the right and left, shake head yes and no
  - c. Roll up one vertebra at a time, repeating with sticky spots
  - d. Once at the top check-in with center, play with balance in toes or heels, R/L
  - e. Repeat drop-down with exhales on “HUH” (Or full breaths)
  - f. Tongue stretch, massage jaw, buccinators
  - g. Inhale/Hold/Exhale on 4, 6, 8 count
  - h. Inhale/Hold/Hum on 4, 6, 8 count
  - i. Student volunteer stretch
  - j. Student volunteer tongue twister
  - k. Physical shakeout (8, 6, 4, 2 1) **(5 mins)**
2. **Dance Party:** Students suggest music choices for a short dance party. **(5 mins)**
3. **Panel Introduction:** Bring in final panel (preferably faculty members from local theater programs nearby, or working artists in the community, etc.) Have them introduce themselves and share with students what they look for. **(8 mins)**
4. **Final Monologue Presentations:** Hand out **Feedback Form**<sup>10</sup>, give short directions. Setup Students to perform their final monologues. **(60 mins)**
5. **Final Group Reflection:** Have a group reflection considering what people learned, what people appreciated in their peers. **(10 mins)**
6. **Wrap Up:** Little tidbit into next Unit/transitional moment, congratulations again. **(2 mins)**

# Appendix

## College Auditions Powerpoint

1

# College Auditions:

What in the world are they?

### HIGHLY SELECTIVE PROGRAMS

These programs tend to repeatedly make it onto one of the many "Top schools for musical theatre" lists and have a solid reputation in the industry.

## College Theatre Programs? JUNIOR YEAR/SUMMER

Baldwin-Wallace University + Berea, Ohio  
Carnegie-Mellon University \*+ Pittsburg, Pennsylvania  
Elon University + Elon, North Carolina  
Emerson College Boston, Massachusetts  
Florida State University Tallahassee, Florida  
Indiana University at Bloomington Bloomington, Indiana  
Ithaca College + Ithaca, New York (BFA Musical Theatre; BFA Theatre)  
Juilliard \* NYC (BFA Acting, Music, Dance) NO degree in Musical Theatre  
Montclair State University + Montclair, New Jersey  
New York University, New Studio on Broadway \*+ NYC  
New York University, Steinhardt School of Education \* NYC  
Oklahoma City University \* Oklahoma City, Oklahoma  
Pace University + NYC  
Pennsylvania State University + University Park, Pennsylvania  
Point Park University \*+ Pittsburg, Pennsylvania  
Shenandoah Conservatory + Winchester, Virginia  
Texas State University + San Marcos, Texas  
University of Cincinnati, College-Conservatory of Music "CCM" \*+ Cincinnati, Ohio  
University of Michigan, Ann Arbor \*+ Ann Arbor, Michigan  
University of the Arts Philadelphia, Pennsylvania  
Webster University St. Louis, Missouri

- BFA or BA in Theatre/Drama, Musical Theatre
  - We will go over the difference
- 4 year undergraduate or conservatory
- Cast a wide net, artistic and academic

### HONORABLE MENTIONS

AMD A \*+ New York/Los Angeles (Conservatory 2-year & BFA Musical Theatre)  
Boston Conservatory \*+ Massachusetts (BFA Musical Theatre)  
Coastal Carolina University + South Carolina (BFA Musical Theatre; BFA Acting; BA Theatre Arts)  
Fordham University (BA Acting Performance Major; Directing Major)  
Illinois Wesleyan University Illinois (BFA Musical Theatre; BFA Acting; BA Theatre Arts) SPOTLIGHT  
Kent State University + Ohio (BFA Musical Theatre)  
Marymount Manhattan College + New York (BFA in MT; Acting, BA Theater Arts, Dance) SPOTLIGHT

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

## Selectivity: Thinking Ahead

### 12. HOW MANY SCHOOLS SHOULD I APPLY TO?

- There is no right answer, but apply to a variety. If you only apply to 4 of the top tier drama programs, you limit your options. It would be like only applying to 4 Ivy Leagues and no place else. They are long shots.
- Realize that all audition based programs are extremely competitive (most have below a 10% acceptance rate and the top tier schools have lower than a 5% acceptance rate. Juilliard has below a 1% acceptance rate for BFA drama students).
- With the above knowledge - remember that no audition based program is a true safety. People who get into “great” schools get rejected from what they felt was a safety. It happens.

## Prescreens/SEPTEMBER-DECEMBER

- Some schools require prescreens before you can audition live
  - Mostly MT programs, some acting
  - Due September-December (earlier the better, to get a slot)
  - Carnegie, Michigan, Ithaca, Pace, etc.
- Requirements: framing, contrasting material
- Unified Prescreen
- Dance Prescreen



## Unifieds JANUARY-FEBRUARY

- NYC, LA, Chicago (Zoom now)
- Some schools offer Early Action/Early Decision in-person auditions
- *Just because a school isn't under Unifieds, doesn't mean they don't have regional auditions at the same time!*
- Quantity does not equal quality (pace yourself)
  - But quality expands the opportunity for more schools!
    - Free walk-ins



- Unified/Regional Audition Pros/Cons-
  - Can schedule many auditions in the same city at one time
  - Can coordinate travel with other families - it makes it a lot of fun
  - Crowds! Lots of people there for the same thing - this can be a pro or con. Fun to meet people but not fun to fight crowds.
  - Can do walk ins if you have time and they are available
  - NYC and Chicago con - weather always a factor
  - NYC and Chicago pro - ease of transportation
  - Chicago pro - most schools in one hotel and you can stay there too. Makes it easy.
  - Chicago con - lots of performing arts high schools take "field trips" to Chicago unifieds...so that can be a bit intimidating.
  - LA pro - nice weather!
  - LA pro- often allows seniors to be in a winter show as dates fall after performances. This varies by year.



# Moonifieds



#### 8. WHAT ARE WALK INS DURING UNIFIEDS?

- Many schools at unifieds will allow walk-ins if there is space in their schedule.
- Do not count on doing walk-ins. If really interested in a school, apply and schedule the audition to guarantee a spot.
- Some walk-in schools require you to apply and pay fees right there in order to audition.
- You have to go around to each school and ask if they have walk in appointments available.

#### 9. SHOULD I DO ON CAMPUS OR UNIFIEDS? WHICH UNIFIEDS IS BEST?

- It doesn't matter!! Do what works best for your family, finances and schedule. Schools accept kids from each location they audition at. If they didn't, they wouldn't hold the auditions.
- People will tell you different things - again, do what works for you.
  - Pros/Cons you may hear:
    - On Campus Audition Pro/Cons -
      - Schools that don't go to unifieds/regional auditions offer on campus auditions - don't rule out a school just because they don't go to unifieds;
      - On campus auditions may spend more time with those auditioning and may have workshops or callbacks not offered at unifieds.
      - Can meet more faculty on campus
      - Can meet current students
      - Can see campus
      - Travel to each campus can be expensive and time consuming

## \$\$\$ Money Matters!

### • Audition:

- Application fees (prescreen/initial artistic application + main application)
- Travel fees (Air fare, Hotel room)
- Can be upwards of \$1,000
- Ask for waivers! Conference auditions are free!

### • Post-Audition

- Bargain for financial aid and scholarships
- An education is ultimately what you make of it— going into an artistic field is already an investment so make sure you are balancing space and finances

Now it's YOUR turn  
to do some  
research 🧐

<https://www.collegemtguide.com/musical-theatre-programs>

**Attached Handout:**

**TIPS I WISH I KNEW PRIOR TO COLLEGE AUDITIONS**

**\*\*SPECIFIC FOR THOSE LOOKING TO AUDITION FOR BA/BFA DRAMA PROGRAMS**  
From the parents of the class of 2016

**NATIONALS TIPS:**

1. Prepare headshots and resumes ahead of time. You can just glue headshot to back of resume (same for college auditions). You do not need to print them up in a special manner.
2. 30 headshots and resumes should be more than enough as an average guide and your student may come home with extra. There are about 40-50 schools at nationals. Even if called back to all of them, you may not need your resume/headshot. Several "callbacks" are really just an invitation to stop by their table and get information on the school. Fewer schools have information sessions or working callbacks - they will want the headshot/resume.
  - Photos don't have to be professional. If your student doesn't have a professional headshot, just take some photos and use those. Many of the kids know friends who take photos as a hobby and are quite good.
  - TIP: Send digital file of photo to walgreens and do a coupon search. 8x10 photos can be pricey but walgreens photo often has great coupon deals for printing.



- Save any extras you have and use at state thescon.
3. At nationals there are less musical theater programs than drama programs. If your student is doing a musical theater audition, he/she will have less callbacks due to this. They should NOT feel bad about that. Less programs represented at the festival = less callback options. Simple.
  4. Do NOT count the number of callbacks and compare to others. A lot of the schools are schools you have never heard of. While one of them may turn out to be “your” school, most of them you won’t end up applying to. In the end you only need ONE school you like that accepts you.
  5. Go to all your callbacks. Take them seriously. It is hard and tiring and a very busy week - but do it. You may be impressed by schools you previously discounted or find one you never heard of. This is a great chance to meet faculty and students and ask/answer questions.
  6. There are schools that go to both state and nationals. This past year, SMU emailed several students they remembered from nationals just before state thescon and scheduled a “call back” audition at state in advance. They did a ‘real’ audition at state and offered admission based on that.
  7. Even if not called back at nationals by a school you want to apply to, stop by tables and talk with them. They will remember you. It also gives you a lot of info about many different programs. You don’t have to be called back to talk to the representatives.
  8. If you have a school you are interested in and you are not called back at nationals, you can and should still audition during the regular admission season. Nationals is a good opportunity, but is NOT that final word on admissions.
  9. There are schools that will offer admissions, scholarships or letters of interest based on auditions at nationals. Follow up if interested. An early admission can take pressure off. Many of these are smaller programs you may or may not have heard of, but could be a perfect fit and offer a lot of scholarship money!
  10. No, Juilliard and most of the big name schools do not attend nationals. The larger programs at the festival usually include Depaul, CCM, Guthrie, Webster, New School, University of the Arts, University of Oklahoma, etc. UNCSCA attends for tech auditions but not drama auditions. LAMDA is there, but does not audition. They have a booth and will talk to the kids about the program.
  11. Several of the “bigger” programs that attend nationals do not offer admission based on the festival. They may express interest, but most will ask for another audition.

## **COLLEGE AUDITION TIPS:**

College Handout, Discovering a Monologue, and Audition Technique with sections pulled from Brandon Becker

## 1. SCHEDULE AUDITIONS EARLY.

- Most schools require you to apply prior to scheduling an audition. That usually means submitting the initial application, but does not necessarily mean it must be 100% complete with letters of recommendation, etc.
- Make a list of the steps each school requires in order to schedule auditions and get them scheduled early in order to get the times/dates/location you want.
- Set a deadline to get applications submitted in order to schedule auditions. By end of October is a good goal, if not earlier. Some schools' audition slots fill up FAST (CCM, CMU, U Arts, etc).
- Scheduling is stressful. Some schools want 10 minutes and others want an entire day or afternoon.
  - If scheduling several at unifieds, make up your ideal schedule beforehand and aim for that when scheduling.
  - Take into account any travel time between auditions (are they being held in the same building or across town?)
  - Other scheduling factors: Are there same day callbacks? Is there a dance call? All this info is clearly described on department websites..

## 2. WHAT ARE UNIFIEDS?

- Unified auditions are college auditions held in NYC, Chicago and LA each year.
- There are a set of about 40 colleges that belong to "unifieds" and they all go to each city and hold auditions in a central location to limit travel.
- These are NOT group auditions and each school must be scheduled separately.
- Check individual school websites to learn how to schedule their audition -- they ALL have different requirements.
- What about Las Vegas unifieds? - this location has less schools that attend and other non-unified schools don't seem to go so it is harder to schedule many schools at once.

## 3. WHAT ABOUT ALL THE SCHOOLS WE HEAR ABOUT THAT ARE NOT ON THE UNIFIED LIST?

- Many schools that are not on the unified list hold auditions "near" unified locations during or just before/after unified dates.
  - Examples: University of Minnesota/Guthrie, NYU, Pace, Cal Arts, UNCSCA, Depaul, etc, are not official unified schools but all hold auditions in NYC, LA and Chicago during unifieds.

- You have to look at each school's website (whether or not they are a unified school) to see where they hold auditions, how to schedule and what the requirements are.
- Several of the non-unified schools start auditions a day or two before unifieds and this can help with scheduling so you don't have to fit all schools in over a 2 day period. (chicago unifieds are officially 3-4 days; others are 2 days).
- A note about Juilliard - they hold on campus auditions in NYC during NYC unifieds, travel to Chicago during Chicago Unifieds, but do NOT go to LA. They go to San Francisco and this past year the dates did not coincide with LA unifieds (they were two weeks earlier than LA unifieds).
- On Campus auditions during unifieds: Schools that have a campus in the city where unifieds are will have on campus auditions that same time frame.
  - In NYC - Juilliard, NYU, Pace, etc, will hold on campus auditions during NYC unifieds.
  - The New School had both options in NYC (on campus just before unifieds and at the unifieds location) as they are an "official" unifieds school).
  - Chicago -DePaul, Roosevelt/CCPA, Columbia College hold on campus auditions during Chicago unifieds.
  - LA - Cal Arts, USC, Chapman, UCLA, etc, hold on campus auditions during LA unifieds.
- Locations of auditions by city: (all based on locations from 2016)
  - **NYC** -
    - unified schools are at the Pearl Studios at 500 8th Ave -there are two buildings right across the street from each other. This is south of Times Square (walkable to Times Square) and near Madison Square Gardens and Penn Station.
    - non-unified schools are nearby -
      - Ripley Greer Studios at 520 8th Ave is about half a block away from Pearl Studios (CMU, DePaul, UNCSCA and others were in this building). Note: Royal Welsh held auditions and walk-ins at the Ripley Greer North Studios - 939 8th Ave....take the train to that one.
      - Nola Studios at 250 West 54th Street - Guthrie, Ithaca and others where here. Quick train ride from area of Pearl studios.
      - Chelsea Studios at 7th and 26th have been used in the past. Not much in 2016.
      - Cal Arts held auditions at a hotel in Times Square - walking distance from Pearl Studios or a quick train ride.
      - Have to take train or taxi to on campus auditions around town. Train is easy to use for those not used to it! *Really.*

- **Chicago**
  - Palmer House hotel - all unified schools
  - non-unified schools - some are in Palmer House and others are in nearby hotels (changes by year)
  - Local colleges have on campus auditions - take train/taxi
  
- **LA**
  - Westin LA -airport hotel in 2016 for unified schools
  - non-unified schools in nearby hotels - walkable distance for many
  - NYU has had two different locations in the past -- one out in a high school and another at a local hotel the following day -- double check! People have gone to the wrong location.
  - local on campus auditions - rent a car to drive to them
  - \*\*\* rental car may be helpful for LA auditions; some families have used Uber instead but said a car would have helped.

#### **4. DATES OF UNIFIEDS (VIRTUAL 2021)**

- Check <http://www.unifiedauditions.com/>
- Hotel suggestions by city:
- NYC
  - Double Tree by Hilton Times Square South is close to both Pearl Studios and Ripley Greer. 341 West 36th Street, New York City, NY 10018. (36th st and 8th Ave) Get the “bed and breakfast” option...good breakfast included.
  - The New Yorker Hotel by Wyndham is across the street from Pearl Studios. 481 8th Ave, NY, NY 10001 (8th Ave and 34th St)
- LA
  - Westin Los Angeles - airport; 5400 West Century Blvd, Los Angeles
  - Lots of hotel options on Century Blvd that will be near a bulk of auditions (Hilton, Crown Plaza, Residence Inn, etc).
- Chicago
  - Palmer House Hilton -17 East Monroe St, Chicago, IL 60603. They have deals for unifieds - call early as it books up. Executive floor rooms have been recommended as a nice quiet place to retreat to. Some have two bathrooms per room on this floor.
  - Any hotel near Palmer House -- some say it is nice to get away from the crowds at the Palmer House.

#### **5. DO I HAVE TO DO A PRESCREEN?**

- This depends on the school. Some schools require a prescreen to be sent in prior to being allowed to schedule an audition. This is the “first” audition so to speak.
- Some schools that do this are The New School, Pace, University of Michigan MT program.
- More MT programs seem to require this than straight acting programs.
- \*\*\*do prescreens early so this step doesn’t hold up scheduling auditions.

## **6. HOW DO I FILM A PRESCREEN OR VIDEO AUDITION?**

- Some kids film them on their phones or ipads. That seems fine.
- Each school has a system for uploading. Some use Get Accepted. Others use other platforms. Check the websites for details.
- Each school has different requirements for what a prescreen should include. Make sure to check what they want prior to submitting.

## **7. CHECK EACH SCHOOL FOR WHAT YOU NEED TO BRING TO AUDITIONS.**

- At minimum you will need a headshot and resume for each audition. Bring a few extra in case you do a walk in someplace.

## **8. WHAT ARE WALK INS DURING UNIFIEDS?**

- Many schools at unifieds will allow walk-ins if there is space in their schedule.
- Do not count on doing walk-ins. If really interested in a school, apply and schedule the audition to guarantee a spot.
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- You have to go around to each school and ask if they have walk in appointments available.

## **9. SHOULD I DO ON CAMPUS OR UNIFIEDS? WHICH UNIFIEDS IS BEST?**

- It doesn’t matter!! Do what works best for your family, finances and schedule. Schools accept kids from each location they audition at. If they didn’t, they wouldn’t hold the auditions.
- People will tell you different things - again, do what works for you.
  - Pros/Cons you may hear:
    - On Campus Audition Pro/Cons -
      - Schools that don’t go to unifieds/regional auditions offer on campus auditions - don’t rule out a school just because they don’t go to unifieds;

- On campus auditions may spend more time with those auditioning and may have workshops or callbacks not offered at unifieds.
  - Can meet more faculty on campus
  - Can meet current students
  - Can see campus
  - Travel to each campus can be expensive and time consuming
  - Several schools have accepted student weekends or on campus callbacks where you will visit anyway
- Unified/Regional Audition Pros/Cons-
- Can schedule many auditions in the same city at one time
  - Can coordinate travel with other families - it makes it a lot of fun
  - Crowds! Lots of people there for the same thing - this can be a pro or con. Fun to meet people but not fun to fight crowds.
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  - LA pro - nice weather!
  - LA pro- often allows seniors to be in a winter show as dates fall after performances. This varies by year.

## **10. CONSIDERATIONS AROUND SCHOOL VISITS PRIOR TO APPLYING --**

- Cost of visiting 10-20 schools and time it takes to do so.
- Do you have any idea what type of school you want? If not, visiting a few different types (universities, liberal arts colleges, city campus vs. true college campus, etc) may be good to get an idea.
- Would you go to the school if you don't get into the drama/MT program? If so, a visit may be worthwhile. If not.....

- The competition for BFA or audition based BA programs is fierce and it is a reality that most kids won't get in everywhere they apply - some families find waiting until they get an acceptance to visit a better way to go about the process. No use in falling in love with a program/school if you didn't get admitted.
- Will you do an on campus audition - if so, visit and tour then if able.
- Is the campus in the city where unifieds is? - Then you will visit and audition on campus most likely at that time.
- Find out if the school you are interested in does on campus callbacks. If you have to go for callbacks, you may as well wait until you get called back to visit. Again - you may not be called back so if you wouldn't go there for a different program, you don't need to visit.
  - Guthrie has on campus callbacks, for example.
- Find out if the school has an accepted students weekend for drama students. UNCSCA and Pace do this. Others probably do, too.
- Even if a school doesn't have an accepted students weekend, most schools will be happy to host an accepted student and allow them to sit in on classes.
- Some drama programs won't allow you to sit in on classes unless accepted (even if you are on a waitlist, some won't allow it).

#### **11. IF I DON'T VISIT, HOW WILL I KNOW IF I WANT TO APPLY?**

- Nationals is a great opportunity to talk to schools from all over the place that vary in programming, size, degree, etc. Take advantage of it.
- Look at school websites and download the 4 year curriculum -- not all BA or BFA theater programs are alike.
  - Do you want a very specific program with high number of studio hours and a performance focus or do you want a more general program that touches base on lots of areas?
  - What role do you want general academics to play in your degree? Schools vary greatly.
  - Do you want to double major or minor in something? - most websites will tell you if this is possible
  - What is the school's performance policy? - can freshman be in shows? Can anyone audition? Does faculty cast or do students audition? (many conservatory programs do not allow public performances for the first 2 years and the students do not audition for shows ever - the faculty casts them according to where they need to learn and grow).

#### **12. HOW MANY SCHOOLS SHOULD I APPLY TO?**

- There is no right answer, but apply to a variety. If you only apply to 4 of the top tier drama programs, you limit your options. It would be like only applying to 4 Ivy Leagues and no place else. They are long shots.
- Realize that all audition based programs are extremely competitive (most have below a 10% acceptance rate and the top tier schools have lower than a 5% acceptance rate. Juilliard has below a 1% acceptance rate for BFA drama students).
- With the above knowledge - remember that no audition based program is a true safety. People who get into “great” schools get rejected from what they felt was a safety. It happens.
- Take advantage of nationals and state. Many kids will receive interest letters or acceptances from these festivals. If there is interest in a school by your student, follow up. It can take pressure off to have a good option up front.
- Cast a wide net...8-12 schools is an average number (some might say small) for those auditioning for programs. Some do 15-20 --- but getting all those auditions in can be difficult and costly.
- Consider a non-audition safety your student would actually consider. No use including any school on the list if your student won't even think about attending.
- If you can't find a non-auditioned safety your student would attend, talk about what will happen if he/she doesn't get into any of the auditioned programs applied to. Gap year? Re-audition next year? Major in something else? Have a back up plan!
- Consider schools that may not be talked about at DSA, but offer solid degrees in theatre. Many of these go to nationals, but there are others that don't. There are many, many small liberal arts schools and larger universities that offer solid degrees (BA or BFA) in this field with related minors/majors such as arts management. From all over the country.
  - Examples: Muhlenberg College in PA, Saint Mary's University in Minnesota, Viterbo in Wisconsin, Drew University in NJ, Fairleigh Dickenson in NJ, Wagner on Long Island, Nebraska Wesleyan, Illinois Wesleyan, University of the Arts in Philadelphia, Stevens Point -University of WI, Southeast Missouri State University (SEMO), University of Oklahoma, Oklahoma City University, University of Alabama-Birmingham, Florida State, Coastal Carolina University, University of CA- Irvine, Otterbein in Ohio, Baldwin Wallace,.....the list goes on and on.
  - There are more than the 10-15 schools “all” the DSA kids talk about.
  - There are also more than those that go to unifieds or nationals. Keep an open mind.



## 14. MONEY MATTERS

- Do talk about what you can afford and consider that when applying. But don't count out schools based on cost - several schools give lots of scholarship money. However, realize that at over \$60,000 a year for cost of attendance for many schools these days, even a \$30,000 scholarship per year leaves a large bill to be paid.
- Do use net price calculators on individual school websites to get an idea of what your cost may be. But don't take it as the last word -- these are estimates and can be high or low. They just give a general idea.
- Look at school websites to see what scholarships they offer and if they can be "stacked" (can academic awards be combined with talent awards or not?).
- Look at state schools that offer tuition breaks for out of state students based on merit or for certain programs (BFA theater for example).
  - Some programs include Montclair State in NJ, Texas State, Missouri State, Minnesota (if in top rank of high school class), etc.
  - Others may allow a student to establish in state residency after a year - but this is not easy and many states don't allow it.
- Consider the academic common market....the western region is the Western Undergraduate Exchange (WUE). Google it. Schools that participate offer big tuition reductions for out of state students with the region. There are some programs with theater degrees included (Southern Oregon, University of Utah, and Western Washington for example).
- Remember that out of state tuition for state schools is often less than many private schools - even if the state schools do not offer the same large scholarships as some private schools.
- Look at overall cost of attendance of a school - not just tuition. Room and board costs vary greatly from school to school and city to city.
- Consider cost of applying. There are application fees, audition fees, fees to upload videos, headshot costs, and costs to visit or travel to auditions.
  - Pay attention to school deadlines...some schools will offer a free application if you apply by a certain date.
  - Some schools will offer a free application if they are interested in your student.
- Consider the costs of callback weekends if those are a requirement. Guthrie, Juilliard and LAMDA hold callback weekends. They are real and often have to be scheduled without a lot of planning time. Guthrie will allow a video submission instead of an in person callback if needed.
- Consider auditions that can be done locally.
- Don't forget about local schools. Many do have degrees in theater. And travel costs will be a lot less than flying across the country for breaks/visits.

## 15. General tips and advice:

- Try not to focus on the “name” of the school or ranking. Often rankings are based on info that doesn’t have much to do with the quality of the program.
- Encourage students to try not to focus on one school as the “only” option. If not admitted, that is devastating. Help them keep an open mind.
- Several kids this year had a great attitude about not picking a top choice until decisions came in. They then weighed options that were actually available to them and chose top schools from that. Then looked at financials and other factors to make a decision.
- While this is obviously competitive, help your student realize they are not competing with others at DSA. This is really about what fits best for them and for each school. The applicant pool is national -- so they do not need to feel they are competing with their friends. If they get in or don’t, that probably would have happened even if other DSA kids weren’t around.
- Understand that no matter how talented a student is, they may be rejected from a program. Schools are looking for different things - to build an ensemble that compliments one another, to fill in for members of a company who are graduating, or to fit a certain type, etc. Nobody can ever know what a school is exactly looking for. Talent plays a part - but there are many other unknowns that are considered.
- Many schools have BFA programs for a total of 10 to 30 kids. That often means half girls, half boys. Some programs take more boys than girls (Evansville for example). Again - this is competition on a national level which is really eye opening. Most of these schools have hundreds, if not thousands of applicants for the same limited number of spots.
- Don’t listen to what other kids, teachers or parents think about a school in terms of it being a good or bad school/program, expensive, snobby, etc. This is about a personal fit. What is great for one, could be a disaster for another.
- Travel with other kids/families. Share uber rides, taxis, rental cars or even hotel costs. Just be sure the room isn’t tiny (NYC hotel rooms are TINY and kids need some space to themselves during this process - it is a lot to take in).

## Theatre Programs and their Schools

2

Name \_\_\_\_\_ Class Period \_\_\_\_\_ Date \_\_\_\_\_

Students will research their assigned school and answer the following guiding questions.

- ★ You can utilize the school and department's website, as well as College Confidential and other third-party sources.
- ★ Still be wary of websites like College Confidential, not all the information there is completely accurate (though I'm sure parents have the best intentions).
- ★ We will reconvene to present your findings with the class!

1. What is my school called? What is its theatre department called?
  
  
  
  
  
  
  
  
  
2. Where is my school located? City/State? Urban/Rural campus? Other?
  
  
  
  
  
  
  
  
  
3. What is my school's tuition?
  
  
  
  
  
  
  
  
  
4. How big is my school as a whole? Class sizes? Acceptance rate for theatre or general?
  
  
  
  
  
  
  
  
  
5. Conservatory? BFA or BA?
  
  
  
  
  
  
  
  
  
6. What type of major concentration(s) related to theatre/performing does my school offer?
  
  
  
  
  
  
  
  
  
7. What do Freshman Year classes look like?

8. Is study abroad possible? Sister schools?
9. What resources are offered Senior Year? Showcase (Does it cost money)?
10. What do the diversity statistics look like at my school? Within the theatre program?
11. Is there a graduate program? What does it look like?
12. What are some notable alumni from my school?
13. What are some things my school is known for (positively and negatively)?
14. Describe my school's vibe using my own choice of fun descriptors— horoscope sign, taste/color, vibe, if my school was a character they'd be...
15. Quick Stream of Consciousness: How do I feel about this school? How does it align or not align with my desires in a college?

## BFA vs. BA Example

3

\*These ideas do not apply to EVERY college BFA or BA (things overlap), but are more all-encompassing things observed about collegiate programs in the U.S.

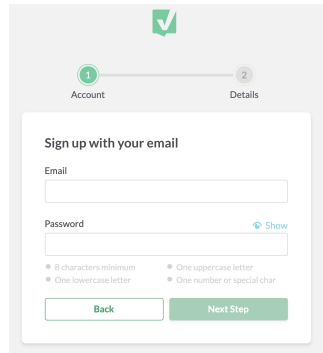
BACHELOR OF FINE ARTS	BACHELOR OF ARTS
<ul style="list-style-type: none"> <li>• Coursework similar to a conservatory, likely intensive acting training 3-5 days a week</li> <li>• All four years are planned with less flexibility to choose coursework</li> <li>• Usually includes final year industry prep/showcase</li> <li>• Smaller class sizes, accept 10-30 students (split among male and female)</li> <li>• Requires audition</li> <li>• Focus towards specifically entering the acting industry after graduation/fourth year of training</li> <li>• Professors often still working or have worked in the acting industry</li> <li>• Admission mostly centered on audition and size/types of incoming class</li> <li>• More difficult to transfer into without starting over</li> <li>• Can be attached to larger university or arts school</li> </ul> <p><u>Examples:</u> (Many overlap)</p> <p>(BFA Theatre/Drama): Juilliard, UNCSA, New York University, DePaul University, Rutgers University, USC, U of MN Guthrie, BU</p> <p>(BFA Musical Theatre): Carnegie Mellon University, University of Michigan, CCM, Penn State, Boston Conservatory, Texas State University, Pace University, CAP21</p>	<ul style="list-style-type: none"> <li>• Coursework built around everything that encompasses theatre (theatre studies, literature, tech, etc.)</li> <li>• More flexibility to select classes outside of major, double major/minor</li> <li>• Final year might include a thesis or final project</li> <li>• Class sizes range from 60 to the hundreds based on people's free choice of major</li> <li>• Usually doesn't require audition</li> <li>• More open-ended options after graduation (graduate school/further academia, open artistic studies)</li> <li>• Professors usually come from academic spaces</li> <li>• Application takes traditional academic requirements (Tests, GPA, etc.) into account for admission</li> <li>• More freedom to transfer into program midway through</li> <li>• Attached to larger accredited university or college</li> </ul> <p><u>Examples:</u> (Many overlap)</p> <p>(BA Theatre/Drama): Vassar College, Fordham University, Northwestern University, Muhlenberg College, USC, UC Irvine, Yale</p> <p>(BA Musical Theatre): Marymount Manhattan College, UCLA, Drew University, American University, University of Northern Colorado</p>

## Artistic Statement/Prescreen Assignment

4

Name \_\_\_\_\_ Class Period \_\_\_\_\_ Date \_\_\_\_\_

- ★ Register with GetAcceptd (email me if you're having issues)
  - Fill out name, age, school, resume (we will work on these in class), headshot, and any other relevant information.



- 
- ★ Pick a school of your choice that you could see yourself applying to for theatre.
- ★ Pick a question to answer (Can be short answer) within their artistic application section that you feel has something to do with either how you make art in the world, why you do theatre, or what art you would like to make.
  - We will journal about these ideas i
- ★ Look under the Unified Prescreen requirements or under your specific school to find prescreen requirements.
  - If you're doing more than one piece, try to fulfill the whole prescreen requirement (including contrasting choices, timing, etc.)
- ★ We will film these prescreens in class, and edit them together in a later unit.

**Both the raw prescreen footage and the Artistic Statement (stapled to this sheet) should be handed in by FINAL PANEL DAY**

## Choosing Material Checklist

5

Name \_\_\_\_\_ Class Period \_\_\_\_\_ Date \_\_\_\_\_

Start by selecting a play that catches your eye. Maybe it's a specific author's name, a cover, a title. Open to the character list, and begin by checking in to see if any of the characters match your age and the type of character you could see yourself cast in (remember: think BIG in terms of possibility (gender-bending something you're passionate about, etc.)— but be wary of not speaking to an issue you can't fully represent). Flip through the play, looking for large chunks of text, then consult the following checklist:

- ☐ This character is in my playable age range
- ☐ This character falls under my type— something I could be cast as right now (with exceptions).
- ☐ This character is talking to someone
- ☐ This character is actively pursuing something from the other person.
- ☐ This character is doing more than just telling a story.
- ☐ This piece is not too overdone: *Anne of Green Gables*, *Gruesome Playground Injuries*, "Bagel on a plate of onion rolls" (there are exceptions)
- ☐ This piece can be cut in a specific way to around one minute (Time it!)
- ☐ No excessive profanity/sexual innuendo
- ☐ Do not play a mentally challenged person
- ☐ No monologues about giving birth or being a mother (you are too young)
- ☐ Nothing from a current Broadway show
- ☐ Nothing made famous by a specific artist (i.e. Barbara Streisand or Kristin Chenoweth)
- ☐ I am artistically passionate about this piece

\*Stray away from monologue books or online monologues. Often the writing is bad, there is no way to get a sense of the character, and they're incredibly overdone

- ★ Check in with me when you find something!
- ★ Check in if you have questions or are looking where to start!

## Discovering a Monologue

6

Name \_\_\_\_\_ Class Period \_\_\_\_\_ Date \_\_\_\_\_

### TEXT ANALYSIS

How long is the monologue (time it at least FIVE times ON YOUR FEET)?

Run #1 \_\_\_\_\_ Run #2 \_\_\_\_\_ Run #3 \_\_\_\_\_ Run #4 \_\_\_\_\_ Run #5 \_\_\_\_\_

What is the monologue about?

What is the most important moment of the monologue?

What do we learn about your character in the monologue?

What happens the moment right before you begin your monologue (ie what line is said to you, what line do you say, etc.)

Where are you? What time is it? What's around you?

Who are you speaking to?



What do you want from the person(s) your speaking to?

How do you get what you want from the person you're speaking to?

Why does your character have to say this particular speech RIGHT NOW?

**TEXT ANALYSIS:**

Mark the punctuation in your piece. Circle periods and operative (or important) words (never proper nouns). You can underline question marks and double underline exclamation points. What did this help you discover about the rhythm/pacing of your piece?

What are all the relevant things other characters saying about you in the play?

What do you say about yourself in the play?

Which sentence in this monologue summarizes your objective? What does this tell you about your character's super-objective in the whole play?

How do you connect to this monologue in your own life?

Why did you choose this monologue?

## Final Panel Rubric

7

	4	3	2	1
Slate	Slate is completely clear, professional, gives relevant information, and tells us who you are.	Slate is clear, professional, and gives relevant information.	Slate gives little to no information and presents little professionalism.	No Slate is present.
Objective and Tactics	The actor consistently and effectively incorporated tactics into the performance as they worked to achieve their objective.	The actor frequently incorporated tactics into the performance as they worked to achieve their objective.	The actor incorporated few tactics into the performance as they worked to achieve their objective.	The actor failed to incorporate tactics into the performance as they worked to achieve their objective.
Character Physicality	Character physicality is connected to textual information from the monologue.	Character physicality is closely tied to textual information from the monologue.	Character physicality is loosely tied to textual information from the monologue.	Character physicality is disconnected from textual information from the monologue.
Given Circumstances/Text Analysis	The actor consistently and effectively incorporated given circumstances into the monologue performance.	The actor frequently incorporated given circumstances into the monologue performance.	The actor incorporated some given circumstances into the monologue performance.	The actor failed to incorporate given circumstances into the monologue performance (or did so minimally).
Pacing/Beats	The actor consistently and effectively incorporated beats to create truthful pacing.	The actor frequently incorporated beats to create truthful pacing.	The actor incorporated limited beats to create truthful pacing.	The actor failed to incorporate truthful pacing.
Memorization	Line memorization is complete.	Line memorization is mostly complete. No more than 3 lines are missed.	Line memorization is partially complete. 4- 10 lines are missed.	Line memorization is either not attempted, or minimal.
Moment Before	The actor consistently and effectively incorporated the	The actor frequently incorporated the moment before into the monologue	The actor incorporated some of the moment before into the	The actor failed to incorporate the moment before into the monologue

	moment before into the monologue performance.	performance.	monologue performance.	performance (or did so minimally).
Professionalism (Audition Technique)	The actor consistently behaves professionally, thanks panel members, and is respectful and articulate in audition and interview.	The actor frequently behaves professionally, thanks panel members, and is respectful and articulate in audition and interview.	The actor infrequently behaves professionally, thanks panel members, and is respectful and articulate in audition and interview.	The actor fails to behave professionally, thank panel members, and/or be respectful in audition and interview.

Comments:

## Audition Technique

8

### PERFORMING MONOLOGUES

- ★ Enter the room as yourself and set up your space (i.e. get a chair if you need it and/or strike the chair if you don't)
- ★ Make eye contact with the panel as you are slating/introducing your pieces. Make sure you introduce the pieces as YOU; don't be too formal or robotic. Just relax and talk to us !
- ★ Take at least one second to transition and then start your monologue.
- ★ Make sure you have a clear focal point(s) and that you DO NOT look at the people behind the table and use them as your focal point (it's sooo awkward!).
- ★ In between monologues (if you are doing two) take a moment so we know you are switching pieces. It helps if you have a physical and/or voice shift (which can be subtle!) to make sure people know you are changing monologues.
- ★ When you are finished WAIT AT LEAST 2 SECONDS and then say Thank You. We want to see you hold that last moment of the monologue for just a little bit and only then can you break the magic and say "Thank you." NEVER say "Scene" when you are done.
- ★ When you are done politely put the chair back (if you used it) and exit the room (unless they start to ask you questions or you know you are supposed to stay there).

### SINGING AUDITION TIPS

- ★ ALWAYS make sure you practice with the sheet music BEFORE you audition. It is a rude awakening if you have just sung with the soundtrack/karaoke and all of a sudden a piano version sounds completely different.
- ★ Make sure the song fits your voice and shows your range – and don't forget to take into account what happens to you when you get nervous (if you get nervous).
- ★ Remember that 16/32/64 measure cuts are approximate; no one is timing you, but make sure you stay in the ballpark of the amount of music asked of you.
- ★ Wear the same SHOES that you plan to wear at the audition. Sounds odd – but it can make a huge difference (especially if you are wearing heels vs flats!)
- ★ Practice in front of other people BEFORE the audition
- ★ When you enter the room you should go to the accompanist and do the following:
  - 1. Introduce yourself
  - 2. Tell them the song/show

- 3. Show them where you are starting/ending
- 4. Tell them anything important to a smooth run – like when they should start (generally a person will Slate and then nod at the pianist OR tell them to just start after their Slate)
- 5. Sing a little bit to the accompanist so they know what tempo you want (make sure you sing the ACTUAL tempo – not a nervous fast version of it!)

★ PERFORMING TIPS:

- · Never lock your knees
- · Always breathe – ALWAYS!!!
- · Plan where you are going to breathe during the song
- · Make sure you are either nice and still during the piece OR have clean/simple staging. You don't have to dance your heart out – that is for the dance audition

- ★ Remember that if you treat the song as a monologue and ACT IT and pretend that you are the person in the show at that moment in time – a lot of the nervousness will go away because you only have to think of what the character is feeling/experiencing.

**DANCE AUDITION TIPS**

- ★ Remember that it is rarely about WHAT you can do – it is HOW you work while you are doing it.
- ★ Being in the front doesn't always mean you are being watched – often people in the back are looked at even more than the ones in the front.
- ★ Remember that when learning a dance combination take each component one at a time. If you are overwhelmed focus on getting the BIG movements at the right time (leaps, spins, etc) and then start adding in bits and pieces wherever your brain can start putting them together.
- ★ Don't talk.
- ★ Notice any details you can when the choreographer does the steps – choreographers love it when people pick up on subtle details (like where a hand is placed or how the fingers are spread in the position)
- ★ Don't be afraid to ask questions BUT make sure that they haven't already been answered.
- ★ Don't talk.
- ★ ALWAYS have personality! No one cares if the steps aren't 100% perfect – but if you can't perform then why would they take a chance on you?
- ★ Remember that you can show improvement during the audition – if you are working hard on it it will be noticed.

- ★ Don't talk.
- ★ Practicing on the side full out is a no-no. You can subtly mark it but it is considered rude to dance full out on the sides when others are trying to do their actual audition.
- ★ Dance has nothing to do with flexibility and coordination – it has to do with practice, personality, and perseverance.
- ★ And remember.....don't talk ;)

### **GENERAL RULES FOR INTERVIEWING**

- ★ Be the best of yourself – but be yourself. Don't try to be someone you are not or who you think they want, if they want you they should want you for who you are.
- ★ Answer the question. Seriously – answer the question and don't try and fit something in you want to say if it isn't relevant to the question.
- ★ Don't ramble. Stay focused on what you are answering and make sure you come to a logical conclusion. You don't have to keep talking and explaining once you have answered it.
- ★ If you need time to think of an answer, repeat the question outloud – don't just pause for a long time before answering.
- ★ Get rid of filler words/sounds (ummm, so..., like, and,). Practice improvising your answers and record yourself so that you can get rid of as many filler words/sounds as you can.
- ★ Know the answers to basic interview questions. Here are some, and you can find many on the internet tailored to whatever job/position you are interviewing for.
  - *What are your strengths?*
  - *What are your weaknesses?*
  - *What do you like to do in your free time?*
  - *What is a challenge that you have overcome in your life?*
  - *Where you do you see yourself in 5 years?*
  - *What are you passionate about?*
- ★ Make sure you have questions to ask them as well.
- ★ Maintain eye contact, but don't stare in the person's eyes the entire time – find a good balance.
- ★ Try not to over gesticulate if you are someone who uses their hands a lot.
- ★ Practice, practice, practice. For many people interviewing is actually quite hard to pull off in a relaxed and professional manner – but the more you do it, the better you will get at it!

### **DRESSING FOR AUDITIONS**

- ★ Never wear anything with writing on it, logos, pictures of things/graphics, or busy patterns. The focus should be on you, not on your clothing.
- ★ You can dress “in the style” of what you are auditioning for – but not in a costume.
- ★ Don’t wear anything that is overly bright. The focus should be on you, not on your clothing.
- ★ Make sure you are comfortable in what you are wearing. The focus should be on you, not on your clothing.
- ★ Make sure your hair is out of your face – this includes bangs that cover the eyes, strands of hair that fall in the face, and other ways your face can be obstructed. The focus should be on you, not on your hair.



## Resume and Headshot Tips

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- One page only
- At the top under your Name list your Cell Phone, Email, and Website (if you have one)
- The layout should be in neatly tabbed columns —> Make it beautiful and easy to read!
- Avoid typos
- No need to put the years you did a show (just Title, Role, Location/Director)
- Education is key for connections. Who you know matters!
- Awards/Honors are NOT necessary for a professional resume (but you can include them if you want)
- Special Talents can be a fun place to express yourself.
- Don't lie on your resume! It will catch up to you!

**Example Template on back of this page (Yes, this is my resume):**

## Alice Zelenko

Hair: Brown	Eyes: Brown	Height: 5'11"
Email: alicez8311@gmail.com	Cell: 720-298-0749	Website: alicez8311.wixsite.com/alicezelenko

### Stage:

<i>Next to Normal</i>	Diana	NYU College of Arts & Science
<i>Parade</i>	Onstage Chorus	Lincoln Center/Jason Robert Brown
<i>God of Carnage</i>	Annette	West 14th Theatre/Kira Lukaisak
<i>Almost Maine</i>	Waitress	NYC Drama Company/Sara Laursen
<i>These and Those</i>	Ayala	Theatre Between Addresses/Abby Weaver
<i>The Secret Garden (25<sup>th</sup> Anniversary)</i>	Onstage Chorus	Lincoln Center/Stafford Arima
<i>The Effects of Gamma Rays on Man-in-the-Moon...</i>	Beatrice	Denver School of the Arts
<i>Wall! A New American Musical</i>	Juicer	Edinburgh Fringe Festival/Eli Carpenter
<i>The Glass Menagerie</i>	Laura	Visionbox/Jennifer McCray Rincon
<i>Box Car</i>	Mother	NYU Tisch Broke People Play Festival
<i>The 25th Annual Putnam County Spelling Bee</i>	Vice-Principal Panch	Denver School of the Arts/Shawn Hann
<i>Eurydice</i>	Loud Stone	DCPA*/Allison Watrous
<i>The Rest is Silence (An Immersive Hamlet)</i>	Player Villain	Denver School of the Arts/Shawn Hann
<i>Into the Woods</i>	Witch	Actors Academy for the Performing Arts

### Film:

<i>Valentines Day</i>	Julia (Lead)	SUNY Purchase/Steven Zaza
<i>Contemporary Retail Procedures</i>	Nancy (Lead)	National Theatre Institute
<i>Friends With Dads: (Monthly Shows)</i>	Sketcher writer/performer	NYU Friends with Dads/Noah Friend
<i>Mementos</i>	Girl (Lead)	SOCAPA*/Jordan Pfeiffer
<i>Goodnight</i>	Eden (Lead)	SOCAPA/Regina Madanguit
<i>Colorado Gives Day</i>	Student Participant	Community First/1 <sup>st</sup> Bank

### Education/Training:

NYU Tisch School of the Arts: Atlantic Acting Studio	Mary McCann, etc.	New York University Class of 2023
National Theatre Institute: Eugene O'Neill Theater Center (Acting, Directing, Playwrighting, Devising)	Rachel Jett, Scott Murphy, Forrest McClendon, Patrese McClain, Malik Work, Craig Dolezal, Ren Santiago	NTI Fall 2020 Semester, Eugene O'Neill Theatre Center
The Broadway Artists Intensive: Musical Theatre	Susan Blackwell, Matt Newton	
	Jason Gillman, Jacqueline Bayne, Noah Racey	TBAI, Kravis Center for Performing Arts
Denver School of the Arts Theatre Major	Shawn Hann, Brandon Becker, Candy Brown	Denver School of the Arts Class of 2018
Master Class/High School Intensive	Allison Watrous	Denver Center for the Performing Arts
Acting for Film Program	Chris Wolfe	SOCAPA LA
Private Voice Lessons	Sarah Stone, Susan Eichhorn	Independent Studio, SEY Studios
Dance Technique: Ballet, Jazz, Tap	Debra Mercer, Henry Graham	Hannah Kahn, Cherry Creek Dance

### Awards/Honors:

State and International Thespian Mainstage: <i>25th Annual Putnam Spelling Bee</i>	Colorado and ITS Thespian Convention 2017-18
International Individual Event Qualifier: Solo Acting, Musical, Duet Scene	Colorado State Thespian Convention 2015-18
Theatre Workshop Director: <i>Bad Jews</i> , Grant Program	Colorado College, 2018
Salutatorian, National Honors Society Scholarship Representative	Denver School of the Arts, 2014-18

### Special Talents:

Conversational Languages: Russian, French, Hebrew; Basic Piano; Beginning Stage Combat and Sword Work; Dialects: RP, Cockney, Irish; Int/Adv Ballet, Jazz, Break-Dancing, Musical Theatre, Modern, Tap; Voice (Mezzo-Soprano, Belt); Low-Flying Trapeze; Gymnastics (Roundoff back handspring, splits, etc.); Karate; Improvisational Comedy; Minor in American Studies; Chain Rule Derivatives, Single Ladies Dance.

## Feedback Forms

10

Name \_\_\_\_\_ Class Period \_\_\_\_\_ Date \_\_\_\_\_

Play \_\_\_\_\_ Name \_\_\_\_\_

What do you think their **objective** was?

What **worked**?

What **didn't**?

Play \_\_\_\_\_ Name \_\_\_\_\_

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What **worked**?

What **didn't**?

Play \_\_\_\_\_ Name \_\_\_\_\_

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What do you think their **objective** was?

What **worked**?

What **didn't**?



## TASK 1: CONTEXT FOR LEARNING INFORMATION

Respond to the prompts below (no more than 4 single-spaced pages, including prompts) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts. Pages exceeding the maximum will not be scored.

### About the School Where You Are Teaching

1. In what type of school do you teach? (Type an "X" next to the appropriate description; if "other" applies, provide a brief description.)

Elementary school: \_\_\_\_\_

Middle school: \_\_\_\_\_

High school:   x  

Other (please describe): \_\_\_\_\_

2. Where is the school where you are teaching located? (Type an "X" next to the appropriate description.)<sup>1</sup>

City:   x  

Suburb: \_\_\_\_\_

Town: \_\_\_\_\_

Rural: \_\_\_\_\_

3. List any special features of your school or classroom setting (e.g., charter, co-teaching, themed magnet, classroom aide, bilingual, team taught with a special education teacher) that will affect your teaching in this learning segment.

[I am teaching in a public High School. My general education classroom combines a mixture of 9th through 12th graders, with varying levels of exposure to drama.]

4. Describe any facilities considerations that might impact your instruction (e.g., equipment needs, room layout/design, access to performance/practice space, instruments, accompanist, storage).

[My classroom space is set up as an open rehearsal room with a large open space at the middle and individual chairs in a large circle. Lap desks are available for writing – though they are stored in cubbies at the side of the room. The classroom is equipped with an overhead projector which is connected to a PC in the room. Students have access to shared wi-fi-enabled iPads. There is a storage closet with basic props, costumes, and set dressings. Additional cubbies are available at the side for students to store their materials in the classroom – though they often keep their belongings under their chair.]

5. Describe any district, school, or cooperating teacher requirements or expectations that might affect your planning or delivery of instruction, such as required curricula, pacing plan, use of specific instructional strategies, performance schedules, or standardized tests.

[The course is called as Drama 1 A or Drama 1 B – depending on the semester. Curriculum for the semester is flexible and determined wholly by the classroom teacher. Topics covered in the course range from beginning acting and scene study, introductory Shakespeare, pantomime, improvisation, commedia dell'arte, and introductory playwriting. The class includes a number of

<sup>1</sup> If you need guidance when making a selection, reference the NCES locale category definitions (<https://nces.ed.gov/surveys/ruraled/definitions.asp>) or consult with your placement school administrator.



ELLs and students with special needs, so lessons must be appropriately modified based on student need.]

### About the Class Featured in this Learning Segment

1. How much time is devoted each day to performing arts instruction in your classroom?

[Classes meet for 90 minutes per day, five days per week.]

2. Identify any textbook or instructional program you primarily use for instruction. If a textbook, please provide the title, publisher, and date of publication.

[No textbook is used.]

3. List other resources (e.g., electronic whiteboard, recordings, videos, multimedia, online resources) you use for instruction in this class.

[The classroom is equipped with an overhead projector used to project video and slide presentations. Sound equipment for amplification is available and used for video and music when needed. The daily agenda is posted on a whiteboard at the front of the room.]

### About the Students in the Class Featured in this Learning Segment

1. Grade-level composition (e.g., all seventh grade; 2 sophomores and 30 juniors):

[The class is comprised of a mixture of 11th through 12th graders: sixteen 11th graders, and eighteen 12th graders.]

2. Number of

- students in the class: 34
- males: 13 females: 21

3. Complete the charts below to summarize required or needed supports, accommodations, or modifications for your students that will affect your instruction in this learning segment. As needed, consult with your cooperating teacher to complete the charts. Some rows have been completed in italics as examples. Use as many rows as you need.

Consider the variety of learners in your class who may require different strategies/supports or accommodations/modifications to instruction or assessment (e.g., students with Individualized Education Programs [IEPs] or 504 plans, students with specific language needs, students needing greater challenge or support, students who struggle with reading, students who are underperforming or those with gaps in academic knowledge).

For Assessment Task 3, you will choose work samples from 3 focus students. At least one of these students must have a specified learning need. Note: California candidates must include one focus student who is an English language learner.<sup>2</sup>

Students with IEPs/504 Plans		
IEPs/504 Plans: Classifications/Needs	Number of Students	Supports, Accommodations, Modifications, Pertinent IEP Goals

<sup>2</sup> California candidates—If you do not have any English language learners, select a student who is challenged by academic English.





*K-12 Performing Arts*  
*Task 1: Context for Learning Information*

Learning Disability	1	Multi-step directions need to be broken down into individual steps, needs verbal explanation of written instructions
Speech and Language and Learning Disability	1	Speech and Language therapy, visual aids, scaffolding, redirection, prompting, kinesthetic components to the lesson

**Students with Specific Language Needs**

Language Needs	Number of Students	Supports, Accommodations, Modifications
Students who read or write in English below grade level	2	Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals)  Have students use pre-taught key words and graphic organizers to complete sentence starters

**Students with Other Learning Needs**

Other Learning Needs	Number of Students	Supports, Accommodations, Modifications
Gifted and Talented Students	2	Provide extension opportunities for individual assignments and activities; provide opportunities for peer leadership and assisting other students; heterogeneous ability grouping

□