

**SUL ROSS STATE UNIVERSITY
THEA 4306 –ACTING FOR THE CAMERA**

SPRING 2024 Mon/Wed 2:00 pm – 3:50 pm FAB 105 Office hours: T/TH 2:00 pm – 3:00 pm All other times by appointment	Marjorie (Marjie) Scott, M.F.A. Assoc. Professor of Comm. and Theatre Chair, Department of VAPA Phone: 432-837-8039 E-mail: mscott3@sulross.edu Office: FAB 106
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COURSE DESCRIPTION

Auditioning is a crucial skill for actors because it's often how they book roles. While talent is a factor in an actor's success, so are craft, technique, preparedness, personality, looks, perseverance, and professionalism.

In this class, you will work on the skills essential to auditioning successfully. You will participate in mock auditions (in class) as well as audition for projects outside of class. You will also select and develop **three audition monologues** to add to your repertoire. You will practice auditioning for both theatre and film/TV (including a commercial!) throughout the semester. And as always, you will practice listening, character development, and making thoughtful, dynamic acting choices inspired by text. Review of headshots, resumés, and personal websites will also be covered.

THEA 1352 (Acting II) is a pre-requisite for this course. THEA 3317 (Improvisation), while not an official pre-requisite, is highly recommended.

STUDENT LEARNING OUTCOMES *The graduating student will demonstrate:*

SLO 1 Students will develop the ability to express themselves creatively through appropriate theatrical performance and/or design.

SLO 2 The student will develop the ability to employ analytical and critical thinking skills through directing, playwriting, theatre history and script analysis. They will work creatively and concretely with actors and technicians in mounting laboratory theatrical productions.

SLO 3 The student will demonstrate and apply standard industry practices to all aspects of production.

COURSE OBJECTIVES

By the end of this class, students will:

- Demonstrate beginner-level mastery of playing scripted scenes honestly and spontaneously in mock and real audition settings.
- Demonstrate bold and clear choices in an audition environment through use of physicality, voice, and pursuit of action.

- Demonstrate intermediate knowledge of analysis of the beats of a scene/monologue and character backstory and arc.
- Demonstrate proper audition etiquette.
- Demonstrate intermediate knowledge of current industry standards regarding headshots, résumés, the casting process, and agent/manager representation.

MARKETABLE SKILLS:

- Strong oral and written communication skills.
- Strong analytical skills.
- Strong teamwork and collaboration skills.
- Marketable Skills Dissemination Strategy:
 - Through a combination of coursework and laboratory work, i.e., theatrical productions, our students will gain the opportunity to explore and develop all three program marketable skills. Specifically, students will learn how to analyze scripts, and communicate their findings via written assignments. They will also be encouraged to support their analysis orally through classroom discussion and their Comprehensive Oral Exam at the end of the senior year. Theatrical productions will provide the opportunity for actors and technicians to problem solve and work collaboratively developing strong teamwork skills

COURSE REQUIREMENTS/ASSIGNMENTS:

- 1) Full participation in class discussions, including providing thoughtful and constructive feedback to your peers.
- 2) Two contemporary monologues (contrasting) at 2 minutes each.
- 3) One Shakespearean monologue (comedy or tragedy) at 2-3 minutes.
- 4) Two taped film/TV audition assignments. Sides and instructions will be provided on Blackboard. Due dates listed on the calendar portion of this syllabus. We will view and critique the taped auditions as a class.
- 5) You are responsible for all assigned reading and viewing.
- 6) Create an acting résumé and research headshot photographers that may be a good fit for you. Come up with **three options** of photographers with brief explanations as to why you think they might be a good fit.
- 7) Access to Blackboard and Sul Ross email. Contact OIT with tech issues.
- 8) A video recording device with excellent audio (smartphone or tablet)
- 9) A quiet space with access to good lighting for taped auditions.
- 10) Auditioning for the spring main stage and ToBB summer show is required. You are not required to accept a role.

Required Reading:

1. Bialy, Sharon. *How to Audition on Camera* (2nd edition), 2016, Tilbury House.
2. Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part* (1st edition), 1980, Bloomsbury.
3. All other readings provided by instructor and will be pulled from several sources, including *Acting Professionally* (8th edition) by Robert Cohen and James Calleri and *Confessions of a Casting Director* by Jen Rudin.

Expectations and Resources:

Attendance

Punctuality is essential. Arriving *early* is arriving on time. In this class, two late arrivals (arriving after class has begun) will be counted as **one absence**.

As an actor, you should never miss acting class. This is your career and if you want to succeed in this business you must treat it like a business. Attendance in this class is **mandatory**. No more than *two* (2) unexcused absences are allowed. Each subsequent unexcused absence will lower your course grade by one whole letter grade. If you must miss a class for a school-related activity, the absence must be discussed (and arrangements made regarding coursework) **prior to the absence**. If you must miss a class for an emergency or serious illness, please contact me **by email or phone as soon as possible**. Six (6) unexcused absences will result in you being dropped from the course with a grade of “F” as per Sul Ross State University policy. **NOTE: Theatre majors must earn a minimum grade of “C” in all major courses for these courses to be counted toward completion of the degree.**

Personal Well-Being and Health

Your body, face, voice, and mind are your instruments as an actor. **Take care of yourself.** Eat a balanced and nutritious diet, exercise regularly, drink plenty of water, reduce stress, and get enough sleep. Consult with your doctor before starting a diet or exercise plan or taking any supplements. I encourage you to take whatever preventative measures you need to stay healthy. Your mental health is also an essential part of your overall health.

Electronic Devices

Turn off and put away all cell phones, laptops, and other electronic devices upon entering class. If your cell phone goes off during class, you may be asked to leave, and you will be marked absent. We will be filming in this class and cell phone and watch pings and rings are disruptive. Get used to turning your phone off while on set.

Libraries

The Bryan Wildenthal Memorial Library in Alpine.

Offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, library.sulross.edu. Off-campus access requires logging in with your Lobold and password. Librarians are a

tremendous resource for your coursework and can be reached in person, by email (srsuibrary@sulross.edu), or phone (432-837-8123).

Academic Integrity:

Students in this class are expected to demonstrate scholarly behavior and academic honesty in the use of intellectual property. A scholar is expected to be punctual, prepared, and focused; meaningful and pertinent participation is appreciated. Examples of academic dishonesty include but are not limited to: Turning in work as original that was used in whole or part for another course and/or professor; turning in another person’s work as one’s own; copying from professional works or internet sites without citation; collaborating on a course assignment, examination, or quiz when collaboration is forbidden.

Classroom Climate of Respect

Importantly, this class will foster free expression, critical investigation, and the open discussion of ideas. This means that all of us must help create and sustain an atmosphere of tolerance, civility, and respect for the viewpoints of others. Similarly, we must all learn how to probe, oppose, and disagree without resorting to tactics of intimidation, harassment, or personal attack. No one is entitled to harass, belittle, or discriminate against another based on race, religion, ethnicity, age, gender, national origin, or sexual preference. Still, we will not be silenced by the difficulty of fruitfully discussing politically sensitive issues.

COURSE EVALUATION

Assignments are valued as follows:

1) Monologues (3)	30%
2) Main Stage/ToBB Auditions	10%
3) Taped Film/TV Auditions (2)	20%
4) Resumé Assignment	10%
5) Finding Auditions/Photogs Assignment	10%
6) In-Class Exercises	15%

Grading Criteria:

A = Exceptional. Demonstrates mastery of material beyond expectation. Professional quality of work. Highest level of scholarship.

B = Above average. Demonstrates mastery of material. Work is of better-than-expected quality, but not quite professional. High level of scholarship.

C = Average. Demonstrates proficiency with material. Work is of amateur quality. Ordinary level of scholarship.

D = Below Average. Less than proficient with material. Work shows errors, careless mistakes, or is just plain wrong. Poor scholarship

F – Failure. Material incomplete. Work grossly negligent or incomplete. No evidence of scholarship present.

SRSU Disability Services

SRSU Disability Services. Sul Ross State University (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class. Alpine students seeking accessibility/accommodations services must contact Mary Schwartz Grisham, M.Ed., LPC, SRSU's Accessibility Services Coordinator at 432-837-8203, or email mschwartz@sulross.edu Our office is located on the first floor of Ferguson Hall – room 112, and our mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas, 79832.

CLASS CALENDAR

Note that the following dates and details of each class are subject to change at the instructor's discretion.

Day	Date	Topics and Assignments
Wed	Jan 17	Review syllabus and course expectations. Discussion of the business.
Thurs	Jan 18	Main Stage Auditions at 6:00 pm. REQUIRED.
Mon	Jan 22	Discuss monologue selection and auditions for <i>Hand to God</i> .
Wed	Jan 24	Audition Etiquette – Michael Shurtleff's <u>Audition</u> (Chapter 1)
Mon	Jan 29	First monologue due. Bring 2 legible copies to class. Be prepared to read the monologue aloud in class (no acting required) and bring a pencil for scoring.
Wed	Jan 31	Practice first monologues in class
Mon	Feb 5	Practice first monologues in class
Wed	Feb 7	Practice first monologues in class
Mon	Feb 12	Audition Exercise: Present first monologue. <u>Must be off-book and prepared to audition with this monologue.</u>
Wed	Feb 14	Second monologue due. Bring 2 legible copies to class. Score them. Discuss audition opportunities (Backstage, Playbill, etc.)
Mon	Feb 19	Practice second monologues in class
Wed	Feb 21	Practice second monologues in class
Mon	Feb 26	TBD
Wed	Feb 28	TBD
Mon	Mar 4	Practice second monologues in class
Wed	Mar 6	Audition Exercise: Present second monologue. <u>Must be off-book and prepared to audition with this monologue.</u>
Mon	Mar 11	SPRING BREAK
Wed	Mar 13	SPRING BREAK

- Mon Mar 18 Discuss taped audition assignment guidelines and assign sides for film/TV audition submissions.
- Wed Mar 20 **First taped audition due before class.** We'll view and critique together your audition submissions in class.
- Mon Mar 25 **Third monologue due (Shakespeare) Bring 2 legible copies to class.**
- Wed Mar 27 Practice third monologues (Shakespeare)
- Mon Apr 1 Practice third monologues (Shakespeare)
- Wed Apr 3 Practice third monologues (Shakespeare)
- Mon Apr 8 Discuss and review examples of headshots and resumés.
- Wed Apr 10 Submit first draft of your resumé and bring in names of three possible headshot photographers you've researched. Be prepared to show the class the photogs' websites and briefly discuss why you think they might be a good fit for you. Also discuss what 2-3 "looks" you would choose for your headshot session.
- Mon Apr 15 **Second video audition due before class.** We'll view and critique your audition submissions in class.
- Wed Apr 17 Bring in three auditions notices or postings for which you would submit headshot/resumé. Be prepared to discuss why these auditions would be a good fit for you.
- Mon Apr 22 **Audition Exercise:** Present third monologue. Must be off-book and prepared to audition with this monologue.
- Wed Apr 24 **Audition exercise:** Commercial Audition!
- Mon Apr 29 **Prep for final** – Be prepared to present two of your monologues.
- Wed May 1 **Prep for final** – Be prepared to present two of your monologues.
- FINAL** **Wednesday, May 8 10:15 am – 12:15 p.m.** Audition using one of your contemporary monologues and the Shakespearean monologue. This final will be run like an actual audition where you will come in one by one and audition for several auditors. Bring a clean copy of your resumé to the audition. After you audition, we will meet as a class, and you will receive feedback from the instructor.