

**University of South Dakota**  
Thea 439, Sec U015, Studio: Auditioning; 3 credits

**Time/Place:** MW 2-3:15 p.m.; Fine Arts 183 (Arena); Fall 2008  
**Instructor:** Priscilla Hagen, Fine Arts 184F; 677-5734; [phagen@usd.edu](mailto:phagen@usd.edu)  
**Office Hrs:** 9:30-10:30 MWF, 11-12 TTH and by appointment;  
**Crs Prereq:** Thea 331 and/or Instructor permission

**Department of Theatre Vision Statement**

The Department of Theatre prepares the student for a career in the theatre and encourages personal and creative growth. It does this by providing a comprehensive humanistic education, supplemented by intensive craft training in which classroom study and practical experience are of equal and complementary value. The Department promotes excellence in education, research, and service; promotes student engagement and leadership; develops creative and pragmatic problem-solving skills; explores new questions, techniques, and practices in the theatre; and inspires students to become life-long learners who contribute to their respective discipline and professions while enhancing the cultural lives of the University and of their community.

**A. Catalog Course Description:**

Theory and practice of auditioning for stage, film, and video; resume writing and job finding strategies for actors.

**B. Additional Course Description and Objectives:**

1. To study audition and interviewing techniques designed to land jobs in theatre and film;
2. To provide opportunities for the student to practice cold and prepared reading techniques as they apply to theatrical scene work, commercials, corporate video, and voice over narration;
3. To provide opportunities for the student to practice techniques for the monologue audition;
4. To provide the student with professional career guidance in headshot selection, the resume, agents, unions, and creating employment.

**C. Instructional Methods:**

Craft based exercises, performance, discussion, written analysis papers.

**D. Required Reading:**

Henry, Mari Lyn and Lynne Rogers. How to be a Working Actor. New York: Back Stage Books, 2000.

Kohlhaas, Karen. The Monologue Audition. New York: Proscenium Publishers Inc, 2000.

Shurtleff, Michael. Audition: Everything an Actor Needs to Know to Get the Part. New York: Walker Publishing Company, Inc., 1978.

**E. Attendance:**

This course requires active participation from everyone on a daily basis. The material that is taught is sequential and others in the class will depend upon your

daily presence. Thus, your timely attendance is vital. To help facilitate your growth as an actor, attendance is mandatory. If you should miss more than two (2) class periods, your final grade in the course will be lowered. Exceptions to this policy may occur due to family emergency or serious illness.

**F. Make-up Policy:**

In the event of a family emergency or serious illness the student should, if able, contact the instructor prior to the performance so that the student's scene partner can be informed. The student will be expected to make up the performance during the next scheduled class period.

**G. Evaluation based upon 100 points with 90/80/70/65 grade divisions includes: 1.**

1. **Classwork:** this includes commitment, concentration, positive attitude, participation in classroom discussion of reading assignments, growth in exercise work..... 10
2. **Writing Assignments:**
  - Composite design..... 10
  - Resume and cover letter..... 10
  - Three contacts essay..... 5
  - Descriptive music presentation..... 5
  - Monologue checklists..... 20
3. **Midterm Exam:** consists of a monologue audition and interview... 20
4. **Final Exam:** consists of a monologue audition and interview..... 20

A= 90-100, excellent work; complete, detailed, consistently dynamic and inventive  
B= 80-89, very good work; fairly complete w/numerous details, but not consistently dynamic  
C= 70-79, average - good work; meets the minimum requirements but lacks details and credibility  
D=65-69, below average work; sloppy, incomplete, shows lack of care/respect for assignment  
F= 0-64, failed to meet any of the assignment's goals

**H. Disability Services:**

Any student who feels s/he may need academic accommodations or access accommodations based on the impact of a documented disability should contact and register w/Disability Services during the first week of class. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered w/Disability Services must obtain a new accommodation memo each semester. (For information contact: Ernetta L. Fox, Director, Disability Services, rm. 119 Service Ctr., 605.677.6389, [www.usd.edu/ds;dservices@usd.edu](http://www.usd.edu/ds;dservices@usd.edu).)

**Freedom in Learning:**

Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.

**J. Course Outline: (This course outline is subject to change.)**

Week # 1: Introduction to the class, assign personal descriptive music presentation;

- Week # 2: Personal descriptive music presentation due, discuss headshots, the composite, discuss chps 1-6 in ***How to be a Working Actor***;
- Week # 3: Composite design due, discuss the resume, discuss chps 7-12 in ***How to Be a Working Actor***, discuss agents, unions, luck, assign “3 contacts”,
- Week # 4: Discuss ways to generate work, survival tactics: Mini paper is due (“3 contacts”), read and discuss chapters 1-2 in ***Audition***, discuss the interview; work on prepared and cold readings;
- Week # 5: Work on cold and prepared readings,
- Week # 6: Read introduction, chapters 1-4 in ***The Monologue Audition***; Work on chapters 3, 4: staging the monologue;
- Week # 7: **Native American Holiday**; Read chapters 5-9 in ***The Monologue Audition***, interview rehearsal with instructor, audition checklists from chapters 1-4 are due;
- Week # 8: Interview rehearsal with instructor; work on staging;
- Week # 9: Work on the monologue audition, Work on chp. 8-9: the entrance/exit,
- Week #10: Monologue audition/interview graded performance, intro to film, the commercial audition, the slate;
- Week #11: Work on the spokesperson commercial;
- Week #12: Continue work on the spokesperson commercial, “slice of life” commercial;
- Week #13: Begin work on voice over technique;
- Week #14: Work on the corporate training video audition;
- Week #15: ***Christmas Carol matinee***, prepare for final exam.

**Extra Credit:** The student who successfully applies classroom technology and secures an audition for a paid film or theatre project will receive extra credit.