

938 York Road, Towson, MD 21204

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Acting 2010-2011 Assessment Guidelines

Acting emphasizes the exploration and development of training, auditioning, rehearsal and performance skills for plays and musicals. The Acting program is also committed to studies in Theatre History, Criticism, Playwriting, Directing and Original Student Works. On an average, 12-14 students are selected for admission into the Acting program. Students are prepared for college, conservatory, or professional placement. The following qualities are fundamental for students entering the theatre program: imagination, personal initiative, courage, self-discipline, stamina, seriousness of purpose, commitment to the profession, the ability to accept criticism, and an inherent sensitivity to the nature of the ensemble and the work generated within that relationship. Students interested in the Acting Program should enjoy watching and reading plays that have extensive dialogue and that require considerable study.

BCPS Magnet EXPO!: **Saturday, October 3, 2009** **10:00 a.m. - 2:00 p.m.**
Crowne Plaza Timonium

Open House: **October 18, 2009** **1:00 - 3:00 p.m.** **C. Carver Center**

Application Deadline: **November 30, 2009**

Application packets are available at www.bcps.org/offices/omp. Applications must be received or postmarked on or before November 30, 2009. Late applications are not processed.

Applications MUST be mailed to:
High School Magnet Application
Office of Magnet Programs
6901 N. Charles Street
Towson, MD 21204

It is the parent's/guardian's responsibility to submit a complete application and a copy of all report card grades for the 2008-2009 school year.

Assessment reminders will be mailed to all applicants.

Parents/Guardians of applicants who have NOT received notification at least five (5) days prior to the assessment date MUST contact the school to verify/schedule an appointment.

Pre-Audition Workshop **October 29, 2009** **5:00 – 7:00 pm**

This Acting workshop will give students an opportunity to experience a few of the many skills that the program offers. In addition, expectations for the audition will be discussed. **The workshop is optional and participation in the workshop is not considered during the application, audition or decision process.**

Students who wish to participate in the workshop MUST register. The cost of the workshop is \$10. It is recommended that you sign up for the workshop during the Open House, but if you are unable to attend the Open House, you may register until October 23, 2009 by emailing Matthew Bowerman (mbowerman@bcps.org) or calling (410) 887-2793.

Acting Audition:

January 9, 2010

Auditions by appointment

Applicants will be advised of their appointments by postcard. Please arrive 15 minutes prior to the scheduled time. Students will register for the audition in the front lobby with the required materials. Students who are more than 10 minutes late may not be admitted into the audition. **Students who do not bring required materials with them will not be permitted to audition.** On average, the entire audition takes approximately three hours. Due to personnel and time constraints, auditions may not be rescheduled. Parents may stay in the main lobby during the audition, or return to the school within three hours. Due to the high volume of applicants, there will be no seating available in the school for parents/guardians.

Failure to attend an audition WILL result in disqualification.

Inclement Weather: In the event that schools are closed due to inclement weather, weeknight magnet assessments will be postponed. Weekend magnet assessments will be postponed if the snow emergency plan is put into effect for Baltimore County. Postponed assessments will occur on the designated inclement weather date, January 23, 2010.

Inclement Weather Date: January 23, 2010

Directions to George Washington Carver Center for Arts and Technology:

From West:

1. Merge onto **I-695 N** via the ramp to **Towson**
2. Take exit **26A** toward **Towson/York Rd**
3. Turn **left** at **West Rd** (signs for **Towson/York Rd**)
4. Take the 1st **right** onto **York Rd**
Make a right at the next light, Fairmount Ave.

From East:

1. Take the ramp onto **I-695 W**
2. Take exit **26** toward **Towson**
3. Turn **left** at **MD-45/York Rd**
Make a right at the next light, Fairmount Ave.

Acting Audition Information

This audition is a measure of how well you do your homework, how you apply your skills, how well you can follow directions and work independently, and how strongly you can commit to the work on a daily basis as an artist.

**Students who do not bring the REQUIRED materials* with them
WILL be disqualified and will not be permitted to audition.**

Prior to the Audition Demonstration of Interest

Students MUST complete the following prior to coming to the audition:

1. **Monologue: (REQUIRED)** Select two monologues that are each 60-90 seconds in length. One monologue must be from a contemporary playwright (from 1960-2008), and one monologue must be from a Classical playwright (before 1900). **Monologues must be from PLAYS ONLY.** Each monologue must be from a different play and playwright. Monologues from speeches, original works, musicals, and television or film scripts will not be accepted. The monologues must be age appropriate.

Students MUST research the two selected plays and playwrights from which the monologues were taken, construct an “Acting Notebook” (see requirements below)*, and be prepared to discuss the results of their research with the judges.

Students MUST memorize these two monologues for presentation at the audition. The selected monologues are to be presented in the applicant’s natural voice. No props will be allowed.

***The “Acting Notebook” (organized in a 3-ring binder) must include:**

- a). One **photocopy** of each monologue - One Contemporary and One Classical. IT MAY NOT BE TYPED, HAND-WRITTEN, OR FROM SOME OTHER INTERNET REFERENCE SOURCE—both must be photocopied from the original play script. Each monologue must be from a different play.
- b). For each play, the student will type (12 point, Times New Roman font) one page that includes the following:
 - What is the play about? (**Play Summary**)
 - Describe your character in 2-3 sentences (**Character Summary**).
 - What is this monologue about? (**Monologue Summary**)
 - What is your objective in the piece (i.e. what does your character want?) (**Objective**)
 - What is the conflict in the monologue? (**Conflict**)
 - Who are you talking to? (**Your Focus/Audience**)
 - How is this character like you/different than you? (**Character Comparisons**)

Students who do not bring their “Acting Notebook” to the audition WILL be disqualified and will not be permitted to continue with the audition.

2. **Knowledge of Play:** Applicant will be expected to justify their interpretation and presentation of their monologues to the judges verbally, based on an understanding of the play, the character, the playwright’s intentions and/or message, and the character’s journey through the play. The applicant should read the plays before they begin the rehearsal process for their audition.

Be prepared to orally respond to the following questions:

- a. Tell me about your character in relation to the play: what journey do they take from their beginning to the end?
 - b. What is your character's objective? Justify it with elements from the script.
 - c. Who is the playwright? What do you know about him/her? What is his/her overall message or reason for writing this play?
 - d. How does the title of the play represent the play itself? What does it mean to you?
 - e. If you were to describe this play in one sentence, what would it be?
3. **Interview:** Applicants will participate in a personal interview situation with the judges where they will discuss their work habits, overall understanding of theatre, personal goals and interests, their understanding of Carver's GT-level Acting Prime, as well as the overall climate of the Carver community.

Be prepared to discuss the following:

- a. What do you care about in the world? How does that issue/idea impact your work as an artist?
 - b. What are three adjectives to describe how you work and live as an actor and student?
 - c. Define ensemble. What does it mean to you to be a part of an ensemble?
 - d. What hobbies, other interests do you have? (What else do you do when you are not doing theatre?)
 - e. Why do you want to come to Carver? What can you offer this Acting Prime?
4. **Resume:** Applicants will prepare and bring to the audition a resume documenting their performance experiences, training, education, hobbies, awards, etc. The resume must be no more than one page, typed, using 12-14 point font, in Times New Roman, Arial or other readable and professional font. (*Please see sample student resume for **content and formatting** assistance.*) The resume should include all performance experiences the applicant has had regardless of age, location, or type. The applicant's resume will be kept.

**Students who do not complete and submit their resume
will not receive any points for this portion of the audition.**

5. **Play Critique:** The student will **attend a live performance** of a play (performed between 2008-2010), not a musical or film. **It MUST be a play.** The questions they respond to for the critique come from attending this new play performance. The critique may not be a write-up of their past performance work, but a play they see as an active, engaged audience member. The play may be a school play (i.e.—productions at Carver). It could be a production at Center Stage, Everyman, Fells Point Corner Theater, Vagabond's, Chesapeake Shakespeare, a community college, a high school, Arena Stage, or similar theater. Check the theatre listings in the Thursday "Live" section of the Baltimore Sun, or call your local schools or theaters. Show your initiative in completing this request.

Students must type (12 point, Times New Roman or Arial font) a one page critique of the play that focuses on the following:

- a. the major conflict in the play,
- b. the journey and goals of one of the main characters, and
- c. the main idea or theme that the author was exploring in the work.

Bring the critique and Ticket Stub or Program from the PLAY viewed to the audition.

Students who do not complete and submit the critique AND ticket stub or program will not receive any points for this portion of the audition.

On the Day of the Audition

Applicants will be evaluated and scored on how they approach the actual audition event, their vocal abilities, ability to interpret character, knowledge of a character's motivation, accurately memorizing the script, the comprehension level to articulate ideas about the play and the world of theatre, the ability to change the direction of their piece, the ability to move about physically and comfortably, overall actor presence and energy, attitude, facial expression, and enthusiasm towards the work.

Dress Requirements:

Dress in neutral-black movement attire. Clothing should appropriately cover the actor's entire body. A comfortable black shirt and black pants (jazz pants, sweats, or other loose black pants) – no logos or writing on clothing please. Shoes must be black soft jazz shoes, soft black ballet slippers, black character shoes, or sneakers/tennis shoes – no boots, clogs, or flip-flops. Avoid any large jewelry that may be distracting or unsafe. You will be required to purchase the appropriate Acting Program footwear and clothing should you get accepted and become a member of the Acting Program (A list is provided for carriers of above merchandise).

Long hair must be pulled away from face with all large jewelry at ears/neck/wrist/fingers and facial piercing removed for the audition.

1. **Preliminary Audition (10 points):** Applicants will receive 10 points for completing ALL of the requirements outlined in the "Demonstration of Interest" section AND adhering to the "Dress Requirements" above. *Students who do not have the "Acting Notebook" WILL be disqualified and will not be permitted to continue with the audition.*
2. **Monologue/Audition Requirements (30 points--15 per monologue):** Applicants will present two memorized monologues that are 60-90 seconds in length. The monologues must be from a contemporary and a classical playwright. **The monologues must be from PLAYS ONLY.** Monologues from speeches, original works, musicals, and television or film scripts will not be accepted. The monologues must be age appropriate. The selected monologues are to be presented in the applicant's natural voice. No props will be allowed.

Note: Students who do not bring their "Acting Notebook" to the audition WILL be disqualified and will not be permitted to continue with the audition.

See additional requirements in "Demonstration of Interest" section.

3. **Ability to Take Direction (20 points):** Applicants will be asked to repeat sections of their monologue, focusing upon specific directions or ideas given by the judges in an expectation that an applicant will be able to redirect their piece and approach it from different viewpoints without being so memorized, as to not permit flexibility in interpretation.

Examples of the types of redirection that may be requested by the judges:

- If the actor remains in one spot, the judge may ask the actor to move around.
- If the piece deals with emotional values of anger, depression, etc., the judge may have the actor turn the piece into a light/comic piece.
- Assess Physical Risk: The judge may have the actor use the space, and their body, in a way that is different from the way it was rehearsed/performed. (i.e. as a Physical Fitness instructor motivating a group of sleepy teenagers at a camp for tired teens.)
- Assess Vocal Risk: The judge may have the actor change the vocal/emotional qualities of the presentation. (i.e. Deliver the piece as if you were at a eulogy for a friend...)

Judges will redirect actor twice to test versatility, range, and ability to take risks and step outside of a “memorized” piece.

Rationale for Redirection work:

- Can the actor do something different than they have prepared?
- Are they able to take direction, demonstrate creativity and be spontaneous?
- Is the actor unable to implement suggestions—are they over-prepared, robotic or too cerebral—making it impossible for them to do make any strongly visible changes in the interpretation and subsequent performance?
- How well do they listen to what is asked and can they build that into their physical and vocal choices while taking risks and not “playing it safe”?

4. **Knowledge of Play (5 points):** Applicant will be expected to justify their interpretation and presentation of their chosen monologue to the judges verbally based on an understanding of the play, the character, the playwright’s intentions and/or message, and the character’s journey through the play. The applicant should read the play before they begin the rehearsal process for their audition to be prepared for all related audition questions. (See the “Demonstration of Interest” section for specific questions that may be asked.)
5. **Interview (5 points):** Applicants will participate in a personal interview with the judges where they will discuss their work habits, overall understanding of theatre, personal goals and interests, their understanding of Carver’s GT-level Acting Prime, as well as the overall climate of the Carver community. (See the “Demonstration of Interest” section for specific questions that may be asked.)
6. **Resume (5 points):** Resumes will be evaluated on how closely the student followed the directions. In addition, students will be asked to share information about previous experience(s) or to share some skill or performance from the resume. (i.e. “You were _____ in _____? What was your favorite line?”)
7. **Play Critique (5 points):** Written critiques of the play attended by the student will be evaluated on how thoroughly the student addressed the required content (see “Demonstration of Interest” section) and how closely the student followed the directions. In addition, students will be asked questions about the play they attended. Applicants should be prepared to discuss the following:
 1. What did you like about the play?
 2. Describe one of the Design areas and explain how it was used.
 3. Describe the play in one sentence.
 4. Who was your favorite character? Why?
 5. What do you think was the playwright’s message about the play when the curtain closed?
8. **Movement Audition (20 points):** Students will work in an ensemble movement context dealing with various issues of dance, music, warm-ups, and movement improvisation.

This portion of the audition allows the judges to assess and evaluate, within an ensemble movement context:

- What the physical/dance/movement strengths and limitations of each individual are (it is NOT a dance audition—you do not have to be a dancer to be selected into this Acting program).
- Their willingness to take risks and “put themselves out there” within the audition.
- Examine their use of body in relation to themselves, their body in relation to other actors, and their body in relation to space and architecture.
- To push each actor physically in order to see how, and if, they are able to flow and be malleable to the judge’s suggestions or if they are too physically anxious, blocked, or unwilling to attempt the movement-based exercises and ensemble challenge-exercises presented.

Applicants must score 80% or higher to qualify for admission.

Acting Course of Study

Classes offered in the Acting Prime receive GT credit. The acting program is focused on clear presentation of published theatrical scripts. Students in the Acting classes are usually enrolled in honors and GT English classes. They can write about their experiences in the theatre, are comfortable memorizing large portions of scripts on a daily basis, and are hungry for supportive criticism of their work as performing artists.

All acting students are expected to participate in Carver Theatre Productions and recitals. This includes performing, supporting through technical assistance, and attending performances, which are in the evenings and on the weekends. Additionally, they must attend community and professional productions as assigned. Students must find their own transportation to these performances and are responsible for purchasing tickets. Students in the acting program are expected to dress in actor neutral blacks when in class. Additionally, they are required to complete research projects as assigned. To insure safety and to promote appropriate theatrical behavior and discipline, theatre students are expected to follow a mandatory dress code of “actor neutral blacks” and to wear black dance/movement footwear when in the theatre classes.

The goals of the G.W. Carver Center for Arts and Technology Acting program are:

- To help students develop good working habits both individually and as a member of an ensemble;
- To help students become familiar with acting theory, script analysis, theatre history and criticism – students are required to complete written script analyses, and to read scripts on their own;
- To teach the fundamental skills of theatrical design, production, and management;
- To teach performance and production values that define a theatrical aesthetic based on historical and cultural contexts ;
- To help students develop a portfolio of theatrical experiences; and
- To infuse students with the courage, knowledge, and skill needed to insure the survival of theatre as an art form.

Theatre students are required to attend Carver Theatre Company productions. Additionally, they must attend community and professional productions as assigned.

Grade 9 – (Year 1: Artist-Actor in Ensemble) Students take a rotation of four classes in the Foundation of Theatre. These include Vocal Fundamentals, Movement, Classical Performance and Script Analysis, and Introduction to Design and Production.

Grade 10 – (Year 2: Artist-Actor in Experimentation) Fundamentals of Acting and Introduction to Theatre: Styles Analysis and Performance. Fundamentals explores the four truths of the acting craft, while Styles Analysis delves into non-realism-based theatre, exposing actors to training in various forms of voice, movement, text, and acting work ranging from Absurdism and Commedia to Kabuki and Brechtian Epic Theatre.

Grade 11 – (Year 3: Artist-Actor in Society) Acting I: This course studies the technique of Stanislavsky, Meisner and Growtowski while focusing on American dramatic literature, community advocacy work and original ensemble-based performance projects.

Grade 12 – (Year 4: Artist-Actor as Soloist) Acting II: Students continue to refine their craft as introduced in Acting I with a focus on Shakespeare, Contemporary playwrights, continuing education preparation, independent performance projects, and advanced directing topics.

SAMPLE RESUME FORMAT (East Coast)

*Tailor and format based on creativity. It should be one 8 ½ by 11 page, no larger than 12-14 points, in a readable and professional font.

Name
Phone Number
Email

Height
Weight
Hair/Eye:
Voice Part (if you sing):

Theatre Experience

<u>Show Title</u>	<u>Role</u>	<u>Location</u>
Little Shop of Horrors	Doo-Wop Girl	Johnson County Theater
Hamlet	Polonius	Brighton Middle School
A Chorus Line	Cut-dancer	Timothy Meade Dance Cntr
Plant Life	Plant	Brighton Elementary

Other Performance Experience

All-State Chorus, Soprano	2005, 2006	James Tomat, Director
Band, Clarinet	2001-2007	Brighton Schools
“Magic Me” Singer	2006	Kids-on-Tour in Maryland

Education/Training

Brighton Middle School: 8th Grade, GT Student, Honor Roll 4 years
Brighton Arts School: Dance (2 yrs-Mrs. Rollins), Theatre (1 yr.-Mr. Tony Selnor)

Hobbies/Awards/Special Skills (lump together or create special, separate categories)

Jump roping, Horseback riding (5 years), Babysitting, Student of the Month 6th grade, Make funny faces and funny voices, Gymnastics (5 years), Write stories, Love to read and paint. Hula Hooping, Play piano/drums

RESOURCE INFORMATION

Carver Acting Audition-- Clothing/Footgear:

- * Any GoodWill/Salvation Army/Purple Heart/Rugged Wear/Kohl's/Wal-Mart/Target for inexpensive black t-shirts, black sweatshirts, and black pants.
- * Artistic Dance/Costume Supply: shoes (410) 652-2323
- * Elite Dance Supply: (410) 879-3548
- * Columbia Dance Fashion (410) 381-2767
- * PayLess, Target, Wal-Mart

Scripts:

- Drama Book Shop (212) 944-0595
- Samuel French (212) 206-8990
- Dramatic Play Service 1-800-448-7469
- Rodgers and Hammerstein Library (212) 541-6600
- Dramatic Publishing (212) 683-8960
- www.amazon.com
- www.ebay.com
- Borders/Barnes&Noble
- Free Books/Scripts: The Book Thing (Waverly, MD)—literally thousands of free books—lots of Classical Theatre in Drama Section!!!! (410) 662-5631

Locating/Reading Theatre Information:

- www.playbill.com
- www.broadwayworld.com
- www.broadwaybaby.com

SOME DEFINITIONS OF TERMS FOR THIS AUDITION:

“Classical Plays”: Before 1860 (i.e.-Aeschylus, Sophocles, Moliere, Sheridan, Marlowe, Shakespeare)

“Contemporary Plays”: 1867 (Birth of Modern Realism, Henrik Ibsen) - Current 2010

“Monologue”: A speech, by one actor delivered in the first person, to another actor(s) onstage, or to the audience, or themselves as in a Shakespearean soliloquy. The piece has some form of a journey (beginning/middle/ending), as well as some form of conflict that the actor speaking the piece is dealing with. It may be comic, serious, or a combination of both. (The actor needs something and therefore they are opening their mouth and speaking because they want it. They want it from either themselves or another person so the piece must have a focus with regards to its immediacy, clarity, and focus.)