



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Theatre 216
Descriptive Title: Acting: Auditioning and Cold Reading
Course Disciplines: Drama/Theater Arts
Division: Fine Arts

Catalog Description:

This course prepares students to audition for university placement or professional theatre. Topics include interpreting and developing a character at the audition-ready level, completion of a portfolio and resume, interpreting assigned scripts according to the Shurtleff "Guideposts" for successful cold reading, and preparation and maintenance of at least three monologues for auditions.

Conditions of Enrollment:

Prerequisite: Theatre 114 or equivalent

Course Length:	<input checked="" type="checkbox"/> Full Term	Other (Specify number of weeks):
Hours Lecture:	2.00 hours per week	TBA
Hours Laboratory:	3.00 hours per week	TBA
Course Units:	3.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: Effective Date: 3/17/1997
Transfer UC: No

General Education:
El Camino College:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. SLO #1 Cold Readings Contrasting Monologues
Upon successful completion of this course students will be able to perform cold readings and contrasting monologues while applying a professional demeanor.
2. SLO #2 Analyzing and Critiquing Cold Readings
Upon successful completion of this course students will be able to analyze and critique cold readings.
3. SLO #3 Cold Readings and Audition Packets
Upon successful completion of this course students will be able to assemble and prepare cold readings to create an audition piece.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Analyze, memorize, prepare, and perform two audition monologues for audition purposes. At least one of these monologues will be from a classical play.
 - Performance exams
2. "Cold read" a script for an audition.
 - Performance exams
3. Prepare and present a professional-style actor's resume.
 - Written homework
4. Analyze, interpret, and "score a role" in a script.
 - Objective Exams
5. Prepare a paraphrase in Modern English and an analysis of literary devices used in a classical script.
 - Performance exams

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	2	I	Introduction: Getting acquainted and comfortable. Improvisations and theatre games
Lab	3	II	Introduction: Getting acquainted and comfortable. Improvisations and theatre games
Lecture	2	III	Principles of auditioning A. Relationship, conflict and humor B. Opposites C. Discovery D. Communication and Competition E. Game playing and role playing F. Mystery and secret
Lab	3	IV	Principles of auditioning A. Relationship, conflict and humor B. Opposites C. Discovery D. Communication and Competition E. Game playing and role playing F. Mystery and secret
Lecture	2	V	Perform and critique a "Cold Reading" using the Shurtleff "Guideposts"
Lab	3	VI	Perform and critique a "Cold Reading" using the Shurtleff "Guideposts"
Lecture	3	VII	Present/critique and work on "Monologue #1"
Lab	7	VIII	Present/critique and work on "Monologue #1"
Lecture	2	IX	Audition exercises
Lab	3	X	Audition exercises
Lecture	2	XI	"Cold Reading #2" presentation and critique
Lab	3	XII	"Cold Reading #2" presentation and critique
Lecture	5	XIII	Discuss unions, agents, managers, photos and resumes
Lecture	2	XIV	Discuss Shakespearean literature and perform a variety of exercises with classical texts/select classical monologues. Scan the selected classical audition monologues
Lab	8	XV	Discuss Shakespearean literature and perform a variety of exercises with classical texts/select classical monologues. Scan the selected classical audition monologues
Lecture	3	XVI	Perform/critique classical monologues
Lab	7	XVII	Perform/critique classical monologues
Lecture	3	XVIII	Cold Reading #3 presentation/critique

Lab	7	XIX	Cold Reading #3 presentation/critique
Lecture	3	XX	Select, present and critique "Monologue #2"
Lab	7	XXI	Select, present and critique "Monologue #2"
Lecture	2	XXII	Review both the classical and continue monologues and work on combining the two pieces for the "Combined Final Monologue Audition"
Lab	3	XXIII	Review both the classical and continue monologues and work on combining the two pieces for the "Combined Final Monologue Audition"
Lecture	5	XXIV	Present/critique the final project: the "Combined Monologue Audition"
Total Lecture Hours		36	
Total Laboratory Hours		54	
Total Hours		90	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Prepare and present three monologues (one of which is from a classical play written in verse) to the class for criticism and re-working.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Examine a "cold reading" script and analyze the script in terms of the twelve "Guideposts" outlined in Shurtleff's "AUDITIONS." Prepare and perform the script for critique.
2. Paraphrase a classical verse monologue in modern English and analyze the monologue in terms of the use of literary devices.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Performance exams
Written homework
Class Performance
Term or other papers
Completion
True/False

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Guest Speakers
Lecture
Multimedia presentations
Role Play
Simulation
Other (please specify)
 Presentations, critiques

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study
Answer questions
Skill practice
Required reading
Written work
Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 4

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Joanna Merlin. Auditioning. First Vintage Books, 2001.
Qualifier Text: Discipline Standard,

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

Two plays, including a verse play, such as Hamlet, and a contemporary piece, such as Oleanna

D. OTHER REQUIRED MATERIALS

Props
costumes
and necessary small furniture items

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Theatre-114 or	Sequential
Non-Course Prerequisite	Students who have completed Theater 114 Fundamentals of Acting will have the prerequisite skills needed to be successful with this intermediate acting course. Students will have had the opportunity in Theater 114 to have prepared scenes and monologues.

B. Requisite Skills

Requisite Skills
<p>Students should have mastered the basic elements of stage technique including understanding of basic stage terminology and use of the stage.</p> <p>THEA 114 - Define stage terminology and acting positions in relation to various theatre configurations (proscenium, thrust, arena).</p> <p>THEA 114 - Identify the character's "wants," obstacles, tactics and expectations.</p> <p>THEA 114 - Identify the character's "wants," obstacles, tactics, expectations and actions for a specific scene.</p>
<p>Students should have the skill to analyze and prepare a short scene and/or monologue.</p> <p>THEA 114 - Demonstrate individual movement exercises that prepare the actor's "instrument."</p> <p>THEA 114 - Describe and integrate exercises used in developing acting technique.</p> <p>THEA 114 - Apply various methods in the memorization of dialogue through repetition, writing analysis, or audio taping.</p> <p>THEA 114 - Demonstrate the ability for discipline and commitment to a partner in the preparation of scene work, and/or selected exercises.</p>
<p>Students should have mastered the basic skills involved in vocal projection and articulation.</p> <p>THEA 114 - Demonstrate techniques for coping with nervousness, stage fright and concentration.</p> <p>THEA 114 - Describe and integrate exercises used in developing acting technique.</p> <p>THEA 114 - Demonstrate the ability for discipline and commitment to a partner in the preparation of scene work, and/or selected exercises.</p>
<p>Students should have background in the process of giving and receiving criticism from instructors, directors and fellow students.</p> <p>THEA 114 - Demonstrate the ability for discipline and commitment to a partner in the preparation of scene work, and/or selected exercises.</p> <p>THEA 114 - Analyze the playwright's theme and define the actor's through-line for the specific scene chosen.</p> <p>THEA 114 - Evaluate, appraise, critique, and suggest methods of improvement for scene work.</p> <p>THEA 114 - Analyze and assess the relative merits and flaws of scenes, and identify and describe elements of scene work that hampered or enhanced scene work.</p>

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Ron Scarlata on 10/01/1996.

BOARD APPROVAL DATE: 03/17/1997

LAST BOARD APPROVAL DATE: 06/15/2020

Last Reviewed and Revised by: Ron Scarlata

Date: 4/20/2020

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