

Student-Actor's Name: _____ Assignment Due: _____

 **WORKSHEET: READING ON AUDITIONS**

Instructions

Carefully read the above articles and take notes on this worksheet. These notes will be orally presented to the class and handed in and graded. Neatness, completeness, and clarity are a must and will be graded. You will use these notes and the information you have gathered in class to help you select the six monologues you will be performing this year.

NOTES FOR: *Audition Tips* by Carla Befera (*Callboard*, Dec. 1990) 3 pages

MY TOP FIVE LIST OF THE MOST IMPORTANT THINGS I LEARNED FROM THE ARTICLE

NUMBER 5: _____

NUMBER 4: _____

NUMBER 3: _____

NUMBER 2: _____

AND THE NUMBER 1 THING I LEARNED FROM THIS ARTICLE: _____

NOTES FOR: *The Monologue Workshop* by Jack Poggi (*Dramatics*, Sept. 1990) 2 pages

MY TOP FIVE LIST OF THE MOST IMPORTANT THINGS I LEARNED FROM THE ARTICLE

NUMBER 5: _____

NUMBER 4: _____

NUMBER 3: _____

NUMBER 2: _____

AND THE NUMBER 1 THING I LEARNED FROM THIS ARTICLE: _____

NOTES FOR: *Southeastern Theatre Conference Audition Guidelines* (n.d.) 2 pages

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NUMBER 5: _____

NUMBER 4: _____

NUMBER 3: _____

NUMBER 2: _____

AND THE NUMBER 1 THING I LEARNED FROM THIS ARTICLE: _____

NOTES FOR: *Doing the audition* by R. Scott Link (*Dramatics*, Dec. 1990 and Dec. 1992) 2 pages

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NUMBER 3: _____

NUMBER 2: _____

AND THE NUMBER 1 THING I LEARNED FROM THIS ARTICLE: _____

NOTES FOR: *Passing the test: Audition tips to help the student stand out*
by Bruce Miller (*Teaching Theatre*, Winter, 1995) 3 pages

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NOTES FOR: *The General Auditions: Nuts & Bolts and Beyond* by Kim Larson
(*Callboard*, Feb., 1995) 3 pages

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NOTES FOR: *To Strut, Not Fret, Your Two Minutes Onstage: Casting Directors' Tips*
by Karen McKeivitt (*Callboard*, Jan., Feb., 2002) 5 pages

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NOTES FOR: *Staying “in the Moment” with Audition Monologues* by Robert Weinapple
(*Callboard*, Feb., 2002) 3 pages

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