

THE MONOLOGUE AUDITION TEACHER'S MANUAL

TABLE OF CONTENTS

INTRODUCTION	12
• Do your students love to audition with monologues?	12
• Why don't some schools teach actors how to audition?	13
• How this approach came about	14
• Monologue skills empower all students	16
MONOLOGUE CLASS GOALS	17
• What are the goals of your monologue class?	17
• Goals for the serious acting student who intends to become a professional actor	17
• Goals for those studying acting for personal and professional growth	19
MONOLOGUE CLASS GUIDELINES	21
Ideal classroom atmosphere and rehearsal habits	
Do...	
• Require students to rehearse regularly with a partner	21
• Empower a student to define and then execute her creative vision	22
• Insist that students watch and support the actor who is working	22
• Teach students to use Flylady's principles	23
• Support students' showmanship at all times	23
• Constantly tell students that drilling is the key to success	23
• Tell students to have patience the first time through the Monologues I material	24
• Teach students to be clear about a rehearsal's purpose	24
• Constantly remind students that they are brave	25
• Immediately point out progress and treat students' work positively	25

Don't...

- Find or assign material for a student 25
- Let an actor work who does not have lines memorized 26
- Let students start over when running the whole monologue 27
- Let students indulge in negative self-talk 27

SUGGESTED CURRICULUM

- Monologues I curriculum 30
- Monologues II curriculum 31

BODY AND VOICE

- **Voice Exercise** 33
- Voice is the way to success 34
- Movement training is essential to acting 35
- Movement and voice training make actors stand out 35

AUDITION ROOM SHOWMANSHIP

- Have dynamite material 37
- Be a great host 38
- Be a pro 38
- Take stage 38
- Take care of the audience 38
- Grab the audience from the first moment 38
- Keep the audience with you 38
- The show must go on 38
- Be fearless 39
- Be a hero 39
- Drive for the curtain 39
- Get off stage 39
- Leave them wanting more 39
- Honor the audience 39
- Never apologize 39
- Never let them see you sweat 40
- Have pride 40
- Have a life 40

THE FIRST DAY OF CLASS

- Introductions and questions 41
- Show the DVD 42
- Control/Can't control 43

CHOOSING MATERIAL	44
• Choosing the first monologue	44
• Material choice after the first monologue	46

MONOLOGUES I CURRICULUM

LESSON ONE: DIRECTING THE MONOLOGUE 1

Directing Overview	48
• Encourage students to develop a director's eye and instincts	49
• It's all about suspense	49
• Sequence for teaching directing	50
Beginning, Middle, Climax & End	51
• Beginning/Middle/Climax/End guidelines	52
Chunks & Descriptions	54
• Teaching Chunks	54
• Exercise: Listen to the writer	55
• Teaching Descriptions	56
• Creativity, not perfection	57
• Fun ways to practice Descriptions	58
Sizes & Speeds	58
• Teaching Sizes & Speeds	58
• Exercise: Sizes and Speeds	58
• Choosing Sizes and Speeds	61
• Exercise: Size and Speed story	62
Homework and Rehearsal for Lesson One	63

LESSON TWO: ACTING THE MONOLOGUE 1

Acting Overview	65
• Playing the solution	66
• What would Johnnie Cochran do?	67
The Want	68
• Unactable wants	69

• Actable wants	69
• Hope	70
The Action	71
• Action list	72
• Questions to ask when choosing Actions	73
The As-if	76
• As-ifs come from the body	77
• Exercise: Find As-if with the body	77
• What an As-if is, and isn't	78
Homework and Rehearsal for Lesson Two	79
<u>LESSON THREE: AUDITION TECHNIQUE 1</u>	
Audition Technique Overview	80
• The number one rule of audition technique	81
• The actor is the host of his audition	82
• Smiling exercise	83
• Be clear about the actor/auditor relationship	85
• Smiling is about warmth	85
The Introduction	86
The Entrance	88
• Find the performance area	88
• The audition starts at the door	89
• Make eye contact with everyone	89
• Never look down!	90
• Non-verbal communication is stronger than verbal communication	90
• The walk to the center	91
• Why do actors rush the entrance?	91
• Adding Big and Slow	92
• Practicing the entrance and introduction	93
• Put them on tape	94
Homework and Rehearsal for Lesson Three	94

LESSON FOUR: DIRECTING THE MONOLOGUE 2

Staging the Monologue	96
• Take stage with the square	96
• Choose the focus	97
Staging Guidelines	98
• Moving in the square	100
• Preparing to stage	101
• Teaching the Countdown	102
• Staging demonstration	102
• An organic process	104
Staging the First Three Chunks	105
• Staging the first Chunk	105
• Staging the second Chunk	105
• Check the staging and transitions	107
• Staging the third Chunk	107
• Adding the words	108
Homework and Rehearsal for Lesson Four	110

LESSON FIVE: ACTING THE MONOLOGUE 2

The As-If Exercise	111
The As-if Exercise, Part 1	111
• Body reconnection technique	113
• Getting the Action with the lines	113
• Side coaching	114
• Play the Action like Johnnie Cochran	115
• Playing the solution works for <u>all</u> kinds of characters	115
Homework and Rehearsal for Lesson Five	116

LESSON SIX: AUDITION TECHNIQUE 2

The Thank You and Exit	118
• How <u>not</u> to end the audition	118
• Ending do and don't exercise	118
• Making it seamless	120
Homework and Rehearsal for Lesson Six	121

LESSON SEVEN: DIRECTING THE MONOLOGUE 3

Finalizing the Staging	122
• Start with an introduction	123
• Checking your students' staging	123
• Overall qualities to look for	126
• Troubleshooting	127
• Other issues	132
• Adding the thank-you	132
Homework and Rehearsal for Lesson Seven	132

EIGHT: ACTING THE MONOLOGUE 3

Acting Without a Partner	134
• Acting "off the wall"	135
• <i>The As-if exercise, part 2</i>	135
Acting the Staging	136
• Listening handball	138
• Who am I acting with?	138
• Troubleshooting	139
• Recommit every time to playing the solution	140
• Taking ownership	141
Homework and Rehearsal for Lesson Eight	142

LESSON NINE: AUDITION TECHNIQUE 3

Entrances & Exits with Actions	143
• <i>Nightmare actor exercise</i>	143
• Positive Actions	147
• Positive As-ifs	148
• Practicing the positive As-ifs	149
• Make the good idea into a habit	150
Performing the Whole Audition	151
• Switch from Action to Action to Action!	151
Homework and Rehearsal for Lesson Nine	152

MONOLOGUES II CURRICULUM

DIRECTING: Changing Focus	154
• Soliloquy focus	155
• Focus for monologues to multiple characters	155
• Monologues addressed to large groups	156
• Monologues addressed to the audience	156
• Monologues with mixed focus	156
• Monologues with special focus	157
DIRECTING: Adjusting the Size of a Monologue	159
• Standing in one place	160
• Sitting in a chair	160
• A movie close-up	160
• On the radio!	161
DIRECTING: Chairs and Props	162
• Using chairs	162
• Using props	163
ACTING: Working on Acting Issues	164
• Solutions for specific acting issues	165
• Personal/emotional accessibility	165
• Maturity/discipline/fear issues about acting	165
• Vocal and language skill level	166
• Physical tendencies and habits	168
• Suggested Homework	170
ACTING: Working on Range	171
• The “Secret Identity” monologue	171
• The “Challenge” monologue	172
• Other ways to expand range	172
ACTING: Analyzing Monologues to Multiple Characters, Monologues to the Audience, and Soliloquies	174
• Analyzing monologues to multiple characters	174
• Analyzing monologues to the audience	175
• Analyzing soliloquies	175
AUDITION TECHNIQUE: Auditioning with Two Monologues	178
• How to introduce and transition between two monologues	178
• What not to do	179

• Suggested Homework	179
AUDITION TECHNIQUE: Chatting in the Audition Room	180
• Guidelines for chatting in the audition room	180
• Common industry questions	182
• Caveats	183
• Practice the positive	184
• Exercise: Playing the positive	184
AUDITION TECHNIQUE: Choosing Clothing	186
• Clothing dos	186
• Clothing don'ts	188
• Homework suggestions	188
AUDITION TECHNIQUE: Five Questions	189
• Exercise: How do you talk to yourself?	189
• The Five Questions	190
• Guidelines for the 5 Questions	191
AUDITION TECHNIQUE: Mock Auditions	193
• Neutral Audition exercise #1	194
• Neutral Audition exercise #2: The chairs	195
• Chaos audition exercise #1: Crazy casting people	197
• Chaos audition exercise #2: The genius director	198
• Ideal audition exercise #1: What have you been up to?	199
• Ideal audition exercise #2: Movie role offer	200
• Discussion after the auditions	201
• Summary of audition room principles	208
SONGS: Directing and Acting Songs	210
• Have variety	210
• Work with the music	211
• Act the song	211
• Suggested Homework	211
BUSINESS SKILLS: Public Speaking and Presentations	212
• Preparing a speech or presentation	212
BUSINESS SKILLS: Job interviews	215
• Exercise: Student to student job interviews	215
• Real interviewer exercise	219

EXTRA CREDIT: School Monologue Projects	220
• Family stories monologues	220
• Community stories monologues	220
• Intercurricular monologues	221
• Community/national/world issues monologues	221
• Interstate or international monologue exchange	221
• Theater pieces	221
APPENDIX	222
<i>Resources and articles to photocopy & distribute</i>	
• Action List	223
• Audition Room Showmanship	224
• Audition Room Principles	226
• ARTICLE: Why Flylady is Great for Actors	227
• ARTICLE: Why You Should Have 20 Monologues	230
• ARTICLE: Top Monologue Mistakes and Solutions	234
• ARTICLE: How to Love Auditioning	238
ABOUT KAREN KOHLHAAS	241