

AUDITIONING FOR ARTS WESTMOUNT DRAMA

WHAT WILL HAPPEN:

Auditions for entry into Arts Westmount Drama will consist of two parts:

Morning:

1. A group workshop session where students will be required to participate in drama whole and small group exercises.

Afternoon:

1. A presentation of one learned monologue from the approved monologue selection. You may be asked to improvise different scenarios based on the monologue or another improvise based on suggestions from the interviewer.
2. An interview where you can also speak to anything that you wish us to know about yourself that you think we haven't seen so far.

WHAT TO BRING:

Please bring the following to your audition:

1. Students should choose clothing that will allow you to move freely, while participating in dramatic activities. Clothing should be logo free and adhere to the York Region District School Board dress code policy.
2. You will be asked to remove outside footwear and can participate in socks or a clean, inside shoe.
3. You may also bring a water bottle.

WHAT NOT TO BRING:

Please refrain from bringing the following to your audition: jewellery, cell phones, headshot and resume.

WHAT TO PREPARE:

The morning workshop does not require any additional preparation. You will need to be well rested and have eaten breakfast and ready to respond to various dramatic prompts. Following the workshop, you will be free for lunch. Please arrive no earlier or later than ten minutes before your assigned time for the afternoon monologue and interview. This interview will last for approximately ten minutes. You will be required to learn a monologue from the modern repertoire that we provide. Your monologue choice should reflect your dramatic strengths.

TIPS FOR SUCCESS:

Please keep the following success criteria in mind while preparing for your audition:

1. A monologue other than what is in this package is not acceptable.
2. When you are performing, you need to clearly know and show TO WHOM your character is speaking, what your character WANTS from that person, and what TACTICS your character uses to achieve his or her goal.
3. Be prepared to work your monologue and be flexible and open to input. You may be asked to do a short improvisation-have fun and explore the suggestion, there is no right or wrong.

THE ARTSWESTMOUNT AUDITION PROCESS

The audition process for the Arts Westmount Drama program is a comprehensive look at a student in order to determine and project the overall success of that student within our program over their four-year association with it. Our panel of adjudicators work hard to provide many opportunities in a variety of drama exercise in multiple groupings in the morning that allow the student to demonstrate such things as: their leadership and follower capabilities, listening, offering, collaboration, their ability to take and synthesize instruction and direction as well as their ability to solve creative problems within the drama context.

In the afternoon, we ask the student to bring in work, in the form of a monologue, in order to provide them with the opportunity to demonstrate their own thinking/creative process. We gauge that work on authenticity, connection to character/voice/body, actor choices, maturity and emotional depth. In the effort to provide them with more opportunity for success, we also work with the students one on one with either the monologue or in an improvisation during this phase of the process in order to further diagnose their aptitude in solving creative problems, making connections, and thinking outside the box.

In the final stage of this detailed process, we interview the students to gain further insight and to give them the opportunity to express themselves and ask questions. Report cards, letters of recommendation, personal and parent statements all work together to provide us as much information as possible in order to rank and situate students accordingly. There is never "one thing" that keeps a student from making a successful application, if there was, our process would be deeply flawed. We do not use words like right or wrong, but merely seek to assess with as much clarity as possible, where a student's current ability stands with respect to all of the above.

Over the years we have become adept at being able to clearly identify students who fit this program, thereby ensuring their success within it. Not all students are suited to this program and it is our job to find those that do. We appreciate that it is extremely disappointing to not be offered a placement, but it is important for parents to encourage their children to see this as an opportunity to learn and to continue to grow into maturity. Application numbers for this program are high, but we are limited to a class of twenty-eight each year, therefore those that fall outside of our parameters will not be offered a placement. Also, due to the high number of applicants, we do not have the manpower to provide individual feedback to every applicant. Parents need to be assured that the well-being and success of the student within our program is our primary goal.

MALE ARTS WESTMOUNT AUDITION MONOLOGUES:

Ah Wilderness by Eugene O'Neill

RICHARD. Must be nearly nine.... I can hear the Town Hall clock strike, it's so still tonight.... Gee, I'll bet Ma had a fit when she found out I'd sneaked out.... I'll catch hell when I get back, but it'll be worth it... if only Muriel turns up ... she didn't say for certain she could...gosh, I wish she'd come! ... am I sure she wrote nine?(Looking at the note Muriel sent him)... yes, it's nine, all right. (Kissing the note after folding it)Aw, that's silly... no, it isn't either... not when you're really in love.... Darn it, I wish she'd show up!... think of something else... that'll make the time pass quicker... where was I this time last night?... waiting outside the pleasant beach house... Belle... ah, forget her!.. .now, when Muriel's coming ... that's a fine time to think of-! ... but you hugged and kissed her... not until I was drunk, I didn't... and then it was all showing off... darned fool. Muriel's a million times prettier anyway... you must have been a fine sight when you got home!... having to be put to bed and getting sick!... Phaw!... Think of something else, cant you?... recite something... see if you remember...

Nay, let us walk from fire unto fire
From passionate pain to deadlier delight-
live without desire,
I am too young to live without desire,
Too young art thou to waste this summer night--“

... gee, that's a peach!... I'll have to memorize the rest and recite it to Muriel the next time....I wish I could write poetry ... about her and me.... Gee its beautiful tonight ...as if it was a special night... for me and Muriel

OF THE FIELDS, LATELY BY David French

BEN (Ben recalls a painful memory about his father)

He rushed out the door and down to the schoolyard, the first game he had ever come to, and my mother put his supper in the oven, for later ... I hadn't reminded my father of the game. I was afraid he'd show up and embarrass me. Twelve years old and ashamed of my old man. Ashamed of his dialect, his dirty overalls, his bruised fingers with the fingernails lined with dirt, his teeth yellow as old ivory. Most of all, his lunch pail, that symbol of the working man. No, I wanted a doctor for a father. A lawyer. At least a fireman. Not a carpenter. That wasn't good enough. I remember stepping up to bat. The game was tied; it was the last of the ninth, with no one on base. Then I saw him sitting on the bench along third base. He grinned and waved, and gestured to the man beside him. But I pretended not to see him. I turned to face the pitcher. And angry at myself, I swung hard on the first pitch, there was a hollow crack, and the ball shot low over the shortstop's head for a double. Our next batter bunted and I made third. He was only a few feet away now, my father. But I still refused to acknowledge him. Instead, I stared hard at the catcher, pretending concentration. And when the next pitch bounced between the catcher's legs and into home screen, I slid home to win the game. And there he was, jumping up and down, showing his teeth, excited as hell. And as the crowd broke up, I looked back once through the wire fence and saw my father still sitting on the now-empty bench, alone, slumped over a little, staring at the cinders between his feet, just staring... I don't know how long he stayed there, maybe till dark, but I do know he never again came down to see me play. At home that night he never mentioned the game or being there. He just went to bed unusually early...

Our Town By Thornton Wilder

George:

Y'know. Emily, whenever I meet a farmer I ask him if he thinks it's important to go to Agriculture School to be a good farmer. Yeah, and some of them say that it's even a waste of time. You can get all those things, anyway, out of the pamphlets the government sends out. And Uncle Luke's getting old, he's about ready for me to start in taking over his farm tomorrow, if I could. And, like you say, being gone all that time . . . in other places and meeting other people . . . Gosh, if anything like that can happen I don't want to go away. I guess new people aren't any better than old ones. I'll bet they almost never are. Emily . . . I feel that you're as good a friend as I've got. I don't need to go and meet the people in other towns. Emily, I'm going to make up my mind right now. I won't go. I'll tell Pa about it tonight. Emily, I'm glad you spoke to me about that . . . that fault in my character. What you said was right; but there was *one* thing wrong in it, and that was when you said that for a year I wasn't noticing people, and . . . you, for instance. Listen, Emily, I'm going to tell you why I'm not going to Agriculture School. I think that once you've found a person that you're very fond of . . . I mean a person who's fond of you, too, and likes you enough to be interested in your character. Well, I think that's just as important as college is, and even more so. That's what I think. Emily, if I *do* improve and make a big change . . . would you be...I mean: could you be.. You know?

A MIDSUMMER NIGHT'S DREAM BY William Shakespeare

LYSANDER (*Lysander tries to convince his love, Helena, to run away with him*)

A good persuasion: therefore, hear me, Hermia.
 I have a widow aunt, a dowager
 Of great revenue, and she hath no child:
 From Athens is her house remote seven leagues;
 And she respects me as her only son.
 There, gentle Hermia, may I marry thee;
 And to that place the sharp Athenian law
 Cannot pursue us. If thou lovest me then,
 Steal forth thy father's house to-morrow night;
 And in the wood, a league without the town,
 Where I did meet thee once with Helena,
 To do observance to a morn of May,
 There will I stay for thee.

ROMEO AND JULIET *BY William Shakespeare*

ROMEO (*Romeo has snuck into a garden to be with his love, Juliet. During the speech he tries to decide how or if he will talk to her.*)

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!