

SHAKESPEARE MONOLOGUE WORKSHOP

*When shall we three meet again?
In thunder, lightning, or in rain?
When the hurlyburly's done,
When the battle's lost and won.*

—WILLIAM SHAKESPEARE, *Macbeth*

Workshop

HELD AT THE BARTELL THEATRE,
113 E. MIFFLIN ST IN MADISON, WI
SATURDAY NOVEMBER 9
11 AM - 3:30 PM

Monologue Workshop

Michaela Morgan



Monologue Workshop:

The Monologue Workshop Jack Poggi, 1990 An indispensable ally for actors terrified by monologue Poggi's acclaimed technique combines improvisation and textual analysis to help beginners and pros alike improve solo performance 101 *Winning Monologues for Young Performers* Mark Weston, 2011 Acting teacher Mark Weston has written a companion to his most successful *Winning Monologues from the Beginnings Workshop* After observing his acting students over many years struggling with books that offered speeches and recitations in lieu of monologues Mr Weston wrote his true and original monologues for young performers He is pleased to acknowledge that many young performers have benefitted For the first time 101 short precise and valuable acting hints are included deriving from his successful acting career and including direct quotes from his acting teacher Lee Strasberg These monologues can be a big help for young people beginning to study and audition for careers in theatre film or TV *Monologues from The Last Frontier Theatre Conference* Dawson Moore, Laura Gardner, 2013-09-24 The book contains 64 monologues designed specifically for use in the audition process These monologues were derived from the Last Frontier Theatre Conference one of the longest running theater conferences of its kind held every year in Valdez Alaska from 2009 to 2012 The monologues are honed for freshness length and effect and are designed for actors who are taking an audition monologue workshop Also included are some tips on creating monologues by Last Frontier Director Dawson Moore and for acting with the monologues by actor and mentor Laura Gardner both of whom selected and edited the monologues The monologues are categorized by gender and sorted by age of the speaker **The Vagina Monologues** Eve Ensler, 2001-03-10 A landmark in women's empowerment as relevant as ever in the age of MeToo that honors female sexuality in all its complexity It's been more than twenty years since Eve Ensler's international sensation *The Vagina Monologues* gave birth to V Day the radical global grassroots movement to end violence against women and girls This special edition features six never before published monologues a new foreword by National Book Award winner Jacqueline Woodson a new introduction by the author and a new afterword by *One Billion Rising* director Monique Wilson on the stage phenomenon's global impact Witty and irreverent compassionate and wise this award winning masterpiece gives voice to real women's deepest fantasies fears anger and pleasure and calls for a world where all women are safe equal free and alive in their bodies Praise for *The Vagina Monologues* Probably the most important piece of political theater of the last decade *The New York Times* This play changed the world Seeing it changed my soul Performing in it changed my life I am forever indebted to Eve Ensler and the transformative legacy of this play Kerry Washington Spellbinding funny and almost unbearably moving both a work of art and an incisive piece of cultural history a poem and a polemic a performance and a balm and a benediction *Variety* Often wrenching frequently riotous Ensler is an impassioned wit *Los Angeles Times* Extraordinary a compelling rhapsody of the female essence *Chicago Tribune* [Winning Monologues from the Beginnings Workshop](#) Peter Sklar, Mark Weston, 1994 **The Virginia Woolf Writers' Workshop** Danell Jones, 2008-12-10 In this

brilliantly imagined book author Danell Jones mines the diaries essays correspondence and fiction of a literary legend to create an unforgettable master class in the art of writing Using Virginia Woolf s own words this inspiring instructive and entertaining guide will delight fans students and teachers alike and at last give Woolf a classroom of her own Imagine what it might be like if Virginia Woolf were teaching a writers workshop What would she say What elements of her own experience would writers today find valuable Now one need only to look within these pages to delight in her magic For here perched at the podium of a classroom Woolf is ready to discuss the advice for writers that she scattered throughout her work From nurturing ideas and dealing with self doubt to creating a completed work and getting published here is a wellspring of practical advice invaluable insights on the creative life and dozens of writing sparks exercises for writers of all levels inspired by Woolf s most well known works Take your seat in class as she shares her wisdom wit and expertise on a range of matters including The value of experimentation How to use a journal for inspiration The importance of reading walking and practicing Methods for learning from great writers Also provided are recommendations for further reading as well as the original sources of all of Woolf s quotes For deeper exploration Let Woolf s utterly unique vision guide you to your own distinct voice at the same time that you deepen your appreciation and knowledge of her as a revolutionary writer and thinker

Creating Your Own Monologue Glenn Alterman,2005-09-01 In the second edition of this popular guide actors learn to use their skills to write monologues performance art pieces and one person plays Updated to include exclusive interviews and tips on marketing this guide helps actors create their own exciting performance opportunities and follow in the footsteps of Elaine Stritch Billy Crystal John Leguizamo and other stunningly successful writer performers of one person shows The author an award winning actor breaks down the writing process into simple steps coaching the reader through each stage of the creative journey The Best American Short Plays 1990 Howard Stein,Glenn Young,2000-02-01 A collection of one act plays from American playwrights which cover such themes as love fantasy politics grief marriage crime and deceit **The Actor with a Thousand Faces** Mark Olsen,2000-03 Applause Books A movement based gudebook compendium resource workbook and practical manual for students teachers and theatre practitioners who are dedicated to the advancement of ensemble work Using movement text sound masks and materials these exercises are designed to instruct provoke and inspire participants to launch works that eventually transcend them *Syrian Refugees, Applied Theater, Workshop Facilitation, and Stories* Fadi Skeiker,2020-12-30 This book analyzes and theorizes the efficacy of using applied theater as a tool to address refugee issues of displacement trauma adjustment and psychological well being in addition to split community belonging Fadi Skeiker connects refugee narratives to the themes of imagination home gender and conservatism among others Each chapter outlines the author s applied theater practice as a Syrian with and for Syrian refugees in the countries of Jordan Germany and the United States This book will be of great interest to scholars students and practitioners of applied theater studies and refugee studies *Creating Writers* James Carter,2020-11-25 This unique and comprehensive text offers

an original approach to teaching creative writing by exploring ideas giving advice and explaining workshop activities and has many contributors from some of today's most popular children's authors including Jacqueline Wilson Roger McGough Philip Pullman Malorie Blackman and David Almond *Creating Writers* is a practical writing manual for teachers to use with upper primary and lower secondary level pupils that covers poetry fiction and non fiction [Does the Writing Workshop Still Work?](#) Dianne Donnelly, 2010-05-28 This book explores the effectiveness of the workshop in the Creative Writing classroom and looks beyond the question of whether or not the workshop works to address the issue of what an altered pedagogical model might look like In visualising what else is possible in the workshop space the sixteen chapters collected in *Does the Writing Workshop Still Work* cover a range of theoretical and pedagogical topics and explore the inner workings and conflicts of the workshop model The needs of a growing and diverse student population are central to the chapter authors consideration of non normative pedagogies The book is a must read for all teachers of Creative Writing as well as for researchers in Creative Writing Studies *Acting That Matters* Barry Pineo, 2004-09-01 An invaluable resource for anyone wanting his or her acting to matter this groundbreaking guide defies most modern acting methods by rejecting emotion as an acting tool With the advice in this book actors will see beyond the prevailing objective obstacle approach and look primarily to the text the playwright provides Actors learn how to dissect a text for key words and phrases as well as how to score a script find proper tempo and rhythm modulate volume and intensity use theatrical stillness effectively find beat actions listen to their acting partners and much more Expert tips are also provided for auditioning cold reading and taking direction

Mask Improvisation for Actor Training & Performance Sears A. Eldredge, 1996 Because mask improvisation work is relatively new in American theater training this book is designed not only to acquaint readers with the theory of mask improvisation but to instruct them in the techniques of method as well Featuring dozens of improvisational exercises in the innovative spirit of Viola Spolin and supplemented with practical appendices on mask design and construction forms and checklists and other classroom materials this book is an invaluable tool for teacher and student alike as well as compelling reading for anyone interested in acquiring a deeper understanding of masks as agents of transformation creativity and performance **Intercultural Acting and Performer Training** Zarrilli Phillip, T Sasitharan, Anuradha Kapur, 2019-05-24 *Intercultural Acting and Performer Training* is the first collection of essays from a diverse international group of authors and practitioners focusing on intercultural acting and voice practices worldwide This unique book invites performers and teachers of acting and performance to explore describe and interrogate the complexities of intercultural acting and actor performer training taking place in our twenty first century globalized world As global contexts become multi inter and intra cultural assumptions about what acting is and what actor performer training should be continue to be shaped by conventional modes models techniques and structures This book examines how our understanding of interculturalism changes when we shift our focus from the obvious and highly visible aspects of production to the micro level of training

grounds studios and rehearsal rooms where new forms of hybrid performance are emerging Ideal for students scholars and practitioners Intercultural Acting and Performer Training offers a series of accessible and highly readable essays which reflect on acting and training processes through the lens offered by new forms of intercultural thought and practice

A Beginning Singer's Guide Richard Davis,1998 A Beginning Singer's Guide is a new vocal pedagogy with four practical uses First it can be used as a collateral text for studio voice lessons The teacher can conserve time by assigning relevant reading in the book instead of making lengthy expositions during the lesson Second it can be used as a primary text for undergraduate vocal pedagogy classes Many schools offer a vocal pedagogy class whose population includes singers and future choral conductors A special chapter for the future choral conductor containing methods and other helps should meet the need for an all in one text for this class Third it can be used as a practical guide for new voice teachers A special chapter containing methods for new voice teachers and studio administration helps will be very useful to the new teacher of voice Fourth the text can serve as a reference for those interested in areas of vocal pedagogy not covered in other books Working with a pianist improving memory acting subtexting and alleviating performance anxiety all have chapters devoted to them These important often disregarded skills can make the difference in a singer's success or failure

The Monologue Audition Karen Kohlhaas,2000-08 All the elements of preparing a monologue audition script analysis staging voice timing gesture movement and self presentation skills are thoroughly explored here The goal of the book as Ms Kohlhaas states in her Introduction is not only to help you prepare for auditions but to make working on monologues a regular and enjoyable part of your acting life As you follow the author along the path she charts you are not only learning to rehearse monologues effectively you are learning to turn auditions into exciting ways to grow and challenge yourself as an actor

BOOK JACKET

You Can Write a Play! Milton E. Polsky,2002-02 Applause Books Do you have an idea for a play A situation or experience from your home or work life Fantasy With helpful clear examples taken from his own experiences in teaching directing and playwriting Milton Polsky shows how to find and shape a dramatic idea and bring it to fruition In addition to providing many practical exercises suggestions and tips he discusses and illustrates with examples from established playwrights the importance of giving shape to your idea so that what is in your head and heart can be expressed to the fullest To facilitate this creative process there are What if Just for You Playwright's Page sections diagrams journal exercises and for this revised edition end of chapter Suggested Activities for the Classroom solo and group additional appendices including one on feedback and over 50 new photos This invaluable and basic guide to writing plays is ideal for teachers students camp counselors community theatre leaders and for anyone who knows there's a play inside trying to get out

[How to Teach Poetry Writing: Workshops for Ages 8-13](#) Michaela Morgan,2011-03-17 Now in a fully revised and extended second edition How to Teach Poetry Writing Workshops for Ages 8-13 is a practical and activity based resource of writing workshops to help you teach poetry in the primary classroom Designed to help build writing speaking and listening skills this book contains a

wide selection of workshops exemplifying a variety of poetry styles and showing how their unique features can be used to teach key literacy skills This book includes redrafting and revising activities poetry writing frames traditional and contemporary poems from a range of cultures poems written by children about their favourite subjects word games and notes on performing poetry cross curricular links new workshops on performance poetry wordplay rhyming and unrhyming poetry senses and narrative poetry an A Z Guide to Poetry Featuring a wealth of poems and a new bibliography to help you find the perfect poem for a lesson this book will be of interest to all teachers looking to develop the necessary skills in their pupils to become confident writers of poetry Monologue Mastery Prudence WRIGHT HOLMES, 2009-05-18 Learn the secrets of finding and performing the perfect monologue for you from Prudence Wright Holmes The Monologue Detective She has been finding actors monologues coaching them for auditions and helping them get jobs and into schools for over 25 years In this book she will guide you through a step by step process to help you win at auditions

Whispering the Techniques of Language: An Emotional Journey through **Monologue Workshop**

In a digitally-driven earth wherever screens reign supreme and immediate connection drowns out the subtleties of language, the profound techniques and mental subtleties concealed within phrases usually move unheard. Yet, located within the pages of **Monologue Workshop** a captivating fictional treasure blinking with raw feelings, lies an exceptional journey waiting to be undertaken. Written by a skilled wordsmith, that charming opus encourages readers on an introspective trip, gently unraveling the veiled truths and profound influence resonating within the very material of each word. Within the emotional depths of this emotional evaluation, we shall embark upon a sincere exploration of the book's core styles, dissect its captivating publishing model, and yield to the powerful resonance it evokes seriously within the recesses of readers' hearts.

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