

Sara Anne Tomczak

SaraAnneTomczak.com | 810-931-5514 | SaraAnneTomczak@gmail.com

EDUCATION

Kent State University Kent, OH
Master of Fine Arts in Acting for the Returning Professional (expected completion May 2022)

The Second City Chicago, IL
Conservatory Program 2018

Michigan State University East Lansing, MI
Bachelor of Fine Arts in Acting for Theatre and Film 2014

TEACHING EXPERIENCE

Kent State University Kent, OH

Adjunct Faculty
The Art of Theatre-Online Summer 2021
Instructor of Record
Auditioning Fall 2020
The Art of Acting Fall 2020 - Fall 2021
The Art of Theatre Fall 2020 - Spring 2022
Teaching Assistant
Acting Process Spring 2021

Michigan State University East Lansing, MI

Teaching Assistant
Acting 301: Auditioning Spring 2014
Movement Studio II: Stage Combat - Graduate Level Spring 2014
Acting I 101: Introduction to Acting Fall 2013

Michigan State University, Study Away Program Los Angeles, CA

Teaching Assistant Occidental College
Directing Summer 2013
Acting for the Camera Summer 2013
Media Creation Summer 2013
Business of Acting/Production Summer 2013

Knuckle Ball Comedy Chicago, IL

Instructor
Improvisation 101 Winter 2019 – Fall 2020
Improv Character Creation Winter 2019 – Fall 2020

Chute Middle School Evanston, IL

Instructor	Advanced Drama and Improv	Fall 2018
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Powers Catholic High School Flint, MI

Instructor	College Prep for Theater Programs	Spring 2017
	Acting Career Development and College Prep	Fall 2014
	Character Development	Fall 2013

RELATED TEACHING EXPERIENCE**Kent State University** Kent, OH

Guest Lecturer	College Teaching	Fall 2021
Master Class Instructor	Black Squirrel Improv Troupe	Spring 2021

Acting Studio Chicago Chicago, IL

Acting Coach	Private Acting / Auditioning Coach	2020 – Present
	Private BFA College Audition Coach	2020 – Present

TELEVISION ACTING EXPERIENCE

The Carbonaro Effect	Food Flattener	truTV / Netflix / HBO
The Carbonaro Effect	Double Takes 3	truTV / Netflix / HBO
Birthday Wish	Pilot	Amazon Prime Video
Anytown, USA	Season 2	Amazon Prime Video
Meager & Misguided Albert	Season 1	Funny or Die

FILM ACTING EXPERIENCE (Selected)

Lunch at Midnight	Supporting	Feature Film
The Rhythm and the Blues	Supporting	Feature Film
Nice Guy	Supporting	Feature Film
Party	Supporting	Austin Film Festival
A Public Affair	Lead	Traverse City Film Festival
Paradigm Shift	Lead	Glimpse of Gold Pictures
Secret Garden	Lead	Chicago Short Film Festival
Fahrenheit 78	Supporting	Chicago Film Festival
Break Up	Lead	Empty Can Productions
The Prom Father	Lead	Empty Can Productions
Audition	Lead	Chicago Short Film Festival
Sweet Nothings	Lead	Chicago Film Festival
Name's Day	Lead	Troy Film Institute

TOURING THEATRE ACTING EXPERIENCE

Much Ado About Nothing	Margaret (u/s Beatrice)	American Shakespeare Collective
Invierno	Allie	American Shakespeare Collective

REGIONAL THEATRE ACTING EXPERIENCE (Selected)

Ride	Molly	Williamston Theatre
Cat on a Hot Tin Roof	Maggie	Parish Theatre
Much Ado About Nothing	Margaret (u/s Beatrice)	The Grand Hotel – Mackinac
Steel Magnolias	Shelby	Parish Theatre
Invierno	Allie	Dart Theatre
Come ‘N Go	Rachel	The Factory Theater
Peter Malmo	Simona	Strawdog Theatre
The Secret Garden	Mary	Theatre Above the Law
What Happened 9/11	NYPD Officer	Black Box Theatre
Understanding Emily	Charlotte	RCAH Theatre
Measure for Measure	Mariana	Wonders Theatre

COMMERCIAL ACTING EXPERIENCE (Selected)

Zoom	Lead	Rhino Media
Ford Motors	Supporting	We The People
Pontiac RAM Truck	Supporting	JAB Productions
Buick	Lead	Media Lounge
Amana Brands	Lead	Lux Content
Wordscapes	Lead	Incipia
McLaren Health	Lead	Woodward Original
Modernistic	Lead	Rhino Media
Becker’s Bridal	Lead	Eightfold Productions
Lakeland Health	Lead	Overdun Productions, Inc.
Real Trucks	Lead	Gravy Productions
Gardner White Furniture	Lead	Detroit Productions
The Song Market	Lead	Eightfold Productions
Kalamazoo Growlers	Lead	Rhino Media
River Boat	Supporting	Eightfold Productions
Dangerous Waters	Supporting	C.M. Michaels Production

INDUSTRIAL EXPERIENCE

General Motors	Lead	GP Strategies
Amway	Lead	Sidecar Studios
NCG Cinemas	Lead	Exploring Potential

VOICEOVER EXPERIENCE

General Motors	Industrial	GP Strategies
Becker’s Bridal	Commercial	Eightfold Productions
Wordscapes	Commercial	Incipia

IMPROV / SKETCH COMEDY ACTING EXPERIENCE (Selected)

Crisis Absurded	Sketch Show	The Second City
Maeve’s Mom	Sketch/Improv Show	The Second City
Maeve’s Mom	Sketch/Improv Show	The iO Theater
Bear Skin Rug	Sketch/Improv Show	The Newport Theater
Stoopie	Improv Show	Conservatory
Cornelia Ave	Improv Puppet Show	The Juicebox Theater
Maeve’s Mom	Sketch/Improv Show	The Crowd Theatre

WRITING EXPERIENCE

Crisis Absurded	Writer	The Second City
Meave's Mom	Writer	The Second City
Bear Skin Rug	Writer	The Newport Theater

DIRECTING EXPERIENCE

To Whom the Southern Belle Tolls	Director	Kent State University
She Kills Monsters	Assistant Director	Kent State University
Cyrano de Bergerac	Assistant Director	Michigan State University
Bus Stop	Director	Shytown Sugar Productions
Amelia	Director	Empty Can Productions
Breakup	Director	Empty Can Productions
Perfection	Director	Empty Can Productions
The Show Must Go On	Videography Supervisor	Kent State University
Dance Energies Excerpt, 1959	Videography Supervisor	Kent State University

FIGHT DIRECTING EXPERIENCE

She Kills Monsters	Fight Director	Kent State University
Come 'N Go	Fight Director	The Factory Theatre
Cat on a Hot Tin Roof	Fight Director	Parish Theater
Cyrano de Bergerac	Fight Coordinator	Michigan State University

ARTISTIC DIRECTOR EXPERIENCE

Sharpie	Associate Artistic Director	Johnson Rauhoff
Baby Jogger	Associate Artistic Director	OneKreate – Atlanta
Graco Baby	Associate Artistic Director	OneKreate – Atlanta
Ball Jar	Associate Artistic Director	Rubbermaid Design Center
Levolor Blinds	Associate Artistic Director	Rubbermaid Design Center
Ink Joy	Associate Artistic Director	Johnson Rauhoff
Rubbermaid	Associate Artistic Director	Rubbermaid Design Center
FoodSaver	Associate Artistic Director	Rubbermaid Design Center
Lenox Tools	Associate Artistic Director	Rubbermaid Design Center

CASTING DIRECTOR EXPERIENCE

Yankee Candle	Associate Casting Director	Rubbermaid Design Center
Goody Hair	Associate Casting Director	OneKreate – Atlanta
Calphalon	Associate Casting Director	Johnson Rauhoff
Graco Baby	Associate Casting Director	OneKreate - Atlanta
Baby Jogger	Associate Casting Director	OneKreate - Atlanta
Brute	Associate Casting Director	Johnson Rauhoff
Rubbermaid	Associate Casting Director	Johnson Rauhoff
Dymo	Associate Casting Director	Johnson Rauhoff

PRODUCING EXPERIENCE

Bear Skin Rug	Producer	The Newport Theater
The Prom Father	Producer	Empty Can Productions
Dymo	Producer	Johnson Rauhoff
Calphalon	Producer	Johnson Rauhoff

ARTISTIC DIRECTION & CASTING EXPERIENCE (FULLTIME POSITIONS)

Casting Director / Associate Editor – International Chicago, IL
 International Home and Houseware Association September 2016 – April 2021

- Cast actors, models, and influencers for The Inspired Home website and magazine
- Edit and fact check The Inspired Home Journal published magazine and website

Associate Artistic Director / Producer / Casting Director – International Kalamazoo, MI
 Newell Brands July 2014 – August 2016

- Cast actors for video and photoshoots for 45 brands including Crock Pot, Elmers, Contigo, Coleman, Irwin Tools, WoodWick Candle, PaperMate, Chesapeake Bay Candle
- Scout locations for video and photoshoots throughout Michigan, Florida, and Atlanta
- Determined how best to represent concepts visually for individual brands
- Managed a team of photography and production assistants
- Created descriptive and detailed shot lists within Excel for 20+ photoshoots at a time
- Annotated and managed photography edits needed on all images with the retouching team

CERTIFICATIONS

Society of American Fight Directors (SAFD) Certified in Unarmed Combat 2012

PRESENTATIONS

Stage Management Forum 2021, Kent, OH, Workshop Presentation:
Collaboration of Stage Management and Actors

GRANTS

Michigan State University East Lansing, MI
 CAL – URI Undergraduate Research Grant 2013 – 2014

ACADEMIC AWARDS

Kent State University Kent, OH

Alpha Psi Omega Award Outstanding Student Director	Spring 2021
Alpha Psi Omega Award Outstanding Student Technician Graduate	Spring 2021
Alpha Psi Omega Award Outstanding Newcomer Graduate	Spring 2021
Blossom II Theatre Award	Spring 2021
Certification of Career Planning Essentials	Winter 2021
Book Award Scholarship	Fall 2020
Full Scholarship for Returning Professional MFA Acting Program	Fall 2020

The Fredricksen Stage Combat Intensive Ann Arbor, MI

Professional Internship	Spring 2016
Student Internship	Spring 2014
The Fredricksen Stage Combat Intensive Student Award	Spring 2014

Michigan State University East Lansing, MI

Graduated with High Honors	Spring 2014
Dean's List	Fall 2010 – Spring 2014

COMMITTEE SERVICE

Kent State University	Kent, OH
Curriculum Committee	2020 - 2021
Student Production Committee	2021
Graduate Student Forum: President	2021
Women in Theatre Committee	2021
Graduate Student Representative for All-School Meetings	2020 - 2021
Graduate Student Forum: Vice President	2020
BFA Musical Theater Program Adjudicator	2021

COMMUNITY OUTREACH

Chicago Screenwriters Network (partnered with SAG-AFTRA)	Chicago, IL
Invited Performer - Fundraiser	2020
ShyTownSugar Company (partnered with The Night Ministry)	Chicago, IL
Invited Performer/Volunteer - Fundraiser	2020
Ghostlight Theater Company (partnered with Chicago Food Pantry)	Chicago, IL
Invited Performer - Fundraiser	2019
Michigan State University	East Lansing, MI
Mentor Program	2014
Society of Performers and Art Managers: Treasurer	2013
Educational Shakespeare Troupe Member	2012
Educational Children's Theatre Troupe Member	2011

ADDITIONAL SPECIALIZED MASTER CLASS TRAINING

NYC Movement Theatre Studio	New York City, NY
Lecoq Pedagogy Intensive	2021
The Second City	Chicago, IL
Improv and Writing Workshop	2019
Improv for Actors (All Levels)	2016 - 2017
Improv Scene Work (All Levels)	2016
The Acting Studio Chicago	Chicago, IL
On-Camera Auditions	2020
Auditioning – PR Casting	2020
Advanced Scene Study	2019
Pilot Prep – PR Casting	2019
Advanced On-Camera	2018
Auditioning	2016 - 2018
Getting Started in the Business	2017
Breaking into the Chicago Theater Scene – Chicago Shakespeare Theatre	2016
The Blue Door Collective	Chicago, IL
Building a Character – Compass Casting	2020

Vagabond School	Chicago, IL
Television Auditions	2020
Chicago Industry Connection	2018
Chicago Acting Studio	Chicago, IL
Chicago Theater and Film Auditions	2017
Crawlspace Theater	Kalamazoo, MI
Improv Levels 1-2	2016

STAGE COMBAT TRAINING

Winter Wonderland Workshop	Small Sword	2020
Winter Wonderland Workshop	Quarter Staff	2020
Winter Wonderland Workshop	Single Sword	2020
The Fredricksen Stage Combat Intensive	Small Sword	2018
The Fredricksen Stage Combat Intensive	Knife	2016
The Fredricksen Stage Combat Intensive	Rapier	2014
Michigan State University	All Weapons	2010 - 2014

DIGITAL TECHNOLOGY SKILLS

Video and Audio Editing: Adobe Premiere Pro, Source Connect, iMovie, Garage Band
 Educational and Communication Portals: Canvas, Blackboard, Canva, Asana, Flipgrid
 Microsoft Office Suite

PROFESSIONAL AFFILIATIONS

Actors Equity Member Candidate	May 2014 - Present
Association of Theatre in Higher Education (ATHE)	July 2021 - Present
Productions Plus - The Talent Shop	May 2014 - Present
The iGroup	May 2014 - Present
NV Talent	October 2018 - Present
Docherty Talent	September 2021 - Present

REFERENCES

Eric Van Baars Director, School of Theatre and Dance Kent State University 1325 Theatre Dr Kent, OH 44243 fvanbaar@kent.edu 330-672-0102	Kevin Romeo Owner, Producer, Director Rhino Media Productions 505 W Willard St Kalamazoo, MI 49007 kevin@rhino.media 269-207-6971
Chandler Harvey Managing Editor International Housewares Association 6400 Shafer Court Rosemont, IL 60018 charvey@housewares.org 810-610-1277	Amy Fritsche Associate Professor, School of Theatre Kent State University 1325 Theatre Dr Kent, OH 44243 afritsch@kent.edu 330-672-0112

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November 11, 2021

Department of Theatre Search Committee
Central Michigan University
Moore Hall 129
Mt. Pleasant, MI 48859

Dear Members of the Search Committee,

I am writing to apply for Assistant Professor in Acting/Directing which was recently advertised on Central Michigan University's website. I am an ideal match for your department due to my extensive knowledge and experience in acting, directing, improv, movement, curriculum development, and my continued work as a professional. Currently, I am a Returning Professional MFA Acting Candidate as well as a Graduate Assistant at Kent State University's School of Theatre and Dance. I taught as an Adjunct Professor for KSU in the summer of 2021. My goal as an educator is to prepare students for a professional career in the performing arts by building a solid foundation in Stanislavski, Chekov, and Laban techniques through practical experience by emulating current professional atmospheres in an equitable classroom.

Central Michigan University's exceptional reputation draws me to this position. My family member, Nathan Jones, has worked at CMU for over 10 years and speaks highly of his experience in University Communications and the campus community. Dionne O'Dell, a CMU theatre alum, applauds your program. Praise from both faculty and students proves a flourishing environment. I am attracted to the intimate size of your program with 25 performance opportunities, including Trap Door Improv, and to collaborate with faculty with similar areas of interests such as Daugherty's intimacy direction, Bohn's on-camera/directing, and Price's improv. An additional motivator to apply is CMU's close proximity to my family, friends, and colleagues as a native to Flushing, Michigan.

As a professional actor, I will thrive in CMU's collaborative environment by bridging students to the professional industry. My relationships with midwest agencies including iGroup, Productions Plus, Docherty Talent, and NV Talent have fostered relationships with production companies as I continue to work professionally in theatre, on-camera, improv, and voiceover. Collaborating with professionals, in Detroit, Grand Rapids, Kalamazoo, Chicago, Cleveland, and Pittsburgh, would be approachable for CMU's students as well as collaboration with faculty at the University of Michigan and Michigan State University.

In addition to providing internship and showcase possibilities, my experience as a working actor and as a Casting Director is imperative when I'm teaching practical applications. In the last year, I filmed a pilot for Prime Video, commercials for companies including Zoom, McLaren Medical, and Ford Motors, an industrial for Amana Brands, voiceover work with General Motors, and collaborated with the Motion Picture Institute in Troy, Michigan. My experience on diverse sets, over several mediums, provides a variety of student feedback opportunities regarding our current industry.

Utilizing my extensive knowledge gained both as a performer and teacher, I will bring a well-developed perspective on traditional and current acting techniques to your program. While at KSU, I

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have taught as a Part-Time Faculty member and Graduate Assistant for varying levels of acting classes involving auditioning, acting for the camera, improv, and introduction courses as well as lectures. I introduce Stanislavsky, Chekov, and Laban techniques to build a solid foundation in introductory classes and cater to diverse learning styles analytically, psycho-physically, kinesthetically, and physically. This focus creates an equitable foundation and vocabulary. I am also qualified to teach classical acting with professional experience with American Shakespeare Collective as well as my current training at KSU in a Shakespeare pedagogy and performance class. Additional classes my professional experience and training give me the tools to teach include: Directing, Improvisation, Acting for the Camera, Movement with Laban, Lecoq Movement in Mask, and Stage Combat.

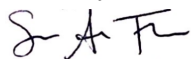
Curriculum and course development has been one of my main focuses while at KSU. I served as the graduate representative for the Curriculum Committee for two years which inspired me to create an advanced practicum application class I now teach at KSU “Auditioning with Ease”. The foundation of this course is influenced by my experience at The Second City in Chicago. Improv stimulates organic behavior, listening, a sense of freedom, and aids in performance anxiety. Auditioning regularly, myself, for commercials, films, television, theatre, and voiceover also impacts my replication of current professional audition requirements in the classroom. In addition to theatre auditions, Auditioning with Ease promotes on-camera and voiceover skills as well as empowers the student’s ability to self-critique with daily playbacks. LGBTQ+ Studies is another curriculum I have crafted with Dr. Dan Nadon to teach the historical influence on LGBTQ+ theories reflected in scripts through their analysis.

This curriculum research influenced my desire to direct an uplifting, comedic LGBTQ+ play at this particular time in history. I am currently directing the LGBTQ+ comedy *For Whom the Southern Belle Tolls* at Kent State University with a focus on cross-disciplinary collaboration by empowering a student assistant director to focus on stage pictures from the Teleproduction/Media department and another student assistant director focusing on text/language from the English department. Whether I am directing a play, film, fight directing, or casting, collaboration is my skeleton while intimacy training is my spine to promote an equitable environment and brave space in the rehearsal room. I teach Directing in my Art of Theatre class and continually mentor student directors as the graduate student representative on the Student Production Committee.

My interest grows in the inner workings and administration of higher education as I continue serving on committees and boards. As the President (AY 2021-2022) and Vice President (AY 2020-2021) of the Graduate Student Forum in Theatre, I have helped the school’s administration make the graduate program facilitate an equitable space for graduate/undergraduate mentor opportunities by creating programs such as “Griddle with Grads”.

Enclosed in this letter you will find my application materials. I welcome any questions you may have and look forward to discussing the position with you.

Sincerely,



Sara Anne Tomczak

Evidence of Teaching Effectiveness

A summary of teaching evaluations from the courses I served as the instructor of record at Kent State University is calculated below. My overall student evaluation is 4.92 with 5.0 as the highest rating. Full reports of the student evaluations and comments are available upon request.

Teaching Evaluations for Kent State University

<u>Equity, Diversity, and Inclusion</u>	(5 Highest, 0 Lowest)
Delivered/encouraged diverse perspectives in the class by fostering an environment of inclusivity.	5.0
Created an environment for mutual respect.	5.0
Fair and impartial when dealing with students.	4.98
<u>Student - Instructor Involvement</u>	
Provided opportunities for questions during class.	5.0
Committed to helping students learn.	4.98
Challenged me to think.	4.81
<u>Instructor Involvement</u>	
Explained the material clearly.	4.92
Stimulated interest in this course.	4.94
Attempted to relate my present learning to work in my future profession.	4.54
Evaluations of my performance/artistic products were constructive.	4.94
<u>Course Organization</u>	
The syllabus was an accurate guide to course requirements.	5.0
This course built an understanding of concepts and principles.	4.96

Qualitative Written Evaluations

Please provide details on how Sara Anne Tomczak challenged you to think or make suggestions for improvement.

“We had very open and respectful conversations about important topics such as racism, LGBTQ+ rights, and the social justice system.”

“She facilitated exercises during class that would not only build on our knowledge of theatrical designs (lighting, sound, scene, costume) but challenged us to think of new and interesting ways to make a design our own (Director's Concept Board for example).”

“Sara constantly had us thinking about the theater industry in a new way. Her experience as an actress always helped when she gave us her real-life insight.”

“Professor Tomczak was always challenging us to think more critically as well as think about different perspectives. I loved it.”

Please provide details on how Sara Anne Tomczak created an environment for mutual respect or make suggestions for improvement.

“There was always an air of respect knowing that everybody had an equally valuable and right opinion, especially when discussing our views on various plays and their meanings.”

“She always made the class open and free of judgment as well as letting us voice our opinions and thoughts respectfully.”

“She put people on a very even level and would promote people sharing ideas with each other.”

“Sara was so outgoing and approachable. She made the class fun but productive. I always felt comfortable in class and respected. Wonderful class environment.”

Please provide details on how Sara Anne Tomczak explained the material clearly or make suggestions for improvement.

“Sara went above and beyond with explanations, as she would give as much detail as possible for every assignment, and would always bring in an example and break down every part of it. She would always answer questions and encourage them as well!”

“The instructor would always be very clear on the requirements of the class, and she would check in on student understanding of material more than once where required.”

“Sara used amazing techniques to help us remember and learn throughout the course. Extremely engaging.”

Please provide details on how Sara Anne Tomczak demonstrated commitment to helping students learn or make suggestions for improvement

“She welcomed her class every day with warmth, kindness, and most importantly understanding.”

“She was one of the only professors to really make sure that all her students were doing well and safe. She made her students like myself feel like the workspace was safe and enjoyable.”

“Sara is the best professor/teacher I’ve had so far (I’m a sophomore). She would talk to people after class about questions, she has helped me with talking about career goals and advice, she went out of her way to let us know we could always come to her with things that we need and I will definitely be trying to take more of her classes in the future!”

“She did a phenomenal job on being relatable and understanding with the students and would sacrifice her own time to build a real connection and bond with them to encourage them as students and more importantly as people. It definitely helped me out.”

School of Theatre and Dance
THEA 41095 - 004: Auditioning
Center for the Performing Arts, Room D305
Monday/Wednesday 11:00 - 12:35pm
Fall 2021 CRN: 18605

Instructor: Sara Anne Tomczak (she/her/hers)

Office: Center for Performing Arts

Office Hours: Monday/Wednesday 1:00-3:00pm or By Appointment

Email: stomczak@kent.edu

Email Response Timeline: I will try my best to respond to emails within 24-48hours.

Emails sent after 5:00pm on Friday can expect a reply the following Monday.

COURSE DESCRIPTION

This auditioning class is designed to prepare students for a career in the professional performing arts by experiencing various types of audition situations, career options and professional aspects of the field. The course will empower students to explore six different audition types through text work, application, and self-evaluation. Emphasis will be placed on creating personal audition processes, practices, and environments.

STUDENT LEARNING OUTCOMES

- Devise and develop a personal approach/ritual/process to center and relax the body, mind, and voice for auditions.
- Identify personal strengths and aptitude to self-evaluate the audition process through.
- Explore, research, and recognize a variety of audition practices in diverse professional mediums.
- Demonstrate a refined personal process into the reduced preparation period of auditions.
- Prepare for upcoming nation-wide auditions.
- Compose industry-standard self-promotion/self-submissions.

Weekly Outcomes/goals are posted on Canvas.

COURSE INFORMATION

Required Readings: Scripts and reading materials will be posted on Canvas (no purchases required)

Recommended Readings: (No need to purchase)

- *An Actor Prepares*; Joanna Merlin
- *The Introverted Actor: Practical Approaches*; Carolyn Conover, Rob Roznowski, Heidi Kasevich
- *Roadblocks in Acting*; Rob Roznowski
- *Know Small Parts, Second Edition* Laura Cayouette

Attendance/Participation: (60 points – 2 points per class) As per Kent State University policy, “Regular attendance in class is expected of all students at all levels at the university.” Each student will receive three (3) excused absences. More than three (3) absences will be a reduction of (2) points per absence from your final grade unless documentation is provided for an excuse. (Emergencies beyond three (3) absences will be dealt with on a case-by-case basis and will require documentation.) Students may be tardy three (3) times with no penalty. After three (3) incidents of tardiness, one (1) point will be taken off for each additional incident.

It is the responsibility of the student to obtain missed handouts and materials from the instructor or class notes from a classmate. If you anticipate missing class on a day when you have an in-class presentation, project, or group work scheduled, notify the instructor and your peers in advance of the absence, if possible. We will set a plan in place and no points will be deducted if addressed ahead of absence.

Grading: For each graded audition, it is encouraged to arrive fully prepared for an “industry standard” audition: dressed, headshot and resume, sides printed (I will also provide printed copies), etc.

Auditions: (10 points each)

1. Improv
2. Commercials
3. Industrials
4. Film/Drama
5. Television/Comedy
6. Voiceover

Final Audition – student choice (more information below in “written work”)

Written Work: MLA Format, Times New Roman, Double Spaced, 12 Font Size

1. Ideal Role Audition Project (10 points) – research your dream role/a perfect role for you. It can be from any performance medium (theatre, film, musical theatre, commercial, TV, sketch comedy, improv, etc.) Create a short PowerPoint/Canva/Google Slide stating why you are drawn to this role/why you would be the perfect match for this role in particular, how you would specifically prepare for the audition/your process/research, what pieces you would perform in the audition or would sides be provided, what would you wear, where it would most likely be filming, how you would get there, which casting director or director would be holding the audition? Begin to explore your skills and create the best audition process for yourself.

2. Audition Response #1 (10 points) – 2-page reflection on your journey with your personal audition process. Reflect on areas you may like to focus on, your rituals or process in preparation for an audition, and set any goals you would like to work towards.

3. Audition Response #2 (10 points) – 2-page reflection on your experience over the semester. Highlight specific moments of growth where you felt yourself and your audition/process flourish. How has your process evolved? Has recognizing your peak performance hours changed

or influenced your work/process? Spell out your specific process. What are you working to improve specifically?

4. Audition Response #3 (20 points) – 4-page reflection on your experience over the semester. Highlight specific moments of growth where you and/or your audition process flourished. Have you strengthened what you have been focusing on specifically? Has your focus shifted to something new in your process? Have you accomplished any goals you have established for yourself in this class yet? What goals are you focusing on for your final project? End your paper with a bullet point list of your specific process and how it has strengthened and evolved.

5. Lists: (5 points each) – Post on Canvas Discussion Board

- a. **List 1:** list 3 production companies that have shows (name the show(s) and character as well) you could currently audition for – theatre, film, TV, voiceover, etc.
- b. **List 2:** list links to your personal top 6 favorite commercials - at least two must be comedic and at least 2 must be dramatic.
- c. **List 3:** list of America’s ranked/top 10 films in the last three years, top 10 TV comedies, top 10 TV dramas.
- d. **List 4:** list 3 casting directors you would like to audition for, what they are currently casting, and explain why you chose them.

6. Final Audition Package (Audition: 20 points, Written Material: 20 points, Interview: 10 points) – Create an audition package for an audition you can submit to or attend. This can be summer theatre, TV, film, voiceover, etc. You will share your audition in class as a self-tape submission. Your interview will be “live” in class. Paperwork will include:

- 1. Link to Submission
- 2. Theatre Company and/or Network and/or Production Company
- 3. Casting Director and/or Director (Whoever is hosting the audition)
- 4. Your “audition package”: cover letter, resume, headshot

Extra credit if you submit to or attend the audition (photographic or document proof necessary).

Assignment Breakdown:

Auditions	70	In-Class Assignments	10
Audition Responses	40	Lists	20
Ideal Role Project	10	Audition Package/ Performance	50
Attendance	60	Total	260

Grade Breakdown:

93%	A	77%	C+
90%	A-	73%	C
87%	B+	70%	C-
83%	B	67%	D+
80%	B-	63%	D

IMPORTANT INFORMATION

Student Accessibility: Kent State University is committed to inclusive and accessible educational experiences for all students. University Policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure equal access to course content. Students with disabilities are encouraged to connect with Student Accessibility Services as early as possible to establish accommodations. If you anticipate or experience academic barriers based on a disability (including mental health, chronic medical conditions, or injuries), please let me know immediately. (contact 330-672-3391 or visit www.kent.edu/sas for more information on registration procedures).

Support Programs for all students

<p><u>Student Success Programs:</u> Undergraduate Studies Olson Hall Kent State University P.O. Box 5190 Kent, OH 44242-0001 Phone: (330) 672-9292 Fax: (330) 672-9296 NEWATKSU@kent.edu</p>	<p><u>Writing Commons</u> writing@kent.edu Library 4th Floor (you can make a virtual appointment)</p>
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Academic Coaching: Academic Coaching is a personalized experience in which you work one-on-one with a peer coach to set goals, improve time management and develop learning skills in a supportive environment. Schedule your first coaching session through the Academic Success Center website at: www.kent.edu/coaching. See all of the other ways that the Academic Success Center can support you this semester by visiting the ASC website for information about Scheduled Tutoring, Drop-in Tutoring, eTutoring, Supplemental Instruction, and on-demand Learning Skills Videos www.kent.edu/asc

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Zoom Etiquette Guidelines: (if applicable) These guidelines are intended to help us have smooth conversations in Zoom and promote a positive learning environment for us all. No multitasking activities during remote classes. Please be visible and mindful of lighting/positioning the camera. Dress as if you are coming to class. Enjoy a beverage but hold off on a three-course meal.

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	In Class:	Homework Due:
August 30th	Audition Self-Reflection Syllabus / Introductions Community Agreement One Page Questionnaire /Establish Boundaries and Goals	
September 1st	Ideal Role Audition Presentations Monologues 101	Ideal Role Audition Presentation

Labor Day	Enjoy your day off!	
September 8th	Creating an Audition Process Audition Etiquette / Enter the Room Monologue Workshop	Reading: <i>Auditioning</i> “Stop Self Sabotage” and “The Other Side”
September 13th	Business: Casting Directors, Agents Audition Sites: Actors Access, Casting Networks, Backstage Monologue Audition	Podcast: That One Audition : Aasif Mandvi (Actor, Writer, Producer)
September 15th	Business: Resumes, Headshots Improvisation as a Foundation Improv Workshop: Storytelling	
September 20th	Improv Workshop: Character Creation	List 1 Log Peak Performance Hours
September 22nd	Improv workshop: Scene Building and Development	Audition Reflection Paper #1 Due
September 27th	Audition for an Improv Show (graded)	Watch: Female Casting Directors Round Table (50 minutes)
September 29th	Guest Lecture: Dr. Updegraff from the Psychology Department - Performance Anxiety and Memorization	Reading: <i>The Introverted Actor</i> Resumes Due
October 4th	On-Camera Introduction The Craft of Self Tape Auditions	Reading: <i>Auditioning</i> “Auditioning for the Camera” List 2 (include links)
October 6th	Commercial Genres, Marketing, Branding Commercial Workshop: Silent Audition	
October 11th	Commercial Workshop: One Line	
October 13th	Commercial Workshop: Scripted	Reading: <i>Roadblocks in Acting</i>

October 18th	Commercial Self Tape Audition Due - edit file and upload to youtube	
October 20th	Commercial Audition (graded) Business: Cover Letters	Resumes Due: Round 2
October 25th	Industrial Audition Workshop: Teleprompter and Cue Cards	
October 27th	Industrial Audition (graded)	
November 1st	Business: Film Networks/Production Companies Film/Dramatic Workshop: One Line Audition through Stanislavsky Technique	Reading: <i>Know Small Parts</i> List 3
November 3rd	Film/Dramatic Workshop: One Line Audition through Stanislavsky Technique	
November 8th	Film/Dramatic Audition (graded)	Cover Letter Rough Draft Due
November 10th	Michael Shurtleff: Audition Process Television/Comedic Workshop: Under 5 Lines	Audition Reflection Paper #2 Due Reading: Guideposts
November 15th	Michael Shurtleff: Audition Process Television/Comedic Workshop: Under 5 Lines	
November 17th	Comedic Television Audition (graded)	List 4
November 22nd	Student Choice: Self Tape Audition - upload to youtube: (choose one option below) 1. Repeat a previous in-class audition 2. New monologue 3. Contrasting monologues	

	Review Final Project	
November 24th	Guest Lecture: Detroit Agent Rob Winkworth from iGroup Talent Agency	Podcast: One Broke Actress : Ramani Leah (Casting Director)
November 29th	Interviews / “Tell me About Yourself” Voiceover Introduction	Outline of your Final Audition
December 1st	Voiceover Workshop: In-Class Notes	Audition Reflection Paper #3
December 6th	Voiceover Audition – (record at home) – Playback and notes in class	
December 8th	Final Audition Workshop	
<u>Final</u> – Dec. 13 th Monday	<u>Final Audition</u> (graded)	Scheduled Final Time: 10:15am -12:30pm

Optional Podcasts:

<https://onebrokeactress.com/1bapodcast/2020/6/24/68-cd-jessica-sherman-general-meetings>

<https://onebrokeactress.com/1bapodcast/2020/4/7/bonus-cd-ramani-leah-amp-the-casting-directors-cut>

<https://onebrokeactress.com/1bapodcast/2020/7/1/69-sidonie-smith-theatre-body-image-and-opportunity>

<https://alyshiaochse.com/aasif-mandvi/>

<https://alyshiaochse.com/yolonda-ross/>

<https://alyshiaochse.com/s3-006-britney-young/>

School of Theatre and Dance
THEA 11303 - 002: The Art of Acting
Center for the Performing Arts, Room D205
Tues/Thurs 9:05-10:45am
Fall 2021 CRN: 18511

Instructor: Mrs. Sara Anne Tomczak (she/her/hers)

Office: Center for Performing Arts

Office Hours: Monday/Wednesday 1:00-3:00pm or By Appointment

Email: Stomczak@kent.edu

Email response timeline: I will try my best to respond to emails within 24 - 48hours.

Emails sent after 5:00pm on Friday can expect a reply the following Monday.

COURSE DESCRIPTION

This course is an introduction to diverse acting techniques through practical application in monologue and scene work with an emphasis on the actor's instruments, intellect, and imagination. We will explore the foundations of the acting process. The course is structured around exercises and activities designed to help the developing actor. We will discuss performances, including School of Theatre and Dance productions, outside performances, and our own classwork.

COURSE INFORMATION

Readings: The only purchase necessary is *Actions, The Actor's Thesaurus* by Marina Calderone. All other readings and handouts from relevant books and articles on acting theory are posted on Blackboard.

Recommended Readings: (No need to purchase)

- *An Actor Prepares*; Constantin Stanislavski
- *To the Actor, on the Technique of Acting*; Michael Chekhov
- *Black Acting Methods, Critical Approaches*; Sharell D. Lockett, Tia M. Shaffer
- *Sanford Meisner on Acting*; Sanford Meisner, Dennis Longwell
- *The Viewpoints Technique, A Practical Guide to Viewpoints and Composition*; Anne Bogart, Tina Landau

Sales Pitch: (50 points) Students will sell something to the class: an item, a concept, or an idea that hasn't been invented yet. The objective is to honestly sell this item to the class. If your strength is writing, lean into that process. If you love to sing, write a jingle. If your passion is in TV or film, channel a character you enjoy to watch. If you like design work, paint or design something with a catchphrase or logo. Explore your unique strengths. Additional info on Blackboard. Needs to be 30-60 seconds long.

Contemporary Monologue (1): (100 points) Students will be provided one monologue to present in class 2 times throughout the semester. This second/"touchstone" presentation will serve as a marker for the overall journey throughout our class as we will learn and implement different tools throughout the semester to deepen our understanding of acting.

Open Scene: (50 points) Students will be assigned a partner and given a short scene that consists of only words and short phrases. Students will then need to create a scene in its entirety (beginning, middle and end) by not altering the order of the words and not adding any additional lines. (Added “noises” are permissible.) The rubric and additional details are on Blackboard and will be discussed in class.

Scene 1 Presentation: (100 points) Students will explore a scene with another classmate. The final grade will also include a written analysis and character breakdown. The rubric and additional details about the scene are on Blackboard and will be discussed in class.

Contemporary Monologue (2): (100) Students will choose a contemporary monologue from a published play and present it in class. The monologue should be under 2 minutes in length. Students will do a preliminary analysis of the play/text as part of their preparation. The rubric and additional details are on Blackboard and will be discussed in class.

Final Scene Presentation: (150 points) Students will explore a provided scene with another classmate as part of their final presentation, which will also include submission of written analysis and character breakdown. The rubric and additional details about the scene presentations are on Blackboard and will be discussed in class.

Self-Evaluations: (25 pts. each/125 points) 1-2 page self-evaluation after each presentation. Reflect on areas you focused on specifically, your personal acting process during preparation, specific techniques/exercises helping to strengthen your exploration. Highlight specific moments of growth where you flourished; jewel moments during your presentation. Set any new goals you would like to work towards. MLA Format.

Production Reviews: (50 pts. each/100 points) View two (2) KSU productions during the semester and write a production review for each. Production reviews should be 2 full pages in length. Tickets are free for all students. If scheduling is an issue, there is an alternate assignment: review two (2) Digital Theatre+ performances (list of preferred shows on Blackboard).

In-Class Assignments: (10 points each) Peer evaluations/”jewel moments” in others’ exploration.

Attendance/Participation: (300 points – 10 pts. per class) As per Kent State University policy, “Regular attendance in class is expected of all students at all levels at the university.” Each student will receive three (3) excused absences. More than three (3) absences will be penalized by taking an additional ten (10) points per absence from your final grade unless documentation is provided for an excuse. Emergencies beyond three (3) absences will be dealt with on a case-by-case basis and will require documentation. Students may be tardy three (3) times with no penalty. After three (3) incidents of tardiness, five (5) points will be taken off for each additional incident.

It is the responsibility of the student to obtain any missed handouts and materials from the instructor or any class notes from a classmate. If you anticipate missing class on a day when you have an in-class presentation, project, or group work scheduled, notify the instructor in advance of the absence, if possible. We will set a plan in place and no points will be deducted.

Course Evaluation:

Assignment Breakdown:

Production Response	100
Self Evaluations	125
Contemporary Monologue 1	100
Contemporary Monologue 2	100
Open Scene Assignment	50
Scene 1	100
Final Scene (2)	150
In-Class Assignments	20
Participation/Attendance	300 points (10 points per day X 30 days)
Total	1045 points

Grade Breakdown:

93%	A	77%	C+
90%	A-	73%	C
87%	B+	70%	C-
83%	B	67%	D+
80%	B-	63%	D

IMPORTANT INFORMATION

Student Accessibility: Kent State University is committed to inclusive and accessible educational experiences for all students. University Policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure equal access to course content. Students with disabilities are encouraged to connect with Student Accessibility Services as early as possible to establish accommodations. If you anticipate or experience academic barriers based on a disability (including mental health, chronic medical conditions, or injuries), please let me know immediately. (contact 330-672-3391 or visit www.kent.edu/sas for more information on registration procedures).

Support Programs for all students

<p><u>Student Success Programs:</u> Undergraduate Studies Olson Hall Kent State University P.O. Box 5190 Kent, OH 44242-0001 Phone: (330) 672-9292 Fax: (330) 672-9296 NEWATKSU@kent.edu</p>	<p><u>Writing Commons</u> writing@kent.edu Library 4th Floor (you can make a virtual appointment)</p>
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Aug 26	Syllabus / Introductions Community Agreement One Page Questionnaire /Establish Boundaries and Goals	
Aug 31	Building A Warmup / What is Acting? Sales Pitch: Introduction to Objectives	Sales Pitch Presentation
Sept 2	Monologue 1: Monologue Introduction	Watch Video: Monologue Prep
Sept 7	Monologue 1: Stanislavski	
Sept 9	Monologue 1: Chekhov	OFF BOOK (memorized)
Sept 14	Monologue 1: Workshop/In Class Notes	
Sept 16	Monologue 1: Presentation Due	Monologue 1 Presentation Self Evaluation 1 Due 9/21
Sept 21	Stanislavski: Script Analysis	
Sept 23	Stanislavski: Given Circumstances	
Sept 28	Open Scene: Exploration with Given Circumstances	
Sept 30	Open Scene: Exploration with Given Circumstances	
Oct 5	Open Scene: Presentations	Given Circumstances Assignment Open Scene Due Self Evaluation 2 Due 10/12

Oct 7	Scene 1: Read Play in Class, Stanislavski	
Oct 12	Scene 1: Stanislavski	
Oct 14	NO CLASS - Fall Break	
Oct 19	Scene 1: Laban Efforts	
Oct 21	Scene 1: Chekhov	OFF BOOK (memorized)
Oct 26	Scene 1: Workshop/In-Class Notes	Production Response 1 Due 10/26
Oct 28	Scene 1: Presentations	Given Circumstances Packet Due Self Evaluation 3 Due 11/2
Nov 2	Monologue 2: Stanislavki	
Nov 4	Monologue 2: Chekov	OFF BOOK (memorized)
Nov 9	Monologue 2: Laban	
Nov 11	NO CLASS - Veterans Day	
Nov 16	Monologue 2: Workshop/In Class Notes	Listen to Podcast: Auditions
Nov 18	Monologue Mock Audition: Monologue 1& 2 Presentations	Presentation of Monologue 1 & 2 Self Evaluation 4 Due 11/23
Nov 23	Scene 2: Chekhov	
Nov 25	NO CLASS - Thanksgiving Break	
Nov 30	Scene 2: Viewpoints	OFF BOOK (memorized) Production Response 2 Due 11/30
Dec 2	Scene 2: Black Acting Methods	
Dec 7	Scene 2: Meisner	
Dec 9	Scene 2: Workshop/In-Class Notes	Given Circumstances Packet Due
Final	December 13, 7:45am - 10:00am Scene II: Presentations	Final Self Evaluation Due 12/13 by 10:00 am

Statement of Teaching Philosophy

My priority as an educator is to prepare students for a professional career in the performing arts. I build an equitable foundation in technique and professional aspects through experiential learning that emulates current industry atmospheres. I actively pursue this through:

- I. Inclusive Community
- II. Yes, and!
- III. Collaborative Foundation
- IV. Experiential Learning

Student success begins in an inclusive, equitable, and accessible environment which I initiate in four steps on day one through diverse engagement and differentiated learning styles. The first step is reading a list, in my syllabus, of action items I hold myself accountable for in creating an equitable and accessible space. Secondly, I empower my students to collaboratively create their own list “community agreement”, a student-created list of action items and classroom expectations for their definition of an equitable space. Next, we establish a “self-care cue”, usually saying the word “button”, to encourage students to find their voice if an individual’s boundaries are stimulated in the classroom or rehearsal space. The final step continues exploring avenues of communication, especially for introverted students who may not have spoken up in these open dialogue exercises. A one-page questionnaire brings awareness to individuality by establishing: pronouns, nicknames, preferred learning styles, and specific goals in alignment with the syllabus.

As an improviser, my teaching technique is “yes, and”. I support or “yes and” student curiosity through lesson plans and assessment. I devise a curriculum through backward design, starting with the goals of my class and the belief that a student’s curiosity ignites investment. Therefore, I create syllabi with flexibility based on the first-day questionnaire asking what students are most inquisitive to study in the syllabus. I “yes, and” particular lessons students are intrigued by and leave room to expand on topics sparking interest. I “yes, and” my students when assessing through rubric creation. I clarify intellectual and professional standards, review the purpose of the assignment, and create rubrics together as a class. I provide agency by allowing students to assess their own work and gain a deep understanding of an assignment’s purpose by aiding in rubric creation.

I begin each class with individual check-ins, an overview of the lesson plan, and potential content warnings of material within scripts. Check-ins, such as Drama Therapy practice “Magic Box” by Sanjnani, build instructor-student and student-student rapport. Consent-based exploration propels my class forward with intimacy practices before daily scene work especially if it involves physical interaction, such as the Fence/Gate exercise. This activity enables the student to establish physical boundaries with scene partners.

Collaboration proceeds by instructing students to build their unique acting toolbox with a variety of techniques: Stanislavski, Chekov, Laban, Viewpoints, and recently Pedagogy of the Oppressed and Black Acting Methods. Beginning with Stanislavski establishes a common vocabulary that continues to initiate an equitable environment for creativity. Stanislavski keeps the text at the core of exploration. This allows each additional technique to be an expansion off of the text and an incremental tool in the toolbox. This order of technique introduction caters to diverse learning styles: analytically, psycho-physically, physically, and kinesthetically. I emphasize process-based learning while exploring these methods rather

Sara Anne Tomczak

SaraAnneTomczak.com | 810-931-5514

SaraAnneTomczak@gmail.com

than focusing on product-based (the final performance). This encourages a deeper understanding and promotes critical thinking within the practical application.

Experiential learning is key when emulating prevalent industry atmospheres in my classroom. I reflect our ever-evolving industry in my curriculum based on my current experience in diverse mediums as an actress and director/casting director/producer. My auditioning class now explores the necessary differences and approaches when filming self-tapes for each individual medium. Technical aspects are becoming as important as performance. Based on the major changes with self-tapes this last year, students submit four diverse self-submissions applying the learned performance and technical techniques unique to commercial, film, theatre, and voiceover.

Providing agency for my students is the backbone of my teaching approach. Collaboration ignites the class to bravely explore diverse techniques while supporting each other with “yes, and” as our classroom’s mantra. I stimulate broader curiosities to build a community of learners with common interests while applying realistic professional atmospheres. My approach is a simple equation: equitable foundation+technique+exceptional industry standards = brave, creative exploration within and outside of the classroom.

Sara Anne Tomczak

SaraAnneTomczak.com | 810-931-5514

SaraAnneTomczak@gmail.com

List of References

Eric Van Baars

Director, School of Theatre and Dance
Kent State University
1325 Theatre Dr
Kent, OH 44243
fvanbaar@kent.edu
330-672-0102

Chandler Harvey

Managing Editor
International Housewares Association
6400 Shafer Court
Rosemont, IL 60018
charvey@housewares.org
810-610-1277

Kevin Romeo

Owner, Producer, Director
Rhino Media Productions
505 W Willard St
Kalamazoo, MI 49007
kevin@rhino.media
269-207-6971

Amy Fritsche

Associate Professor, School of Theatre
Kent State University
1325 Theatre Dr
Kent, OH 44243
afritsch@kent.edu
330-672-0112