

Veronica Seguin
Fourth Year Awards Application

A Summer of Acting Study: The Artistic Trifecta

PROPOSAL

This summer, I look forward to expanding my acting training and involvement in short films as I will explain below. I have created the following detailed proposal for my Artistic Trifecta in which I hope to enrich my acting development. Essentially, I am centering my summer project around three training principles: professional feedback, self-inquiry and study with theory books, and immediate training application through involvement in a web series. I want each spoke of the trifecta to enrich the others as I work through each stage in parallel to nurture my acting development this summer. Seeing as this is my last summer still in college, this is the best time for me to tackle such a project.

It's been 8 months since I've gotten the chance to look through my notebook from Stella Adler last summer. As much as COVID-19 has affected every aspect of my life, it's also given me the free time to rifle through my notebook again, and it was in this notebook that I found purpose for my Fourth Year Miller Arts Scholars Grant. I wrote a quote down from one of our practicum industry visitors who implored my class to "find a really good teacher, read books, and see as many shows as possible." I will be partaking in acting training this summer, read all of the books from my budgeted list, and be *in* a web series myself.

My Third Year Arts Award last year changed my acting approach forever through Stella Adler and I will further that by taking tangential courses at studios recommended to me by my Stella professors. They encouraged us constantly to "train, audition, and fail as much as you can" so that you can "create a character so real that there's no room to even remotely feel fraudulent." With that in mind, I've received training acceptances this summer for the Terry Knickerbocker Studio (NYC) and Karen Armstrong's Online Courses (LA). For Terry Knickerbocker I was referred and admitted by my TV & Film professor from Stella Adler: Alberto Bonilla. Former Arts Scholar, Marcha Kiatrungrit, connected me with Karen Armstrong this past week, who then invited me to her exclusive training course.

All three acting courses notified me that they are transitioning or thinking about transitioning online. Terry Knickerbocker has postponed their 6-week Acting Intensive to July but as I was just informed that they are looking into online options. My summer plans are still undetermined because of the nationwide orders against travel and the encouragement of social distancing, so I will decide between the aforementioned training opportunities later this semester. Essentially, I will either be in NYC or taking the courses virtually.

In the case of virtual courses given more extreme COVID-19 precautions, I will select between the two online offerings (Terry or Karen) and supplement the virtual training by taking voice lessons with Christina Fleming in the fall. Terry's curriculum includes vocal and movement instruction, but these

portions would be vastly deterred by virtual learning, so I would take Fleming's vocal and Alexander technique courses in the fall as I have in the past, this time with a vocal and movement concentration. When plans become more concrete, I will consult my faculty mentor, Dave Dalton, for advice in choosing summer training and will notify the Miller Arts Committee of my plans immediately. As of now, I've received word that employment decisions will be made by mid-May.

All three acting courses either require or suggest the following books before beginning coursework: "On Acting", Sanford Meisner; "Audition for Your Career, Not Your Job", Tim Phillips; "The Actor and the Target", Declan Donnellan. Regardless of my training choice, however, I will need the books above to study acting and career theory. In the budget section below, I have added 11 other books recommended by my Stella Adler professors to complete the book portion of my artistic trifecta. The list is expensive, hence, why I haven't been opportune to purchase these selections for my training library yet, but it is shortened from an initial 36-book recommendation list. I have since tailored-down this list and researched which theory and psychological texts would be best for me.

This past month, I was cast in a web series production with film student friends I have in LA. The web series is called *Social Distancing* and focuses on 4 main characters meeting over a stranger meetup platform much like the app "House Party". This web series is written in the style of *American Vandal* and as the title indicates, is filmed within the confines of social distancing, dealing with Gen Z students who are coping with the Coronavirus outbreak. Much like other artists during this time, we are trying to find ways to continue making art through a technologically innovative process. While our production team is writing, editing, and coaching us from LA, the other actors and I have to film and record ourselves from the confines of our room while our production team and director guide us through this process. This process capitalizes on our isolation in order to bring light to the struggles of remote communication and what that means outside of quarantine, where the world is digitally connected and takes social interaction for granted. The equipment funding I've requested covers an equipment budget laid out by the production team that not only doubles as my filming equipment now, but will come in handy for self-taping. Like I mentioned earlier, each spoke of my artistic trifecta touches the others, and this equipment will doubly help if I have to take the acting courses virtually.

I have worked with all of the film equipment brands listed below in multiple capacities. I passed the High-End Camera/Lighting & Video Studio Training offered at Clemons this past year so I could operate their high end cameras, lighting, and sound equipment to film and photograph FYP's production of *The Music Man*. This was the first time FYP used high-end equipment for film capture. Additionally, I have camera, lighting, and sound experience from doubling as production crew in the multiple short films I've been in on-grounds.

ANTICIPATED TIMELINE(S)

Scenario 1: In NYC, train with Terry Knickerbocker

Spring 2020:

- Finalize summer plans, consult with Dave Dalton about training plans, notify MAS committee of selection
- Accept training admission to Terry Knickerbocker by Mid-May

Summer 2020:

- Attend courses at Terry Knickerbocker
- Start reading and annotating books, apply lessons to acting courses
- film *Social Distancing* with equipment

Fall 2020:

- Apply acting training to short film and/or show involvement
- Update reel with *Social Distancing* footage and any footage from In-person/virtual courses
- Update website with new reel

Spring 2021:

- Present summer experience and portion of reel at the Miller Arts Scholars Awards outcome presentations

Scenario 2: Not in NYC, Online course with Knickerbocker or Armstrong

Spring 2020:

- Finalize summer plans, consult with Dave Dalton about virtual training plans, notify MAS committee of selection
- Accept admission to virtual Terry Knickerbocker or Karen Armstrong by mid-May

Summer 2020:

- attend virtual courses with Terry Knickerbocker or Karen Armstrong
- Start reading and annotating books, apply lessons to acting courses
- film *Social Distancing* with equipment

Fall 2020:

- Take Fall online courses with Karen Armstrong
- Take Fall vocal and movement courses with Christina Fleming to compensate for the summer's online vocal and movement instruction
- Apply acting training to short film and/or show involvement
- Update reel with *Social Distancing* footage and any footage from in-person/virtual courses
- Update website with new reel

Spring 2021:

- Present summer experience and portion of reel at the Miller Arts Scholars Awards outcome presentations

BUDGET

Scenario 1: In NYC	Scenario 2: Not in NYC
Terry Knickerbocker Studio Meisner Acting Intensive : \$1150	1. Terry Knickerbocker Studio Meisner Acting Intensive : \$1150 or 2. Karen Armstrong Online Acting Courses : \$150/month - 3 months - \$450
6-week sublet at StuyTown: \$1200	Karen Armstrong Fall Courses: \$150/month - 4 months - \$600
	Christina Fleming Fall Voice Courses: 1 and 2) \$300/month - 2 months - \$600 3) \$300/month - 4 months - \$1200
Studio Total: \$2350	Studio Total: 1) \$2350 2) \$2250
Books: "On Acting", Sanford Meisner : \$8.79 "The Art of Acting", Stella Adler : \$18.83 "How to Stop Acting", Harold Guskin : \$10.39 "Truth", Susan Baston : \$19.99 "The Revolution was Televised", Alan Sepinwall : \$12.59 "Intent to Live", Larry Moss : \$11.49 "Letters to a Young Poet", Rainer Rilke : \$3.99 "Thinking Shakespeare", Barry Edelstein : \$12.99 "The Fervent Years", Harold Clurman : \$12.16 "The Tao of Pooh", Benjamin Hoff : \$14.14 "Zen in the Art of Archery", Eugen Herrigel : \$9.39 "Playing Shakespeare", John Barton : \$12.21 "Audition for Your Career, Not Your Job", Tim Phillips : \$18.95 "The Actor and the Target", Declan Donnellan : \$14.64 Total: \$180.55	
Web Series Equipment: Zoom Q2N-4K Handy Video Recorder with XY Microphone - \$199.99 Neewer 3-Pt. Lighting Kit - \$186.99 128 GB SD Card - \$37.99 Mountdog Camera Tripod - \$34.99 Total: \$459.96	
Total: \$2,990.51 → Asking \$3,000	Total: \$2,891.51 - 2,991.51 → Asking \$3,000

ARTS INVOLVEMENT

Upon arriving at UVa in the Fall of 2017, I immediately joined the organization that has rapidly become my heart and home: First Year Players. It was through FYP that I was afforded arts connections and opportunities across grounds that I otherwise would never have indulged in. FYP gave me the platform to hit the ground running with two lead roles in two semesters: Fastrada in *Pippin* (Fall 2017) and Reno Sweeney in *Anything Goes* (Spring 2018). I have since served as Social Chair and Historian as an upperclassman, and plan on proposing *Spamalot* for FYP's production consideration next fall.

In addition to FYP during my first year, I became heavily involved with Student Council's Arts Committee, LabShorts, and Filmmakers Society. As a committee member, I help market and plan such events as the Student Arts Networking Night, Student Arts Fund, and Student Arts Spotlight. For LabShorts and Filmmakers Society, I have been opportune to star in 10 student films, including both short and feature films. I am currently working on a web series with film students in LA and I look forward to future opportunities with the aspiring directors and producers with whom I have already worked with.

In Fall 2018, I portrayed Mercutio in Kristen Barrett's interracial rendition of *Romeo + Juliet* with Shakespeare on the Lawn. It was during this time that I also prepared for the Southeastern Theatre Conference in October 2018 as an actor/singer. I passed SETC screenings and went onto professional auditions this past month as one of three performers representing UVa. It was through SETC that I was offered and accepted into the Stella Adler Studio of Acting Summer Conservatory.

Last spring semester, I played Logainne SchwarzandGrubenierre (AKA Schwarzzy) in the Drama Department's production of *The 25th Annual Putnam County Spelling Bee*. Last fall I played W in *Lungs* and this semester, I had the privilege of "workshopping" Winnifred in the mainstage production of *Once Upon a Mattress* until COVID-19 cancelled it.

I joined Arts Scholars in May 2018 and have since maintained organization activism by taking CASS 1010 and 1011 and serving as the Marketing Chair for this past year. I helped transform my role as Marketing Chair by instituting a weekly MAS Newsletter complete with arts event updates, casting information within the MAS community and university as a whole, and updating a MAS calendar for arts happenings around grounds.