



**THE 445: Projects in Acting
COURSE SYLLABUS: FALL 2020
M/W 12:30 p.m. – 1:45 p.m.; Performing Arts Center #126**

COURSE INFORMATION

Required Textbook:

***Audition* by Michael Shurtleff. ISBN-10: 0802772404.**

You will be checked out a classroom copy of this text for your use during the semester – so no purchase is required. You will be required to turn back in your text to Dr. Carrie at the end of the semester. It is a canonical audition text, however, so if you would like to purchase your own copy from an online vendor, please feel free to do so. The text will not be carried in the university bookstore. There are many used copies in circulation online from about \$5.00 (including shipping).

Additional Readings:

I encourage you to put money aside to order new scripts. This will be a good opportunity for you to begin (or continue) building your own script library. Most scripts cost around \$7 a piece plus shipping (there are also opportunities from some publishers to purchase many scripts in digital format. Since you are not required to purchase the text for this course, I would suggest putting some money aside for this expense now and begin budgeting that regularly in semesters to come. Searching for and buying new scripts will give you a leg up in auditions (you want to do something they have never seen if at all possible) and expand your personal repertoire.

Special Supplies:

In addition to standard classroom supplies (pens, pencils, paper for daily notes/assignments, a folder for those notes/assignments, computer paper, etc.), you will need the following supplies for this class.

- 1 three-ring binder with pockets
- dividers
- highlighters
- nice auditioning clothes (preferably several outfits that can be used as appropriate to the pieces you are performing – these are not “costumes,” and we will review more in class regarding appropriate audition attire)

Course Description:

For the intermediate or advanced student actor, this course is designed to hone skills in characterization, voice, and movement in order to produce effective performance practices. The course will consist of rehearsals, one-on-one acting coaching, audition preparations and executions, readings, discussions, and activities.

Prerequisite:

Successful completion of THE 213 - Fundamentals of Acting (or transfer equivalent)

Course Introduction:

Welcome! This course provides a practical introduction to auditioning techniques for the actor. This is a class that will be challenging, invigorating, and participatory. Please consider yourself to now be a part of a workshop rather than a classroom as it is usually understood.

Although there is a lecture/discussion component to this course, by nature actor training requires substantial studio work – both inside and outside of the classroom. Please consider yourself to be part of a learning community where members support one another with suggestions and constructive criticism. Learning, observing, and sharing are central to this course. *Attitudes of awareness and openness are essential to your development and your contribution to the development of the other members of this class.* Please leave your worries, frustrations, competitiveness, and negativity outside the classroom door as much as possible.

Active participation in discussion and presentation of projects within the class is not only welcome, it is an essential requirement. Positive, helpful and constructive attitudes are also required! Presentations must be well prepared and shared with the understanding that questions and discussion will follow. The ongoing critique of performance is crucial to everyone's learning process. You should be aware that the vast majority of class time is composed of activities in which you are REQUIRED to actively participate. *If you have no plans or interest in sincerely exploring auditioning techniques and accomplishing significant growth as a performer, this is not the class for you.*

In this course, I will serve as your teacher, acting coach, director, guide, and outside eyes/ears as we work very specifically on your individual performance efforts. I ask that you trust me and approach the work with an open mind, an open heart, discipline and commitment, and a willingness to try new things. Then, we can work through our artistic challenges together!

Student Learning Outcomes: By the end of this course, the student will be able to:

1. demonstrate understanding and practical proficiency in developing and executing professional and artistically effective individual acting auditions for theatrical productions.
2. display the acquisition of effective approaches and/or skills in working with a director/acting coach.
3. provide evidence of the essential knowledge needed, and ability to successfully develop and/or present, professional and artistically effective theatrical auditions with other actors.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

PARTICIPATION AND GROWTH (20%): *Note that attendance alone does not constitute participation.* Participation and Growth is a large portion of your grade in this course – for good reason! As mentioned above, participation is vital in this class. This is an interactive environment and students must not only attend, but must also actively contribute to each class. Furthermore, the completion of miscellaneous homework assignments will also be considered part of your participation grade. There will be quite a few of these short assignments and they are all important in the development of your skills as an actor.

Positive, respectful and helpful attitudes are mandatory. *I would like to make this very clear: I will make every effort to treat you with the respect that I believe you deserve. You are also expected to treat your peers and myself with that same respectful attitude.* If I believe that a student is disrespectful, I will ask that person to leave the classroom. In this event, the student will receive a zero for any activities conducted that day in class and receive a zero for his/her participation grade for the day (no matter how long you have been in class). Disrespect, rudeness, or negative attitudes will *substantially* lower the student's participation grade. The following are other reasons you would be asked to leave the class and receive a zero for the day's activities: sleeping in class, reading the newspaper, working on other assignments, coming to class under the influence of. . . anything inappropriate per university policies, or otherwise causing disruption or distraction during class (this includes cell phones going off and texting in class – turn them off when you come into the classroom and don't turn them on again until you leave). Finally, it should go without saying that refusal to participate in any activity or part of an activity during class will result in a substantial and appropriate loss of participation points for the student.

Previous acting experience will not guarantee you a good grade in this course. Significant growth and a genuine attempt within the class will. This is a class that regards self-competition as a goal. You and your peers will arrive at various levels, and you will leave at different levels. However, growth from the beginning to the end of the semester can be evaluated. I challenge you to push yourself to grow and succeed. This class is concerned with developing *your* skills to the best of *your* ability. The community in the class is here to help all of us grow and expand our abilities.

Participation and Growth grades will be calculated daily and reflected upon/tabulated at the end of the semester. *Each student will begin with a mid-passing Participation and Growth grade of an 80.* Strong effort or lack of effort during each class and over the course of the semester as a whole will either raise or lower that grade.

Note: Each student will receive one "pass" regarding participation in warm-up activities. This pass is intended to be used on a day that the student may not feel up to extreme physical exertion. Please be advised: the "pass" does not include the day's activities beyond the warmup period, and once the "pass" has been used – it is gone folks! *Students may volunteer to lead warm-ups as a means of enhancing their participation grades.*

**Measures Course Learning Outcomes #1, #2, and #3.*

QUIZ (5%): There will be one quiz given in this class regarding course reading materials, lectures, and class discussions/activities. The quiz will contain any combination of multiple choice, matching, true or false, short answer and/or essay questions.

**Measures Course Learning Outcomes #1, #2, and #3.*

WORKING SESSIONS (3 @ 5% each): Each student will participate in three formally graded 15-20 minute working sessions with Dr. Klypchak. There will be one Working Session prior to each Audition Presentation in which the student must present a fully memorized and developed monologue from the upcoming audition presentation in question. (The working session will consist of one of the two contrasting two-minute pieces for the audition presentation.) The student will be graded on the level of artistic quality presented, the professionalism of the preparation, and the effectiveness of their ability to work with a director/acting coach in achieving growth during the determined time period. More in-depth expectations will be discussed in class at a later date.

**Measures Course Learning Outcome #2.*

PEER RESPONSE SESSIONS (3 @ 2.5 each): Each student will work with a group of other students to present the second monologue for the upcoming audition in question. The presented monologue must be fully memorized and prepared. The group will be required to offer challenges and successes observed in the second audition piece. The student will be graded on their preparedness during these sessions, appropriate and active contributions to others' work, and collaborative attitude. More in-depth expectations will be discussed at a later date.

**Measures Course Learning Outcome #2.*

AUDITION PRESENTATIONS (3 @ 10%): Each student will select, memorize, work, rehearse, and perform three preliminary individual auditions – each of which will consist of two, two-minute contrasting pieces that you have not worked on in the past. You may select contemporary or classical pieces; you may select either comedic or dramatic pieces. The goal is to gather and develop a wide variety of exceptionally strong, engaging, moving, and effective audition pieces for you to include in a Working Audition Portfolio that you may build upon in the future. So, the more varied your pieces over the course of the semester, the better! The student will be graded on the level of artistic quality presented, the professionalism of the preparation, and displayed improvement from the Working Session. Expectations of quality will become more rigorous as the auditions progress over the course of the semester. More in-depth expectations will be discussed in class at a later date.

**Measures Course Learning Outcome #1.*

SCRIPT WORK (3 submissions @ 2.5% each): Each student will be required to submit three formal sets of script work (one per developed audition, beyond the final audition). Script work will minimally include formal determination/writing of the basic given circumstances of each character portrayed in the audition. The script work will ultimately be included in your own Working Audition Portfolio. Students will be graded on both content (70%) and construction (30%). More in-depth expectations will be discussed in class at a later date.

**Measures Course Learning Outcome #1.*

FINAL AUDITION (15%): You will participate in one final audition in this class. The audition will consist of two of the monologues with which you have worked earlier in the semester. You will re-cut and develop the two selected monologues from two minutes a piece to one minute a piece for this audition. You will receive an “audition notice” approximately a week before your audition date (which is your final exam time slot). Given the dynamics of the audition notice, you will decide which monologues are most appropriate to use for the audition, re-work those pieces, and present them in as professional a manner as possible. *Remember: You will not know which monologues will be appropriate to present until the audition notice is posted – so you must continue working all pieces throughout the semester. I should see significant artistic improvement in the pieces during the final audition since the first time that you presented them for a grade!* You should also be prepared for the possibility that I may embark on a working session with you during your audition. Additionally, the student must bring a formal acting resume to this audition which s/he has developed per the format and requirements provided by the instructor. Professionalism, quality, and improvement will be taken into consideration in grading of all of the above elements. More in-depth expectations will be discussed in class at a later date.

**Measures Course Learning Outcomes #1 and #2.*

Grading:

GRADING SCALE: The following grading scale will be used to determine all individual grades as well as the student’s overall grade in the course:

A	90%-100%	(Exceptional Quality Work)
B	80%-89%	(Good Quality Work)
C	70%-79%	(Average Quality Work)
D	60%-69%	(Below Average Quality Work)
F	0%-59%	(Fails to Meet Acceptable Expectations in Quality of Work)

Note: Numerical correlations for individual assignments receiving awarded letter grades in this class may be calculated as follows: A 95%; B 85%; C 75%; D 65%.

GRADING RUBRIC:

Assignment	Grade
Audition #1 Working Session (5%)	
Peer Response #1 Sessions (2.5%)	
Audition #1 Presentation (10%)	
Audition # 1 Script Work (2.5%)	
Audition #2 Working Session (5%)	
Peer Response #2 Sessions (2.5%)	
Audition #2 Presentation (10%)	
Audition #2 Script Work (2.5%)	
Audition #3 Working Session (5%)	

Peer Response #2 Session (2.5%)	
Audition #3 Presentation (10%)	
Audition #3 Script Work (2.5%)	
Quiz (5%)	
Final Audition (15%)	
Participation and Growth (20%)	
Semester Grade	

TECHNOLOGY REQUIREMENTS

WORKING EMAIL REQUIREMENT: It is a course expectation that you have a working email address that you check daily. If you have not already acquired an email address through the university or otherwise that you regularly access, please make arrangements to do so before the next class meeting. There may be times that I need to contact you with important information and email is often the speediest and easiest way of doing so.

SAVING OF ASSIGNMENTS: Unfortunately, papers/projects do occasionally get misplaced. Please, for your sanity, save your work on thumb drive, etc. Do not depend on your paper staying on the hard drive of any university computer, as it will be deleted, altered, or worse – turned in by someone else as his/her work! Be aware that it is a course expectation that you keep copies of your original and graded assignments until you receive your final grade for the semester.

COMMUNICATION AND SUPPORT

Contacting Dr. Klypchak:

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me. It is not an imposition. Communicate, communicate, communicate! If something is occurring that is presenting you with difficulties in this class, let me know. Don't be intimidated. I am here to assist you in success and will do my best to help you achieve it. Talk to me! The easiest and most reliable way to contact me is via email. I check it fairly frequently. Please do not leave a message for me in the main department office.

Student Resources:

Department of Theatre

Performing Arts Center (PAC) #101
Phone: 903-886-5346 (Main Office)

Communication Skills Center

Talbot Hall #103
<http://www.tamuc.edu/litlang/CSC/index.htm>

TAMUC Actor's Lab

Private Acting Coaching Sessions with Dr. Klypchak on Tuesdays and Thursdays from 3:15 p.m. – 4:45 p.m.: open to all declared Theatre majors. Actor's Lab is also available to any student enrolled in Dr. Klypchak's course(s) during the semester of enrollment. Important note: in order to participate in Actor's Lab, a student must bring a memorized piece and sign up at least twenty-four hours in advance on the sign-up sheet on Dr. Klypchak's door – PAC #129. Sign-up sheets are posted every Friday for the upcoming week. Please be advised that in Actor's Lab, we promote the highest level of professional standards. Thus, under normal circumstances, if a student makes an appointment for Actor's Lab and fails to keep his/her appointment without significant advance notice to the instructor, the student revokes the privilege of Actor's Lab for the remainder of the semester.

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Course Specific Procedures:

ATTENDANCE: I have designed this course for those serious students of the theatre who are committed to developing as artists and generating an exceptional product. With that said, serious students of the theatre do not skip class unless there is an emergency. In this practically based class, there is no such thing as an "excused" or "unexcused" absence. *Class meetings are highly interactive in nature.* You must come to class prepared to participate! It is also important to note that participation is a major component of your grade. Something to keep in mind: *you must be present in order to participate!* I expect you to practice/rehearse outside of class in preparation for in-class activities, I expect you to be familiar with any readings required, and I expect you to have completed all assignments on time.

I will take roll at the very beginning of each class in order to aid in calculating your participation grade and tracking your attendance. *If you are absent, you are making that choice, and I expect you to accept the consequences graciously and in a mature manner.* It is your responsibility to remain informed of class activities if you are absent for any reason.

Prompt attendance is required at all classes. The formal attendance policy for this class is as follows. You are allowed two *emergency* absences in this course with no attendance grading penalty (although your participation grade will still be lowered accordingly upon a missed class). Please note that it will prove very challenging if you miss at all as it is absolutely impossible to "make up" a missed performance-based class; I encourage you to avoid missing even one class if at all possible. Under normal circumstances, upon the third absence, the student will receive a deduction of three points from his/her final grade; upon the fourth absence, the student will receive another three points deduction from his/her final grade; upon the fifth absence, the student will receive another three points deduction from his/her final grade; *due to the interactive nature of this course, upon the sixth absence the student may receive an automatic F in the course.*

Please be aware that missing a scheduled outside appointment/coaching time with me without significant and appropriate advance notification may also count as an absence. Keep up with your absences in this course – this is your responsibility. Do not ask me how many absences

you have during the semester; I may not have that information readily available when you need it.

*for more information on the university attendance policy please go to the following link:
<http://www7.tamuc.edu/registrar/attendance.asp>.

LATE ARRIVALS: To further foster a high level of commitment – and because the work we will be doing this semester will involve intensive focus – the class will adopt the following late entry policy. Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class and indicative of a less-than-disciplined/committed artist. Please be on time out of consideration to your learning process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 12:30 p.m.! If you arrive after 12:40 p.m., please do not enter the classroom (you will be marked absent regardless). If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. *It is your responsibility to make sure that you find me after class and document your late attendance for the day; otherwise, your initial marked absence documented during roll will remain.* Also, you are expected to stay until you are dismissed from class. A late arrival or early departure will significantly reduce your participation grade. *Two late arrivals (within the ten-minute grace period) or early departures (or any combination of the two) may be counted as one absence in the class.*

SUBMISSION OF ASSIGNMENTS: All assignments must be submitted in hard copy to the instructor. While you are welcome to email me any questions that you may have, please understand that I cannot accept emailed student work at this time.

CELL PHONES AND LAPTOPS: Please turn off all cell phones upon entering the classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course. Further, I request that you do not use laptops during this class as the sound of typing is disruptive during others' presentations.

LATE WORK: Workshops and Performances – *Under normal circumstances, a missed workshop or performance may not be made up.* Late Written Work/Projects – late written work/projects will be deducted a full letter grade each weekday after the assigned due date. This means that if you have to be absent for some reason on the day a written assignment is due, you must give your assignment to one of your classmates to hand in for you, or you will receive a grading deduction. All assignments are due within the first ten minutes of the class period unless I specify otherwise. At 12:40 p.m. on the day that the assignment is due, your assignment will receive one letter grade reduction in credit; at 12:30 p.m. the following day another letter grade will be deducted, and so on. *No late assignments will be accepted after one week past the original due date.*

Please note that failure to present any part of workshop or performance may result in an automatic failure of the course.

EXTRA CREDIT: As a general rule, there is no extra credit offered in this class – please, do not even ask.

ADAPTATION OF ASSIGNMENTS: Due to the fluid nature of this performance-based class, some assignments/scheduling may need to be adapted. All changes will be announced prior to implementation.

FOOD, DRINK, GUM, AND SMOKING: Please do not bring food or drinks into the classroom at any time (exception: you may bring bottled water with you to class). As this is a course focusing on practical performance, chewing gum is not allowed at any time during class. Smoking during class time (even when in individual rehearsals outside of the building) is never allowed.

CLOTHING: Dress for maximum freedom and movement. You may occasionally be lying and rolling on the ground. Fair warning: the floor may or may not be spotless. Wear comfortable shoes that you can move around in or bring other shoes. Heels, boots, short skirts, tight jeans, and low-cut shirts will all restrict movement (and consequently restrict your ability to participate in class). Do not wear jewelry that will affect your freedom of movement or speech. No hats are allowed to be worn during warm-ups, activities, performances, etc. Also, please keep your hair securely away from your face during all exercises, working sessions, and performances in class. (It is essential that I be able to see your face during all practical acting work.) *No one will be excused from a class activity because of clothing concerns; you are required to wear clothing that will not inhibit participation in class activities.*

INCOMPLETES: Under normal circumstances, an Incomplete (X) will not be given for a final grade in this course.

ARTISTIC CONTENT: Writers and performers have explored a wide range of themes and viewpoints, using a variety of artistic approaches. Pieces will be selected by the students in order to aid their accomplishments in relation to the course learning outcomes. The pieces chosen and presented may contain ideas, language, or depictions of behaviors/images that you personally find offensive or otherwise disturbing. Try to concentrate on the performance rather than your opinion about the material in such an instance. However, there is a policy in this class that a performer is required to inform his/her classroom audience that the performance piece may be deemed offensive. Any class member is always welcome to leave the classroom for that particular performance and return afterward in this case.

PERFORMANCE MATERIAL: All performance material will come from play scripts. You will need to search for and find new or lesser known scripts. *Also, no film scripts will be used in this class for performance purposes.* This is a course in acting for the stage – not film. Although there is significant crossover, these two art forms are different in a number of ways. Further, when choosing material, a piece found on the Internet or that is not part of an actual play script will not be acceptable. In order to work on selections in this class, you must have read the entire plays from which the pieces derive. You should avoid over-used monologues and monologue books.

University Specific Policies and Procedures:

ACADEMIC DISHONESTY: This course adheres strictly to the college's guidelines for Academic Dishonesty printed in the *Student's Guide Handbook*. Plagiarism, cheating, or otherwise representing another's work or ideas as your own without proper attribution will not be tolerated. All work must be new and created for this class during this semester by you. It is your responsibility to assure that you understand the definition of Academic Dishonesty at Texas A&M-Commerce. If such an instance occurs, the student will receive an automatic zero for the work in question, and I will immediately report the incident to the Head of the Department. (*You should be aware that this could result in dismissal from school without credit for the semester.*)

STUDENTS WITH DISABILITIES: The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be

guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
 Texas A&M University-Commerce
 James G. Gee Library
 Room 132
 Phone (903) 886-5150 or (903) 886-5835
 Fax (903) 468-8148
 StudentDisabilityServices@tamuc.edu

**Note: Please be aware that under no circumstances can I implement any disability accommodations without official documentation from the Office of Student Disability Resources and Services at Texas A&M University - Commerce.*

STUDENT CONDUCT: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Student's Guide Handbook*, Policies and Procedures, Conduct.)

NON DISCRIMINATION NOTICE: Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement Texas Senate Bill – 11 (Government Code 411.2031, et.al.) authorizes the carrying of a concealed handgun in Texas A&M University–Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to penal Code (PC) 46.035 and A&M– Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the Carrying Concealed Handguns On Campus document and/or consult your event organizer. Web url: <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34Safet yOfEmployeesAndStudents/34.06.02.R1.pdf> Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

COURSE OUTLINE / CALENDAR

Tentative Schedule: (subject to change at the discretion of the instructor)

Monday, August 26
 Introduction to Course

Wednesday, August 28
 Warm-up Exercises
 Discussion/Activity
 Overview of an Actor's Working Audition Portfolio/Audition Monologue Requirements Have Read: "Production Handbook" Audition Appendix

Monday, September 2

LABOR DAY – NO CLASS

Wednesday, September 4

Warm-up Exercises

Discussion/Activity

Overview of Script Work: Cutting and Scoring an Audition Piece

Monologue Search

Monday, September 9

Warm-up Exercises

Discussion/Activity

Overview of Script Work: Determining and Documenting Given Circumstances

Monologue Search

Wednesday, September 11

Warm-up Exercises

Discussion/Activity

Audition #1 Rehearsals

Have Read: Ch. 2 “The Twelve Guideposts” – (Guidepost 1 “Relationship” and Guidepost 2 “What are You Fighting For? Conflict”)

Monday, September 16

Warm-up Exercises

Discussion/Activity

Audition #1 Rehearsals

Have Read: Ch. 2 “The Twelve Guideposts” – (Guidepost 3 “The Moment Before” and Guidepost 4 “Humor”)

Wednesday, September 18

Warm-up Exercises

AUDITION #1 WORKING SESSIONS 1/PEER RESPONSE SESSIONS

Monday, September 23

Warm-up Exercises

AUDITION #1 WORKING SESSIONS 2/ PEER RESPONSE SESSIONS

Wednesday, September 25

Warm-up Exercises

AUDITION #1 WORKING SESSIONS 3/ PEER RESPONSE SESSIONS

Monday, September 30

Warm-up Exercises

AUDITION #1 WORKING SESSIONS 4/ PEER RESPONSE SESSIONS

Wednesday, October 2

Warm-up Exercises

AUDITION #1 PRESENTATIONS

DUE: AUDITION #1 SCRIPT WORK

Monday, October 7

Warm-up Exercises

Discussion/Activity

Audition #2 Rehearsals

Have Read: Ch. 2 "The Twelve Guideposts" – (Guidepost 5 "Opposites" and Guidepost 6 "Discoveries")

Wednesday, October 9

Warm-up Exercises

Discussion/Activity

Audition #2 Rehearsals

Have Read: Ch. 2 "The Twelve Guideposts" – (Guidepost 7 "Communication and Competition" and Guidepost 8 "Importance")

Monday, October 14

Warm-up Exercises

AUDITION #2 WORKING SESSIONS 1/ PEER RESPONSE SESSIONS

Wednesday, October 16

Warm-up Exercises

AUDITION #2 WORKING SESSIONS 2 /PEER RESPONSE SESSIONS

Monday, October 21

NO FORMAL CLASS MEETING --Audition #2 Rehearsals with Peer Acting Coaching Sessions

Wednesday, October 23

Warm-up Exercises

AUDITION #2 WORKING SESSIONS 3 PEER RESPONSE SESSIONS /

Wednesday, October 30

Warm-up Exercises

AUDITION #2 WORKING SESSIONS 4/ PEER RESPONSE SESSIONS

Monday, November 4

Warm-up Exercises

AUDITION #2 PRESENTATIONS

DUE: AUDITION #2 SCRIPT WORK

Wednesday, November 6

Warm-up Exercises

Discussion/Activity

Audition #3 Rehearsals

Have Read: Ch. 2 "The Twelve Guideposts" – (Guidepost 9 "Find the Events" and Guidepost 10 "Place")

Monday, November 11

Warm-up Exercises

Discussion/Activity\Resume Overview

Audition #3 Rehearsals

Have Read: Ch. 2 “The Twelve Guideposts” – (Guidepost 11 “Game Playing and Role Playing” and Guidepost 12 “Mystery and Secret”)

Wednesday, November 13

Warm-up Exercises

AUDITION #3 WORKING SESSIONS 1/ PEER RESPONSE SESSIONS

Monday, November 18

QUIZ

Audition #3 Rehearsals

Wednesday, November 20

Warm-up Exercises

AUDITION #3 WORKING SESSIONS 2/ PEER RESPONSE SESSIONS

Monday, November 25

Warm-up Exercises

AUDITION #3 WORKING SESSIONS 3/ PEER RESPONSE SESSIONS

Wednesday, November 27

NO CLASS – THANKSGIVING BREAK

Monday, December 2

Warm-up Exercises

AUDITION #3 WORKING SESSIONS 4/ PEER RESPONSE SESSIONS

Wednesday, December 4

Warm-up Exercises

AUDITION #3 PRESENTATIONS

DUE: AUDITION #3 SCRIPT WORK

Final Audition Notice Posting

FINAL EXAM

Wednesday, December 11 – 1:15 p.m. – 3:15 p.m.

FINAL AUDITION