



**THE 445: PROJECTS IN ACTING  
COURSE SYLLABUS: SPRING 2025  
TR 12:30-1:45 p.m.  
PERFORMING ARTS #126**

**Instructor: Rebecca Worley, MFA, Associate Professor of Theatre**  
**Office Location: Performing Arts Center #105**  
**Office Hours: MW 12:30-2:30 p.m., T/R 9:30-10:30 a.m or by appointment**  
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**Communication Response Time: M-F within 24 hours**

<b>COURSE INFORMATION</b>
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**Required Textbook:**

*Audition* by Michael Shurtleff

**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. Since the book for this course costs very little, 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.

**Required Viewing:**

***Agnes of God***

Directed by Dr. Carrie Klypchak  
 Feb. 25-March 1 at 7:30 p.m. and March 2 at 3 p.m.

***The Hater***

Directed by Jackie Rosenfeld  
 April 8-12 at 7:30 p.m. and April 13 at 3 p.m.

**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:**

THE 213 - Fundamentals of Acting & THE 2355 – Play Analysis or permission of instructor.

**Course Introduction:**

Welcome! This course provides a practical introduction to auditioning techniques for the actor. This class is challenging, invigorating, and participatory. Please consider yourself 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 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.

<b>COURSE REQUIREMENTS</b>
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**Instructional / Methods / Activities Assessments:**

**Participation and Growth (10 pts.):** *Note that attendance alone does not constitute participation.* Active participation is vital in this class. This is an interactive environment; students must not only attend, but must also actively contribute to each class. Further, as also mentioned above, each student is required to attend both of the University Playhouse's productions this semester as part of this grade.

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 his/her participation grade for the day (no matter how long you have been in class). Disrespect, rudeness, disruptive behavior, or negative attitudes will **NOT BE TOLERATED**. It should go without saying that refusal to participate in any 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. 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 8.* 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.

**Audition for *The Hater* (5 pts.):** Students are required to audition for the Spring '23 production of *The Hater*. Auditions are on March 3. Audition requirements will be posted at a later date.

**Working Sessions (3 @ 5 pts. each = 15 pts. total):** Each student will participate in three formally graded 15-20 minute working sessions with me. 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.

**Peer Response Sessions (3 @ 2.5 pts. each = 7.5 pts. total):** 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.

**Audition Presentations (3 @ 10 = 30 pts. total):** Each student will perform three preliminary individual auditions. They will consist of **two, two-minute contrasting pieces** that you have not worked on in the past. The first audition will be contemporary pieces; the second will be classical pieces; the third will be "dealer's choice" & can include a song for a musical theatre audition (you must provide your own musical accompaniment). You will select, memorize, work, and rehearse the pieces prior to performances. You will work on a total of six pieces over

the course of the semester. **You are required to receive approval of your selected pieces from the instructor prior to working on them.** 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. The more varied your pieces over the course of the semester, the better. Students 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. Students will also arrive to each audition in appropriate audition clothing. More in-depth expectations will be discussed in class at a later date.

**Script Work (3 @ 2.5pts. each = 7.5 pts. total):** 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 cutting, effective scoring, and formal determination/writing of the basic given circumstances of each character portrayed in the audition. Students will be graded on both content and construction. More in-depth expectations will be discussed in class at a later date.

**Final Audition (25 pts.):** You will participate in one final audition in this class. The audition will consist of **two, one minute**, contrasting monologues (**total audition time = two minutes**). You will be required to use **ONE piece** you worked earlier in the semester (re-cut and developed based on feedback received in the working session and original audition). You will be required to select, memorize, work, and rehearse a **NEW SECOND PIECE** that you have not worked on in the past. You will receive an “audition notice” approximately two and a half weeks before your audition date (which is your final exam time slot). Given the dynamics of the audition notice, you will decide which previously worked monologue is most appropriate to use for the audition, re-work that piece and select, memorize, and work a new monologue that you will then perform in as professional a manner as possible.

*Remember: You will not know which monologue 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 piece during the final audition since the first time you presented it for a grade! I should also see significant improvement in your ability to select, cut, and work a piece on your own.*

Additionally, the student must bring a formal acting resume (**worth 5 pts. of the grade**) 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.

**Grading Breakdown:**

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

<b>Participation and Growth</b>	<b>10 pts.</b>	100-90 =	A
<b>Spring Audition</b>	<b>5 pts.</b>	89-80=	B
<b>Working Sessions</b>	<b>15 pts.</b>	79-70=	C
<b>Peer Response Sessions</b>	<b>7.5 pts.</b>	69-60=	D
<b>Audition Presentations</b>	<b>30 pts.</b>	59 and below=	F
<b>Script Work</b>	<b>7.5 pts.</b>		
<b>Final Audition</b>	<b>25 pts.</b>		
<b>Total</b>	<b>100 pts.</b>		

**Please note: A grade of "A" will not be assigned to an individual who has not completed ALL outside of class assignments, regardless of average.**

<b>TECHNOLOGY REQUIREMENTS</b>
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All course sections offered by ETAMU have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements:

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

Zoom Video Conferencing Tool

[https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom\\_Account.aspx?source=universalmenu](https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu)

<b>ACCESS AND NAVIGATION</b>
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You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Note:** Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's

home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

### Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

## COMMUNICATION AND SUPPORT

### My Personal Policy:

Please keep in mind that I am a human. I have a family. As such, please see below for my boundaries so that I may maintain my own self-care yet still be available for you as my student:

- You may email me at any point for guidance, questions, etc. I will respond within 24 hours between the hours of **9 a.m.-5 p.m. Monday through Friday**
  - General course-specific questions: **review your syllabus/look at the handouts/check D2L/ask a classmate first.** If your question has already been addressed, then you will have the answer you need.
  - **When emailing me:** Please make your emails clear and concise. In addition, please follow some common “email etiquette” procedures in order to keep our electronic communication effective and efficient. Specifically:
    - Write a relevant subject line (ie: “Projects in Acting class question,”)
    - Address me by name (ie: "Dear Professor Worley" or "Hi Becca" or just "Becca")
    - Concisely state what it is you need. If it can't be communicated in a concise manner, schedule an appointment (see below)
    - **Sign your name**
- I will **NOT** check email on the weekends, which means I will respond Monday morning.
- If you need to ask me an **URGENT** question regarding class at *night*, you may text me. Note, however, that I will **only respond between the hours of 5-8 p.m.**
- If you need me outside of the student/teacher relationship, please text me. I will respond (via text or phone call) as soon as I can.

### Office Hours & Appointments:

If I am in my office & the door is open, feel free to visit me during my office hours. Scheduling an in-person or Zoom appointment in advance, however, is preferred. To schedule an appointment, scan the QR code below or go to: <https://forms.gle/QUFUr2ZZ5Sbvi39Q9>.



## COURSE AND UNIVERSITY PROCEDURES/POLICIES

**Attendance Policy:**

You may accumulate two (2) absences before any penalty occurs. **There are no additional absences allowed without penalty. Grades will be dropped in ½ letter grade increments for every class absence beyond the first two absences.** Of course, if you have a prolonged illness or injury, or if a family emergency arises, speak with your instructor ASAP. **Students should not attend class when ill or after exposure to anyone with a communicable illness.** Communicate such instances directly with your instructor. I will work to support you getting access to missed content or completing missed assignments.

**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 or if you leave early, your participation grade will reflect this. The class will begin promptly at 12:30 p.m. If you arrive late, please enter the space discretely in order to avoid disrupting the class activities/discussions. You are expected to stay until you are dismissed from class. **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.**

**Cell Phones and Laptops:**

Please turn off all cell phones while in class. Please do not check messages or engage in text messaging during class. Laptops should only be used for class purposes.

**Late Work:**

Under normal circumstances, I do not accept late work. This policy also applies to all performances and working sessions.

**Extra Credit:**

The instructor reserves the right to offer extra-credit to all students, and to gauge its application appropriately and uniformly for all.

**Syllabus Change Policy:**

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

**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.

**Clothing:**

Dress for maximum freedom and movement. 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 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.* Additionally, you are expected to wear appropriate audition clothing on performance days.

### **Artistic Content:**

Writers and performers explore 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 or upsetting. 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 and must be approved by the instructor in advance**. Please understand that I will not approve monologues/pieces that are over-used in auditions. You will need to search for and find new or lesser known scripts. **Also, no film scripts are allowed 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.

### **Incompletes:**

Under normal circumstances, an Incomplete (I or X) will NOT be given for a final grade in this course. Per University policy, students who **because of circumstances beyond their control** are unable to attend classes will, upon approval of their instructor, receive a mark of X (incomplete) in all courses in which they were ***maintaining passing grades at the time of the request*** for an incomplete.

### **University Specific Policies and Procedures:**

#### **Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>



**ETAMU Attendance**

For more information about the attendance policy please visit the [Attendance Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

**Academic Integrity**

Students at ETAMU are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

[Undergraduate Student Academic Dishonesty Form](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

**ADA Statement****Students with Disabilities**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination 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**

ETAMU

Velma K. Waters Library Rm 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

**Nondiscrimination Notice**

ETAMU 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 ETAMU 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 ETAMU 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/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all ETAMU campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

### **Mental Health**

Please make sure that you are taking care of yourself, not just with the work in this class, but also balancing what is happening in your life. Know that there are people willing to listen and help if needed. If you or someone you care about is in need of any assistance, please reach out to me or use the following resources:

- The Counseling Center at ETAMU, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by **calling 903-886-5145**. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)
  - The university aims to provide students with essential knowledge and tools to understand and support mental health. As part of our commitment to your well-being, we offer access to Telus Health, a service available 24/7/365 via chat, phone, or webinar. Scan the QR code to download the app or go to <http://telusproduction.com/app/5108.html> and explore the resources available to you for guidance and support whenever you need it.
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- Crisis Text Line: Text "MHFA" to 741741
  - Lifeline Crisis Chat: [www.crisischat.org](http://www.crisischat.org)
  - National Suicide Prevention Lifeline:
    - Main Number: 1-800-273-TALK (8255)
    - Spanish: 1-888-628-9454
    - TTY (teletypewriter): Preferred relay service or daily 711 then 1-800-799-4889

**AI Use in Courses (Draft)**

ETAMU acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. **If no instructions are provided the student should assume that the use of such software is disallowed.**

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

<b>COURSE OUTLINE / CALENDAR</b>
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**Reading and assignments are due on the days on which they are listed below. All written assignments are due via email in either a Word doc attachment or shared as a Google Doc. DO NOT send .pdfs & make sure you make me an editor if submitting Google Docs.**

Bring all appropriate texts to class!

#### WEEK ONE

T Jan 14      Introduction to Course  
Types of Auditions

Th Jan 16      **Reading:** Shurtleff – Forward and Ch. 1 “Practical Aspects of the Audition” (and, tentatively, “Production Handbook” Audition Appendix)  
Discuss reading  
How to find a monologue

**\*\*\*24-Hour TheatreFest Jan. 17-18\*\*\***

#### WEEK TWO

T Jan 21      Overview of Script Work: Selecting and Cutting an Audition Piece  
Monologue search

Th Jan 23      Bring possible monologue selections for Audition #1 (contemporary)  
Scoring an Audition Piece: Method of Physical Actions  
Monologue search

**WEEK THREE**

- T Jan 28 Scoring an Audition Piece: Method of Physical Actions (cont.)  
Monologue search
- Th Jan 30 Audition #1 pieces determined  
Overview of Script Work: Determining and Documenting Given Circumstances

**WEEK FOUR**

- T Feb 4 **Reading:** Ch. 2 "The Twelve Guideposts" – (Guidepost 1 "Relationship" and  
Guidepost 2 "What are You Fighting For? Conflict")  
Audition #1 Rehearsals: Application of "Relationship" to monologues
- Th Feb 6 Audition #1 Rehearsals: Application of "Conflict" to monologues

**WEEK FIVE**

- T Feb 11 **Reading:** Ch. 2 "The Twelve Guideposts" – (Guidepost 3 "The Moment Before"  
and Guidepost 4 "Humor")  
Audition #1 Rehearsals: Application of "The Moment Before" to monologues
- Th Feb 13 Audition #1 Rehearsals: Application of "Humor" to monologues

**WEEK SIX**

- T Feb 18 Audition #1 Working Session 1/Peer Response Session
- Th Feb 20 Audition #1 Session 2/Peer Response Session

**WEEK SEVEN****DoT Production *Agnes of God* Feb. 25-March 2**

- T Feb 25 **NO FORMAL CLASS MEETING – Audition #1 Rehearsal with Peer Acting  
Coaching Session**
- Th Feb 27 **NO FORMAL CLASS MEETING – Audition #1 Rehearsal with Peer Acting  
Coaching Session**

**WEEK EIGHT****\*\*\**The Hater* Auditions\*\*\* (March 3)**

- T Mar 4 **Audition #1 & Script Work DUE**
- Th Mar 6 Selecting classical pieces  
Bring possible monologue selections/monologue search

**\*\*\*SPRING BREAK\*\*\* (March 10-14)**

**WEEK NINE**

- T Mar 18 Working with classical pieces  
Translating classical pieces  
Monologue search
- Th Mar 20 **Reading:** Ch. 2 “The Twelve Guideposts” – (Guidepost 5 “Opposites” and Guidepost 6 “Discoveries”)  
Audition #2 pieces determined  
Audition #2 Rehearsals: Application of "Opposites" to monologues

**WEEK TEN**

- T Mar 25 Audition #2 Rehearsals: Application of "Discoveries" to monologues
- Th Mar 27 **Reading:** Ch. 2 “The Twelve Guideposts” – (Guidepost 7 “Communication and Competition” and Guidepost 8 “Importance”)  
Audition #2 Rehearsal: Application of "C & C" to monologues

**WEEK ELEVEN**

- T Apr 1 Audition #2 Rehearsal: Application of "Importance" to monologues
- Th Apr 3 Audition #2 Working Session 1/Peer Response Session

**WEEK TWELVE****DoT Production *The Hater* April 8-13**

- T Apr 8 Audition #2 Working Session 2/Peer Response Session
- Th Apr 10 **Audition #2 & Script Work DUE**

**WEEK THIRTEEN**

- T Apr 15 Professional Development – Resumes  
Bring possible monologue selections/monologue search
- Th Apr 17 *Final Audition Notice Posting*  
**Reading:** Ch. 2 “The Twelve Guideposts” – (Guidepost 9 “Find the Events” and Guidepost 10 “Place”)  
Audition #3 pieces determined  
Audition #3 Rehearsal: Application of "Finding the Events" & "Place" to monologues

**WEEK FOURTEEN**

T Apr 22     **Reading:** Ch. 2 “The Twelve Guideposts” – (Guidepost 11 “Game Playing and Role Playing” and Guidepost 12 “Mystery and Secret”)  
Audition #3 Rehearsal: Application of "Game Playing/Role Playing" & "Mystery/Secret" to monologues

Th Apr 24     **Reading:** Ch. 4 “Some Things an Actor Needs to Know”  
Audition #3 Working Session 1/Peer Response Session

**WEEK FIFTEEN**

T April 29     Audition #3 Working Session 2/Peer Response Session

Th May 1     **Audition #3 & Script Work DUE**

**WEEK SIXTEEN**

**Final: Thurs, 5/8, 10:30-12:30**