



**THE 445: PROJECTS IN ACTING  
COURSE SYLLABUS: SPRING 2013  
MW 9:30 AM-10:45 AM  
PERFORMING ARTS CENTER #126**

**Instructor:** Dr. Jim Al-Shamma, Assistant Professor of Theatre  
**Office Location:** Performing Arts Center #130  
**Office Hours:** M 11:00 AM-12:00 PM; T, H 12:30 PM-1:30 PM; W 11:00 AM-1:00 PM  
 (and by appointment)  
**Actors Lab Hours:** T, H 1:30 PM-3:00 PM  
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**University Email Address:** Jim.Al-Shamma@tamuc.edu

*The information presented in this syllabus is subject to change with adequate notification.*

Last revised: January 8, 2013

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

*Audition* by Michael Shurtleff (ISBN 9780802772404).  
 Earlier editions of this text contain the same basic material.

**Additional Readings:**

Throughout the semester, there may also be materials on reserve that you will be required to copy and read. I will notify you in advance of the availability. Please plan accordingly for this expense. Additionally, 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 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 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 hard-cover, 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)
- TAMU-C Production Handbook

**Required Viewing:*****A Midsummer Night's Dream***

by William Shakespeare

produced by the University Playhouse at Texas A&M – Commerce

Tuesday, February 19 through Saturday, February 23 @ 8 p.m. and

Sunday, February 24 @ 3 p.m.

***An Evening of Original One Acts***

produced by the University Playhouse at Texas A&M – Commerce

Studio Theatre

Tuesday, April 23 through Saturday, April 27 @ 8 p.m. and Sunday, April 28 @ 3 p.m.

You may make reservations by coming by the University Playhouse Box Office (PAC 101) from 1:00 p.m. – 5:00 p.m. on weekdays. Or, you may make advance reservations by phone at any time by calling 903-886-5900 or by email at [playhouseboxoffice@cp.tamuc.edu](mailto:playhouseboxoffice@cp.tamuc.edu).

Ticket Prices:

TAMU-C Students (with Valid Student ID) and Children under 18 - \$3.00

Senior Citizens (ages 60+) - \$8.00

Adults - \$10.00

*\*Note: Please understand that viewing a performance of both of the University Playhouse shows listed above is an absolute requirement of the course. Part of becoming a skilled actor is viewing other actors' successes and challenges. Clear your schedule now! If you cannot attend both of these events, for whatever reason, you must consult with the instructor in advance in order to receive an alternate written assignment for this portion of the participation grade in the course.*

**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 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.

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

**PARTICIPATION AND GROWTH (15%):** *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 may be quite a few of these short assignments and they are all important in the development of your skills as an actor. Further, as also mentioned above, each student is required to attend both of the University Playhouse's mainstage productions this semester as part of this grade.

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.

*Graduate Students:* Each graduate student actor will also be expected to lead warm-ups in class as an additional expectation taken into consideration in the Participation and Growth grade. I will document this and evaluate the proficiency and organization of the

leader's warm-up on a daily basis. Warm-ups should consist of exercises for the voice, body, and mind and should run between 10 and 20 minutes for this class. The more creative and effective your warm-ups are, the more points you can receive. Refer to your previous acting class notes, do independent research of an effective warm-up – or see me individually. Creativity and energy will be rewarded!

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.

*Undergraduates may also volunteer to lead warm-ups as a means of enhancing their participation grades.*

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

*Undergraduate Students: QUIZZES (two at 5% each):* There will be a total of two quizzes given in this class regarding course reading materials, lectures, and class discussions/activities. Each of these quizzes will constitute 5% of your overall grade in the course. The quizzes will contain any combination of multiple choice, matching, true or false, short answer and/or essay questions. *These quizzes may be of a pop nature (i.e. they may not be announced in advance). So, keep up with your readings/explorations as we go!*

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

*Graduate Students: ACTING COACHING JOURNAL (10%):* Each graduate student will be required to conduct at least ten hours of formal acting coaching outside of class time during the semester. It is up to the graduate student to arrange acting coaching sessions outside of class with undergraduates enrolled in this class. Ongoing research regarding the particular styles that you will be coaching is expected and will play a large role in the effectiveness of your acting coaching sessions. The graduate student will subsequently develop an Acting Coaching Journal which will document times and contain summaries/analyses of each acting coaching session (challenges, achievements, etc.). The acting coaching sessions will not only hone the graduate students' skills in coaching/directing another actor, but will also develop additional knowledge regarding effective approaches to working with an acting coach/director through observations. More specific criteria for the journal will be given at a later date, but you should expect to submit an extended paragraph for each acting coaching entry. Journals will be graded on both content (70%) and construction (30%). So, please use your very best writing skills.

*\*Measures Course Learning Outcomes #2 and #3.*

**WORKING SESSIONS (3 @ 2.5% each):** Each student will participate in three formally graded 15 minute working sessions with the instructor. There will be one Working Session prior to each Audition Presentation in which the student must present a fully memorized and developed audition, which consists of two contrasting two-minute pieces. The student will be graded on the level of artistic quality presented, the professionalism of the preparation, and the effectiveness of his/her 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.*

AUDITION PRESENTATIONS (3 @ at a progressing 10%, 12.5%, and 15% over the semester): 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 will work on a total of six pieces in all over the course of the semester. You are required to receive approval of your selected pieces from the instructor prior to working on them. You may select contemporary, classical, or musical theatre 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 (as evidenced in the enhanced grading weight from audition to audition in this class). More in-depth expectations will be discussed in class at a later date.

*\*Measures Course Learning Outcome #1.*

SCRIPT WORK (3 submissions @ 5% each): Each undergraduate 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. 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 and a half 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 RUBRICS:

UNDERGRADUATES - Assignment	Grade
Audition #1 Working Session (2.5%)	
Audition #1 Presentation (10%)	
Audition # 1 Script Work (5%)	
Audition #2 Working Session (2.5%)	
Audition #2 Presentation (12.5%)	
Audition #2 Script Work (5%)	
Audition #3 Working Session (2.5%)	
Audition #3 Presentation (15%)	
Audition #3 Script Work (5%)	
Quiz #1 (5%)	
Quiz #2 (5%)	
Final Audition (15%)	
Participation and Growth (15%)	
<b>Semester Grade</b>	

GRADUATES - Assignment Grade	
Audition #1 Working Session (2.5%)	
Audition #1 Presentation (10%)	
Audition # 1 Script Work (5%)	
Audition #2 Working Session (2.5%)	
Audition #2 Presentation (12.5%)	
Audition #2 Script Work (5%)	
Audition #3 Working Session (2.5%)	
Audition #3 Presentation (15%)	
Audition #3 Script Work (5%)	
Acting Coaching Journal (10%)	
Final Audition (15%)	
Participation and Growth (15%)	
<b>Semester Grade</b>	

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%	(Above Average 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)

## 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, 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. If I do need to send you an e-mail, it will be through the e-mail address that you have registered with the University.

**DISTRIBUTION OF MATERIALS:** In addition to the textbooks, materials will be distributed electronically through the class wiki spaces site, or through eCollege.

**eCOLLEGE:** You are required to have working access to the course eCollege site, as provided by the University. The syllabus and some materials may be distributed through eCollege. I use the gradebook in eCollege, where I will post grades for individual assignments. The gradebook conveniently provides your current percentage in the class, although be aware that it may not necessarily include an attendance deduction, which might be deducted from your point total.

## COMMUNICATION AND SUPPORT

### **Contacting the instructor:**

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. If something is occurring that is presenting you with difficulties with this class, let me know. Don't be intimidated. 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 Mass Media, Communication and Theatre**

Performing Arts Center (PAC) #101

Phone: 903-886-5346 (Main Office)

<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/massMediaCommunicationTheatre/welcome.aspx>

#### **Writing Center**

Hall of Languages #103

<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/literatureLanguages/writingCenter/default.aspx>

#### **TAMU-C Actor's Lab**

Dr. Al-Shamma's times and days are posted at the top of this syllabus.

*Private Acting Coaching Sessions with Dr. Al-Shamma and Dr. Klypchak: open to all declared Theatre Majors/Minors and students auditioning for, or cast in, University Playhouse productions.*

*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. Al-Shamma's door – PAC # 130 (put out every Friday).

<b>COURSE AND UNIVERSITY PROCEDURES/POLICIES</b>
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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 upper division performance 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 reading assignments you may receive, and I expect you to have completed all homework on time.

I will take roll at the very beginning of each class in order to aid me 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 absences** in this course, for any reason, with no attendance grading penalty. I strongly advise you to save them for emergencies.

Please note that it will prove very challenging if you miss at all as it is absolutely impossible to make up a missed acting class – so I encourage you to avoid missing even one or two classes if at all possible. Under normal circumstances, upon the third absence, the student will receive a deduction of 3 points from his/her final grade; upon the fourth absence, the student will receive another 3 point deduction from his/her final grade; upon the fifth absence, the student will receive another 3 point deduction from his/her final grade; *due to the interactive nature of this course, upon the sixth absence the student will either be administratively dropped from, or receive an automatic F in, the course (depending on the point in the semester).*

Please be aware that **missing a scheduled appointment/coaching time with me without significant and appropriate advance notification also counts as an absence.** Keep up with your absences in this course – this is your responsibility.

**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 9:30 AM. If you arrive after 9:40 AM, 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. An early departure will significantly reduce your participation grade as well. **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 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, you are welcome to take class notes on a laptop computer. However, laptops should only be used for taking notes over the current discussions/activities – *and you must type very quietly and turn off all sound so as not to disturb other class members.* If I suspect that laptops are being used for other purposes, I will ban them from the classroom.

LATE WORK: *Working Sessions and Presentations – Under normal circumstances, a missed Working Session or Audition Presentation may not be made up.* Late Written Work – *Late written work/projects will not be accepted from graduate students.* For undergraduates, late written work 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 9:40 AM on the day that the assignment is due, your assignment will receive one letter grade reduction in credit; at 9:30 AM the following day another letter grade will be reduced, 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 a Working Session or Audition Presentation may result in administrative dropping or an automatic failure in this upper-level performance 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 (I or 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 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 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.

### **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 ensure 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 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  
Texas A&M University-Commerce  
James G. Gee Library  
Room 132  
Phone (903) 886-5150 or (903) 886-5835  
Fax (903) 468-8148  
[StudentDisabilityServices@tamu-commerce.edu](mailto:StudentDisabilityServices@tamu-commerce.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.*

<b>COURSE OUTLINE / CALENDAR</b>
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**Tentative Schedule:** (subject to change at the discretion of the instructor)

**Week 1**

Monday, January 14

Introduction to Course

Wednesday, January 16

Warm-up Exercises

Discussion/Activity

Overview of an Actor's Working Audition Portfolio/Audition Monologue Requirements

Have Read: "Production Handbook" Audition Appendix

**Week 2**

Monday, January 21

Martin Luther King, Jr. Day – NO CLASS

Wednesday, January 23

Warm-up Exercises

Discussion/Activity

Overview of Script Work: Cutting and Scoring an Audition Piece

Audition #1 Rehearsals

**Week 3**

Monday, January 28

Warm-up Exercises

Discussion/Activity

Overview of Script Work: Determining and Documenting Given Circumstances

Audition #1 Rehearsals

Have Read: Forward and Ch. 1 "Practical Aspects of the Audition"

Wednesday, January 30

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" and Guidepost 3 "The Moment Before")

**Week 4**

Monday, February 4

Warm-up Exercises

Discussion/Activity

Audition #1 Rehearsals

Have Read: Ch. 2 "The Twelve Guideposts" (Guidepost 4 "Humor" and Guidepost 5 "Opposites" and Guidepost 6 "Discoveries")

Wednesday, February 6  
AUDITION #1 WORKING SESSIONS 1

**Week 5**

Monday, February 11  
AUDITION #1 WORKING SESSIONS 2

Wednesday, February 13  
AUDITION #1 WORKING SESSIONS 3

**Week 6**

Monday, February 18  
AUDITION #1 WORKING SESSIONS 4

Wednesday, February 20  
Warm-up Exercises  
AUDITION #1 PRESENTATIONS  
DUE: AUDITION #1 SCRIPT WORK

**Week 7**

Monday, February 25  
Warm-up Exercises  
AUDITION #1 PRESENTATIONS (Cont.)  
University Playhouse Acting Observation Activities  
Audition #2 Rehearsals

Wednesday, February 27  
Warm-up Exercises  
Discussion/Activity  
Professional Development – Resumes  
Audition #2 Rehearsals

**Week 8**

Monday, March 4  
Warm-up Exercises  
Discussion/Activity  
Audition #2 Rehearsals  
Have Read: Ch. 2 "The Twelve Guideposts" (Guidepost 7 "Communication and Competition" and Guidepost 8 "Importance" and Guidepost 9 "Find the Events")

Wednesday, March 6  
Warm-up Exercises  
Discussion/Activity  
Audition #2 Rehearsals  
Have Read: Ch. 2 "The Twelve Guideposts" (Guidepost 10 "Place" and Guidepost 11 "Game Playing and Role Playing" and Guidepost 12 "Mystery and Secret")

March 11 and 13: NO CLASS – SPRING BREAK

**Week 9**Monday, March 18

AUDITION #2 WORKING SESSIONS 1

Wednesday, March 20

AUDITION #2 WORKING SESSIONS 2

**Week 10**Monday, March 25

AUDITION #2 WORKING SESSIONS 3

Wednesday, March 27

AUDITION #2 WORKING SESSIONS 4

**Week 11**Monday, April 1

Warm-up Exercises

AUDITION #2 PRESENTATIONS

DUE: AUDITION #2 SCRIPT WORK

Wednesday, April 3

Warm-up Exercises

AUDITION #2 PRESENTATIONS (Cont.)

Discussion/Activity

Audition #3 Rehearsals

Have Read: Ch. 4 "Some Things an Actor Needs to Know"

**Week 12**Monday, April 8

Warm-up Exercises

Professional Development – MFA Programs/Internships

Audition #3 Rehearsals

Wednesday, April 10

Warm-up Exercises

Discussion/Activity

Professional Development – Companies

Audition #3 Rehearsals

**Week 13**Monday, April 15

AUDITION #3 WORKING SESSIONS 1

Wednesday, April 17

AUDITION #3 WORKING SESSIONS 2

**Week 14**Monday, April 22

AUDITION #3 WORKING SESSIONS 3

Wednesday, April 24

AUDITION #3 WORKING SESSIONS 4

**Week 15**

Monday, April 29

Warm-up Exercises

AUDITION #3 PRESENTATIONS

DUE: AUDITION #3 SCRIPT WORK

Wednesday, May 1

Warm-up Exercises

AUDITION #3 PRESENTATIONS (Cont.)

Course Evaluations

*Final Audition Notice Posting*

FINAL EXAM

Monday, May 6, 10:30 AM-12:30 PM

FINAL AUDITION

DUE: GRADUATE ACTING COACHING JOURNAL