

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>10/7/24</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department Theatre and Dance College Dorothy Schmidt College of Arts and Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix TPP Number 2260	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course <input type="text" value="Performance"/>	Course Title Beginning Acting for the Camera
Credits <i>(See Definition of a Credit Hour)</i> 3 Effective Date <i>(TERM & YEAR)</i> Spring 2025	Grading <i>(Select One Option)</i> Regular <input checked="" type="radio"/> Sat/UnSat <input type="radio"/>	Course Description <i>(Syllabus must be attached; see <u>Template</u> and <u>Guidelines</u>) This course is a beginning acting class, similar to Acting 1, but with a focus on the needs of acting for camera. Students will learn the basics of the Stanislavsky method of acting (Goal, Obstacle, Tactics, Beats, etc.) and apply them to acting assignments (monologues, scenes, exercises) that are specifically focused for camera. Successful completion of this course (C or better) will serve as a pre-requisite for taking Acting for the Camera 1. </i>	
Prerequisites, with minimum grade* None		Corequisites None	Registration Controls <i>(Major, College, Level)</i> Theatre Majors must have Instructor Approval
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course			
WAC/Gordon Rule Course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See <u>WAC Guidelines</u> .		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> None General Education criteria must be indicated in the syllabus and approval attached to the proposal. See <u>Intellectual Foundations Guidelines</u> .	
Minimum qualifications to teach course MFA in Acting or significant experience acting for the camera			
Faculty Contact/Email/Phone Ted deChatelet/edechatelet@fau.edu/503.560.0636		List/Attach comments from departments affected by new course	
Approved by Department Chair <u>Thomas McK...</u> College Curriculum Chair _____ College Dean _____ UUPC Chair <u>Korey Serge</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____		Date <u>8/23/20</u> <u>9/16/24</u> <u>9/24/2024</u> <u>10/7/24</u> <u>10/7/24</u> _____ _____	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

TPP 2260

Beginning Acting for the Camera

Wed/Fri 3:30 – 4:50

Spring, 2025 - 3 credits

Prof. Ted deChatelet

(officially it's "Edward", don't let em fool ya)

Office: AL 179

Office hours: W/F 2:00-3:20 **or by arrangement**

Classroom: AL 102 (Studio 2)

Email: edechatelet@fau.edu



Course Description

This course is a beginning acting class, similar to Acting 1, but with a focus on the needs of acting for camera. Students will learn the basics of the Stanislavsky method of acting (Goal, Obstacle, Tactics, Beats, etc.) and apply them to acting assignments (monologues, scenes, exercises) that are specifically focused for camera. Successful completion of this course (C or better) will serve as a prerequisite for taking Acting for the Camera 1.

Instructional Method

In-Person

Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

Required Texts and Materials

No Required Texts

· You will need to find 2 monologues to perform and 2 scenes. Monologues and scenes may come from any contemporary source specifically written for camera (movies, tv shows, web series, etc.)

Recommended Readings and Materials

Recommended Texts for Further Acting Study:

Acting in Film by Michael Caine

Actor as Storyteller by Bruce Miller – Highly recommended.

A Practical Handbook for the Actor by Melissa Brueder et al.

Acting: The First Six Lessons by Richard Boleslavsky Respect for Acting by Uta Hagen

The Second Circle Using Positive Energy for Success in Every Situation by Patsy Rodenberg

Course Objectives/Student Learning Outcomes

STUDENT LEARNING OUTCOMES:

- Expanded creativity and imagination
- Improved creative and critical thinking, problem-solving, oral communication, team building, and confidence applicable to any professional discipline
- Basic understanding of analyzing a script and be able to analyze and break down realistic scenes (determining beats and character objectives, actions, and obstacles)
- Application of analysis to perform a monologue and, by transference, a realistic scene for the

- camera
- Grasp the concept of blocking and be able to follow a director's directions and basic vocabulary of Film
- Basic understanding of the professional work ethic required of the actor
- Basic understanding of the process of auditioning and how to prepare for it.

Gain a glimpse into the world of the professional actor

- Basic understanding of physical and vocal disciplines needed for further acting study in Realism
- Basic understanding of how physicality/movement can be used in the creation of character

COURSE GOALS:

- To provide the student with a basic understanding of the artistic process of acting for camera, through his or her participation in an exploration of that process, in a physically and emotionally safe environment
- To develop an understanding of the basic skills necessary for an actor to give an expressive, realistic, and repeatable performance on film
- To develop an analytical, physical, and psychological approach to acting by applying the Stanislavsky-based methods learned in class.
- To develop vocabulary and communicative skills for use in professional collaborations, analyses, and criticism of performances

Faculty Rights and Responsibilities

Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:

- Establish and implement academic standards.
- Establish and enforce reasonable behavior standards in each class.
- Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct [University Regulation 4.007](#).

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Course Evaluation Method

COURSE EVALUATION METHOD (Subject to adjustment)

Monologue 1 Performance 100 pts
 Scene 1 Performance 200 pts
 Monologue 2 Performance 100 pts
 Scene 2 Performance 200 pts Active
 Engagement 200 pts.
 Auditions/Exercises/Quizzes/Class Assignments 200 pts (combined)

Total 1000

Active Engagement and Positive Attitude

· As a collective, you and your classmates set the tone, the speed, and the environment in which we work.

Course Grading Scale

· A – A profoundly reflective and supported work that digs into the material and offers substantive insights into the character and situation. Highly polished with virtually no surface errors. 1-2 line errors. EXCELLENT WORK, 900-1000 pts

· B – Thoughtful supported work that begins to probe beneath the surface and offers some unique perspectives; polished, but some surface errors persist. 3-4 line errors. VERY GOOD WORK, 800-899 pts.

· C – Adequate supported work with a tendency to remain at the surface level of ideas and performance, inattention to polish. 3-5 line errors. ADEQUATE WORK, 700-799 pts.

· D – Less-than-adequate work marked by superficial thinking, poor memorization in performance, and sloppy written work. POOR WORK, 600-699 pts.

· F – Work that fails to meet any of the stated objectives; highly superficial, contains misunderstandings and mis-readings of basic concepts, sloppy and unfocused. FAILING WORK, fewer than 600 pts.

Talent, you might argue, is subjective, so great pains have been taken to remove it from this evaluation process. As you take this class, be sure that you memorize your lines verbatim as you engage in this world of pretending. Be sure to memorize your Tactic/Actions in the order that you play them as you engage in this world of pretending. Be able to articulate the Objective you are playing clearly. Do the work, then enjoy yourself because acting is really a great deal of fun!

That said, don't work for a grade, work for knowledge. Try and find the adventurer inside that will help you know the thousand different identities of which you are made. You can apply that to acting, business, medicine, law, or whatever your career goals are. You are more than just that young college student looking for an easy Humanities credit. You are a powerful instrument through which the acting process will take place. As actors, we must continually confront and explore choices that move beyond habitual behavior patterns. Try and RISK releasing the full complexity of your personality.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which

is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

About the use of Artificial Intelligence:

Grammarly – <https://www.grammarly.com/students> -- is a valuable tool for submitting written work that meets college-level requirements. Please utilize it to check your spelling, grammar, and sentence structure. Any further use of Artificial Intelligence will be treated as violating the Code of Academic Integrity.

Attendance Policy Statement

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities.

. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

DEPARTMENTAL ATTENDANCE POLICY:

1. After three unexcused absences, I will lower your final grade by one letter. An absence is excused only in the case of a documented illness, religious holiday, or other events, as outlined in the University's Attendance Policies. (Missing for Club or Greek Organization activities are not excused.) Please let me know in advance if you have a planned absence. NOTE: If you wish me to mark your absence excused, YOU MUST LET ME KNOW VIA EMAIL THAT YOU WILL NOT BE IN CLASS BEFORE CLASS BEGINS. (Valid, excused absences only.)
2. Each subsequent absence will lower your final grade by one letter grade. All Theatre performance classes are experiential; you must attend to learn.
3. Six absences will result in an automatic failure.
4. Classes will begin on time.

If you miss a class, it is your responsibility to find out what material we covered. If you arrive late to class after I take roll, you must check in at the end of class to ensure your attendance is recorded.

Religious Accommodation Policy Statement

In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at www.fau.edu/regulations.

Any student who feels aggrieved regarding religious accommodations may present a grievance to the executive director of The Office of Civil Rights and Title IX. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

Time Commitment Per Credit Hour

For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

Grade Appeal Process

You may request a review of the final course grade when you believe that one of the following conditions apply:

- There was a computational or recording error in the grading.
- The grading process used non-academic criteria.
- There was a gross violation of the instructor's own grading system.

[University Regulation 4.002](#) of the University Regulations contains information on the grade appeals process.

Policy on Make-up Tests, Late work, and Incompletes

Late Work, Missed Exams, Incompletes

All written assignments must be uploaded to Canvas by 11:59 pm on announced dates. Late work will receive a 10% penalty per day -- not class period -- that it is late, to a maximum of 50% off. I will accept late work until the last Reading Day before finals begin. Any work submitted after this time will receive a score of zero.

A grade of incomplete (I) is reserved for a student who is making successful progress in the course but runs into an extraordinary situation that prevents them from completing the semester. If you have completed 75% of the class, you may complete and submit any outstanding work. You must repeat the course if you have completed less than 75%.

Make-up quizzes and exams will receive a 10% deduction of all points possible, e.g., if the exam is worth 100 points, you will receive a 10-point deduction. I will waive this deduction if you have a documented, excused reason for your absence.

Incompletes are granted for extraordinary circumstances. I will only give you an incomplete (a grade of "I") under the following conditions:

1. You have completed at least 75% of the class.
2. You were earning a passing grade when you discovered you could not complete the course.

You must withdraw from the course if you do not meet the above criteria. If you do not withdraw, I will

issue an F grade. A grade of I is good for one year.

Special Course Requirements

CONTENT WARNINGS:

As we progress through this course, the material covered in class will be varied and examine all varieties of subject matter. The Theatre has always presented challenging material. Students are responsible for all material required in a class. If a student encounters sensitive subjects or distressing material, the following resources are suggested:

- Seek professional help while working on challenging boundaries to grow as a scholar and artist. CAPS is an on-campus psychological help system that we encourage all students to reach out to for help: 561-297-CAPS (2277) · Contact SAS (<https://www.fau.edu/sas/>) for an official accommodation.
- Talk to the professor (email, office hours, before/after class)

COURSE POLICIES:

- **Phones.** Before the start of class, please turn off your cell phone. (Off so it does not buzz, vibrate, or chirp). I encourage you to take notes the old-fashioned way via pen and paper. If you text, email, or the like, you will be asked to leave the class and marked absent for the day.

- **Preparedness.** You are responsible for completing all reading assignments on time and memorizing assigned scripts well before you perform them. Your failure to do so adversely affects us—the community of artists and learners—and you. If you are not memorized (called “off book” in the acting profession), you are not acting.

- **Attendance.** Please refer to the University Absence Policy. Do not miss class! If you wish to do well in this course, it is imperative that you attend class and be on time. Due to the nature of the study of acting, there is no way for you to make up a missed class. The study of acting is experiential—we learn by doing. You are allowed two unexcused absences without penalty. Further unexcused absences will affect your grade:

4th absence of semester Final Grade lowered one full letter grade

5th absence of semester Final Grade lowered two full letter grades

6th absence of semester Final Grad lowered three full letter grades

7th absence of semester Automatic failure

- **Punctuality.** Three times late to class equates to one absence. You are absent if you are 10+ minutes late or leave class early. Please do not ask to leave the class early except in an emergency.

- **Attention to Deadlines.** All assignments are due on the dates assigned. Absence on a performance date equates to automatic failure of the project unless you have an excused absence as defined in the “University Attendance Policy.”

- **Active Engagement.** Bring your open and sincere participation every day. Bring probing questions,

open minds, consideration, and respect to every class. Failure to do so will severely affect your Active Engagement grade. An unexcused absence in class will result in a zero on your level of positive active engagement for that day.

- **Memorization.** You must memorize all scripted performance assignments and are urged to do so as soon as possible. Last-minute memorization prevents you from doing anything but trying to remember lines. The craft of acting does not begin until you memorize your pieces. Memorization is fundamental to the craft of acting; it is also part of your grade. You are doing D or F-level work if you need to call line during a final performance. If you miss/alter more than three words, you are doing B-level work. If you miss or alter five words, you are doing C- level work.

- **Partnering.** You are to notify your professor immediately if your partner does not arrive for prearranged rehearsals or is unwilling/unable to pull their weight. Make a schedule as soon as you're assigned your partner. You are in the scene together, so take care of each other and yourself. Remember to be memorized!

- **Intimacy.** The Department defines intimacy as “any physical act that would not reasonably be performed in a public space.

public acts include touching in non-groin or breast areas, hugging, hand holding, and kisses on the lips or cheeks.

In the classroom: Intimate activities would not normally occur. If they are part of a classroom experience or activity, then an intimacy coordinator will be provided to ensure student safety and academic integrity.

- **Touching.**

Instructor/Student interactions: As an intellectual discipline within the University, Theatre and Dance has kinesthetic and tactile components that need to be addressed to ensure a positive learning environment. There is physical contact in this course between the teacher and the student as well as between the students and each other. This physical contact is never intended to be sexual in nature nor demean the student. It is used solely for the purpose of adjusting body position for clarity and physical understanding in acting. You will briefly discuss physical boundaries and permissions between the student and the instructor on the first day of class. Touch will never be in the groin or breast area. If your physical boundaries have changed since being established, it is your responsibility to inform the instructor before starting that lesson.

Student/Student interactions: Within the storytelling disciplines, touch happens between student performers, and this touch must also be established with consent between the students before the engagement of the scene, dance, or movement composition. The students first establish the physical boundaries of the type of touch that will be permitted between each other. This touch is for the specific scene or exercise in class, and it is understood that consent prior to the touch must be reestablished each time. It is understood that, as the student, you may revoke your consent from an established scene or movement composition. If this is the case, please inform both the scene partner and the instructor prior to the start of class so that the totality of this new situation is understood to maintain an environment that supports your learning and creative exploration.

· **Proper Attire:** Please wear clothing in which you can easily move. Avoid tight clothing or anything you need to adjust continually, such as short shorts, miniskirts, etc.

· **Respect the Process.** We learn by doing and watching others perform, so don't talk while others are working. Demonstrating disrespect toward your classmates will not be tolerated. If you do not give your classmates the respect they deserve, you will be asked to leave and given an absence for that class. Use the bathroom before the class starts. Take notes on paper, not on your computer or phone. You will also need a pencil to make notes in your scripts. If you wish, transfer your notes to your computer outside of class, and you will retain the information more readily. If you bring out your phone to check a text, you will be asked to leave the class and receive an absence for that day.

· **Workspace.** Food and drink are not permitted in the rehearsal studio (water is highly encouraged). Please pick up your trash and put the room in order when you are done.

· **Rehearsals are essential for all performance assignments.** You should expect to spend three to five hours a week (minimum) outside of class time rehearsing performance projects. Please notify us if your partner does not arrive for prearranged rehearsals or is unwilling or unable to schedule rehearsal time.

1. It is your responsibility to obtain your partner's name and contact information.
2. You are responsible for setting up a time to rehearse and stick to it.
3. You are responsible for returning your partner's call or emails within 24 hours of receipt.
4. The more you rehearse, the better your work will be. Don't skimp on it, then expect your scene or monologue to come together at performance time magically.

· **Syllabus.** Please keep this syllabus and refer to it often. We reserve the right to update and append this schedule suited to the class's needs and shifting size. Any changes will be announced in class or via email, and you are responsible for them.

· **Email.** While a student at FAU, it is imperative that you check your FAU email daily. You are responsible for any information and updates sent to your fau.edu address, so please ensure that your Canvas email address is correct. If you need to get in touch with your GT, be aware that they have classes to attend, lines to learn, and a great deal of studying to do. Please don't expect them to get back to you immediately or during late nights or weekends. It is your responsibility to have all the information you need to succeed for each assignment before the weekend.

· **Demeanor.** We will strive to create a safe space that allows you to explore and try new things. You are essential to maintaining that safety by keeping an open mind and heart toward your classmates. Celebrate their successes and have their backs when things don't go well. We all see the world from a different perspective, so leave your judgments, gossip, and **negative talk out of the process.**

· **CIVIL RIGHTS:** Acts of racism and discrimination do not align with our fundamental values in the Department of Theatre and Dance and will not be tolerated in this class. We respect the diversity of our FAU community. The exercises and works presented in this course are intended to be useful to students of all races, social classes, and sexual identities. Anyone who may have experienced any act of discrimination or harassment should report the incident to FAU's Office of Civil Rights by filing an incident report through FAU's online reporting system, available at <https://cm.maxient.com/reportingform> The staff at TOCR stands ready to support students; The office is charged with the important responsibility of investigating all reports of discrimination or harassment.

Additionally, FAU's Dean of Students Office, which includes the Case Management team (561-297-3542) and the Victim Services Office (561-297-4841), is available to provide support, guidance, and resources.

Classroom Etiquette Policy (reminder):

- Be respectful of your fellow students at all times. Acting is hard! People fear public speaking more than they FEAR DEATH! So be kind to yourself as well as others. Be receptive to constructive criticism. Notes are adjustments to improve you, so don't argue your notes. "Take the note" and improve. Notes on exercises, rehearsal, and classroom work are the bedrock of the performance process and essential to an actor's development.
- NO CELL PHONE USE. Turn them off or to silent, not vibrate. No talking, texting, or checking your phones. If you use your phone, you will be asked to leave.
- NO EATING IN CLASS (It's not dinner theatre) DO keep yourself hydrated by drinking plenty of water.
- Maintain a cool head and an open heart.

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

This class is experiential; therefore, recording during class is prohibited most of the time.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Student Support Services and Online Resources

- [Center for Learning and Student Success \(CLASS\)](#).
-

[Counseling and Psychological Services \(CAPS\)](#)

[FAU Libraries](#)

- ♦ [Math Learning Center](#)
- ♦ [Office of Information Technology Helpdesk](#)
- ♦ [Center for Global Engagement](#)
- ♦ [Office of Undergraduate Research and Inquiry \(OURI\)](#)
- ♦ [Science Learning Center](#)
- ♦ [Speaking Center](#)
- ♦ [Student Accessibility Services](#)
- ♦ [Student Athlete Success Center \(SASC\)](#)
- ♦ [Testing and Certification](#)
- ♦ [Test Preparation](#)
- ♦ [University Academic Advising Services](#)
- ♦ [University Center for Excellence in Writing \(UCEW\)](#)
- ♦ [Writing Across the Curriculum \(WAC\)](#)

Course Topical Outline

Beginning Acting for Camera – Spring 2025 - Course Schedule

(Subject to change due to student progress in class)

Week 1

- Syllabus day, introductions, intro to warm-ups
- The functions of physical/vocal warm-ups (and why they are important)
- Camera Directions exercises, review Film Terminology handout (on Canvas)

Week 2

- Introduction to objectives.
- Camera Terminology quiz
- Read: Objectives: Getting What You Want and Character is Action

Week 3

- Intimacy and Boundaries
- Intro to Moving Object activity -- Extension of Objectives and Stanislavski technique
- Exercise: Fit the frame to the Action, the Action to the Frame
Due: Copy of two monologue options uploaded to Canvas

Week 4

- Monologue breakdown and exercises.
- An Open Camera Scene: Analyzing the beat/unit structure with tactics and stakes
- Exercise: The 180 Rule and shooting a scene.
- Read: Acting on the Script
- Partners for Scene 1 Assigned

Week 5

- Discussion: Expectations of Performance Critiques
- Reading and beat/unit breakdown of a short script (we will do this in class)

Week 6

- Monologue 1 Due/Critique
- Scene 1 rehearsals

Week 7

- Scene breakdown and exercises.
- Discussion: Watch Assignment 1
- Due: Beat/Unit breakdown of short script
- Rehearse Scene 1

Week 8

- Mid Term: Scene 1 Due/Critique.
- Intro to "Self-submit Auditions"

Week 9

- Scene breakdown: Further understanding of objectives, beats, and tactics
- Monologue 2 rehearsal
- Objective games

Week 10

- Work on your score (beats, actions, units) for your final scene
- Rehearsal: Final scenes (you may hold your script)
- Auditions for the actors. What is a slate? In the room vs. Self Submit.

Week 11

- Rehearsal: Final Scenes (You may hold your script but should be close to off book.)
- Audition 1 due

Week 12

- Discussion: Presence, 2nd Circle work and Professional expectations
- Due: Draft - Scored Final Scene
- Audition exercise with "Casting Agents" (aka grad students) present

Week 13

- Rehearsal: Scenes – OFF BOOK!
- Exploring your scene's tactics, objectives, and beats.

Week 14

- Discussion: Watch Assignment 2
- Final scene rehearsal
- Audition 2 due

Week 15

- Final scene rehearsal
- **Due:** Actor analysis for Radium Girls

Final Exam

- Final Scene presentations/Critique