Prefix and Number: THEA 3150  
Initial Term: Fall 2010

Select One:
New ______  Delete ______  Course Modification x ______

Type of modification:
- Title x
- Description x
- Credit hours x
- Prerequisites x
- Grade Type
- Number: Old ______
- New ______

Title: BFA Performance Studio I

College/School: Liberal Arts  
Dept: Theatre

Abbreviated Title: BFA Performance Studio I (30 spaces total)

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Prerequisites (course must be taken prior to this course) Admission into the Bachelor of Fine Arts performance program, or department approval. Theatre majors who do not earn a grade of “C” or higher must re-audition for the BFA performance program and repeat the course.

Corequisites (course must be taken the same term of this course) ________________

Prerequisite with concurrency (course may be taken prior to this course or taken during the same term) ________________
**Brief Description for Bulletin**

Intensive study and practice integrating advanced contemporary scene study, audition technique, and the Fitzmaurice Voicework system.

Credit will not be given for both ______________________ and ____________________

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<tr>
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**Justification (Indicate reason for change)**

The current Lecture/Studio breakdown for this course is 3/6. The new breakdown is 3/5 assigning 1 hour of credit for each lecture hour and .20 hours credit for each studio hour, which is a more accurate reflection of lecture and studio distribution in the course. Course content has also changed from emphasis on the Lessac System of voice and speech training to the Fitzmaurice system in the voice component of the BFA studio performance classes.

**Additional resources or resource shifting required. If none, please explain.**

This is not a new course, but a modification of an existing course which does not require additional faculty or resources.

Attach a copy of syllabus to add a new course.

To modify an existing course, attach a copy of the old syllabus and the new syllabus.

To add an honors version of an existing course or to add a distance education version of an existing, attach the existing syllabus and the syllabus for the proposed new course.

No attachment is required to delete course.

**Contact Person**

Dan LaRocque
larocdj@auburn.edu

Phone # 844-4748

Revised June 2008
COURSE OBJECTIVE: Integration of acting voice and movement techniques in advanced exercises and contemporary and modern scene study.

TEXTS:  
Five Approaches To Acting; Kaplan  
August: Osage County; Letts  
The Clean House; Ruhl

ADDITIONAL REQUIRED READING: Plays from which scene study projects are taken will be assigned by the instructor.

ATTENDANCE: Unexcused absences are not allowed in the B.F.A. Performance Program. Departmental policy states that after two unexcused absences, the student’s grade will be lowered one full letter for each subsequent unexcused absence. Please note however that ANY unexcused absence in studio course work will have a negative impact on a student's grade.

EXAMINATIONS AND ASSIGNMENTS:
- Written response to a live theatre performance beyond the university setting concentrating on acting concepts encountered in class.
- Written response to both required plays listed above.
- Preparation and presentation of professional audition for on campus and state screening auditions for the Southeastern Theatre Conference.
- Preparation and presentation of solo and duo scenes to be assigned by the instructor.
- Written scoring and analysis of scene study assignments to document actor’s choices and demonstrate comprehension of the actor’s process.
- Quizzes and research presentations on assigned readings and class discussions.
- Daily acting, voice and movement exercises designed to enhance the actor’s ability to communicate internal choices through an expressive, responsive, and flexible physical instrument.

GRADING:
- Audition unit/presentation: 10%
- Solo scene/score: 10%
- Osage scene/score: 20%
- Final scene/score: 25%
- Quizzes/research presentations: 10%
- Written responses to plays and production: 15%
- Daily exercise work: 10%
| AUG  | 18:   | Overview, expectations, summer assignments (life letters due) |
|      | 20:   | Summer assignments                                           |
|      | 25:   | Audition and cold reading techniques (diagnostic exam)       |
|      | 27:   | Partnering                                                  |
| SEP  | 3:    | Getting to the Task                                        |
|      | 8:    | Tactics and scoring                                        |
|      | 10:   | First graded scene in rehearsal                             |
|      | 15:   | First graded scene in performance (Clean House paper due)   |
|      | 17:   | Stanislavsky quiz (Getting To The Task)                      |
|      | 22:   | Images                                                      |
|      | 24:   | Personalization exercises                                   |
|      | 29:   | Solo scenes in rehearsal                                    |
| OCT  | 1:    | Solo scenes in rehearsal                                    |
|      | 6:    | Solo scenes in performance                                  |
|      | 8:    | Osage County paper due/S.E.T.C. scenes                      |
|      | 13:   | Osage County scenes/S.E.T.C. scenes                         |
|      | 15:   | Osage County scenes/S.E.T.C. scenes                         |
|      | 20:   | Quiz                                                        |
|      | 22:   | OC scenes in rehearsal                                      |
|      | 27:   | OC scenes in rehearsal                                      |
|      | 29:   | OC scenes in rehearsal                                      |
| NOV  | 3:    | OC scenes in performance                                    |
|      | 5:    | Research presentations on final scene                       |
|      | 10:   | Final scenes first showing                                  |
|      | 12:   | Final scenes in rehearsal                                   |
|      | 17:   | Final scenes in rehearsal                                   |
|      | 19:   | Final scenes in rehearsal                                   |
|      | 24:   | Thanksgiving Holidays                                        |
|      | 27:   | Thanksgiving Holidays                                        |
| DEC  | 1:    | Final scenes in rehearsal                                   |
|      | 3:    | Final scenes in rehearsal                                   |
|      | 8:    | Final scenes in performance (review of outside performance due) |
|      | 10:   | Semester Reviews (Noon)                                     |
THEA 3150 Junior Studio 1 Vocal Performance  Daydrie Hague
T/TH 1:00-2; 50 TU 126  844-6613
Office Hours 9-10 MW  hagueda@auburn.edu
or by appointment  212 Telfair Peet

COURSE OBJECTIVE: to introduce student actors to all aspects of vocal function as it applies to performance: anatomy, body based breath work, phonation, speech and text. Built on a foundation of Fitzmaurice Voicework, this course will explore the connection between physicality and breath, breath and voice, voice and the actor’s impulse applied to text.

REQUIRED TEXT: *The Right to Speak* by Patsy Rodenberg
REQUIRED READING: *Breathing is Meaning* by Catherine Fitzmaurice
               *Restructured Breathing* by Catherine Fitzmaurice
               *Picasso at the Lapin Agile* by Steve Martin
               *Lady Windermere's Fan* by Oscar Wilde

ATTENDANCE POLICY: There are no unexcused absences in the BFA program due to the collaborative nature of the work. Any absence must be documented. Unexcused absences will be documented as a zero for the class work for that day. Each unexcused absence after 2 will successively lower the student’s grade by a full letter. No make ups will be accepted for un excused absences. Assignments are to be turned in hard copy on the day they are due to receive full credit. Late assignments lose 50 points/day.

COURSE REQUIREMENTS: Students are required to be prompt and prepared to work every day. Wear loose clothing; bring binder, mat and zafu EVERY day.

Speech Proficiency: After a base line reading, students will be required to pass speech proficiency at the midterm and as a final. The speech proficiency will evaluate mastery of breath management, non-regional American speech, clear articulation, efficient linkage, phrasing and reading for meaning.

Journal: BFA students are required to keep a journal for three semesters, to track their process of discovery and progress in training. This gives the student an opportunity to articulate and concretize what they are learning and the instructor the chance to monitor their response and tailor instruction to group and individual needs.

Vocal Autobiography: All students will write and perform a theatrical project based on their vocal history.

Haiku: All students will write and perform a haiku integrating voice, text and movement.

Fairytale: All students will perform in a group project that tells the story of a
well-known fairy tale through movement and vowel sounds.

**Consonant Riff:** Students will create and perform a consonant riff- a jazz inspired exploration of consonants, melody and rhythm.

**Critiques:** Students will write a critique of Picasso at the Lapin Agile and Lady Windermere’s Fan based on their evaluation of the voice-speech-movement-character work of the acting ensemble.

**Play for Voices:** All students will present a play for voices as the final performance outcome for the course.

**ATTIRE:** Wear loose fitting clothing every day; no jeans, no hats, skirts or excessive jewelry.

**SPACE:** No food or drinks (except water) are allowed in the space. Students are asked to take all of their personal belongings with them when they leave and restore the space for the next class or rehearsal.

**GRADING POLICY:** All performance based and written assignments are graded equally. In addition, the student receives a studio grade that reflects punctuality, preparation, effort, growth, attitude and collaboration. The two grades are averaged together for the student’s final grade.

**Week 1:** Physical alignment, skeletal structure, autonomic breath, proprioception. Front vowels, vocal hygiene.

**Week 2:** Respiratory system anatomy, destructured breath, back vowels.

**August 26:** Summary Chapters 1,2 The Right to Speak
Week 3: Destructuring Sequence for release of muscles of respiration, all vowels – resonance.

**September 2 Quiz, Chapters 3-4 The Right to Speak**
Week 4: Destructured Breath into Sound, principles of phonation, resonance, vowels,

**September 9: Summary Chapter 5, Fairy Tales**
Week 5: Phonation, Consonants: nasals, plosives.

**September 16 Quiz, Chapter 6 The Right to Speak**
Week 6: Consonants: fricatives, affricates, extended breath, resonance

**September 25 Vocal History Projects**
Week 7: Review vowels, consonants, linkage. Resonance.

**September 30: Picasso Critique Due**

**October 2: Speech Proficiency completed**
Week 8: Sound and Movement

**October 7: Journals due**
Week 9: Language and Text:

**October 14: Haiku Projects due**
Week 10-11 Integration of Physical release, alignment, breath, sound, resonance, speech, and text.
Weeks 12-13 Rehearsal of Final Project integrating breath, resonant focus, speech and text work.

November 20 Consonant Riff Due
December 2: Lady Windermere’s Fan Critique due
December 4: Journals due
December 5: Speech proficiency completed
Dec 8: BFA Performance outcome
Final Conferences TBA

THIS SYLLABUS IS SUBJECT TO CHANGE

Auburn University Department of Theatre
Syllabus Appendix

Office Hours: Faculty office hours are posted outside faculty offices on the second floor of the Telfair Peet Theatre. While students may visit faculty members at any time during their posted office hours, students are encouraged to make an appointment with individual faculty members to confirm a time when the faculty member can devote undivided attention to the student.

Emails: Faculty members in the Department of Theatre respond to student emails as promptly as possible. Response time varies based on the size of the section of the course and the teaching load of an individual faculty member in any given term. Faculty members in the Department of Theatre are also regularly engaged in intensive research, creative work and outreach within and beyond the department each semester, and student consideration of faculty workload when measuring faculty response time to emails is greatly appreciated.

Attendance: Departmental policy states that after two unexcused absences, the student’s grade will be lowered one full letter for each subsequent unexcused absence.

Late Submission of Written Work: Late work will be accepted in the case of excused absence at the next class session after the excused absence. Students who forget written work have a grace period of until 4:45 p.m. on the day the work is due to turn it in to the instructor’s office.

Missed In-Class Work Policy: Many theatre courses involve intensive work in class in collaboration with other students and work missed in class deprives students of valuable feedback from the instructor and important work with project partners. Students with excused absences may schedule a time to make up this work at a
mutually convenient time for all concerned. It is the absent student’s responsibility to make arrangements for any make-up sessions.

**Missed Examinations:** Students with excused absences should make arrangements to make up missed quizzes and exams no later than the first class session after the excused absence.

**Preparation:** Students are reminded that all readings and written work are to be completed before the scheduled class session on the dates these assignments are due.

**Unannounced Quizzes:** Courses within the Department of Theatre often include unannounced quizzes. These quizzes are graded and included in the determination of a student’s final grade based on criteria devised by individual faculty members. The Department of Theatre affirms the right of individual faculty members to administer unannounced quizzes at any time during the semester they deem suitable. Students are therefore well advised to attend class regularly, and complete all readings, preparations, and assignments prior to the class discussion, studio, laboratory, or lecture session for which they are due.

**Course Withdrawal:** Students may withdraw from any course up until mid-semester with a “W” on their transcript.

**Americans with Disabilities Act:** Every Auburn University Theatre faculty member complies with the provisions of the Americans with Disabilities Act. Students needing accommodations should arrange a meeting the first week of class. Come during office hours or email for an alternate time. Bring the Accommodation Memo and Instructor Verification Form to the meeting. Discuss items needed in this class. If you do not have an Accommodation Memo but need special accommodations, make an appointment with The Program for Students with Disabilities.

**Final Examination Schedule:** The final examination schedule for this semester may be accessed at:

http://www.auburn.edu/administration/registrar/calendars/exam-schedule.pdf

Some courses within the Department of Theatre substitute performance tests, research projects, term papers, laboratory evaluations or other forms of evaluations suitable to the objectives of the course for a final exam. If so, your syllabus includes written information describing the method by which the final grade will be determined.
THEA 3150: BFA PERFORMANCE STUDIO ONE
4 Semester hours (8 hours of contact per week for 15 weeks)
MTWR 3:00-4:50 PM THTRE 126; AUTUMN SEMESTER
Office hours: as posted or by appointment
Dan LaRocque—UTH 211. 844-6616 larocdj@auburn.edu
Daydrie Hague—UTH 212. 844-6613 hagueda@auburn.edu

PREREQUISITE: Admission into the BFA Theatre Performance program or department approval. Theatre majors who do not earn a grade of “C” or higher must re-audition for the BFA Performance program and repeat THEA 3150 if accepted.

COURSE DESCRIPTION: Intensive study and practice integrating advanced contemporary scene study, audition technique, and the Fitzmaurice Voicework system.

COURSE OBJECTIVES:
• Preparation and successful performance of a professional acting audition outside of Auburn University Theatre including preparation of a professional resume.
• Growing proficiency in personalization techniques and Fitzmaurice Voicework in the execution of truthful and compelling acting, voice and speech choices.
• Successful integration of acting, voice, and movement techniques in advanced exercises, scene study and a culminating ensemble performance.

TEXTS: Five Approaches To Acting by David Kaplan (Hansen Publishing Group)
The Right to Speak by Patsy Rodenberg (Methuen Drama — 1992)

ADDITIONAL REQUIRED READING: Handouts provided by the instructors, plays produced by AU Theatre in the fall semester, and plays from which scene study projects are assigned are also required.

ATTENDANCE: There are no unexcused absences allowed in the BFA acting studio courses due to the collaborative nature of the work and the ensemble nature of the training. Any absence must be documented, and the instructors must be notified prior to the absence. Unexcused absences will be documented as a zero for the class work for that day. Each unexcused absence after 2 will successively lower the student’s grade by a full letter. No make ups will be accorded for unexcused absences. Unless otherwise specified by the instructors, all assignments are to be turned in as computer generated documents in hard copy on the day they are due to receive full credit. Late assignments lose 50 points/day.

ADDITIONAL REQUIREMENTS: Students are required to be prompt and prepared to work every day. For all voice sessions students are to wear loose clothing and bring a binder, mat and zafu.

GRADED PROJECTS AND ASSIGNMENTS (ACTING):
• Written response to a live theatre performance beyond the university setting concentrating on acting concepts encountered in class. (5%)
• Written response to plays assigned by the instructor. (5%)
• Preparation and presentation of professional audition for on campus and state screening auditions for the Southeastern Theatre Conference. (5%)
• Preparation and presentation of solo and duo scenes to be assigned by the instructor including written scoring and analysis of scene study assignments documenting the actor’s choices and demonstrating comprehension of the actor’s process. (20%--5% for each of four scenes)
• Quizzes and research presentations on assigned readings and class discussions. (5%)
• Studio Approach: Students will grow increasingly adept in their performance work and their approach to ensemble training demonstrating consistent punctuality, preparation, effort, growth, attitude and collaboration. (10%)

GRADING WEIGHTS AND SCALE: With the exception of the studio grade, all assignments are equally weighted. In addition, students receive a studio grade from each instructor reflecting their assessment of student work in the ensemble includes a qualitative evaluation of work in performance as well as an evaluation of punctuality, preparation, effort, growth, attitude and collaboration. The studio grade carries extra weight as outlined above. All graded assignments and exams are averaged together to produce the student’s final grade.

A = 90-100%
B = 80-89%
C = 70-79%
D = 60-69%
F = < 60%
Since theatre majors must repeat any theatre course in which they do not earn a grade of “C” or higher, students who earn a “D” or “F” in studio course work will be dismissed from the BFA Performance program.

**SPACE:** No food or drinks (except water) are allowed in the space. Students are asked to take all of their personal belongings with them when they leave and restore the space for the next class or rehearsal.

**SCHEDULE OF CLASSES (ACTING)**

Week 1: Overview, expectations, summer assignments (life letters due)
Summer assignments
Week 2: Audition and cold reading techniques (diagnostic exam)
Partnering
Week 3: Getting to The Task (Chapter 1)
Getting to the Task (Chapter 2)
Week 4: Tactics and scoring
First graded scene in rehearsal
Week 5: First graded scene in performance (Play response #1 due)
Stanislavsky quiz (Getting To The Task)
Week 6: Images
Personalization exercises
Week 7: Solo scenes in rehearsal (both sessions)
Week 8: Solo scenes in performance
Play response #2 due/S.E.T.C. scenes
Week 9: Duo scenes/S.E.T.C. scenes (both sessions)
Week 10: Quiz
Duo scenes in rehearsal
Week 11: Duo scenes in rehearsal (both sessions)
Week 12: Duo scenes in performance
Research presentations on final scenes
Week 13: Final scenes first showing
Final scenes in rehearsal
Week 14 Final scenes in rehearsal (both sessions)
Week 15 Thanksgiving Holidays
Week 16: Final scenes in rehearsal (both sessions)
Finals week: Final scenes in performance (written response to outside performance due)

**SCHEDULE OF CLASSES (VOICE)**

Week 1: Physical alignment, skeletal structure, autonomic breath, proprioception, front vowels, vocal hygiene.
Week 2: Respiratory system anatomy, destructured breath, back vowels.
*Assignment: Summary Chapters 1,2 The Right to Speak*
Week 3: Destructuring Sequence for release of muscles of respiration, all vowels--resonance.

**Quiz: Chapters 3-4 The Right to Speak**

Week 4: Destructured breath into sound, principles of phonation, resonance, vowels,

**Assignment: Summary Chapter 5, Fairy Tales**

Week 5: Phonation, consonants, nasals, plosives.

**Quiz: Chapter 6 The Right to Speak**

Week 6: Consonants: fricatives, affricates, extended breath, resonance

**Assignment: Vocal History Projects**

Week 7: Review vowels, consonants, linkage, and resonance.

**Assignments: Play Critique #1 Due; Speech Proficiency Completed**

Week 8: Sound and Movement

**Assignment: Journals Due**

Week 9: Language and Text.

**Assignment: Haiku Projects due**

Weeks 10-11: Integration of Physical release, alignment, breath, sound, resonance, speech, and text.

Weeks 12-14 Rehearsal of Final Project integrating breath, resonant focus, speech and text work.

**Assignment: Consonant Riff Due**

Week 15: Thanksgiving Holidays

Week 16: Rehearsal of Final Project

**Assignment: Play Critique #2 Due, Journals Due**

Finals Week: Final Project in Performance/Semester Reviews

**THIS SYLLABUS SUBJECT TO CHANGE**

Auburn University Department of Theatre Syllabus Appendix

**Academic Honesty Policy:** All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to this class. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

**Office Hours:** Faculty office hours are posted outside faculty offices on the second floor of the Telfair Peet Theatre. While students may visit faculty members at any time during their posted office hours, students are encouraged to make an appointment with individual faculty members to confirm a time when the faculty member can devote undivided attention to the student.

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**Final Examination Schedule:** The final examination schedule for this semester may be accessed at:

[http://www.auburn.edu/administration/registrar/calendars/exam-schedule.html](http://www.auburn.edu/administration/registrar/calendars/exam-schedule.html)

Some courses within the Department of Theatre substitute performance tests, research projects, term papers, laboratory evaluations or other forms of evaluations suitable to the objectives of the course for a final exam. If so, your syllabus includes written information describing the method by which the final grade will be determined.