Prefix and Number: THEA 3160
Initial Term: Fall 2010

Select One:
New _______ Delete _______ Course Modification x _______

Type of modification:

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Credit hours</th>
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<th>Prerequisites</th>
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Number: Old _______ New _______

Title: BFA Performance Studio II

College/School: Liberal Arts
Dept: Theatre

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

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<tr>
<th>CREDIT OFFERED</th>
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<td>Grading Rule:</td>
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Maximum: _______
Minimum: _______

Connector: (select one)

| x Fixed (F) | x Spring Only (S) |
| _____ Variable (V) | _____ Summer Only (M) |
| _____ Alternate (A) | _____ Fall, Spring (FS) |
| _____ To be Arranged (T) | _____ Intercession (I) |

Term Offered: (select one)

| x Not Specified (Blank) | x no |
| _____ Fall Only (F) |
| _____ Summer Only (M) |
| _____ Fall, Spring (FS) |
| _____ Intercession (I) |

Session Duplicate: yes ______ no x ______

Prerequisites (course must be taken prior to this course)
THEA 3150, Admission into the Bachelor of Fine Arts program. Theatre students who do not earn a grade of "C" or higher must re-audition for the BFA Performance program and repeat THEA 3150 and THEA 3160.

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 Shakespeare and scene study of poetic texts with continuing work in the Fitzmaurice Voicework system.

Credit will not be given for both __________________ and __________________

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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 and .20 hours of credit for each studio hour which is a more accurate reflection of lecture and studio distribution in this course. Course content has also changed from emphasis on the Lessac system of voice and speech training to 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
THEA 3160: JUNIOR STUDIO TWO  ACTING  Spring, 2006
MW 1:00-3:00 PM UTH 126  D. LaRocque
OFFICE HOURS AS POSTED OR BY APPOINTMENT—UTH 215  844-6616

COURSE OBJECTIVE: Comprehensive exploration and performance of Shakespeare and other selected works of dramatic literature in heightened language with an emphasis on text analysis, scansion, vocal production, and scene study in verse drama and non-naturalistic texts.

TEXTS (LaRocque): PLAYING SHAKESPEARE; John Barton

ADDITIONAL REQUIRED READING: Plays assigned by the instructor from which performance projects are taken.

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:

• Preparation and presentation of Shakespearean solo scene including written score documenting work in scansion, text analysis and orchestration.
• Preparation and presentation of Shakespearean duo scene including written score documenting work in scansion, text analysis and orchestration.
• Preparation and performance of solo scene from Greek verse drama emphasizing appropriate vocal and movement choices.
• Daily acting, voice and movement exercises to be graded based on the objective criteria of attendance and completion of assigned tasks, and the instructor’s subjective assessment of the student’s proficiency and attitude in engaging the assigned tasks.
• Announced and unannounced quizzes on assigned readings (including MUCH ADO ABOUT NOTHING and MACBETH) and class discussions.
• Written response to a production of a Shakespeare play at ASF.
• Preparation and presentation of a juggling routine and combat scene to be performed in an open session on the last day of class.

GRADING:

Shakespeare solo scene/score  20%
Shakespeare duo scene/score  20%
Greek solo scene  20%
Quizzes/daily work  20%
Combat/juggling scenes  15%
ASF written response  5%
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Course Objectives: To continue the exploration of breath, body, impulse and voice as it applies to character work and heightened text. We will be investigating our own and others' vocal and physical impulses and extending that awareness into the creation of character archetypes. We will be studying characterization through the use of poetic texts and its sound design, imagery, action, rhetorical form and verse structure.

Required Texts: Freeing Shakespeare’s Voice by Kristin Linklater
   Restructured Breath by Catherine Fitzmaurice
   Henry V by William Shakespeare
   Hamlet by William Shakespeare or
   Twelfth Night by William Shakespeare or
   Othello by William Shakespeare or
   Romeo and Juliet by William Shakespeare
   As You Like It by William Shakespeare
   One play from among the works of Aeschylus, Euripides, Sophocles

Course Requirements: Peer Analysis: Each student will record and analyze the vocal profile of a fellow classmate. They will describe the individual’s tonal quality and resonance, proclivities, range, inflection and stress patterns, volume, envelope, word use, and individual vocal habits. By the end of the course, each student should be able to identify the varying components of an individual/character’s vocal profile and their communicative effects and incorporate these elements into the process of characterization.

In Service Learning Project: The BFA Performance Ensemble will present *The Lorax* to underserved student populations including the Loachapoka after-school arts program and the Auburn Day Care Facilities.

Observed Character Study/ Character Monologue: Each student will observe in detail and consequently impersonate in a class presentation, an individual unknown to them, recreating a detailed vocal and physical profile strikingly different from their own. They will use this model and adapt it to a one-minute monologue. The material and character should resonate with the observed character study. The purpose of the exercise is to take on a very different set of physical, vocal and behavior traits in order to explore the effect of external shape on the internal life of a character.

Master Sonnet Performance: Students will perform Master Sonnet 65 in a way that explores its imagery, rhythm, movement, musicality and thematic concerns.

Chapter Summaries: Students will be responsible for a detailed summary and analysis of selected chapters in Freeing Shakespeare’s Voice.
Quizzes: Students will be quizzed periodically on material from the text, assigned plays and performances. There will be no surprise quizzes.

Journal: Students will keep a journal of daily discoveries involving breath, voice, body, text and choice and its connection to other performance work. Studies show that student who chronicle their process through this kind of articulation show definitive progress in their work and their ability to maintain new skills.

Partnering Sessions: Students will work with a partner once a week for forty minutes, reviewing destructuring /restructuring exercises and offering feedback and support. Students will turn in a weekly report of these activities.

Shakespeare Partnered Scene: Students will be assigned a two or three person scene from a Shakespeare play, which will include a monologue. The students will analyze the scene for its scansion, imagery, rhythm, rhetorical forms, action and intention, character and meaning and present the scene in class. An actor’s score, which reflects this analysis will be due at the time the scene is presented.

Greek Messenger Speech: Students will perform a messenger speech from a play by Aeschylus, Euripides or Sophocles which will incorporate ritual, movement and vocal extremes. The purpose of the exercise is to expand the use of the voice and physical body safely in the context of material that demands heightened expression.

Performance Outcome: A public performance of a selection of projects from the semester’s work.

Attendance at AU Theatre productions.

ATTENDANCE: There are no unexcused absences in the BFA program due to the collaborative nature of the work. 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.

GRADING: All performance based and written assignments are graded equally. In addition, students receive a studio grade that reflects punctuality, preparation, effort, growth, attitude and collaboration. The two grades are averaged together for the student’s final grade. The vocal performance grade is then averaged with the acting technique grade.

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.

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 their binder, mat and zafu.
AMERICANS WITH DISABILITIES ACT: Every Auburn University Theatre faculty member complies with the provisions of the Americans with Disabilities Act. Students who need special accommodations for any class offered in the Department of Theatre as provided for by the ADA should make an individual appointment with their instructor as soon as possible.

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 email 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.

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

SCHEDULE OF CLASSES/ ASSIGNMENTS (SUBJECT TO CHANGE)

Week 1-4: Assessment of vocal/physical profile, restructuring, character/mask
Jan. 8, 13: presentation of peer's vocal profile
Jan 20: Forgeries of Jealousy memorized
January 22: Restructured Breathing Quiz
January 29: Character studies presented
Feb. 5: Character Monologues presented
Feb: 12 Journals due
Week 5-11 Shakespearean Text: sonnet form, rhetorical forms/imagery/verse/prose/physicalization of language
Feb 19: Sonnet Performances
Feb 24: Speech Proficiency
February 26: Play quizzes
March 12: Journals due
March 16-21: Spring Break
March 24, 26: Shakespeare Scenes Performed/ Scores due
Week 12-14 Heightened Texts/Vocal Physical Extremes/Greeks
April 14, 16: Greek schmear presented
April 15: Henry V Performance
April 21: Henry V Critique Due
April 23: Journals due
Week 14-16 Review and Rehearsal for Performance Outcome
April 27-29 Final Speech Proficiency
April 29: BFA Performance Outcome

THIS SYLLABUS SUBJECT TO CHANGE
THEA 3160: BFA PERFORMANCE STUDIO TWO
4 Semester hours (8 hours of contact per week for 15 weeks)
MTWR 1:00-2:50 PM THTRE 126; SPRING SEMESTER
Office hours: as posted or by appointment
Chris Qualls – UTH 215. 844-4748. quallcj@auburn.edu
Daydrie Hague – UTH 212. 844-6613. hagueda@auburn.edu

PREREQUISITE: THEA 3150 and admission into the B.F.A. Theatre Performance program. Theatre majors who do not earn a grade of “C” or higher must re-audition for the BFA Performance program and repeat THEA 3150 and THEA 3160 if accepted.

COURSE DESCRIPTION: Intensive study and practice integrating Shakespeare and scene study of poetic texts with continuing work in the Fitzmaurice Voicework system.

COURSE OBJECTIVES:
• Growing proficiency in acting Shakespeare and meeting demands of heightened language 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 of poetic texts and ensemble performance projects.

TEXTS: John Barton, Playing Shakespeare; Methuen; 2nd Revised edition (2009)
Kristin Linklater, Freeing Shakespeare’s Voice; Theatre Communications Group; 1st edition (1993)

ADDITIONAL REQUIRED READING: Handouts provided by the instructors, selected plays of William Shakespeare, plays produced by AU Theatre in the spring 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 Shakespeare theatre performance beyond the university setting concentrating on concepts encountered in class. (8%)
• Preparation and presentation of Shakespearean solo scene including written score documenting work in scansion, text analysis and orchestration. (8%)
• Preparation and presentation of Shakespearean duo scene including written score documenting work in scansion, text analysis and orchestration. (8%)
• Preparation and performance of solo scene from Greek verse drama emphasizing appropriate vocal and movement choices. (8%)
• Announced and unannounced quizzes on assigned readings (including selected Shakespeare plays) and class discussions. (8%)
• 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%)

GRADED PROJECTS AND ASSIGNMENTS (VOICE):
• Analysis of peer vocal profile including tone, tempo, range, word usage, melody, stress, and speech patterns. (8%)
• Observed character study and monologue of an individual whose vocal and physical patterns are strikingly different from the student presenting the study later used as the model for a character in a monologue from a contemporary play. (8%)
• Master Sonnet ensemble performance of a Shakespearean sonnet. (8%)
• Shakespeare solo and duo scenes as assigned by the instructor. (8%)
• Journal of discoveries in studio, performance and daily life, and weekly partnered sessions for restructuring, restructured breath, and recorded observations. (8%)
• 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 projects 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: Auditioning for Shakespeare
          The two traditions/using the verse
Week 2: Scansion exercises
          Scoring in texts of heightened language
Week 3: Language and character
          Soliloquies, set speeches and prose
Week 4: Solo scenes in exercise work (both sessions)
Week 5: Solo scenes in rehearsal (both sessions)
Week 6: Much Ado About Nothing/Solo scenes
          Solo scenes in graded performance
Week 7: Macbeth
          Quiz on Barton readings and assigned plays
Week 8: Research presentations (both sessions)
Week 9: Duo scenes in exercise work
          Duo scenes—first showing
Week 10: Duo scenes in rehearsal (both sessions)
Week 11: Duo scenes in rehearsal
          Duo scenes in performance
Week 12: SPRING BREAK
Week 13: Greek theatre conventions
          Physicalizing Greek texts
Week 14: Introduction to the Greek schmear
          Greek schmear in rehearsal
Week 15: Greek schmear in rehearsal (both sessions)
Week 16: Greek schmear in performance
Finals week: Semester Reviews

SCHEDULE OF CLASSES (VOICE)

Week 1: Linklater Overview and exercises.
Week 2: Linklater Shakespeare exercises
Week 3: Identifying a vocal profile
        Assignment: Peer Vocal Profile
Week 4: Integrating physical and vocal techniques
        Assignment: Observed Character Study
Week 5: Character and text
        Assignment: Character Study monologue
Weeks 6-7: Exploration of Shakespeare’s language through sonnets
        Assignments: Play Critique #1 Due; Ensemble Master Sonnet Performance
Weeks 8-10: Shakespeare soliloquies
        Assignments: Journals Due; Shakespeare solo scenes performed
Week 11: Analysis of Shakespeare partnered scenes
Week 12: Spring Break
Weeks 13-16: Exploration and rehearsal of partnered Shakespeare scenes
Assignments: Play Critique #2 Due, Journals Due, Performance of Partnered Shakespeare Scenes Due

Finals Week: 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.

**Emails:** Faculty members in the Department of Theatre respond to student email 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.

**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:** 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 theses 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, 1228 Haley Center, 844-2096 (V/TDD).

**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.