Prefix and Number: THEA 4150
Initial Term: Fall 2010

Select One:
New ________ Delete ________ Course Modification x ________

Type of modification:

Title x Description x Credit hours
Prerequisites x Grade Type
Number: Old x New

Title: BFA Performance Studio III

College/School: Liberal Arts Dept: Theatre

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

<table>
<thead>
<tr>
<th>CREDIT OFFERED</th>
<th>CONTROLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels: (select all that apply)</td>
<td>Grading Rule:</td>
</tr>
<tr>
<td>_____ None (Blank)</td>
<td>x Undergraduate (U)</td>
</tr>
<tr>
<td>x Undergraduate (U)</td>
<td>_____ Graduate (G)</td>
</tr>
<tr>
<td>_____ Graduate (G)</td>
<td></td>
</tr>
<tr>
<td>_____ Professional (P)</td>
<td></td>
</tr>
<tr>
<td>Maximum: 4 ________</td>
<td>Grading Type: (select one)</td>
</tr>
<tr>
<td>Minimum: 4 ________</td>
<td>x Normal grading (Blank)</td>
</tr>
<tr>
<td></td>
<td>_____ Pass/Fail only (SU)</td>
</tr>
<tr>
<td></td>
<td>_____ Thesis/Dissertation (TD)</td>
</tr>
<tr>
<td>Connector: (select one)</td>
<td>Term Offered: (select one)</td>
</tr>
<tr>
<td>x Fixed (F)</td>
<td>x Not Specified (Blank)</td>
</tr>
<tr>
<td>_____ Variable (V)</td>
<td>_____ Fall Only (F)</td>
</tr>
<tr>
<td>_____ Alternate (A)</td>
<td>_____ Spring Only (S)</td>
</tr>
<tr>
<td>_____ To be Arranged (T)</td>
<td>_____ Summer Only (M)</td>
</tr>
<tr>
<td></td>
<td>_____ Fall, Spring (FS)</td>
</tr>
<tr>
<td></td>
<td>_____ Intersession (I)</td>
</tr>
<tr>
<td>Maximum Repeat: 4 ________</td>
<td>Session Duplicate:</td>
</tr>
<tr>
<td>(Total number of credit hours that may be earned, not total number of times course may be taken)</td>
<td>yes _____ no x</td>
</tr>
</tbody>
</table>

Prerequisites (course must be taken prior to this course) THEA 3160, Admission into the Bachelor of Fine Arts 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, 3160, and 4150.

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*  
Professional preparation with particular focus on individual rehearsal and performance techniques covering a broad spectrum of periods and styles geared toward graduate acting program placement and professional employment.

Credit will not be given for both __________ and __________

<table>
<thead>
<tr>
<th>Activities</th>
<th>Contact Group</th>
<th>Hours</th>
<th>Credit</th>
<th>Max Enroll</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st:</td>
<td>LEC 3</td>
<td>_____</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>2nd:</td>
<td>STU 5</td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>3rd:</td>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
</tbody>
</table>

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 eighteenth century period acting styles to more vigorous professional preparation in the acting component of this course.

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
Email      larocdj@auburn.edu          Phone #. 844-4748

Revised June 2008
THEA 4140: SENIOR STUDIO ONE ACTING  
TR: 3:00-4:50 UTH 126 AUTUMN, 2006  
D. LaRocque larocdj@auburn.edu THTRE 215 844-6616  
OFFICE HOURS AS POSTED OR BY APPOINTMENT

COURSE OBJECTIVE: Integration of advanced acting, voice, and movement techniques in study and performance of dramatic texts from selected styles and periods and outreach presentations and workshops in area schools.

TEXT: STYLE FOR ACTORS; Robert Barton

ADDITIONAL REQUIRED READING: The student is expected to read and digest material provided by the instructor and each play from which his or her performance projects are taken. Unannounced quizzes on this material may take place at any time during the semester.

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.

- Daily style, drill and improvisation exercise
- Preparation and presentation of a solo scene from pre-20th century literature assigned by the instructor to demonstrate proficiency in analysis and performance of stylized text.
- Preparation and presentation of S.E.T.C. audition to be performed at State screening auditions.
- Preparation and presentation of Moliere scene to be assigned by the instructor.
- Preparation and presentation of an scene from THE RIVALS. WHAT THE BUTLER SAW, or SCAPINO to be assigned by the instructor.
- Ensemble presentation of an as yet to be announced piece as the culminating performance project.
- Announced and unannounced quizzes over assigned readings and plays from which performance projects are taken.
- Written response to a live theatre performance beyond the university and four plays from a list attached to this syllabus.

GRADING:
S.E.T.C. Audition: 10%  
Moliere scenes: 20%  
Orton/Churchill Scenes 20%  
Ensemble Performance 30%  
Quizzes and Paper: 10%  
Daily work: 10%
THEA 4140: SENIOR STUDIO VOICE  
MW 3:00-4:50 UTH 126 Fall 2006  
Daydrie Hague hagueda@auburn.edu THTRE 212 844-6613  
Office Hours MW 9-11 M-F Or by Appointment

COURSE OBJECTIVES: 1) to introduce the student to the sounds and symbols of the International Phonetic Alphabet leading to a mastery of stage dialects. 2) To review basic singing technique and music reading skills designed to strengthen vocal development and enhance performance in musical theatre.

TEXT: Accents and Dialects for the Stage and Screen by Paul Meier


ATTENDANCE POLICY: Unexcused absences are not allowed in the B.F.A. performance program. Departmental policy states that after two absences, the student’s grade will be lowered by one full letter grade for each subsequent absence. All absences must be documented, and the instructor should be notified in advance. In addition, late assignments will lose 20 points/day. No make ups will be accorded for unexcused absences.

COURSE REQUIREMENTS:
*Completion of a compendium of I.P.A. symbols with attendant materials.
*Periodic quizzes to evaluate student’s mastery of both phonetic transcription and musical notation.
*Preparation of the SETC monologue and song appropriate for the actor’s character and vocal range in a commercial theatre venue.
*Preparation (transcription) and performance of a short monologue in Standard British.
*Public Performance of as the culminating project of the course incorporating style, singing and dialect mastery.
*Participation in Adventures in Art Performance and Workshop
*A warm up exercise progression for the Adventures in Art Workshop

GRADING BREAKDOWN: All exams, class work and performance projects are graded equally, with special weight given to effort and growth.
SCHEDULE OF CLASSES
AUG 17: Summer assignments
22: Summer assignments
24: The Style Drill
29: Recognizing, analyzing and experiencing style (Barton, Ch. 1-3)
31: Improvisation and style
SEP 5: Improvisation and style
7: Improvisation and style
12: Style and heightened text
14: Relishing words
19: Solo scenes in rehearsal
21: Solo scenes in rehearsal
26: Solo scenes in performance
28: Moliere (Barton, Ch. 7)
OCT 3: Moliere scenes in rehearsal
5: Moliere scenes in rehearsal
10: Moliere scenes in rehearsal/S.E.T.C. scenes
12: Moliere scenes in performance/S.E.T.C. scenes
17: Restoration/Georgian exercises
19: Modern Style Extensions
24: Extension scenes in rehearsal
26: Extension scenes in rehearsal
31: Extension scenes in rehearsal
NOV 2: Extension scenes in performance
7: Final Project in rehearsal
9: Final Project in rehearsal
14: Final Project in rehearsal
16: Final Project in rehearsal
21: Thanksgiving Holidays
23: Thanksgiving Holidays
28: Final Project in rehearsal
30: Final Project in rehearsal
DEC 5: Tech
7: B.F.A. Fall Showcase (7:00 p.m.)
9: Semester Reviews (8:30 a.m.)

THIS SYLLABUS SUBJECT TO CHANGE
THEA 4150: BFA PERFORMANCE STUDIO THREE Dan LaRocque/Daydrie Hague
4 Semester Hours (8 contact hours per week for 15 weeks)
MTWR: 3:00-4:50 PM THTRE 126; FALL 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: THEA 3160 and admission into the BFA 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, THEA 3160 and THEA 4150 to earn credit toward their BFA theatre degree.

COURSE DESCRIPTION: Professional preparation with particular focus on individual rehearsal and performance techniques covering a broad spectrum of periods and styles geared toward graduate acting program placement and professional employment.

COURSE OBJECTIVES:
- Successful preparation and presentation of professional audition at the SETC state screening auditions.
- Successful integration of acting, voice, and movement choices in an ensemble recital as the culminating performance project in the course.

Paul Meier, Accents and Dialects for the Stage and Screen (Paul Meier Dialect Services; 3rd edition, 2002)

ADDITIONAL REQUIRED READING: Handouts from 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. (8%)
• Preparation and presentation of professional auditions for on campus and state screening auditions for the Southeastern Theatre Conference, and off campus auditions at the national unified auditions for the University Resident Theatre Association, SETC graduate school auditions, and/or KCACTF Irene Ryan Acting Scholarship Auditions. (8%)
• Preparation and presentation of an ensemble public performance as the culminating course outcome. (8%)
• Preparation and performance of scene study assignments with accompanying written score to document artistic choices and demonstrate advanced comprehension of the actor’s process. (8%)
• Quizzes and research presentations on assigned readings 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):
• Completion of a compendium of International Phonetic Alphabet symbols with attendant materials. (8%)
• Periodic quizzes to evaluate student mastery of phonetic transcription. (8%)
• Vocal preparation in speech and singing in preparation and performance of the S.E.T.C. professional audition. (8%)
• Transcription and performance of a short monologue in the standard British dialect. (8%)
• Vocal preparation and presentation of an ensemble public performance as the culminating course outcome. (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: Overview, expectations, summer assignments
Summer assignments
Week 2: Review of cold reading and audition techniques
The actor’s resume (Cohen—Chapter 4)
Week 3: Holiday
The twelve guideposts (Instructor’s handout—Chapter 2)
Week 4: The twelve guideposts—excises (both sessions)
Week 5: Auditioning for television and film (both sessions)
Week 6: Understanding the Industry (Cohen—Chapters 1 &2)
Creating a Business Plan (Cohen—Chapter 3)
Week 7: SETC auditions in rehearsal (Play response due)
SETC auditions in rehearsal
Week 8: SETC scenes in performance
Ensemble performance first readthru
Week 9: Research presentations on ensemble performance
Ensemble performance rehearsal/URTA auditions
Week 10: Quiz on readings
Ensemble performance rehearsal/URTA auditions
Week 11: Ensemble performance rehearsal (both sessions)
Week 12: Irene Ryan Acting Scholarship auditions (both sessions)
Week 13: Ensemble performance rehearsal (both sessions)
Week 14: Ensemble performance rehearsal
Play response #2 due
Week 15: Thanksgiving Holidays
Week 16: Ensemble performance project in rehearsal (both sessions)
Finals week: Ensemble presentation in juried performance (written response to outside performance due). Semester Reviews

SCHEDULE OF CLASSES (VOICE)

Weeks 1-4: International Phonetic Alphabet—symbols and transcription.

Quiz: Session to of each week
Weeks 5-7: S.E.T.C. Auditions
Weeks 8-10: The Standard British dialect
Weeks 10-14: Ensemble performance project in rehearsal.
Week 15: Thanksgiving Holidays
Week 16: Ensemble performance project in rehearsal (both sessions)
Finals week: Ensemble presentation in juried performance (written response to outside performance due). Semester Reviews
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 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, 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

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.

THIS SYLLABUS SUBJECT TO CHANGE