Prefix and Number: THEA 4160

Initial Term: Fall 2010

Select One:
New _______ Delete _______ Course Modification x _______

Type of modification:
- Title
- Description
- Credit hours
- Prerequisites
- Grade Type
- Number: Old 4150
- New 4160

Title: BFA Performance Studio IV

College/School: Liberal Arts
Dept: Theatre

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

<table>
<thead>
<tr>
<th>CREDIT OFFERED</th>
<th>CONTROLS</th>
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<tbody>
<tr>
<td>Levels: (select all that apply)</td>
<td>Grading Rule:</td>
</tr>
<tr>
<td>None (Blank)</td>
<td>x Undergraduate (U)</td>
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<td>x Undergraduate (U)</td>
<td>Graduate (G)</td>
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<tr>
<td>Gradate (G)</td>
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<td>Professional (P)</td>
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| Maximum: 4 | Grading Type: (select one) |
| Minimum: 4 |

| Connector: (select one) | Term Offered: (select one) |
| Fixed (F) | Not Specified (Blank) |
| Variable (V) | Fall Only (F) |
| Alternate (A) | x Spring Only (S) |
| To be Arranged (T) | Summer Only (M) |

| Maximum Repeat: 4 | Intersession (I) |
| (Total number of credit hours that may be earned, not total number of times course may be taken) | |

Prerequisites (course must be taken prior to this course): THEA 4150, Admission into the Bachelor of Fine Arts performance program. Theatre majors who do not earn a grade of "C" or higher must repeat this 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  
Special problems and topics in performance. Intensive work integrating and applying acting, voice, and movement techniques in an ensemble capstone recital of work in an adjudicated public performance.

Credit will not be given for both _______________ and _______________

<table>
<thead>
<tr>
<th>Activities</th>
<th>Contact Group</th>
<th>Hours Indiv</th>
<th>Credit</th>
<th>Max Enroll</th>
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<tbody>
<tr>
<td>1st: LEC</td>
<td>3</td>
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<td>4</td>
<td>16</td>
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<tr>
<td>2nd: STU</td>
<td>5</td>
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<td>3rd:</td>
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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, a more accurate reflection of lecture and studio distribution in the course. Course content has also changed from emphasis on professional preparation to demonstration of assimilation of a broad range of skills in a capstone recital.

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
COURSE OBJECTIVE: Professional preparation and practice with an emphasis on the business of acting, auditioning, networking and marketing skills, presentation of professional auditions beyond the university setting, and the public performance of a senior ensemble acting recital.

TEXTS (LaRocque): ACTING PROFESSIONALLY; Robert Cohen AUDITION; Michael Shurtleff

ADDITIONAL REQUIRED READING: The student is expected to read each of the plays from which their final 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 execution of an off-campus professional audition for the University/Resident Theatre Association, the Northeastern or Southeastern Theatre Conferences, the SETC Graduate Program Auditions or an on-site audition and interview at a professional theatre or graduate theatre training program of the student’s choice.
- Preparation and performance of on-camera acting projects assigned by the instructor.
- Exit Dossier: The student will prepare and turn in an exit dossier for review by the entire theatre faculty documenting professional and artistic growth and achievement. The dossier will include a current professional photo and resume, a record of the student’s academic honors and awards, casting and professional or artistic offers of employment or further training within and beyond the university setting, and a complete prompt book for the senior recital as detailed below. The exit dossier is due on the final day of class and the student will receive an incomplete if the dossier is not turned in on time, which can seriously impede graduation plans.
- Preparation and performance in the senior ensemble acting recital as the culminating performance project of the B.F.A. Studio Program. Each student must turn in a complete prompt book for their segment of the recital including a photocopy of the script with written documentation of blocking and analysis choices, a concept statement articulating the vision the student has for their particular recital segment, and a full written acting score for a scene in any other segment of the recital in which the actor appears.

GRADING:
- On Camera Projects: 10%
- Professional Theatre or Graduate School Audition 20%
- Exit Dossier: 30%
- Senior Recital 40%
## SCHEDULE OF CLASSES

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>January 10</td>
<td>Session 1: Class not yet in session</td>
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<td>Session 2: Overview and objectives</td>
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<tr>
<td>January 17</td>
<td>Session 1: MLK Holiday</td>
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<td>Session 2: Grad Auditions</td>
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<tr>
<td>January 24</td>
<td>Session 1: Grad Auditions</td>
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<td>Session 2: Cold reading techniques</td>
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<tr>
<td>January 31</td>
<td>Session 1: KCACTF</td>
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<td>Session 2: KCACTF</td>
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<tr>
<td>February 7</td>
<td>Session 1: Soap scenes</td>
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<td></td>
<td>Session 2: Commercials</td>
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<tr>
<td>February 14</td>
<td>Session 1: Rehearsal</td>
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<td></td>
<td>Session 2: Rehearsal</td>
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<tr>
<td>February 21</td>
<td>Session 1: On camera projects</td>
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<td></td>
<td>Session 2: On camera projects</td>
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<tr>
<td>February 28</td>
<td>Session 1: SETC Grad Auditions</td>
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<td>Session 2: SETC</td>
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<tr>
<td>March 7</td>
<td>Session 1: Studio guest artist</td>
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<td>Session 2: Studio guest artist</td>
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<tr>
<td>March 14</td>
<td>Session 1: Showcase scenes</td>
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<td>Session 2: Showcase scenes</td>
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<tr>
<td>March 21</td>
<td>Session 1: Showcase scenes</td>
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<td></td>
<td>Session 2: Showcase scenes</td>
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<tr>
<td>March 28</td>
<td>Session 1: SPRING BREAK</td>
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<td></td>
<td>Session 2: SPRING BREAK</td>
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<tr>
<td>April 4</td>
<td>Session 1: Showcase scenes</td>
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<td>Session 2: Showcase scenes</td>
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<tr>
<td>April 11</td>
<td>Session 1: Showcase scenes</td>
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<td></td>
<td>Session 2: Showcase scenes</td>
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<tr>
<td>April 18</td>
<td>Session 1: Showcase scenes</td>
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<td></td>
<td>Session 2: Showcase scenes</td>
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<tr>
<td>April 25</td>
<td>Session 1: Showcase scenes</td>
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<td></td>
<td>Session 2: Showcase dress/tech</td>
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<tr>
<td>May 2</td>
<td>7:00 p.m.: Showcase performance</td>
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<td></td>
<td>(Exit Dossiers Due)</td>
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<tr>
<td>May 5</td>
<td>5:00-7:30: Semester Reviews</td>
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</table>

**THIS SYLLABUS SUBJECT TO CHANGE**
COURSE OVERVIEW: To continue to explore the breath-body connection as it applies to speech, dialects and song. This course will bring together the process of the destructured breath pattern with its focus on physical and vocal release with the structured breath pattern, which aids the actor in the management of breath as it applies to speech and the extended vocal production required for song. We will explore the connection between singing and the musicality in heightened texts. In addition, we will study the sounds, shapes and symbols of the International Phonetic Alphabet and investigate the varied components of dialect acquisition as it applies to research, rehearsal and performance.

COURSE OBJECTIVES: Upon completion of this course, students should be able to:

* Utilize the International Phonetic Alphabet as a tool for transcription and identification of the phonemes of the General American, Standard British and at least two other International Dialects of English.

* Be able to articulate and execute a definitive process for the research, dissemination, rehearsal and performance of a role in dialect.

* Be fluent in Non-Regional and Stage Standard Speech, the dialects necessary for most contemporary and heightened texts in Western Drama.

* Create a progressive vocal and physical warm up that will energize, release, and focus the actor to prepare her/him for rehearsal or performance.

* Prepare a standard repertory audition, which includes a contemporary monologue, a classical monologue (heightened or poetic text) and a song that showcases the actor’s strengths, versatility and voice and speech technique.

REQUIRED TEXT: ACCENTS AND DIALECTS FOR THE STAGE AND SCREEN BY Paul Meier.

SUGGESTED READING:
The Dialect Handbook by Ginny Kopf.
The Joy of Accents and Dialects by Louis Colaianni.
One Voice by Joan Melton
INTERNET RESOURCES:
www.ladefogeds.com: interactive course in phonetics
www.uvic.ca/ling/resources/ipa/handbook: interactive guide to the IPA
www.uiowa.edu/%Eacadtech/phonetics: Phonetics Animation Project
www.paulmeier.com/ipa: audio files of IPA chart pronunciations
www.phon.ucl.ac.uk/home/wells: John Wells’ phonetic blog

COURSE REQUIREMENTS:

• Broadcast Performance in General American: Students, in groups of three, will write and perform a ten minute news broadcast including news, sports and weather performed in non-regional American Speech. These performances will be filmed and students will write a self critique based on their assessment of their audibility, understandability, articulation of the precise phonemes of this dialect, meaning sense and flow.

• Development and demonstration of a comprehensive warm up: Each student will create, memorize and lead the class in a comprehensive warm-up including aerobic activity, stretching, alignment, breath patterning and release, resonance, range, sound and movement. The warm up must be logical in its progression of activities and the student must explain the purpose of each exercise and it’s connection to our vocal performance goals of freedom, focus and expressivity.

• Oral and written speech proficiency of General American and Received Pronunciation. (Standard British)

• Transcription and Performance of a Scene in Standard British. (Shaw, Coward, Wilde, Sheridan, Wycherley)

• Political Speech in Omnish: Omnish, a mythical language consisting of every sound in the International Phonetic Alphabet was the brain child of Dudley Knight, Professor Emeritus of the University of California Irvine. In this exercise, students are invited to create a political speech, attempting to use every possible phoneme spoken by human beings. The speech must incorporate: 1) an opening joke, 2) a few words of homage to the reigning monarchs, 3) a three point political platform (i.e.: universal healthcare, a chicken in every pot, a four day work week) 4) a scathing denouncement of your political opponent and 5) a rousing patriot ending. The purpose of the exercise is to expand the student’s kinesthetic awareness of sound (articulatory shape, inflection, melody, stress patterns, rhythm) and it’s connection to thought and meaning.

• Dialect Subject Analysis: students will record and write a written analysis of a regional or international speaker of English. The recording must
include a standard reading containing all lexical sets- Comma Gets a Cure by Douglas N. Honorov, Jill McCullogh and Barbara Somerville, and a sample of nonscripted speech. The student will include an orthographic transcription, an analysis of the subject’s speech -resonance, prosodic features, vowel and consonant substitutions, melody, stress, intonation patterns and special pronunciations. Should the recording and analysis merit publication, it will be posted on the International Dialects of English website.

- Performance of a song from the American Musical Theatre repertoire at the local SETC screenings.

- Journal that chronicles the student’s process/progress in applying Fitzmaurice Voice and additional voice and speech techniques to the use of stylized and extended vocal use.

ATTENDANCE POLICY: No absences are allowed in the B.F.A. unless they are university excused absences. Any undocumented absence will result in the loss of six points from the classroom grade. After two unexcused absences the grade will be lowered by a full letter. Only with a valid excuse can a student make up a missed exam or turn in assignment after the due date.

GRADING POLICY: All written and performance assignments are graded equally and averaged together for an assignment grade. This grade is then averaged with a classroom grade, which reflects the student’s promptness, preparation, attitude, effort and growth. Note: late assignments lose 50 points per day- not per class meeting day.

CLASSROOM POLICY: Students are required to dress for movement every day. No hats, heavy jewelry, jeans, skirts or anything that will impede free movement or cause harm to the student or others. No food is allowed in the studio, as it is a performance space as well. Water is allowed in the studio but no gum. Please bring binders every day. It is expected that each student will appear on time and prepared. A shared sense of purpose, focus, trust and cohesion are necessary to support a strong individual and collective learning environment. All BFA students are expected abide by their contract of behavior at all times.

TENTATIVE SCHEDULE

Week 1: Review of alignment, healthy breath pattern, resonance, warm-up techniques.

Week 2: Review of the physical placement and articulatory position of the front mid back vowels and diphthongs of the vowel quadrilateral as documented in the International Phonetic Alphabet. Introduction to the IPA symbols for these phonemes.
Week 3: Review of the physical placement and articulatory position of consonants - plosives, fricatives, glides, affricates. Introduction to the IPA symbols for these phonemes. Beginning this week, Scheduled students will lead a progressive warm-up for each class session, until every student has had the opportunity to do so.

Week 4: Review of the detail model, speech practices and linkage in General American. Broadcast performances due.

Week 5: Application of Structured Breathing into Song, Group Singing Activities, Applying Musical techniques (phrasing, dynamics, rhythmic patterns, pitch variants for stress, etc) into heightened texts. Repertory auditions due.

Week 6-7: Introduction to the International Phonetic Alphabet- its sounds, kinesthetic application and symbols. Introduction to broad phonetic transcription. Political speeches in Omnish due. Journals due.

Week 8: Dialect Acquisition Techniques: research, resources, drill and integration into rehearsal process.

Week 8-9 Introduction to Received Pronunciation: vowel and consonant changes, patterns in inflection, stress and tone, special pronunciations. Chapter 8 (Accents and Dialects for the Stage and Screen)

Week 10- Rehearsal and Performance of Scenes in Standard British.

Week 11-12 The Cockney Dialect (Chapter 2 Accents and Dialects for the Stage and Screen)


Week 14- Presentation of Dialect Subject/ Analysis due

Week 15- BFA Performance Musical Outcome/ Journals due

THIS SYLLABUS IS SUBJECT TO CHANGE
THEA 4160: BFA PERFORMANCE STUDIO FOUR  
MTWR 3:00-4:50 PM THTRE 126; SPRING SEMESTER  
4 Semester Hours (8 contact hours per week for 15 weeks)  
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 4150 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, THEA 4150 and THEA 4160 for credit toward their BFA theatre degree.


COURSE OBJECTIVE: The course will center entirely on researching, rehearsing and performing an ensemble production of Oedipus The King incorporating and executing advanced acting, voice, and movement choices as the BFA performance ensemble’s capstone juried recital in public performance.


ADDITIONAL REQUIRED READING: As assigned by the instructors.

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):  
• Research presentation on Sophocles and staging approaches to Oedipus the King. (10%)  
• Preparation and completion of written recital thesis, including a full score of artistic choices, written research on the role or roles the student performs, and a journal of
progress and observations throughout the studio rehearsal and performance process. (10%)

- **Written response to a theatre performance beyond the university setting** concentrating on concepts encountered in class. (10%)
- **Ensemble performance** of capstone recital. (10%)
- **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):**
- **Vocal profile** for character including tone, tempo, range, word usage, melody, stress, and speech patterns. (10%)
- **Journal** chronicling student process/progress in applying Fitzmaurice techniques in extended performance. (10%)
- **Comprehensive speech proficiency examination.** (10%)
- **Ensemble performance** of capstone recital. (10%)
- **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:** All assignments are weighted equally. All grades 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 & VOICE)**

**Week 1:** Course overview and expectations  
What is style?  
Vocal style and exercises

**Week 2:** The style drill  
Vocal and acting demands of Greek Theatre

**Week 3:** The Greek Chorus  
Sharing text  
Vocal choral exercises  
Integration of vocal and acting choices with movement and dance
Week 4: Oedipus the King overview
Staging approaches and history
Crafting an original approach

Week 5: Student research presentations

Week 6: Auditions, casting and initial reathru

Weeks 7-10: Staging and polishing rehearsals

Week 11: Speech proficiency due, outside performance review due

Week 12: SPRING BREAK

Weeks 13-15: Final vocal, acting, and movement refinement rehearsals

Week 16: Recital performance (Recital thesis packets 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 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.