Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: College of Liberal Arts
   Department: Theatre

2. Course Prefix and Number: THEA 2020
   3. Effective Term: Fall 2014

4. Course Title: Aesthetics of Acting
   Abbreviated Title (30 characters or less): Aesthetics of Acting

5. Requested Action:
   - [ ] Renumber a Course
   - [x] Add a Course
   - [ ] Revise a Course
   Current Course Number:
   Proposed Course Number:
   Type of Revision:

6. Course Credit:
   Contact/Group Hours
   Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study)
   Weekly or Per Term?
   Credit Hours
   Anticipated Enrollment

   Maximum Hours (Repeatability): 3
   3 Lecture/Studio weekly 3 25

   Total Credit Hours: 3

7. Grading Type:
   - [x] Regular (ABCDF)
   - [ ] Satisfactory/Unsatisfactory (S/U)
   - [ ] Audit

8. Prerequisites/Corequisites:
   Use "P:" to indicate a prerequisite, "C:" to indicate a corequisite, and "P/C:" to indicate a prerequisite with concurrency.
   None

9. Restrictions: List specific restriction in space above.
   - [ ] College
   - [x] Major
   - [ ] Standing
   - [ ] Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    Fine Arts Core. An orientation to acting aesthetics as a means of understanding and engaging the art of theatre.

11. May Count Either: or
    (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "N/A" if not included in any program; attach memorandum if more space is required)
    Program Type
    (e.g.: minor, major, etc.)
    Program Title
    (e.g.: MS in Chemistry, Performance Option, Minor in Art)
    Requirement or Elective?
    (required or optional?)
    N/A

13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
    - [ ] Applicable
    - [ ] Not Applicable
14. Justification:
The course is consistent with university aspirations to include broader choice in the core curriculum, and offers a fine arts option that is unique in its dual focus on theoretical and applied study of acting aesthetics incorporating interactive instruction in smaller class sections than are normally possible in core course offerings.

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources:
Not Applicable

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e.: Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond “Not Applicable”)

16. Student Learning Outcomes:
AU STUDENT LEARNING OUTCOME 11: Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging with the world.

Students will observe and participate in the art of theatre as a means of understanding and engaging with the creative process. Students are expected to demonstrate the ability to synthesize theoretical and applied study through reflective writing assignments designed to document aesthetic appreciation of dramatic literature as presented in live theatre productions, and through performance projects designed to demonstrate a basic understanding of the acting process through increasing control of memorization, vocal projection, physical expression and scene analysis techniques.

Specifically in this course, students will:

• Develop an understanding of the work of the actor as an interpretive artist in a range of dramatic literature, historical periods, and styles.
• Develop the vocabulary and basic skills required to write informed critical essays evaluating theatre in live performance.
• Develop basic dramatic literature analysis skills required to document artistic choices in written form.
• Develop rehearsal and performance techniques designed to bring characters effectively to life before a live audience.

We intend to assess for the above in two ways:

1). A representative sample of reflective writing assignments in which a student critiques a live theatre performance will be assessed by a small group of theatre faculty members not directly involved in teaching the course section being assessed using the rubric appended to this course proposal

2). The final performance outcome will be assessed by theatre performance faculty not directly involved in teaching the course section being assessed using the rubric appended to this course proposal.

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:
Week 1 Course overview; Read Ferguson—Ch. 1
Week 2 Acting history & trends; Read and view Death of a Salesman
Week 3 Shakespeare & the actor; Read and view Much Ado About Nothing
Week 4 Stanislavsky’s legacy; Read Kaplan—Ch. 1-3
Week 5 Bringing text to life; Cold reading scenes in rehearsal
   Quiz #1
 Week 6 Performance project 1; Cold reading scenes in performance
Writing the critical essay; Read Ferguson—Ch. 2-3
Week 7 Contemporary acting; Read and view A Raisin in the Sun
Week 8 Playing tasks & tactics; In-class exercises
    Essay #1 due
Week 9 Improvisation; In-class exercises
Week 10 Analysis & scoring; Monologues in rehearsal
    Quiz #2
Week 11 Performance project 2; Monologues in performance
Week 12 Partnering; In-class exercises
Week 13 Research & the actor; Research presentations due
Week 14 Rehearsal techniques; Final scenes in rehearsal
    Essay #2 due
Week 15 Performance project 3; Final scenes in rehearsal & performance
Week 16 Final exam period; Final scenes in performance
    Quiz #3

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)

18. Assignments / Projects:

REQUIRED TEXTS & READINGS:
- Plays from which mid-term and final performance projects are selected.

READING/Writing ASSIGNMENTS:
- Students are required to read all assignments from the required texts and each of the required plays above. A brief quiz on readings from the texts and each of the assigned plays will be given on the dates published in the schedule of classes.
- Students are required to attend both Auburn University Theatre productions produced this term and turn in a written critical essay reviewing the performances. Dates and times of the production performances will be announced in class later in the term.
- Students are required to turn in a written "score" documenting their rehearsal process and artistic choices for each performance project. A model for the score will be distributed and discussed in class.

PERFORMANCE PROJECTS:
- Cold reading scene: Students will be assigned to a team and perform a scene with script in hand to demonstrate proficiency in understanding and applying concepts encountered in class to text work.
- Two minute monologue: Students will prepare and present a memorized two-minute comic monologue to demonstrate an understanding of the character in the context of the play, and the ability to clearly and compellingly articulate the character's underlying thoughts and intentions in performance.
- Research presentation: Students will investigate the dramatic and performance criticism of the play from which their final performance project is selected and craft a five-minute team presentation of the research to the class focusing on plot, character progression, important themes, production history and notable performances.
- Final performance project: Students will be teamed by the instructor and assigned a contemporary dramatic scene to perform as the culminating project in the course.
19. Rubric and Grading Scale:

<table>
<thead>
<tr>
<th>GRADING BREAKDOWN:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cold reading scene &amp; written score (designed to demonstrate student understanding of basic acting and analysis techniques): 100 points.</td>
</tr>
<tr>
<td>Two-minute monologue &amp; written score (designed to demonstrate increasing student control of analysis, memorization, vocal projection, and physical expression techniques): 200 points.</td>
</tr>
<tr>
<td>Final scene &amp; score (designed to demonstrate skills assessed in monologue presentation in addition to increasing ability to play a scene with partner and purpose that communicates compellingly to an audience): 300 points.</td>
</tr>
<tr>
<td>Research presentation (designed to demonstrate understanding of a play's major themes, character progression, and critical responses as a work of dramatic literature and a theatrical performance): 100 points.</td>
</tr>
<tr>
<td>Quizzes on required plays and readings (designed to assess student comprehension of dramatic literature and acting techniques covered in required readings): 3 quizzes @ 100, 50, &amp; 50 points for a total of 200 points.</td>
</tr>
<tr>
<td>Critical essays (designed to assess student ability to convey cogent and informed responses to the aesthetic merits and shortcomings of a work of dramatic literature in performance): 2 essays @ 50 points for a total of 100 points.</td>
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</tbody>
</table>

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<tr>
<td>599 points and below: F</td>
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</tbody>
</table>

Rubrics are appended to this proposal.

(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

20. Justification for Graduate Credit: N/A

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.
Make-Up Policy: Arrangement to make up a missed major examination (e.g. hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. 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.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).
MEMORANDUM

To: Dr. Constance Relihan, Chair, Core Curriculum and General Education Committee  
Through: Dr. David Sutton, Chair, CLA Curriculum Committee  
From: Dan LaRocque, Professor of Theatre  
Re: Core fine arts course proposal

March 1, 2013 (Revised May 9, 2013)

The Department of Theatre seeks to offer a new fine arts core course beginning in the fall 2014 semester. The course is designed to achieve the following goals:

- Complement the department’s current lecture/discussion core course offering (Introduction to Theatre) with a lecture/studio option that allows for more experiential and interactive learning.
- Support the CCGEC goal of providing Auburn students with a greater choice of courses that fulfill university core requirements.
- Re-establish the high impact practice of offering general education courses in smaller interactive sections in the department.

The purpose of the course is to acquaint students with both the theory and practice of acting grounded in a broad historical context of the discipline of theatre, while including the experiential learning that is essential for the comprehensive appreciation of the aesthetics of any art form. The course will require attendance at live theatre performances in addition to reading assignments in theatre history, dramatic literature, and acting theory, reflective writing assignments, and performance projects designed to synthesize theoretical and applied concepts introduced in the course.

While a significant number of universities include traditional acting courses in their general education fine arts course inventories, it is important to note that this proposal does not seek the inclusion of a traditional acting course-- which is designed to focus exclusively on the skills of the actor-- in the core curriculum.
Rather, the proposal seeks the adoption of a course designed to explore the specific craft of the actor as a basis for a larger and more comprehensive understanding and appreciation of the theatrical art form itself, which we believe is a significant distinction.

In fact, Auburn included just such a fine arts course option in its core curriculum from 1991-1996 called Introduction to Acting and Directing. As the course evolved into a more traditional acting class, its name changed to Introduction to Acting in 1996 and was dropped from the core curriculum in the fall of 1998. The course routinely filled a minimum of four sections per academic quarter when it was part of the university core curriculum.

While the course will be offered in smaller sections than our existing core offering, no new resources will be required thanks to the return to the department of a senior faculty member from the Dean’s office who will be heavily involved in teaching the course if approved. A broad range of MFA performance and PhD faculty members are also qualified to teach the course, giving the proposal the added advantage of affording students the opportunity to interact with full-time tenure line faculty in small sections of a university core offering.

**Student Learning Outcomes and Assessment:** The course will assess for SLO 11 — *Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging with the world.*

Measure 1: Develop and articulate criteria for aesthetic judgment.
Measure 2: Understand how various art forms and/or works of art both reflect and inform society at large historically and/or in the present.
Measure 3: Be able to study, create or participate in some form of artistic expression as a means of understanding the creative process.

**Assessment Plan**

Measure 1: Students will read, observe, and critically respond to dramatic literature and theatre performances as a means of developing and articulating criteria for aesthetic judgment. A representative sample of reflective writing assignments in which a student critiques a live theatre performance will be assessed for this measure by a small group of theatre faculty members not directly involved in teaching the course section being assessed using the rubric incorporated into the syllabus on page 8.

Measure 2: In order to understand the art of theatre in a social and historical context, students will read, view and critically assess dramatic literature from a variety of historical periods in order to more fully appreciate how the art form has shaped and informed society at large over the course of time. Three seminal works of dramatic literature are assigned in the course syllabus to introduce...
students to the connection between great works of art and significant social change that continue to shape the art form and our society today. In *Much Ado About Nothing*, students are introduced to a work of Shakespeare that transforms a clichéd plot device (a heroine abandoned at the altar was a tired element of dramatic story telling even in the sixteenth century) into a dynamic multi-layered style of storytelling that weaves elements of comedy and tragedy beautifully together and introduces two unforgettable characters in Beatrice and Benedick that have been a mainstay of dramatic storytelling ever since. One need look no further than the screwball comedy films of the 1930s or modern situation comedies like *Cheers* and *The Office* to experience the historical and social resonance of this particular play. In *Death of A Salesman*, students are introduced to what is arguably the quintessential work of modern American drama, focusing not just on the compelling tragedy of one man’s fight to “leave the world better than he found it,” but on social and political themes from the play’s examination of the American Dream to its exploration of abandonment and betrayal, that continue to inform our contemporary political and social context. In *A Raisin in the Sun*, students are introduced to period in American history that spawned the civil rights movement, and a work of dramatic literature that endures today precisely because of its power to touch on universal truths through its specific focus on an African American family on Chicago’s south side in 1959. The play continues to contribute meaningfully to our national conversation about race, from its landmark productions in successive generations to its status as the inspiration for last year’s Pulitzer prize-winning drama, *Clybourne Park*.

In addition to reading these seminal works, students are required to present a research presentation investigating the historical record of dramatic and performance criticism of the play from which their final performance project is selected. Students will also be assigned a reflective essay in which their ability to connect the assigned plays to social and historical trends that were important when the plays were written and continue to have meaningful cultural impact will be assessed. Members of the faculty not involved in teaching the course will assess a sample of these essays. To address the most recent concerns of the CCGEC, separate assessment rubrics have now been created for measure 1 and measure 2 of this SLO.

**Measure 3:** Students are also expected to demonstrate the ability to successfully participate in artistic expression in performance projects designed to demonstrate a basic understanding of the acting process through increasing control of memorization, vocal projection, physical expression and scene analysis techniques. The final performance outcome will be assessed for measure 3 by theatre performance faculty not directly involved in teaching the course section being assessed using the rubric incorporated into the ensuing syllabus.
THEA 2020-001: ACTING AESTHETICS. PROFESSOR JANE DOE
MW 10:00-11:50 THTRE 126 — Theatre Upstairs
3 semester credit hours (4 contact hours per week for 15 weeks)
OFFICE HOURS (THTRE 211): M-F 2:00-3:00 OR BY APPOINTMENT
E-MAIL: doejane@auburn.edu (Response time: M-F within 24 hours)
PHONE: 334-844-5555

AU BULLETIN COURSE DESCRIPTION: Fine Arts Core. Orientation to acting aesthetics as a means of understanding and engaging the art of theatre. (Note: While the course fulfills Auburn’s core fine arts requirement, this course has not been approved as a fine arts course by the Alabama General Studies Committee and students who complete this course at Auburn and transfer to another four-year institution within the state of Alabama may have to complete an additional fine arts course).

AU STUDENT LEARNING OUTCOME 11: Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging with the world.

Measure 1: Develop and articulate criteria for aesthetic judgment. Students will observe and participate in the art of theatre as a means of understanding and engaging with the creative process. Attainment of this measure will be primarily assessed in critical essay assignments written in response to live theatre productions assigned by the instructor.

Measure 2: Understand how various art forms and/or works of art both reflect and inform society at large historically and/or in the present. In addition to the above, students will read, view and respond to works of dramatic literature from a variety of historical periods in order to more fully appreciate how the art form has shaped and informed society at large over the course of time.

Measure 3: Be able to study, create or participate in some form of artistic expression as a means of understanding the creative process. Students are also expected to demonstrate the ability to synthesize theoretical and applied study through performance projects designed to demonstrate a basic understanding of the acting process through increasing control of memorization, vocal projection, physical expression and scene analysis techniques.

Rubrics used by the Department of Theatre for the assessment of these measures are included in the syllabus. These rubrics will also be used in the evaluation and grading of papers and performance projects.
ATTENDANCE POLICY: The work of the course is experiential in nature and the student is expected to attend every session. After two unexcused absences the student's grade will be lowered one full letter grade for each additional unexcused absence. Particular emphasis is placed on attendance as absences can deny other students an opportunity to present their work on time. More than six unexcused absences may result in a failing grade.

REQUIRED TEXTS & READINGS:


Plays from which performance projects are selected.

PRE-REQUISITES: None

IN THIS COURSE STUDENTS WILL:

- Develop an understanding of the work of the actor as an interpretive artist reflecting society at large in a range of dramatic literature, historical periods and styles.
- Develop the vocabulary and basic skills required to write informed critical essays evaluating works of dramatic literature and theatre in live performance.
- Develop basic dramatic literature analysis skills required to document artistic choices in written form.
- Develop rehearsal and performance techniques designed to bring characters to life before a live audience.

READING/Writing ASSIGNMENTS:

- Students are required to read all assignments from the required texts and each of the required plays above. A brief quiz on readings from the texts and each of the assigned plays will be given on the dates published in the schedule of classes. A critical essay discussing historical and social impact of assigned plays is also required.
• Students are required to attend both Auburn University Theatre productions produced this term and turn in a written critical essay reviewing the performances. Dates and times of the production performances will be announced in class later in the term.
• Students are required to turn in a written "score" documenting their rehearsal process and artistic choices for each performance project. A model for the score will be distributed and discussed in class.

PERFORMANCE PROJECTS:

• Cold reading scene: Students will be assigned to a team and perform a scene with script in hand to demonstrate proficiency in understanding and applying concepts encountered in class to text work.
• Two minute monologue: Students will prepare and present a memorized two-minute comic monologue to demonstrate an understanding of the character in the context of the play, and the ability to clearly and compellingly articulate the character’s underlying thoughts and intentions in performance.
• Research presentation: Students will investigate the dramatic and performance criticism of the play from which their final performance project is selected and craft a five-minute team presentation of the research to the class focusing on plot, character progression, important themes, production history and notable performances.
• Final performance project: Students will be teamed by the instructor and assigned a contemporary dramatic scene to perform as the culminating project in the course.

GRADING BREAKDOWN:

Cold reading scene & written score: 100 points
Two-minute monologue & written score: 200 points
Final scene & score: 300 points
Research presentation: 100 points
Quizzes on required plays and readings: 200 points
Critical essays: 100 points
**GRADING SCALE:**

900 points and above: A  
800 to 899 points: B  
700 to 799 points: C  
600 to 699 points: D  
599 points and below: F

**SCHEDULE OF CLASSES:**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings/Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Course overview</td>
<td>Ferguson—Ch. 1</td>
</tr>
<tr>
<td>2</td>
<td>Acting history &amp; trends</td>
<td><em>Death of a Salesman</em></td>
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<tr>
<td>3</td>
<td>Shakespeare &amp; the actor</td>
<td><em>Much Ado About Nothing</em></td>
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<td>4</td>
<td>Stanislavsky’s legacy</td>
<td>Kaplan—Ch. 1-3</td>
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<tr>
<td>5</td>
<td>Bringing text to life</td>
<td>Cold reading scenes in rehearsal</td>
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<td>Quiz #1</td>
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<td>6</td>
<td>Performance project 1</td>
<td>Cold reading scenes in performance</td>
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<tr>
<td></td>
<td>Writing the critical essay</td>
<td>Ferguson—Ch. 2-3</td>
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<tr>
<td>7</td>
<td>Contemporary acting</td>
<td><em>A Raisin in the Sun</em></td>
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<tr>
<td>8</td>
<td>Playing tasks &amp; tactics</td>
<td>Essay #1 due (Plays)</td>
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<tr>
<td>9</td>
<td>Improvisation</td>
<td>In-class exercises</td>
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<td>10</td>
<td>Analysis &amp; scoring</td>
<td>Monologues in rehearsal</td>
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<td>Quiz #2</td>
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<tr>
<td>11</td>
<td>Performance project 2</td>
<td>Monologues in performance</td>
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<td>12</td>
<td>Partnering</td>
<td>Essay #2 due (Performance 1)</td>
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<tr>
<td>13</td>
<td>Research &amp; the actor</td>
<td>Research presentations due</td>
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<tr>
<td>14</td>
<td>Rehearsal techniques</td>
<td>Final scenes in rehearsal</td>
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<td>15</td>
<td>Performance project 3</td>
<td>Final scenes in rehearsal &amp; performance</td>
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<td></td>
<td>Essay #3 due (Performance 2)</td>
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<td>16</td>
<td>Final exam period</td>
<td>Final scenes in performance</td>
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<td></td>
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<td>Quiz #3</td>
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**THIS SYLLABUS IS SUBJECT TO CHANGE**
Rubric for Evaluation of Critical Essay in Acting Aesthetics  
SLO 11, Measure 1

Student: ______________________  Evaluator: ____________________

Course: ______________________  Date/Semester: ______________________

Assignment: ____________________

<table>
<thead>
<tr>
<th>The document ...</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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</thead>
<tbody>
<tr>
<td>Fails to demonstrate an understanding of the play in performance and articulate its aesthetic qualities or artistic intent cogent terms.</td>
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<tr>
<td>Demonstrates an understanding of the play in performance and conveys some sense of its aesthetic qualities &amp; artistic intent.</td>
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<td>Communicates a clear understanding of the play in performance in a balanced discussion of aesthetic strengths and weaknesses in relation to artistic intent.</td>
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<tr>
<td>Conveys a detailed, multi-dimensional understanding of the play in performance in a nuanced, polished discussion of aesthetic strengths, weaknesses and artistic intent.</td>
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</table>

Rank the following from 1 to 5 with 5 being the highest score. Comment below as indicated on any of the following components that were especially strong or weak. A comment on every component is not required.

<table>
<thead>
<tr>
<th>Negative comments</th>
<th>Components</th>
<th>Positive Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization</td>
<td>1 2 3 4</td>
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<tr>
<td>Clarity of writing/central thesis</td>
<td>1 2 3 4</td>
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<tr>
<td>Aesthetic judgment</td>
<td>1 2 3 4</td>
<td></td>
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<tr>
<td>Understanding of historical/social context</td>
<td>1 2 3 4</td>
<td></td>
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<tr>
<td>Grammar, usage, style</td>
<td>1 2 3 4</td>
<td></td>
</tr>
</tbody>
</table>
Rubric for Evaluation of Critical Essay in Acting Aesthetics  
SLO 11, Measure 2

Student: ___________________________ Evaluator: ___________________________

Course: ___________________________ Date/Semester: ___________________________

Assignment: ___________________________

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<thead>
<tr>
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<td>Fails to demonstrate an understanding of the plays and articulate its thematic import &amp; historical/social impact in cogent terms.</td>
<td>Demonstrates an understanding of the plays and conveys some sense of its thematic import &amp; historical/social impact.</td>
<td>Communicates a clear understanding of the plays in a balanced discussion of its thematic import &amp; historical/social impact.</td>
<td>Conveys a detailed, multi-dimensional understanding of the plays in a nuanced, polished discussion of its thematic import &amp; historical/social impact.</td>
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</tr>
<tr>
<td>Grammar, usage, style</td>
<td>1 2 3 4</td>
<td></td>
</tr>
</tbody>
</table>
Rubric for Evaluation of Performance Outcome in Acting Aesthetics
SLO 11, Measure 3

Student: ___________________________  Evaluator: ___________________________

Course: ___________________________  Date/Semester: ___________________________

Assignment: ___________________________

<table>
<thead>
<tr>
<th>The performance and analysis …</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fails to convey a truthful sense of the character in the scene, or any understanding of how the play informs the character’s behavior.</td>
<td>Demonstrates and truthfully communicates an understanding of the character within the context of the play.</td>
<td>Demonstrates the ability to make effective artistic choices in bringing the character to life in the context of the play.</td>
<td>Makes compelling artistic choices to convey the sense of a fully realized human being richly informed by the context of the play.</td>
<td></td>
</tr>
</tbody>
</table>

Rank the following from 1 to 5 with 5 being the highest score. Comment below as indicated on any of the following components that were especially strong or weak. A comment on every component is not required.

<table>
<thead>
<tr>
<th>Negative comments</th>
<th>Components</th>
<th>Positive Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memorization</td>
<td>1 2 3 4</td>
<td></td>
</tr>
<tr>
<td>Vocal Projection/Clarity</td>
<td>1 2 3 4</td>
<td></td>
</tr>
<tr>
<td>Movement/Physical Expression</td>
<td>1 2 3 4</td>
<td></td>
</tr>
<tr>
<td>Partnering &amp; Pursuit of Task</td>
<td>1 2 3 4</td>
<td></td>
</tr>
<tr>
<td>Actor’s Written Analysis (Score)</td>
<td>1 2 3 4</td>
<td></td>
</tr>
</tbody>
</table>
Auburn University Department of Theatre Syllabus Appendix

Academic Honesty Policy: All portions of the Auburn University student academic honesty code 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. Please see the student e-policy handbook for more information.

https://sites.auburn.edu/admin/universitypolicies/Policies/AcademicHonestyCode.pdf

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 without grade penalty.

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.