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
   - ✔ Add a Course
   - □ Revise a Course
   - Current Course Number:
   - Proposed Course Number:
   - Type of Revision:

6. Course Credit:
   Contact/Group Hours: 3
   Scheduled Type: Lecture/Studio
   Weekly or Per Term?: weekly
   Credit Hours: 3
   Anticipated Enrollment: 25

   Maximum Hours (Repeatability): 3

   Total Credit Hours: 3

7. Grading Type:
   - □ 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
   - □ 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:
    (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)

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 |
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:

**GRADING BREAKDOWN:**

Cold reading scene & written score (designed to demonstrate student understanding of basic acting and analysis techniques): 100 points.

Two-minute monologue & written score (designed to demonstrate increasing student control of analysis, memorization, vocal projection, and physical expression techniques): 200 points.

Final scene & 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.

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.

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, & 50 points for a total of 200 points.

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.

**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

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/T/T).
Rubric for Evaluation of Critical Essay in Acting Aesthetics

Student: ___________________________ Evaluator: ___________________________

Course: ___________________________ Date/Semester: ___________________________

Assignment: ___________________________

<table>
<thead>
<tr>
<th>The document ...</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
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<tr>
<td>Fails to demonstrate an understanding of the performance and articulate its aesthetic qualities in cogent terms.</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>
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</thead>
<tbody>
<tr>
<td>Organization</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>Clarity of writing/central thesis</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>Grammar and construction</td>
<td>1 2 3 4 5</td>
<td></td>
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<td>Use of supporting evidence</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Style</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>
Rubric for Evaluation of Performance Outcome in Acting Aesthetics

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>
<th>5</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></td>
<td>Demonstrates some understanding of the character, but not the play's central themes or playwright's intent.</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>
</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.

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<tbody>
<tr>
<td>Memorization</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>Vocal Projection/Clarity</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>Movement/Physical Expression</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>Partnering &amp; Pursuit of Task</td>
<td>1 2 3 4 5</td>
<td></td>
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<tr>
<td>Actor's Written Analysis (Score)</td>
<td>1 2 3 4 5</td>
<td></td>
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