

THEA 4150 Senior Studio-Vocal Performance
M-W 3:00- 4:50
RM 126 Theatre Upstairs
Office Hours: M-W 8-10 or by appointment

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“ Theatre and performance help shape and promote certain understandings of who “we” are, of what America looks like and believes in. As theatre and performance educators, training our students to enter an industry whose representations structure our national imagination, whose images citizens look to for knowledge, understanding, and support, means training our students to look past the classroom’s walls into the larger culture.”

Jill Dolan – *Rehearsing Democracy: Advocacy, Public Intellectuals, and Civic Engagement in Theatre and Performance Studies*.

Like You

Like you I
love love, life, the sweet smell
of things, the sky-blue
landscape of January days.

And my blood boils up
and I laugh through eyes
that have known the buds of tears.

I believe the world is beautiful
and that poetry, like bread, is for everyone.

And that my veins don’t end in me
but in the unanimous blood
of those who struggle for life,
love,
little things,
landscape and bread,
the poetry of everyone.

Rocque Dalton

COURSE PREREQUISITE: 4140

COURSE DESCRIPTION: THEA 4150 SENIOR STUDIO II

Professional Preparation and Practice: Intensive team-taught studio training in professional performance and marketing techniques for the BFA Performance Major. Professional audition and juried senior performance recital required.

COURSE OBJECTIVES:

**synthesis of the various performance techniques acquired in the BFA acting and voice sequence through the research, rehearsal and performance of a public performance of *Arabian Nights*.

**concretize knowledge of vocal production, analysis of poetic text and performance techniques by teaching it to elementary aged children through participation in a Civic Engagement/ Service Learning project.

REQUIRED TEXTS

Arabian Nights by Mary Zimmerman, Northwestern University Press, Evanston, IL 2002

Rehearsing Democracy: Advocacy, Public Intellectuals, and Civic Engagement in Theatre and Performance Studies by Jill Dolan
Theatre topics vol.11, 2001 1-17.

Palm of My Heart- Poetry of African American Children by Davida Adedjouma
The Soul Looks Back in Wonder, Poems of Langston Hughes, Maya Angelou
Illustrated by Tom Feelings, Puffin Books, NY 1999

COURSE REQUIREMENTS

Attendance at the following productions:

Guerilla Dance Performance, Foy Ballroom, January 29, 30, 31 7:30 pm.

The 25th Annual Putnam County Spelling Bee by William Finn and Rebecca Sheinkin. February 19-21, 23-27. 7:30 pm.

Tales of a 4th Grade Nothing by Judy Blume. March 8-10, 7:30 pm.

Should've by Roald Hoffman. March 11, 7:30 pm. 7:30pm.

Scapin (Moliere) adapted by Bill Irwin and Mark O'Donnell.
April 14-17, 7:30 pm. April 17-18, 2:30 pm.

Performance Outcome: Students will be required to demonstrate their ability to analyze a text and articulate its essential themes, conflicts, historical context, dramatic construction and character spine. In addition, students will be expected to fully embody their assigned characters through voice and movement and pursue strong objectives through partner, employing dynamic, varied and specific action choices.

Civic Engagement/ Service Learning Project: Auburn University/College of Liberal Arts defines Civic Engagement as a wide range of activities that includes “. acting upon a heightened sense of responsibility to one’s communities,...recognizing and appreciating human diversity and commonality, ..developing empathy, ethics, values and a sense of social responsibility.” As theatre artists, you are uniquely positioned to be agents for the common good through an art form that explores the human condition in its varied contexts, both as artists and teachers.

Research Assignments: Each student will be assigned a research assignment pertinent to our study of *Arabian Nights*. This may include topics which relate to the playwright’s body of work and thematic concerns, historical background, performance history, dialect research, etc.

Professional Preparation -Resume/Materials: The student will submit a copy of their resume, headshot and summary of all professional preparation, outside audition, interviews, offers and outcomes- again as a requisite for graduation.

Tests and Quizzes: intermittent tests and quizzes will cover reading material and information presented in class. These will always be announced.

Warm Up- All students will be required to design a vocal and physical warm up and lead the BFA studio members and the elementary students (community partners) through it. It should follow a sequence of aerobic exercise, stretching, structured breathing, vocal production, resonance, articulation and intentional focus exercises.

Civic Engagement/ Service Learning Project: Working in teams of four, BFA students will be required to teach three classes in the Loachapoka After-School Program in performance techniques and ensemble building, and be responsible for facilitating the development and rehearsal of a public performance of African American Praise Poetry. While we will be devoting some class sessions to this instructional process, students will be spending 6-8 hours outside of class.

Lesson Plans: Teams will be required to submit their lesson plans one week prior to the day they have to teach. The lesson plan should include 1.) identification of the general, theatrical/linguistic and civic learning objectives, 2.) a list of the activities designed to facilitate that learning and a script that explains the purpose of each exercise to the students, 3.) the approximate time each activity will take, and 4.) a contingency plan in case something really bombs.

Journal Entries: Students will be required to submit a reflective written response after each teaching session in the after school program. This should include an assessment of the student's learning based on proposed objectives, the level of engagement and participation by the students, a candid evaluation of the challenges faced and any growth demonstrated by the elementary students.

Grading Breakdown:

Written assignments / performance projects: 40%

Class work: attendance, preparedness, attitude, effort, growth: 30%

Civic Engagement Project: 30%

This grade will be based on the quality of the written lesson plans and journal entries, instructor observation of student engagement and commitment to the teaching process, peer reviews and community partner assessments.

ATTENDANCE: There are no unexcused absences in the BFA program due to the collaborative nature of the work. Any absence must be documented, and the student should make every attempt to notify the INSTRUCTOR prior to the absence and make up any missed assignments by the next class period. 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.

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.

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

Office Hours: Faculty office hours are posted outside faculty offices on the second floor of the Telfair Peet Theatre. While students may visit faculty members at any time during their posted office hours, students are encouraged to make an appointment with individual faculty members to confirm a time when the faculty member can devote undivided attention to the student.

Emails: Faculty members in the Department of Theatre respond to student email as promptly as possible. Response time varies based on the size of the section of the course and the teaching load of an individual faculty member in any given term. Faculty members in the Department of Theatre are also regularly engaged in intensive research, creative work and outreach within and beyond the department each semester, and student consideration of faculty workload when measuring faculty response time to emails is greatly appreciated.

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

Tentative Schedule of Classes

January 11: Review of Fitzmaurice deconstructing sequence syllabus review, analysis of repertory theatre auditions.

January 13: Development of educational goals and lesson plans for Civic Engagement projects, research presentations on praise poetry and African American poets.

January 18 : Off - Martin Luther King holiday.

January 20 : Quiz on “Rehearsing Democracy”, Educational Goals Matrix.

January 25: Review of improvisational techniques, basic vocal production, analysis of poetic infrastructure: image, metaphor, words, music, repetition and pattern, rhyme, rehearsal of workshop.

January 27: Workshop #1 at Loachapoka Extended Day Program.

Team 1 Lesson Plan Due.

February 1: Workshop Assessment Plan workshop and rehearsal schedule.

February 3: Workshop #2 at Loachapoka-Team 1. Lesson Plan Team 2 due.

February 8: Team 1 journal entries due. Read-through *Arabian Nights*.

February 10 : Workshop #3 at Loachapoka- Team 2. Lesson Plan Team 3 due.

February 15 Team 2 journal entries due. Archetypal Workshops.

February 17 : Workshop #4 at Loachapoka- Team 3. Lesson Plan Team 1 due

February 22: Team 3 journals due. Archetypal Workshops.

February 24 : Workshop # 5 at Loachapoka- Team 1. Lesson Plan Team 2 due

March 1: Team 1 journals due.

March 3: Private Coaching Sessions.

March 5: Workshop # 7 Loachapoka (Friday) Team 2. Lesson Plan Team 3 due.

March 8: Team 2 journals due. Research Presentations *Arabian Nights*.

March 10 Research presentations, *Arabian Nights*.

March 12: Workshop #7 Loachapoka (Friday) Team 3. Lesson Plan Team 1 due.

March 15-20: Spring Break

March 22 Journals Team 3 due . Rehearsals, *Arabian Nights*.
March 24: Team 2, 3 lesson plans due. Rehearsals, *Arabian Nights*.
March 26: Workshop # 8 Loachapoka (Friday) Team 1 .
March 29 : Team 1 journals due. Rehearsal: Loachapoka Workshop #9, Team 2.
March 30: Rehearsal at Loachapoka- Team 3.
March 31: Rehearsal at Loachapoka.
April 1. Final Performance: Loachapoka.
April 5-28 : Rehearsal- *Arabian Nights*.
April 5 : Final Journals due.
May 3: Final Performance: *Arabian Nights*.

THIS SYLLABUS IS SUBJECT TO CHANGE