## Packet Contents

### 1.1 Summary

### New Course

1.2 HUM 1101 Acting and Performance studies: Creative Analysis, Listening, and Empathy (3 credits) **LibEd Goal Area 6**

### 1.45 Signatures
BSU Curriculum Forms

Form 1

Curriculum Modification Summary

**College:** College of Arts and Sciences  
**Department:** Humanities  
**Proposer:** Dr. Season Ellison  
**Proposer’s position:** Assistant Professor of Interdisciplinary Studies, Director of Honors and Liberal Education, Humanities Dept.

*Describe the modification(s) you propose, and how it (/they) will work to students' advantage.* (This description and explanation will be included in Curriculum Report packets forwarded to the Faculty Senate.):

Since the recalibration, BSU students have had fewer Liberal Education Goal Area 6 courses to choose from. Our intention is to add an Area 6 Liberal Education Service Course that is appealing to students and that will help us to bring some theatre training and experiences back to the Bemidji State University campus. Countless students have expressed interest in having theatre-opportunities available to them on campus and the addition of this course is an actionable step in that direction.

Given the hire of Dr. Ellison as an Assistant Professor of Interdisciplinary Studies and her degreed and professional background in Theatre Arts training and pedagogy, it makes sense to capitalize on her strengths within our program, especially given that this course is specifically tailored to a Liberal Education audience (vs. an actor-training audience). Thus, students will learn valuable skills: collaboration, aural and somatic listening, empathy and the ability to identify with others, work ethic, creative and critical analysis, written and oral communication, and will strengthen their ability to self-reflect and integrate their learning into their other studies and their daily lives.

For more information regarding the justification please see the New Course Proposal Form.

**Modifications proposed (specify number of each):**

- _____Course Modification(s) (form 2)
- _____New Course(s) (form 3)
- _____Course Drop(s) (form 4)
- _____Program Modification(s) (form 5)
- _____New Program(s) (form 6)
- _____Program Drop(s) (form 7)

**The modifications affect (check):**

- X Liberal Education  
- X Undergraduate Curriculum  
- _____Graduate Curriculum  
- _____Teacher Licensure Program(s)
BSU Curriculum Forms
Submitted by Dr. Season Ellison
Assistant Professor of Interdisciplinary Studies, Humanities Dept.
Director of Liberal Education and Honors Programs
sellison@bemidjistate.edu; #3355

Form 3
Updated: 9.19.15

New Course Form

Course Number: HUM1101
  Undergraduate: X
  Graduate:

Course Title: Acting and Performance Studies: Creative Analysis, Listening, and Empathy

Course Description:
An introductory level course (for students of all majors) intended to engage students in the study of theatrical acting and social performance, alongside careful textual and written analysis, as a means to reach deeper understandings of the humanities and arts and the usefulness of these fields in today’s technically-driven, information-based world.

Credits: 3

Prerequisite(s): N/A
  Undergraduate:
  Graduate:

1. Reason(s) for creating this course:
Since the recalibration and the cutting of the theatre program, students who come to BSU with an interest in learning more about theatre or performance studies, are done a great disservice. Furthermore, we do ourselves a disservice because we lose an entire group of creative young minds who might choose BSU over a different University if there were more artistic opportunities on the BSU campus with which they might engage.

Finally, the cutting of the arts across the country curtails the development of our student-citizens’ capacity for critical and/or creative, independent thought as well as stunts the growth of our human capacity to empathize with others. I’ve designed this course with, precisely, these notions in mind.

Eventually, this course will become an integral piece of a curriculum modification of the Humanities major, envisioned to incorporate a wider view of the Arts into the Humanities major and minor.

At this moment in time the course will serve primarily as a Liberal Education course, in Area 6 and Area 2, both of which are areas of need within Liberal Education.
2. How often will this course be offered?

For now, the course will be offered on an as needed basis to serve the Liberal Education curriculum and to engage students who are in need of Area 6 and Area 2 courses.

Upon modification of Humanities major (estimated 1 – 2 years in process), this course should be offered every other year to ensure that students can take the class within their first or second years of study.

3. Learning Outcomes (Liberal Education, Goal Area 6 & 2):

AREA 6: The overall goal for this area is to expand students’ knowledge of the human condition and human cultures, especially in relation to behavior, ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as literature, philosophy, and the fine arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Students should have experiences in both the arts and humanities.

AREA 2: The overall goal for this area of the Minnesota Transfer Curriculum is to develop thinkers who are able to unify factual, creative, rational, and value-sensitive modes of thought. To integrate new skills into their customary ways of thinking, students must be actively engaged in practicing thinking skills and applying them to open-ended problems.

LEARNING OUTCOMES: In short, a learning outcome is a guide to what we want to learn over the arch of the class. Our goal is to touch upon each of the outcomes for Liberal Education Goal Area 6 and 2 listed in this syllabus. Furthermore, we focus on some course-specific outcomes and goals as noted. In this course you will acquire a broad range of knowledge and develop essential skills that will help you move toward your academic, professional, and personal goals and successes. We will explore how you might apply these new skills to your life beyond graduation. In general, this course should strengthen your communication, research, presentation, and analytical thinking and writing skills, in addition to strengthening your physical self, your awareness of how you learn, and your understanding of how the theatre arts (especially the art of acting) fit within and contribute to the greater world.

Upon completion of this course students will be able to:

- Understand the scripts we study as artistic expressions and explore the ways in which these scripts stem from contextual and historical values; to do so students must gather factual information and apply it to character development and the “world of the play” in a concise and clear fashion:
  - analyze theatre scripts as a performing arts practitioner, specifically from an actor’s perspective
  - explore how to make creative choices based on an analytical and contextual understanding of the “world of the play.”
• Engage in the creative process or interpretive performance; Imagine and seek out a variety of possible goals, assumptions, interpretations, or perspectives that can give alternative meanings or solutions to given situations or problems:
  o experiment with the basics of a variety of actor-training techniques as a part of the creative process
  o explore how these actor-training techniques create within humans stronger listening habits that stem from our entire sensory systems
  o raise awareness of situations, contexts, places, other people and the assumptions, interpretations, and perspectives that make up the human experience
  o increase empathy as they acquire the skills needed to listen, connect, reflect, raise awareness, and explore in a creative atmosphere with a team.

• Articulate an informed personal reaction to works in the arts and humanities; Recognize and articulate the value assumptions that underlie and affect decisions, interpretations, analyses, and evaluations made by ourselves and others:
  o Gain an appreciation of the artistic process and recognize the assumptions often made about the artistic process—by analyzing scripts, learning somatic listening, exploring connecting with others, and engaging in self-reflection
  o Discern how the artistic process leads to the final product we often critique as audience members and explore how audience members interpret, analyze, and evaluate acting
  o Analyze the journey through the class in an effort to better understand how they learn, how to constructively critique other performers, and explore how they might apply their acquired skills to their daily lives.

• Analyze the logical connections among the facts, goals, and implicit assumptions relevant to a problem or claim; generate and evaluate implications that follow from them.
  o Each of the above bullet points develops this outcome.

Throughout the semester we ask:
• What should I do as homework to develop and rehearse a role, or to understand the context of the character’s situation within the script as a whole?
• How does research and/or writing help me to develop my character and an understanding of the world of the play?
• What is acting? As an “actor” what are my responsibilities? What assumptions are made about acting and actors?
• What is the actor’s instrument? What do I need to do as a person to develop that instrument both inside of and outside of class?
• What does it mean to explore the neutral, physical, mental, and spiritual centers to discern how the shifting of these centers affects your mind, body and emotion?
• How do these ideas lead us to better understand the concept of a “thinking body” and how might I translate critical performance concepts and acting methods to explore the body as well as the mind in three-dimensional space?
• How can I create fundamental actions in a truthful and convincing manner through improvised and scripted scenes and monologues?
• What does it mean to work as a group? In a collaborative art form? In an ensemble? In the moment? What have I learned about the process of creating art with others?
• How do I best learn? Why is it important to understand how I learn? What might I do to expand my learning styles and take an occasional risk within a learning space?

ASSESSMENT OF LEARNING OUTCOMES:
Learning outcomes will be assessed through a variety of methods depending on the topic and/or outcome. Generally speaking, outcomes for this class will be assessed in-class using vocal and written, formal and informal, peer and instructor feedback.

Additionally, you will engage in self-reflection and critique, maintain an e-portfolio, provide evidence of your willingness to participate generously and with an open-mind in your journal, illustrate willingness to support your class-mates’ performances (as evidenced by your work ethic and dedication beyond class and team-peer review), and demonstrate your ability to create a non-judgmental environment in which we can all play and take creative and personal risks.

Assessment in this class is partly the responsibility of the Professor but is also largely a responsibility of the students. In fact, throughout your college career you should take an active effort to assess your work (both product and process) so that you might grow as actors, artists, learners, and citizens. Assessing your choices, decisions, work-ethic, thought processes, and belief systems can lead you to become more empathetic, knowledgeable humans primed to make the world a better place for all of us who live within it.

I ask you to reflect upon how what we learn in class integrates with other skills you learn at BSU; your familial, religious, and civic belief systems; your greater understanding of the world; and your place in the world as a well-educated (or a becoming-well-educated) human. Although I will try to help you make these connections to the bigger picture, largely, integrating our studies into your lives is your ultimate responsibility and will make the class more beneficial to you in the long run.

• METHODS OF ASSESSMENT BY THE PROFESSOR: See “Graded Assignments” on the syllabus and attached learning outcome map

• METHODS OF ASSESSMENT BY THE STUDENT: See “Graded Assignments” on the syllabus and attached learning outcome map

• TIMELINE FOR ASSESSMENT: All graded assessment activities are on the syllabus course outline included within this document.

For Curricular Purposes: I’m attaching representative Assignment Sheets and an example of a Grading Rubric

4. What are the major content areas for the course?
   Introductory acting and performance studies studio techniques
   o Raising physical and mental awareness and acuity
   o Connecting with and trusting others (“collaboration”)
Taking artistic risks and re-conceptualizing failures
Introductory script analysis (esp. character and context); and play reading skills
Analytical writing in order to interpret theatrical characters within a specific historical, artistic, and cultural context
Critical analysis of another student’s performance (theatre critique)
Meta-Cognition about learning and integration of the course content into students’ daily lives

5. Is this course repeatable for credit, and if so, what is the maximum number of credits that can be earned? NO

6. If this course is intended primarily for off-campus delivery (not offered on campus), what delivery mechanism will be used? On campus; Face-to-face only

7. What is the projected maximum class size (cap)? 16—The class size must remain small in order to ensure that teams of actors may work closely together and to ensure that in-class studio time is used fairly and well for each student.

8. What qualified faculty will be available to teach this course?
   Season Ellison, Ph.D. Theatre (Performance Studies Emphasis); MA Theatre (Directing and Gender Studies Emphasis), BA Theatre (Directing emphasis, Communication minor)

   Depending on any alterations to current/future administrative roles within Dr. Ellison’s contract, she may have variable abilities to teach this course on a more regular basis, should the course be in high demand.

   It is also possible that a future hire (even 50%) dedicated to Humanities/Performing Art might have the capability to take on this course within a thoughtful rotation.

   NOTE WELL: Department and dean, in approving this proposal, attest both to the adequacy of the qualifications of faculty here named, and to their availability to teach the course at the frequency specified above, without excessive overload or disruption to other curriculum.

9. What additional library and other resources need or should be provided for this course, that are not already available?
   N/A (or, if any, minimal)

10. What special personal property or service fee(s) would be charged to students taking this course? These charges would be for 1) items that are retained by the student and have an educational or personal value beyond the classroom, or 2) services that are on the student’s behalf (see MnSCU Board Policy 5.11).

   Students will be required to maintain an acting e-folio during the duration of the course to illustrate, evaluate, and assess their experiences of learning and growth within the class.

   Amount per student: $9.50
   For: 1 year of e-folio service through the Minnesota State system collaboration
Class texts

11. Attach a sample syllabus for the course. Note: if this course is double-numbered (u-grad/grad), the syllabus must include an additional component for graduate students.
HUM 1101:
Acting and Performance Studies: Creative Analysis, Listening, and Empathy
HUMANITIES DEPARTMENT, COLLEGE OF ARTS AND SCIENCES
COURSE SYLLABUS, FALL 2017
3 credit hours
Tues/Thurs Time TBD; Bangsberg—Blackbox Theatre

PROFESSOR:  Dr. Season Ellison; sellison@bemidjistate.edu
Hagg-Sauer Hall, 336; 218-755-3355
Office Hours: XXXX and by appointment

COURSE DESCRIPTION:
An introductory level course (for students of all majors) intended to engage students in the study of theatrical acting and social performance, alongside careful textual and written analysis, as means to reach deeper understandings of the humanities and arts and the usefulness of these fields in today’s technically-driven, information-based world.

The successful performer (actor, dancer, solo-performance artist; or lawyer, teacher, coach, CEO) must believably and truthfully embody human experience. They must create a “thinking body” that represents life’s (and a script’s) experiences in an artful (or, at least, believable) way. Training is necessary to help one recognize and make strong choices to employ particular acting techniques that resonate with the actors who make the choice, the context of the play (or the “world of the play”), and the audience.

In acting, creative experimentation stems from well-developed research and analytical skills that drive the movement of the body, the actor’s ability to listen, and the actor’s intent. These elements define the performance, the character, the actor-character’s relationships with other actor-characters, and the audience and actors’ understanding of the stories they tell and know (both on stage and in life).

PREREQUISITES:
None

REQUIRED TEXTS AND RESOURCES:
• Thomas, James. Script Analysis for Actors, Directors, and Designers. Focal Press. 0415663253
• Wallace, Naomi. The Trestle at Pope Lick Creek. Broadway Play Publishers. 0881451800
• Additional readings will be required and provided on D2L
• You must purchase an e-portfolio account. The account is supported by the Minnesota State University System. The cost is $9.95 for a full year. Maintaining an e-portfolio beyond this class will help you as you search for jobs later and/or apply to graduate schools.
  Here is the web link: http://efoliomn.com/
LIBERAL EDUCATION GOAL AREA DESCRIPTIONS:

AREA 6 [Arts & Humanities]: The overall goal for this area is to expand students' knowledge of the human condition and human cultures, especially in relation to behavior, ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as literature, philosophy, and the fine arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Students should have experiences in both the arts and humanities.

AREA 2 [Critical Thinking]: The overall goal for this area of the Minnesota Transfer Curriculum is to develop thinkers who are able to unify factual, creative, rational, and value-sensitive modes of thought. To integrate new skills into their customary ways of thinking, students must be actively engaged in practicing thinking skills and applying them to open-ended problems.

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- METHODS OF ASSESSMENT BY THE STUDENT: See “Graded Assignments”

- TIMELINE FOR ASSESSMENT: All graded assessment activities are on the syllabus course outline included within this document.

- COURSE STRUCTURE/APPROACH: This is a studio-style class. Dress appropriately and participate actively in physical and vocal exercises, reading, discussion, critique, and reflection on a daily basis. Bring your journal (or a notebook if you keep your journal online—we don’t always get reception in the Blackbox Theatre), class reading materials, homework, and a pencil to class each day. Accommodations will be made for documented disabilities [see policy below].

CLASSROOM EXPECTATIONS:

- You will read the syllabus for HUM1101 carefully and familiarize yourselves with the attendance policy stated within.
- You are expected to sign and submit the syllabus contract by the due date indicated in the calendar.
- You are expected to keep and regularly check the syllabus, your University e-mail, and our course D2L shell regularly for course-related information.
- You are expected to participate thoughtfully and actively and with a good attitude in all class activities, critique sessions, and other classroom events.
  - Should you be unable to participate on a particular day or in a particular activity (for non-transferrable medical or personal reasons), you are expected to attend class but should notify the professor. In the instance you can attend class but cannot participate in studio work, you must complete an alternative participation assignment (to be created in concert with the Professor).
- You may use electronic equipment in the classroom as long as you refrain from texting and from websites unrelated to class discussion. ALL sounds must be in the OFF position during class. If I
discern that electronic equipment is taking away from our ability to engage as thoughtful classroom citizens, I will enforce a policy that restricts electronic equipment of all kinds in class altogether.

- Each of you has much to offer this class. Throughout our class discussions, presentations, performances, and other assignments, please be respectful of others. A large component of this class includes the freedom to express your opinions, beliefs, and thoughts. Please do so in a way that does not diminish another individual’s equal entitlement. It is important for all of us to be open-minded, appreciative, understanding, and respectful. Prejudicial, derogatory, racist, sexist, or other bigoted remarks will not be tolerated.

ATTENDANCE & PARTICIPATION:
Theatre and performance studies are communal arts, which requires the commitment of each artist to one another and every artist in the group [whether or not you “like” one another]. Due to the interactive nature of this course, your attendance and active participation at EACH class session is imperative and required.

- You are expected to attend ALL class sessions. If you must miss due to illness and/or emergency, it is your responsibility to contact both the professor and your scene partner (if applicable) PRIOR to the missed class session or rehearsal. Further it is your responsibility to ensure that you receive any missed handouts and/or information.
- Attendance will be taken at every class session.
- Due to the collaborative nature of this course, for every absence over two (no matter the cause), your FINAL grade will be lowered by 50 points per absence.
- Should there be an external factor that could significantly effect this policy, please speak with me at the start of the course so that we can discern the best way to proceed. For example, do you need to get documentation of a disability from Disability Services; or do we need to work out an alternative means of meeting the attendance policy due to factors (sports travel, religious requirements, music concerts, and other such foreseeable circumstances) that remain beyond your control.
- Being 15 minutes late to class (unless arranged in advance) counts as ONE absence. Remember in theatre, on time is considered arriving 10 minutes early for rehearsal, already dressed, already warming-up, and already ready to go.
- You may sit out of physical class-room exercises TWO TIMES over the course of the semester with no questions asked (if you are feeling ill, having a headache, a fibromyalgia flare, a bad day in which you just don’t feel you can share yourself with others in the way the class requires, or other such reason). Should you sit out, you will observe class and write a 1-2-page reflection/analysis paper of what you observed in class that day. The reflection should be submitted within a week of the class you observed.

ATTIRE:
You should wear attire appropriate for moving to EVERY class (unless I tell you differently in advance). NO jeans, skirts, dangling jewelry, street shoes, ball caps, etc… Attire should be similar to what you would wear to a dance or yoga class. Pajama pants, sweats, etc… are okay. You will be considered late if you are changing when class starts.

You will spend much of your time in this class barefoot, in ballet slippers, or in other socks with grip. Plan accordingly. Actors much touch other actors—make it easy for yourselves and PLEASE be aware of your personal hygiene. NO GUM. NO food or drink (except water).
STUDENTS WITH SPECIAL NEEDS:
We would like to make sure that all the materials, discussions, and activities that are part of the course are accessible to you. If you would like to request accommodations or other services, please forward your request as soon as possible. Contact Disability Services at Decker Hall 202. Phone: (218)755-3883 or E-mail address disabilityservices@bemidjistate.edu.

MENTAL HEALTH AND COUNSELING:
You may experience mental health concerns or stressful events that may lead to diminished academic performance. The Student Center for Health & Counseling is available to assist you with concerns. They can be reached in Cedar Hall, First Floor. Phone: (218) 755-2053.

ACADEMIC INTEGRITY:
BSU students are expected to practice the highest standards of ethics, honesty and integrity in all of their academic work. Any form of academic dishonesty (e.g., plagiarism, cheating and misrepresentation) may result in disciplinary action. Possible disciplinary actions may include failure for part of all of a course as well as suspension from the University.

According to the OED, Plagiarism is defined as:

“The action or practice of taking someone else's work, idea, etc., and passing it off as one's own; literary theft.”

Plagiarism includes (but is not limited to) the following practices:

- Turning in someone else’s work as your own
- Copying words or ideas from someone else without giving credit
- Failing to put a quotation in quotation marks
- Giving incorrect information about the source of the quotation
- Changing words but copying the sentence structure of a source without giving credit
- Copying so many words or ideas from a source that it makes up the majority of your work whether you credit the author or not.
- Copying and pasting from Wikipedia, dictionaries, or other online sources
  - Purchasing papers from online suppliers
    - Copying from a classmate

Plagiarism is a serious offence that carries heavy penalty for this course.
First Offense: ZERO on the assignment
Second Offense: FAIL the class

For either offense, your name will be turned in to the proper authorities and it is possible (even likely) that the University will pursue further action than the ZERO that is my own classroom policy. The University action takes precedent over my own.

GUIDELINES FOR SENDING E-MAIL:
In our technologically savvy world, we often resort to quick, notated, abrupt, and incomplete language and grammar. However, when you e-mail an Instructor, Professor, a member of the University Staff, or any other...
Professional person, you should treat the email more like a formal business letter than a quick text. Here are some tips for sending e-mails to me and other people with whom you will interact on campus:

- Use your BSU e-mail account (BSU e-mail is secure; your personal e-mail account is not)
- Always include a subject line that describes briefly what the e-mail is about; Describe the specific problem, concern, thought, or request [ex: “Hello” is ineffective; “Question regarding Discussion Questions due on 9/14” IS effective].
- Use the Professor/Instructor/Staff’s formal title in your salutation and always include a salutation. [Ex: Hello Dr. Ellison] Do not use the first name of a Professor (even if they sign their e-mails with their first name or even if they allow you to do so in person). Should the Professor prefer you use their first name in an e-mail, they will tell you directly. Until that moment, make no assumptions.
- Keep the message brief and straight-forward but use good grammar, full sentences, and ensure that you re-read, edit, and spell-check your e-mail before sending.
- If the Professor/person responds less formally to your e-mail, you may still use a slightly less formal tone in response. Still use complete sentences and good grammar and still use the Professor’s correct title and last name.
- It is important that you begin to think about yourself as a professional person and creating e-mail that is more formal than the texts and/or e-mail you might send to friends is an important component of that process.
- I reserve the right to send-back any e-mail message (no matter the request) that does not meet these guidelines unanswered until the message is properly addressed and edited. I also reserve the right to critique e-mail practices in the same way I might a performance in class or a written assignment.

**GUIDELINES FOR WRITTEN WORK:**
Your written work should adhere to the following guidelines. I reserve the right to return ungraded any work that does not adhere to each of the following standards:

- Typed, Double-Spaced
- STAPLED (NOT paper clipped, not folded corners, etc…) **UNSTAPLED PAPERS WILL AUTOMATICALLY RECEIVE 1/4 LETTER GRADE REDUCTION.**
- Pages should have your last name and page number in top right hand corner
- One inch margins (top/bottom/left/right)
- 12 point Times New Roman, Palatino, or comparable font.
- Assignment should be titled and have the proper heading.
- You should use proper MLA documentation (parenthetical with a separate Works Cited page).

<table>
<thead>
<tr>
<th>Your Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Season Ellison</td>
</tr>
<tr>
<td>HUM 1101</td>
</tr>
<tr>
<td>17 Month 2017</td>
</tr>
</tbody>
</table>

Title of the Assignment (Be creative but ensure the title is applicable!)
ASSIGNMENT POLICIES:

- Assignments must be turned in to the instructor IN CLASS, in hard copy, on their assigned due date. All paper assignments should be stapled (see above section: “Writing Guidelines”)
- **NO LATE WORK OR PERFORMANCES WILL BE ACCEPTED EXCEPT IN EXTREME CIRCUMSTANCES THAT ARE AGREED UPON WITH THE PROFESSOR IN ADVANCE OF THE DUE DATE.** Should you have an emergency, please keep me informed. It is much more challenging to be flexible after an absence than it is to plan for an upcoming absence.
- If you must be absent, please send your written work or homework with a classmate to receive full credit. You may also e-mail the professor IN ADVANCE of class at, sellison@bemidjistate.edu in order to receive full credit. If you choose to e-mail your work, please ensure that it is in .doc or .docx format [no pages or pdf, please]. Please make sure your name and reason for early submission is included in the e-mail. Please make sure the document title includes reference to the assignment AND your last name [Ex: Ellison_DiscussionQuestions.docx]

GRADED ASSIGNMENTS:

**Attendance and Participation:** Because this is an academic-studio course, it is crucial to attend. I’ve embedded low point exercises into most class sessions to guide your preparation for class and to reward students who regularly prepare, attend, and actively participate. Beyond these points, which cannot be made up, you get two “free” absences to take care of the things that happen in life. Each additional absence (over two) will cost you -50 points/absence, which is ½ of a letter grade from the final class score.

**Syllabus Contract (5 points):** You will complete the syllabus contract and formative questionnaire to illustrate that you understand the course policies, have fully read the syllabus, and to share with me how you conceive of theatre, acting, and yourself as we begin this course.

**Initial Response (35 points):** You will write an initial response to your reading of Naomi Wallace’s play, *The Trestle at Pope Lick Creek*. (2.5 + pages; see assignment sheet)

**Script Analysis Homework (75 points; 3 @ 25 points each):** For each chapter of the Thomas book we read, you will complete the questions at the end of the chapter. You will apply them to Naomi Wallace’s *The Trestle at Pope Lick Creek* so that through your practice applying these basic ideas of script analysis, you also engage in a more thorough analysis of Wallace’s play. Thus, this assignment serves dual purposes: learning to analyze a script and analyzing the script from which you will act.

**Dramaturgy Project (Research Presentation (50 points) + Program Notes (50 points), 100 points total)**
In the theatre nearly all of the tasks a Dramaturg accomplishes relate to the following areas 1) Research, 2) Advising, 3) Teaching, and 4) Advocacy. For your Dramaturgy project, you will primarily engage in the Research and Teaching components of the dramaturg’s work. You will conduct research, create and present that research, and write a set of Program Notes based on what you learned. [See assignment sheet on D2L.]

**Journal (150 points; 20 entries; 7.5 points/entry)**
Please purchase a notebook/journal in which you can track your learning from the semester. Alternatively, you may choose to keep your journal online in your e-folio. Regardless of the platform
you choose to host your journal, some of the entries will be guided and some will be free choice. Journals will be taken up four times this semester and each time you should have completed 5 entries. Each entry should include a creative component and 450 – 500-word reflection/analysis/synthesis. [See assignment sheet on D2L.]

**Animal Performance Project (150 points)**

As we mature, society teaches us that “to play” is for children. However, contemporary educational theory suggests that “play” actually enhances our ability to learn complex content and materials in a creative way. Play encourages innovation and relationship building; it stimulates our brain.

This project will encourage you to PLAY together and with your classmates in an attempt to do three things:

1. Generate a sense of **EMPATHY** with the animal you observed.
2. Translate that animal’s experience into human experience by creating a human character based on the animal.
3. Reflect on your rehearsal and observation experience with the idea of “play” in mind. What did engaging in this guided play teach you about the arts, creative thinking, being human, empathy, or acting/theatre?

**IN SHORT:**

To begin, you and your partner should observe an animal, ideally in its natural environment, but given the time of year, perhaps a video you can watch multiple times online—and that does reflect an animal’s seemingly natural behavior.

Then, you and your partner will create a short (3-4 minute) **PERFORMANCE** to workshop and perform to your classmates. You will also submit a co-authored artist statement [See assignment sheet on D2L.] and a solo-peer review that articulates your working relationship with your partner) [See assignment sheet on D2L.].

**Graded Components:**
- Co-Animal Performance (50 points)
- Co-Artistic Statement (50 points)
- Solo-Peer Review, 2-part (50 points)

**Reflective Writing (30 points)**

Six times over the semester, students will be asked to engage in reflective writing about a particular in-class exercise, discussion, or assignment. In particular, you might be asked to reflect on how a project/approach might help you or someone else learn in a new way. OR, you may be asked to contemplate a real-life application of an in-class exercise or assignment. You will be given time in class to write and you will hand these assignments in for credit.

**Discussion Questions (30 points)**

Six times over the semester, students will be asked to prepare (ahead of class) three good qualitative discussion questions, any of which might become the focus of discussion in class that day. Think carefully about what you’d really like to talk about regarding the texts we’re studying and plan your
discussion questions carefully and accordingly. To receive credit, discussion questions MUST be typed (and will NOT be accepted if they are hand-written), they must be thoughtful, and they must be relevant to the text we are studying.

**Partnered Scene & Analytical Paperwork (250 points)**
I will cast and assign scene partners for various two and three-person scenes from *The Trestle at Pope Lick Creek* for our final scene performance. Your goal is to focus primarily on creating INTENTIONAL ACTION [by applying the ideas in our two class texts: *A Practical Handbook for the Actor* and *The Actor’s Thesaurus*, as you rehearse and prepare the scene for your final classroom presentation.

These scenes have multiple components and associated analytical paperwork in an effort to recreate a more professional theatre-artistic-process. We will work on this project throughout the month of November with final performances on 11/28 and 11/30. [See assignment sheet and examples on D2L.] You are welcome to invite an audience for the final presentations on 11/28 and 11/30.

Graded Components:
- Draft of Action Analysis, 11/7 (25 points)
- Final Action Analysis, 11/14, 11/16 (25 points)
- Scene Workshop, 11/14, 11/16 (20 points)
- Scene Performances, 11/28, 11/30 (80 points)
- Artist & Process Statement, 11/28, 11/30 (100 points)

A primary goal of this final performance is to pull together most of the elements we’ve learned thus far in the course—from textual and action analysis, conducting and incorporating contextual research, character building, acting techniques, collaborative skills and empathetic listening, as well as writing and communication skills to culminate in a single studio project. [See assignment sheet on D2L.]

**Quality of Failure, Self-Reflection Essay (100 points)**
The best way to bring clarity, understanding, and innovation to any given topic is to embrace failure in thinking and expression as an integral part of our academic journey. If we refuse to “fail,” then we are unable to generate our own best ideas. In order to receive an “A” or “B” in this class, you must be willing to fail (to be wrong), embrace this failure, and articulate HOW you’ve improved, not in spite of, but BECAUSE of your “failure.”

For this assignment, you are asked to submit a “quality of failure” reflection essay in which you outline your productive failures in this class, what you learned from them, and how these failures might influence your choices related to your daily life. [See assignment sheet and essay about quality of failure on D2L]

**e-Folio Presentation (75 points)**
You will present your final “acting portfolio” to the class during the last week of the semester (although, the professor might check in along the way and offer feedback). In your e-Folio, you
should include 3 – 5 assignments (of your choice) from the semester that you feel speak to how you learned in this course.

Outline the process of creating/working on the assignment from start to completion. Respond to feedback you received on the final product. Evaluate your success and/or qualify failure on that project. Make sure you touch base for each inclusion, how you learned not only during the creation of the initial project but also during the creation of your e-Folio. In other words, creating the e-Folio requires you to return to a project in retrospect. Why did you include that one and what did you learn from your choice to include it in the e-Folio?

900-1000 = A; 800-899 = B; 700-799 = C; 600-699 = D; 599 and below = F

TO RECEIVE A PASSING GRADE IN THE COURSE, STUDENTS MUST COMPLETE AND TURN IN ALL ASSIGNMENTS AND MUST ATTEND THE FINAL EXAMINATION SESSION!!

A NOTE ABOUT GRADING PERFORMANCE: Grades in this class are not based solely on “talent.” I base my evaluations in part on your commitment, discipline, and respect for the art and craft of acting. I further base my evaluations in part on your honest effort to grow and develop as an artist and as a person. Finally, I will use a performance rubric, which you will have access to on D2L, to guide my analysis of your work.

A Assignments and performances that deserve an “A” are those that go far beyond the basic requirements of the assignment (assignments and performances that fulfill the assignment alone are average, and “average” equals “C”). “A” assignments and performances show imaginative/evocative choices, risky choices that WORK, and seamless integration of theory and practice. “A” assignments and performances successfully incorporate solid research, and strong analysis, with related performance choices that are visually appealing and intentional. “A” assignments and performances entice your audience to want to watch—they have “presence.”

B Assignments and performances that deserve a “B” are those that clearly address the guidelines of the assignment in addition to displaying facile application of learned skill and personal challenge. While “B” assignments and performances go beyond the average assignment, they could benefit from more depth and breadth. “B” assignments and performances consider research and analysis alongside performance and some performance choices are clearly based on these components. “B” performers often earn this grade because they’ve grown as a performer from one assignment to the next.

C Assignments and performances receiving a “C” are average. “C” assignments and performances are complete, turned in or performed on time, and meet but do not go beyond the basic requirements. We live in an age that considers a “C” to be a negative grade—truly a “C” simply means that the student has met the basic requirements but there is growth to be had.
In addition to the above criteria, grading is also often based on a number of “subjective’ qualities such as tone, mood, clarity of communication, vocal performance, presence, and performed evidence that research and analysis went into the choices made.

Each student shall be graded individually (you are NOT competing against one another). I will examine where you begin and where you end—alongside your effort and attitude through the process. An “A” for one person who tried very hard and improved exponentially might be a “B” or even a “C” for someone who is exceptionally talented but is lazy about an assignment.

**FINAL WORD: Succeeding in HUM 1101**

1. **Come to class and turn in and/or perform assignments on time.**
2. **No, really, come to class and turn in and/or perform assignments on time.** The number one reason people fail my courses is that they do not put in the effort.
3. **Don’t be afraid to “fail.” Failure is how you reach the great successes!** And a well-tried failure is likely to get you much farther in an acting class than a half-attempted boring attempt.
4. **Take responsibility for your performance in the class throughout the semester.** It’s your responsibility to ensure that I have received, graded, and recorded your assignments. Finals week is too late to fix problems (like an analysis, critique, or journal you thought you handed in two months ago but that didn’t actually get to me).
5. **Let me know if you have questions or concerns.** Impressive as I am in some respects, I am NOT telepathic! I don’t know if you’re upset or confused about something until you tell me. I am eager to address frustrations or questions, but I rely on you to make me aware of them.
6. **Be curious.** I try to present the material in as engaging a way as I can, but I can’t guarantee that everything we study will immediately appeal to you. Fortunately, as humans, we can rise above our initial reactions. Dorothy Parker once said, “The cure for boredom is curiosity.” Realize that curiosity is a choice, and train yourself to invest curiosity in the books we read and the exercises we complete. Not only is cultivating curiosity a good class practice, it can become a good life practice.
HUM 1101:
Acting and Performance Studies: Creative Analysis, Listening, and Empathy

GRADE TRACKING FORM

Syllabus Contract, 8/24 /5

Initial Response (Wallace), 8/31 /35

Script Analysis Homework: (75 points total)

Thomas Text Questions, 9/5 /25

Thomas Text Questions, 9/7 /25

Thomas Text Questions, 9/12 /25

Dramaturgy Project (100 points total)

Dramaturgy Research Presentation /50

Program Notes, 10/21 /50

Journal: (150 points total)

First Check, 9/7 /37.5

Second Check, 10/3 /37.5

Third Check, 11/2 /37.5

Fourth Check, @ Final /37.5

Animal Performance Project: (150 points)

DUE: Animal Performances, 10/17 /50

DUE: Artist & Process Statement, 10/17 /50

DUE: Peer Critique, 10/19 /50

Reflective Writing: (30 points)

In-Class Reflective Exercise 10/05 (1) /5
In-Class Reflective Exercise 10/10 (2) /5
In-Class Reflective Exercise 10/12 (3) /5
In-Class Reflective Writing Assignment, 10/24 (4) /5
In-Class Reflective Writing Assignment, 10/26 (5) /5
In-Class Reflective Writing Assignment, 10/31 (6) /5

Discussion Questions: (30 total points)
Discussion Questions, 8/29 (1) /5
Discussion Questions, 9/14 (2) /5
Discussion Questions, 9/26 (3) /5
Discussion Questions, 9/28 (4) /5
Discussion Questions, 10/24 (5) /5
Discussion Questions, 10/26 (6) /5

Partnered Scenes: (250 points)
Draft of Action Analysis (Wallace), 11/7 /25
Final Action Analysis (Wallace), 11/14, 11/16 /25
Scene Workshop (Wallace) 11/14, 11/16 /20
Scene Performances (Wallace), 11/28, 11/30 /80
Artist & Process Statement (Wallace), 11/28, 11/30 /100

Quality of Failure Essay, 12/5 & at final exam /100

E-Folio Presentation, 12/5 & at final exam /75

900-1000 = A
800-899 = B
700-799 = C
600-699 = D
599 and below = F
HUM 1101:  
Acting and Performance Studies: Creative Analysis, Listening, and Empathy  

Course Calendar  

***TENTATIVE AND SUBJECT TO CHANGE!!!***  
Readings and assignments are due on the day they are listed.  

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<th>Introductions</th>
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<td>Thurs (8/31):</td>
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<th>Week Three:</th>
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<th>Week Four:</th>
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<td><strong>DUE: Chapter xx + Text Questions</strong></td>
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<td>Thurs (9/14):</td>
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<tr>
<th>Week Five:</th>
<th>Dramaturgy: Context and Historical Influences</th>
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<tr>
<td>Tues (9/19):</td>
<td><strong>DUE: Dramaturgy Presentation</strong></td>
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Week Six: The Thinking Body

Tues (9/26): Whitehouse, “The Tao of the Body” (D2L)
Sabatine, “Finding the Source of Movement” (D2L)

DUE: Discussion Questions (3)

Thurs (9/28): Evans, “Neutral Mask & the Animal” (D2L)

DUE: Discussion Questions (4)

Week Seven: Rehearse Animal Performance

Tues (10/3): Explore Animal Performance
DUE: Journal, 2nd Check

Thurs (10/5): Rehearse Animal Performance
DUE: In-class reflective writing assignment

Week Eight: Workshop Animal Performances

Tues (10/10): Workshop Animal Performance
DUE: In-class reflective writing assignment

Thurs (10/12): Workshop Animal Performance
DUE: In-class reflective writing assignment

Week Nine: Animal Performances Due

Tues (10/17): DUE: Animal Performances
DUE: Artist Statement

Thurs (10/19): Critique & Discuss Animal Performances
DUE: Peer Critique

Week Ten: A Practical Handbook for the Actor

Tues (10/24): Part I + Exercises
DUE: Discussion Questions (5)
In-Class reflective writing assignment

Thurs (10/26): Part II + Exercises
DUE: Discussion Questions (6)
In-Class reflective writing assignment

Week Eleven: A Practical Handbook for the Actor

Tues (10/31): Part III + Exercises
In-Class reflective writing assignment

Thurs (11/2): Action Analysis
DUE: Journal, 3rd Check

Week Twelve: Action Analysis

Tues (11/7): Action Analysis
DUE: Draft of Action Analysis

Thurs (11/9): Rehearse Scenes w/ Partners

Week Thirteen: Workshop Wallace Scenes

Tues (11/14): DUE: Workshop Scenes (memorized)
DUE: Action Analysis

Thurs (11/16): DUE: Workshop Scenes (memorized)
DUE: Action Analysis

Week Fourteen: STUDENTS OFF FOR FALL HOLIDAY

Week Fifteen: Final Wallace Scene Performances

Tues (11/28): DUE: Scene Performances
DUE: Artist & Process Statement

Thurs (11/30): DUE: Scene Performances
DUE: Artist & Process Statement

Week Sixteen: e-Folio Presentations & Quality of Failure

Tues (12/5): DUE: e-Folio Presentations
DUE: Quality of Failure Essay

FINAL EXAM TIME: day (xx): DUE: e-Folio Presentations
DUE: Journal 4th check

Attendance REQUIRED to pass the class
SYLLABUS CONTRACT [DUE: Second Class Meeting]
Make sure you complete the foundational assessment (on back)

***PRINT, SIGN, COMPLETE, AND BRING WITH YOU TO OUR NEXT CLASS***

To ensure a thorough reading of the syllabus, please initial that you have read and understand EACH of the following policy notes.

- I understand the courses attendance and participation policy. _______________
- I understand what it means to plagiarize and agree to avoid plagiarism. ____________
- I understand the courses “LATE WORK” policy. ______________
- I understand the guidelines for written work. ______________
- I am aware of the major assignments that will be expected of me. ______________
- I understand that this course will require a good amount of weekly reading. __________
- I understand that this course will require a good amount of weekly writing. __________
- I agree to treat my classmates with respect. ______________
- I agree to turn in ALL assignments in order to receive a passing grade. ____________
- I agree to attend the final examination period to receive a passing grade. ____________
- I agree to have a good attitude, dress appropriately, and attempt to do each exercise to the absolutely best of my ability. ______________

I, ___________________________________, certify that I have thoroughly and carefully read the course syllabus. I agree that this syllabus is a contract between the Professor, classroom community, and I. I understand the included policy statements as well as the expectations to which I will be held in this class.

Sign: ________________________________ Date: ________________________________

[Please answer the questions on the next page.]
Foundational Questionnaire:

1. Define acting.

2. What kind of work do you think actors do?

3. Why did you take this course [you may NOT answer that it fit your schedule]?

4. What do you think you will learn in this course?

5. What is one goal you can set for yourself this semester?

6. What is one “weakness” you would like to improve upon?

7. What is one thing you’d like me to know about you?
Tentative Assignment Sheet

Journal (150 points; 20 entries; 7.5 points/entry)

Please purchase a notebook/journal in which you can track your learning from the semester. Alternatively, you may choose to keep your journal online in your e-folio. Regardless of the platform you choose to host your journal, some of the entries will be guided and some will be free choice. Journals will be taken up four times this semester and each time you should have completed 5 entries. Each entry should include a creative component and 450 – 500-word reflection/analysis/synthesis.

Your journal is your own and for the creative component you may draw, write poetry, reflect on life, create song lyrics, vent about class—in addition to your word-count entry, which you could use to reflect either on class OR on the art you incorporate into your journal. Please do try to ensure that the journal relates, somehow, to class or to ideas related to class—even if you do primarily a personal reflection.

Journal Entry Assignment Outline:

Choose two prompts to address each quarter. This set of questions are best to address earlier in the semester:

- What are your expectations of this course? What do you hope to gain from taking this course? What do you think might hold you back or keep you from learning/participating?
- What are five habits you have that might hinder your acting ability? How might you improve upon those habits and make yourself a better actor?
- Observe someone you don’t know and write a detailed description of that person’s habits, bodily carriage and traits, etc…
- What is acting? What is an actor? What is the actor’s homework? Do you do to the actor’s homework? Why or why not?
- How do you think that other people see you? How does recognizing others’ perceptions of you help you to improve your acting ability?

Choose two prompts to include in the second half of the semester—these questions are better to address later in the class:

- How do you feel you are progressing in the course? What do you feel you can improve on? What do you feel you are already doing successfully? What is a goal you can set for yourself that you can pursue over the rest of the semester?
- Look up an actor-training program online. Explore whether or not you might like to attend. How might this program benefit you? What about the program appeals to you?
- Whether or not you’d like to act as a living, what have you learned from learning some acting techniques that might help you in your real life, major, or job?
- What do you like about acting thus far? What do you dislike? Why do you feel one way over another? Take the time to truly analyze the way you feel.
- What is useful about this class thus far? What is crap? Why or why not?
Two journal entries are free choice and you should reflect on any course-related topic (widely construed) you wish. [Create two per quarter]

The final journal entry of each quarter (#5, #10, #15, #20) should address the following question:

- Describe the ways in which you’ve learned (not what you’ve learned = content) but really reflect on HOW you’ve learned. How are you learning in this class that is different from other classes? What are the strengths and weaknesses of this kind of learning as you see it? How could you learn better?

Assessment: Qualitative feedback and instructor responses; taken up four times/semester with expectation of improvement and integration of instructors prior notes.
Tentative Assignment Sheet

Initial Response (35 points): You will write an initial response to your reading of Naomi Wallace’s play, *The Trestle at Pope Lick Creek.*

Practicalities:

- 2.5 or more pages [fold paper in ½ to ensure you’ve met the 2.5 pages!]
- Follow writing guidelines in the syllabus
- MLA format; Cite sources in the text; include a Works Cited page

You might consider one of the following questions to get you started (however, you may also create a “prompt” of your own):

- What was interesting, relevant, or connected to my life and why?
- How did the play make me feel and why do I believe the play raised those feelings? What elements of the play might be analyzed to help me better understand these feelings?
- How might I envision the play were I to see it on stage? What would it look like? What choices might I make? Justify your choices and thoughts.

Tips for a stronger paper:

- Choose 1 – 2 ideas/thoughts and write about them as deeply as possible (instead of trying to write about the whole play or many ideas). Doing so will force you to think more deeply and in greater detail.
- Make sure you provide evidence/examples from the play (dialogue, situations, descriptions) to support your claims.
- Each time you offer a paraphrase or quote from the play, make sure you follow up that point with a sentence or more of your own analysis of the point.
- End every paragraph with your own words (and not a quote/paraphrase from the script).

Your paper should include the following components:

Paragraph One

- Introductory sentence that is relevant and that gains your reader’s attention
- Brief 2 – 3 sentence summary of the play (be concise)
- A thesis statement that will guide the remainder of your response [see thesis statement handout on D2L to create a strong and useful thesis]
- A strong transitional statement that prepares the reader for the 2nd paragraph

**Body Paragraphs** (as many as you need to fully flesh out & support your thesis statement; You may have only 2 paragraphs OR you may have more than 3 paragraphs. There is no “formula” for a strong initial response paper.)

- In each paragraph address one component of your thesis.
- Include a single, strong, topic sentence that states what you will articulate in the paragraph.
- Provide at minimum 2 sentences of support for your topic sentence.
- You may offer your informed opinion or emotional response to the play within these paragraphs but do make sure to justify your response with evidence from the text. Ideally you will incorporate both emotional response and thoughtful analysis.
- Include a final sentence that sums up the paragraph and transitions the reader to the next idea you will discuss (in the next paragraph).

**Conclusion:**

- In the conclusion synthesize the emotional reactions with the intellectual reactions from each paragraph and provide the reader with a sense of what this particular play has to offer an audience.
- Make sure you address briefly each body paragraph’s topic but do not simply restate the ideas. Consider how you might move your thoughts a step beyond simple restating?
- Leave the reader with a sense of scope. How does this play fit into the contexts surrounding us in the real world? (Consider: What does the play have to say that we can learn from?)

Assessment will be guided by the writing rubric.
Tentative Assignment Sheet

Dramaturgy Project (100 points; 50 points/component)

In the theatre nearly all of the tasks a Dramaturg accomplishes relate to the following areas 1) Research, 2) Advising, 3) Teaching, and 4) Advocacy. For your Dramaturgy project, you will primarily engage in the Research and Teaching components of the dramaturg’s work.

1. Read the three possible prompts and choose one that you’d like to work on:

   a. **Consider:** What was happening in the real world during the year the play was authored? What was happening in the real world during the year the play is set? What is happening in the real world now? What is happening in the world of the play? How do these different worlds and eras create relationships and themes and how do these relationships and themes relate to the acting of the play?

   b. **Consider:** Where has this play been produced? What kinds of theatre companies produce the play and why? Are there consistencies that arise from who produces this play? Inconsistencies? What does the play look like in these different productions? What has the critical and audience response been in each different region where the play has been produced? What do these responses do to help us better understand how to act this play to the best of our abilities?

   c. **Consider:** Who is Naomi Wallace? Why kinds of work does she write? What is Wallace best known for? What eccentricities might be found in her work? Why did she write *Trestle at Pope Lick Creek*? Is this play in any way related to her biography (or, is it a fallacy to assume it could be)? What criticism and/or scholarship has been written about Wallace and how might you apply that to help us better understand our roles as actors in this play?

2. From your script analysis homework, you will first discern what you feel needs further researched in order to best address the prompt and also to teach the actors about your research findings so that they might better understand the world of the play in which they’re acting. Thus, the research component is two-fold. You must conduct the research and then you must teach others about your research.

3. Compile a dramaturgy packet for the “actors” (your classmates) to use to better understand their roles within the context of the play, the play’s world, the actual world, and so forth. [The packet should contain relevant images, definitions,
excerpts from related scholarship and/or criticism, websites and so forth; your packet might be a paper hard copy or it may be digital (say, on your e-folio).

4. **Present your research and dramaturgy packet** to the class as if you are a professional dramaturg and we are your production team (actors). Help us understand precisely how your research will help us to better understand the play and also to better understand and play our characters. [See presentation rubric, available on D2L, for guidance to creating a strong presentation].

5. Write a set of **Program Notes** (300 – 400 words, follow the writing guidelines in the syllabus) that integrate the research with the analysis of the play you conducted as we discussed the Thomas text chapters. For this component of the Dramaturgy Project, however, imagine that your audience is the actual audience of the play and NOT actors, other students, or your professor. So what have you learned to offer an actual audience that will frame their experience in the theatre? [I will provide a good example of Program Notes on the D2L course shell.]

You will submit your Program Notes (50 points) and your dramaturgy packet (or access to the digital packet) on the day that you present your research. The Presentation (50 points) should be well-rehearsed and should contain a sensory experience of some kind.

Assessment: Using the Oral Presentation and Writing Rubrics and qualitative instructor feedback.
Tentative Assignment Sheet

Animal Performance Project (150 points)

As we mature, society teaches us that “to play” is for children. However, contemporary educational theory suggests that “play” actually enhances our ability to learn complex content and materials in a creative way. Play encourages innovation and relationship building; it stimulates our brain.

This project will encourage you to PLAY together and with your classmates in an attempt to do three things:

1. Generate a sense of EMPATHY with the animal you observed.
2. Translate that animal’s experience into human experience by creating a human character based on the animal.
3. Reflect on your rehearsal and observation experience with the idea of “play” in mind. What did engaging in this guided play teach you about the arts, thinking creatively, being human, empathy, or acting/theatre?

IN SHORT:

To begin, you and your partner should observe an animal, ideally in its natural environment, but given the time of year, perhaps a video you can watch multiple times online—and that does reflect an animal’s seemingly natural behavior.

Then, you and your partner will create a short (3-4 minute) PERFORMANCE to workshop and perform to your classmates. You will also submit a co-authored artist statement [more information to come] and a solo-peer review that articulates your working relationship with your partner) [more information to come].

Co-Animal Performance (50 points)
Co-Artistic Statement (50 points)
Solo-Peer Review (50 points)

PERFORMANCE GUIDELINES:

1. Create a 3-4 minute movement composition based on your observations of the animals. YOU MAY NOT SPEAK. (You MAY make sounds).
2. Your project may be pedestrian (walking-based), dance, performance art, or multi-media based. IF you choose to combine media (say film, with live performance) you’ll need to ensure you incorporate ALL of the physical in-person movement components.
3. Try to take the movement “over the top” and make some risky (read: BIG) choices! Allow yourself to PLAY.
4. Ensure that you have CHOREOGRAPHED and REHEARSED your project. Talking about it and then impromptu doing it in class WILL NOT EARN YOU A PASSING SCORE!!! Rehearse! Rehearse! Rehearse!
5. You should consider costume-choices, sound-choices, lighting-choices, and the idea of silence… This should feel like a mini-stage-production. Students in the past have brought lighting from home and/or created creative costume pieces (masks, ears, tails, footie pajamas, etc…). Again… Think outside the box to make this performance visually and aurally interesting.
6. You may NOT do a “traditional” powerpoint or prezi. These formal presentations will NOT earn a passing score—remember you’re building a theatrical or multi-media performance.
INCORPORATE:

1. Both team-member’s experience observing the animal.
2. A moment of MEANINGFUL physical embodiment (acting-like) the animal.
3. A moment of MEANINGFUL human characterization OF the animal. (What would the animal be like were it in human form?)
4. This is a TEAM project. You MUST work together IN PERSON!
   a. Give your characters a relationship. Create a brief scenario. Use movement to convey that relationship and your scenario. Again, YOU MAY NOT SPEAK. (How do human-animals and non-human-animals use body-language to “speak?”)

CO-ARTISTIC STATEMENT (50 points): Written as a duo-effort (i.e. TOGETHER!). Answer the following questions. Obviously you have not yet completed the actual project performance so base your analysis on your working process.

1. What were the motivating or influential factors that aided your decision-making and choices?
2. What did you and your partner hope to communicate/achieve? Do you feel you were able to do so? In what ways?
3. Describe your creative process (How did you come up with the actual movement components)?
4. Evaluate your working process. In what ways was your process successful and why? In what ways could you have improved and why?
5. What do you feel you learned about empathy and/or self and/or animals in a human world based on your near-completion of this project? Why?
6. KEEP TRACK OF YOUR PROCESS—I expect your statement to document your observations, in-class exercises, brainstorming sessions, and rehearsals.
7. Your statement should include questions 1-5, 6, and also might incorporate images, drawings, collage, etc… anything your team used to create the performance.
8. You should organize your statement in a logical manner that makes sense for your production process and also is easy for me to grade.

GRADING & ASSESSMENT: As I grade these projects, I will look for the following components:

1. Did the individual performers EACH meet the requirements of physical movement? (1 animal + 1 human character, EACH)
2. Did the piece have a beginning, middle, and end?
4. Performance fell within the time constraints.
5. Performance WAS CLEARLY WELL-REHEARSED.
6. Performance was completed on the assigned due date.
7. Artistic Statement adequately addressed each of the questions, 1-8.
8. Artistic Statement was well organized.
9. If sources were included (for research) in the Artistic Statement, then proper MLA formation is critical. You should also document and cite images you download from the internet.
10. Performance Rubric will also be employed

SOLO-PEER REVIEW (50 points): This assignment serves two purposes.

1. You will write a 1 – 2 page analysis of your working relationship with your partner that details who did what, how you worked together, and any struggles you may have had. If you had struggles,
outline how you coped with and dealt with those struggles. If you had only successful interactions, analyze why you think that might be.

2. You will write a 2 – 3 page critique of a different group’s performance. Pay close attention as they perform and offer an analytical critique based on what you see. Interpret their choices, look for themes, content, movement patterns, and character traits. To you, what do these choices mean? How do your peers look at act differently from the persona you already know of them from our work in class? In what were they successful? In what area might they improve? Why is it important to critically analyze other people’s performances?

The reviews and artistic statements are graded on the quality of the writing alongside the depth of thought and the author(s)’ ability to communicate ideas clearly.

Assessment: This project will be assessed as addressed in the “Grading” section of the Assignment Sheet. Additionally, I will employ the performance rubric for the performance component of the assignment and the writing rubric for the written components. Qualitative instructor feedback. Furthermore, students will self-assess their own work (peer review, part 1) and their peers’ performance (peer review, part 2).
Partnered Scene & Analytical Paperwork (250 points)
I will cast and assign scene partners for various two and three-person scenes from *The Trestle at Pope Lick Creek* for our final scene performance. Your goal is to focus primarily on creating INTENTIONAL ACTION [by applying the ideas in our two class texts: *A Practical Handbook for the Actor* and *The Actor’s Thesaurus*, as you rehearse and prepare the scene for your final classroom presentation.

These scenes have multiple components and associated analytical paperwork in an effort to recreate a more professional theatre-artistic-process. We will work on this project throughout the month of November with final performances on 11/28 and 11/30. [See assignment sheet and examples on D2L.] You are welcome to invite an audience for the final presentations on 11/28 and 11/30.

Graded Components:

Draft of Action Analysis, 11/7 (25 points)

Final Action Analysis, 11/14, 11/16 (25 points)

Scene Workshop, 11/14, 11/16 (20 points)

Scene Performances, 11/28, 11/30 (80 points)

Artist & Process Statement, 11/28, 11/30 (100 points)

A primary goal of this final performance is to pull together most of the elements we’ve learned thus far in the course—from textual and action analysis, conducting and incorporating contextual research, character building, acting techniques, collaborative skills and empathetic listening, as well as writing and communication skills to culminate in a single studio project. [See assignment sheet on D2L.]

Assessment: I will employ the Performance and Writing rubrics go guide my assessment of the student’s work. Furthermore, students will self-assess in the Artist and Process Statement. Finally, as in all studio courses, qualitative instructor feedback will play a key role.
“Quality of Failure” & Self Assessment Essay
DUE: FINAL EXAM

Before writing your essay, review the article about quality failures and teaching that we read during the first week of classes. Then rate your success for your performance in this course on a scale 1 (low) to 10 (high). Remember EFFORT does NOT equal SUCCESS!

FIRST: Rate yourself in each of the following categories using the 1-10 scale below. Do not use “4, 5, or 6” more than twice.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
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<th>10</th>
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<tr>
<td>low</td>
<td>medium</td>
<td>high</td>
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</tbody>
</table>

- Time expended on reading/class prep assignments
- Effort expended on reading/class prep assignments
- Comprehension of works read
- Your ability to connect later material to earlier material
- Time expended on writing assignments
- Effort expended on writing assignments
- Time expended on performance assignments
- Effort expended on performance assignments
- Your ability to specifically detail and analyze something, and not only summarize something, in your writing and in your oral communication.
- Your ability to bring together and potentially understand competing ways of thinking, (alternative perspectives).
- My willingness to cope with open-ended questions and ambiguity.
- Effort & thought expended in your journal reflections
- Participation in and contribution to class discussions and quality of your discussion questions
• Your diligence in submitting assignments on time
• Your diligence in fully engaging with the revising process (when offered)
• Your willingness to seek out help when necessary
• Your willingness to embrace the course in all ways to get the most out of the class
• Quality of your failures
• Grades received
• I looked for ways to cultivate my own curiosity
• My ability to place acting and performance in a larger context and articulate how these arts contribute to the greater world.
• I have learned skills that could help me become more empathetic with other people.
• I have learned skills that could help me become more empathetic with other belief systems.
• I have thought about how I can use skills I’ve learned in this class in other situations in my life.

Once you have completed the assessment questions, craft a 4-5 page, well-written essay that adheres to the formal written guidelines. Use assessment you completed to guide your writing and ensure you SYNTHESIZE all four of the following questions and provide justifications (examples) for your answers.

You should not simply write a paragraph devoted to each question. Make sure you SYNTHESIZE across all four questions [in other words, combine these bullets into and throughout the paragraphs of your essay].

1. How has your understanding of the theatre and performing arts process changed or grown during the semester? If you were to say that the arts have a purpose in society what might that purpose be and what did you learn in this class that would help you to articulate that purpose to another person. Has your creativity grown? Your ability to think creatively? To interpret scripts? If so how? If not, why not?
2. How has your awareness of the world, yourself, your ideas, and other people shifted over your time in this course. Could you say that you’ve learned to be more empathetic? If so, what do you feel led to that learning? Have you considered how you’ve learned in this course? How might you apply these skills to other courses or other life situations?

3. Reflect on the ways in which you actively attempted to participate in and engage with the course. (i.e. did you speak up regularly, create good reading notes, attend class regularly, do your homework regularly, meet with the professor, seek additional help through outside sources, read or research material that was related to class material, etc...). In what ways could you have more actively participated in the course? How have you reflected upon and engaged with the process of learning and learning about HOW you learn?

4. Review the essay we read at the start of the semester, titled “Quality of Failure” (on D2L) and reflect on your own risk-taking ability (and willingness to learn from your own failures in this course). Rank how you feel you have evolved from your failures and mistakes (i.e. risks) using the following scale and justify your answers!

0  =  I never failed OR I learned nothing from failing.
25 =  I understood a little from my failed attempts OR I failed only a little but not much.
50 =  I created and understood in profound new ways because of my failed attempts and what I learned from those attempts.

You should staple this assignment sheet to the FRONT of your final essay when you turn it in to receive full credit.

LATE FINAL ESSAYS WILL NOT BE ACCEPTED. PLEASE SUBMIT IN HARD COPY.
<table>
<thead>
<tr>
<th>Character Development</th>
<th>Voice</th>
<th>Movement</th>
<th>Preparation</th>
<th>Focus</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>How well has the student researched, developed, and delivered their character?</td>
<td>Does the student use his/her voice as an instrument to propel their performance?</td>
<td>is the body utilized to the student's utmost ability to aid in development of character's intent and delivery of lines?</td>
<td>How much time did the student apparently spend in preparation for their performance?</td>
<td>Does the student retain focus (stay in character) throughout the entire performance?</td>
<td>If graded performance is part of a scene, rather than a monologue, assessment should be made on student's ability to work with others</td>
</tr>
<tr>
<td>*Character's motivation is well-defined. *Depth and range of emotion is adequate. *Life and world of character is illuminated brilliantly through actor's performance.</td>
<td>*Student consistently uses their voice expressively and artfully. *Student projects their voice clearly. *Student utilizes their voice to include variations of pitch, rate, volume, and tone consistent to their purpose.</td>
<td>*Student employs phenomenal use of physically to enhance character with body movements and facial expressions. *Student uses a variety of blocking to add interest to the pace. *Student's movements always reflect purpose.</td>
<td>*Student's lines are delivered flawlessly from memory. *Student fluidly delivers their lines while maintaining their marks coherently. *Student obviously spent a significant amount of time on project and came to class ready and prepared.</td>
<td>*Student stays completely immersed in their character throughout the entire performance. *Student never breaks focus, even during missed lines/cues.</td>
<td>*If monologue - N/A *Student's awareness and empathy towards other cast members is very apparent. *Student's attainment of ensemble concept and fusion of goals to work effectively en masse is superficial.</td>
</tr>
<tr>
<td>*Character's motivation is somewhat defined. *Depth and range of emotion is adequate. *Life and world of character is superficial, but adequately displayed through actor's performance.</td>
<td>*Student enunciates clearly. *Student varies voice pitch and tone, and reflects some level of expressiveness.</td>
<td>*Student strives to employ appropriate use of physicality, but overall affect is flimsy - due to either too much or too little expression.</td>
<td>*Student delivers lines and hits marks well and with few errors. *Student spent an appropriate amount of time preparing for project.</td>
<td>*Student weaves in and out of character slightly throughout performance. *Student subtly breaks focus when thinking of next line/cue or out of obvious nervousness.</td>
<td>*If monologue - N/A *Student's awareness and empathy towards other cast members is acceptable. *Student's attainment of ensemble concept and fusion of goals to work effectively en masse is acceptable.</td>
</tr>
<tr>
<td>*Character's motivation is lacking. *There is little depth or range of emotion. *Life and world of character is not illuminated by actor's performance.</td>
<td>*Student strives to enunciate and add variations, but overall effect is flimsy - due to either too much or too little expression.</td>
<td>*Student strives to employ appropriate use of physicality, but overall affect is flimsy - due to either too much or too little expression. *Student's movements rarely reflect purpose.</td>
<td>*Student has trouble delivering lines without calling for them. *Student lacks any fluidity in movement and delivery of lines, did not spend nearly enough time in preparation.</td>
<td>*Student never truly immerses enough into their character to produce any kind of believability. *Student's focus is easily broken; attention wavers often.</td>
<td>*If monologue - N/A *Student's awareness and empathy towards other cast members is nonexistent. *Student has no concept of how to work as an ensemble.</td>
</tr>
<tr>
<td>*Student is doing little more than reading from the book.</td>
<td>*Student exhibits poor vocal enunciation and no variations in volume and/or pitch.</td>
<td>*Student employs little to no physicality in scene. *Student's moves are without purpose.</td>
<td>*Student cannot perform without the book. *Student has no fluidity and is obviously not prepared.</td>
<td>*Student makes little to no attempt at staying in any type of character. *Student lacks focus and seems unprepared.</td>
<td>*If monologue - N/A *Student's awareness and empathy towards other cast members is nonexistent. *Student has no concept of how to work as an ensemble.</td>
</tr>
</tbody>
</table>
## Writing Rubric

<table>
<thead>
<tr>
<th>Learning Objectives/Demonstrated Competence</th>
<th>Exemplary Writing (&quot;A&quot; papers)</th>
<th>Good Writing (&quot;B&quot; papers)</th>
<th>Developing Writing (&quot;C&quot; papers)</th>
<th>Limited Writing (&quot;D&quot; papers)</th>
<th>Unsatisfactory Writing (&quot;F&quot; papers)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thesis/Introduction</strong></td>
<td>Clearly states and explains importance of paper’s topic; makes and takes an original position on a strong assertion or organizing idea; provides a road map for the analysis to follow; contains no extraneous information; narrows topic to thesis in a convincing manner.</td>
<td>Paper’s topic and thesis are stated, but author’s position on thesis needs strengthening; 1 or 2 aspects of the paper’s road map need clarification; introduction might contain a little extraneous information; more narrowing needed to highlight thesis.</td>
<td>Paper’s topic and thesis are somewhat unclear; 2 or 3 aspects of the paper’s road map require clarity; statement of purpose missing; introduction unclearly states/explains importance of topic; topic and thesis remain vague and too broad.</td>
<td>Paper’s topic unclear; topic treated vaguely, in general terms; discussion of topic perceived to be statement of thesis; road map confusing to follow; no statement of purpose.</td>
<td>Paper lacks thesis or organizing idea; contains irrelevant material in intro; lacks “road map,” statement of purpose, and all understanding of paper’s topic.</td>
</tr>
<tr>
<td><strong>Analysis/Logic/ Organization</strong></td>
<td>Writing shows excellent use of logical connectives and subordination of ideas; all ideas relate to thesis; plot summary subordinated to analysis; ideas flow from one to the next; comparisons/contrasts are clearly articulated, systematically analyzed; organization of ideas and relationship among paragraphs is logical and transparent.</td>
<td>Writing shows minor and infrequent gaps in logic; connections between ideas mostly good; almost all ideas relate back to thesis; almost all comparisons/contrasts are fully and systematically analyzed; organization of ideas and relationship among paragraphs is mostly transparent and logical.</td>
<td>Logical connectives/connections are missing from several paragraphs; some ideas do not relate to thesis; comparisons/contrasts are not fleshed out fully and/or are not always systematically analyzed; analysis is uneven; paper omits development of 1 or more thesis points.</td>
<td>Paper’s logical development muddies analysis; paper’s ideas do not show strong or consistent connection to thesis; comparisons/contrasts are mostly missing and poorly executed; organization of ideas and relationship among paragraphs is often opaque and illogical.</td>
<td>Paper contains poor logical development of ideas, many nonsequiturs; lacks analysis of topic; larger sections of paper lack organization; paper shows no attempt to compare/contrast ideas. Organization of ideas and relationship among paragraphs is lacking, opaque, illogical.</td>
</tr>
<tr>
<td><strong>Supporting Evidence</strong></td>
<td>Quotations are introduced and explained; sufficient evidence is marshaled to support analysis; writer shows.</td>
<td>Paper contains appropriate quantity and quality of quotations, which are mostly introduced and analyzed sufficiently.</td>
<td>Paper requires more evidence to support major ideas; paper shows uneven use of source indebtedness; quotations need better</td>
<td>Paper lacks most supporting evidence, either in quotation form or paraphrase; little source indebtedness shown; quotations are</td>
<td>Paper contains no supporting evidence or bibliography.</td>
</tr>
<tr>
<td>Indebtedness to primary and secondary sources; quotations appear in variety of formats.</td>
<td>Paper might be missing 1 quotation or two as supporting evidence.</td>
<td>Analysis and better introductions.</td>
<td>Misused, are not adequately introduced, or are not adequately analyzed.</td>
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<tr>
<td><strong>Style/Voice</strong></td>
<td>Diction and sentence structure are appropriate for paper's subject matter; passive voice avoided; gender-neutral language used; word choice is neither repetitive nor overly creative; writer's voice is not obscured by excessive quoting.</td>
<td>Minor diction, sentence structure, and voice issues present. Generally, however, diction is appropriate, sentence structure is correct, and writer's voice is easily heard.</td>
<td>Voice shows overly formal or informal tone; writer has difficulty moving from sources to writer's own voice; writer relies too heavily upon quoted or paraphrased material; diction may show repetitiveness or inappropriateness.</td>
<td>Paper shows awkward shifts in point of view; little sense of writer's voice present; heavy reliance on passive voice and repetitive diction; many shifts in tone, and/or a single inappropriate tone used to exclusion of all others.</td>
<td>Style is highly repetitive; excessive use of passive voice; poor syntax underscores undeveloped analysis; diction is rudimentary; no sense of writer's voice present in paper.</td>
</tr>
<tr>
<td><strong>Mechanics</strong></td>
<td>All rules of grammar, spelling, formatting, and syntax are followed.</td>
<td>Paper contains a few mechanical errors that do not impede reader's understanding of analysis.</td>
<td>Paper's mechanical errors show author's partial understanding of grammar and syntax rules; mechanical mistakes partially impede the flow of the paper.</td>
<td>Paper's mechanical errors are varied and numerous; author demonstrates difficulty understanding and/or correcting mechanical errors; excessive mechanical errors lend confusion to paper's overall argument.</td>
<td>Paper marred by excessive mechanical errors of all kinds. Mechanical errors completely mar reader's comprehension of analysis. Author shows inability to correct/understand mechanical errors.</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>Main thesis ideas summarized; synthesis of main ideas suggested; no new thesis ideas introduced; new perspective derived from thesis is offered; reader's interest in topic and thesis is stimulated, and reader satisfied by the conclusion's logical presentation of ideas.</td>
<td>Main thesis ideas mostly summarized but not enough in the way of synthesis or new perspectives; one idea unrelated to the thesis is introduced; reader's interest in thesis and topic mostly stimulated, and reader only somewhat satisfied by the conclusion's logical presentation of ideas.</td>
<td>Main thesis ideas mostly summarized but not enough in the way of synthesis or new perspectives; one idea unrelated to the thesis is introduced; reader's interest in thesis and topic mostly stimulated, and reader only somewhat satisfied by the conclusion's logical presentation of ideas.</td>
<td>Two or more of the main thesis ideas area omitted from summary; hardly any synthesis of ideas offered; two or more ideas unrelated to the thesis are introduced; reader's interest in topic not stimulated, and reader mostly dissatisfied by the conclusion's logical presentation of ideas.</td>
<td>Several main thesis ideas missing from summary; no synthesis of ideas or new perspectives brought forth; ideas unrelated to the thesis are introduced; reader's interest in topic not stimulated, and reader dissatisfied by the conclusion's logical presentation of ideas.</td>
</tr>
</tbody>
</table>
# Rubric for Formal Oral Communication

Adapted from Huba, M.E., & Freed, J.E. (2000). *Learner-centered assessment on college campuses: Shifting the focus from teaching to learning* (pp. 156-157). Allyn & Bacon: Needham Heights, MA

<table>
<thead>
<tr>
<th>Components</th>
<th>3-Sophisticated</th>
<th>2-Competent</th>
<th>1-Not yet Competent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>Presentation is clear, logical, and organized. Listener can follow line of reasoning.</td>
<td>Presentation is generally clear and well organized. A few minor points may be confusing.</td>
<td>Organization is haphazard; listener can follow presentation only with effort. Arguments are not clear.</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>Level of presentation is appropriate for the audience. Presentation is a planned conversation, paced for audience understanding. It is not a reading of a paper. Speaker is comfortable in front of the group and can be heard by all.</td>
<td>Level of presentation is generally appropriate. Pacing is sometimes too fast or too slow. Presenter seems slightly uncomfortable at times, and audience occasionally has trouble hearing him/her.</td>
<td>Aspects of presentation are too elementary or too sophisticated for audience. Presenter seems uncomfortable and can be heard only if listener is very attentive. Much of the information is read.</td>
</tr>
</tbody>
</table>
| **Use of Communication Aids** | Communication aids enhance presentation.  
- The font on the visuals is readable.  
- Information is represented and organized to maximize audience comprehension.  
- Details are minimized so that main points stand out. | Communication aids contribute to the quality of the presentation.  
- Font size is mostly readable.  
- Appropriate information is included.  
- Some material is not supported by visual aids. | Communication aids are poorly prepared or used inappropriately.  
- Font size is too small to read.  
- Too much information is included.  
- Details or some unimportant information is highlighted, and may confuse the audience. |
| **Content**                 | Speaker provides accurate and complete explanations of key concepts and theories, drawing on relevant literature. Applications of theory illuminate issues. Listeners gain insights. | For the most part, explanations of concepts and theories are accurate and complete. Some helpful applications are included. | Explanations of concepts and/or theories are inaccurate or incomplete. Little attempt is made to tie theory to practice. Listeners gain little from the presentation. |
| **Depth of Content**        | Information (names, facts, etc) included in the presentation is consistently accurate. | No significant errors are made. Listeners recognize any errors to be the result of nervousness or oversight. | Enough errors are made to distract a knowledgeable listener. Some information is accurate but the listener must determine what information is reliable. |

Eberly Center for Teaching Excellence, Carnegie Mellon University
**Rubric for Formal Oral Communication**

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<table>
<thead>
<tr>
<th>Use of Language</th>
<th>Sentences are complete and grammatical. They flow together easily. Words are well chosen; they express the intended meaning precisely.</th>
<th>Sentences are complete and grammatical for the most part. They flow together easily. With some exceptions, words are well chosen and precise.</th>
<th>Listeners can follow presentation, but they are distracted by some grammatical errors and use of slang. Some sentences are halting, incomplete, or vocabulary is limited or inappropriate.</th>
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<tbody>
<tr>
<td>Grammar and Word Choice</td>
<td>Both oral language and body language are free from bias.</td>
<td>Oral language and body language are free from bias with one or two minor exceptions.</td>
<td>Oral language and/or body language includes some identifiable bias. Some listeners will be offended.</td>
</tr>
<tr>
<td>Freedom from Bias (e.g., sexism, racism, heterosexism, agism, etc.,)</td>
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</table>

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<thead>
<tr>
<th>Responsiveness to Audience</th>
<th>Consistently clarifies, restates, and responds to questions. Summarizes when needed.</th>
<th>Generally responsive to audience questions and needs. Misses some opportunities for interaction.</th>
<th>Responds to questions inadequately.</th>
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<td>Body Language</td>
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Eberly Center for Teaching Excellence, Carnegie Mellon University
BSU Curriculum Forms
Form 8
Updated: 09.18.15

Signatures

Dr. Season Ellison / Assistant Professor of Interdisciplinary Studies / 11.21.16
Proposer / Title / Date

Brendan McManus / Humanities Department Chair / 11.21.16 ____________
Chair or Director / Department or Program / Date
Note: "All departmental recommendations [on curriculum] must be reviewed and approved by the
department's faculty."--IFO/MnSCU Master Agreement

At this point, packet goes to Records Office/Curriculum Coordinator to be logged in to the
Curriculum Proposal Progress Grid.

Colleen Greer / Dean of College of Arts and Sciences / 12.19.16 ____________
Dean / College / Date

Note: If proposal is sent back to the Proposer, please notify the Curriculum Coordinator. If
approved, packet goes to Academic Affairs Office.