COURSE OUTLINE OF RECORD

Number: THEA G188  TITLE: Stage Movement 1

ORIGINATOR: Martha Ramm Engle  EFF TERM: Fall 2013
FORMERLY KNOWN AS: Stage Movement  DATE OF
OUTLINE/REVIEW: 02-19-2013
TOP NO: 1007.00
CID: 191

SEMESTER UNITS: 3.0
HRS LEC: 36.0  HRS LAB: 54.0  HRS OTHER: 0.0
CONTACT HRS TOTAL: 90.0
STUDY NON-CONTACT HRS RECOMMENDED: 72.0

CATALOG DESCRIPTION:
This course will instruct actors in the use of the body as an expressive instrument in performance focusing
on introductory movement skills, physical awareness, movement improvisation and stage combat.

JUSTIFICATION FOR COURSE:
To allow students the opportunity to develop their craft in stage movement.

PREREQUISITES:

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
- Dance
- Drama/theater Arts
- Theater arts

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [ ] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X]  LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: E

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X]  Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]
Assocate of Arts: Liberal Arts: Emphasis in Arts and Humanities(Associate in Arts)
Theater Arts(Associate in Arts)

GE AND TRANSFER REQUIREMENTS MET:
CSU GE Area E: Lifelong Understanding and Self-Development
   E2 - Activity Course
UC Transfer Course
   A. Transfers to UC
GWC AA - Area E Lifelong Understanding and Self-Development
   Area E Lifelong Understanding and Self-Development
COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Through skills assessment and examinations, the successful student will be able to demonstrate body control, visual fluidity and purpose in movement for dramatic plays and musicals through the use and understanding of movement theories at an introductory level.

COURSE OBJECTIVES:
1. Explain knowledge of several visual movement arts at an introductory level.
2. Exhibit introductory exercise experience as well as knowledge learned from other learning areas to improve the actors movement on stage.
3. Demonstrate knowledge gained by applying class exercises to written drama at an introductory level.
4. At an introductory level, achieve the fullest range and clarity of physical and emotional expression of the body as it moves in relation to the surrounding space.

COURSE CONTENT:

LECTURE CONTENT:

A. Introductory Movement Theory
   1. Movement theories, their purpose and aesthetic value
      a. Movement improvisations
      b. Relaxation
      c. Breathing techniques
      d. Alignment
      e. Locomotor movements
      f. Dynamics
      g. Alexander Technique
      h. Other movement/performance techniques

B. Introductory Classical Dance and Movement Forms
   1. Reading and lecture
      a. Ballet
      b. Modern
      c. Tap
      d. Historical and Classical Ballroom
      e. Contemporary Ballroom
      f. Folk
      g. Musical theater
      h. Jazz
      i. Pantomime

C. Specific introductory Movement Challenges for the Actor in the Performing Arts
   1. Reading and lecture
      a. Acrobatics
      b. Music
      c. Movement improvisation
      d. Stage combat and swordplay
      e. Choreography
      f. Story theater
LABORATORY CONTENT:

A. Introductory Exercises in movement theories
   1. Movement Improvisations
   2. Relaxation
   3. Breathing techniques
   4. Alignment (Alexander Technique)
   5. Locomotor movements
   6. Dynamics

B. Introductory Classical Dance and Movement Forms
   1. Exercises
      a. Ballet
      b. Modern
      c. Tap
      d. Historical and Classical Ballroom
      e. Contemporary Ballroom
      f. Folk
      g. Musical theater
      h. Jazz
      i. Pantomime

C. Specific introductory Movement Challenges for the Actor in the Performing Arts
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METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:

INSTRUCTIONAL TECHNIQUES:

Lecture/Lab

COURSE ASSIGNMENTS:

Reading Assignments

Text, Websites

Out-of-class Assignments

Literary and historical research

Writing Assignments

   A. Introductory skill demonstration of proficiency in all movement forms explored including stage combat, dance and movement improvisations
   B. Written critique of theatrical productions analyzing all movement aspects of the live theater production
   C. Homework assignments and discussions
   D. Reports
METHODS OF STUDENT EVALUATION:
Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Essay Examinations
Objective Examinations
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:
1. Written evaluations of homework assignments and discussion topics that define and provide example of specific movement terminology and techniques.
2. Written critique format to compare and evaluate the physical staging and choreographic choices utilized in performances viewed, comparing and evaluating how movement replaced dialogue and, in doing so, furthered plot and character development.

Required Writing, Problem Solving, Skills Demonstration:
1. Written reviews of plays and musicals analyzing all movement aspects of the live theater production
2. Homework assignments and discussions
3. Essay questions on examinations
4. Reports
5. Introductory skills demonstration of proficiency in all movement forms explored including stage combat, dance, and movement improvisations

TEXTS, READINGS, AND RESOURCES:
TextBooks:

Other:
1. Play scripts

LIBRARY:
Adequate library resources include: Non-Print Materials

Comments:

Attachments:
Attached Files