COURSE OUTLINE OF RECORD

Number: THEA G190  
TITLE: Stage Movement 2

ORIGINATOR: Martha Ramm Engle  
EFF TERM: Fall 2013

FORMERLY KNOWN AS: 
DATE OF OUTLINE/REVIEW: 03-19-2013

CROSS LISTED COURSE:  
TOP NO: 1007.00  
CID:

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 movement skills, physical awareness, movement improvisation and stage combat at a beginning level.

JUSTIFICATION FOR COURSE:
To allow students the opportunity to develop their craft in beginning 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]

GE AND TRANSFER REQUIREMENTS MET:

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 a beginning level

COURSE OBJECTIVES:  

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1. Explain knowledge of several movement theories and visual movement arts at a beginning level
2. Exhibit beginning exercise experience as well as knowledge learned from other learning areas to improve the actors movement on stage.
3. Demonstrate knowledge gained by applying movement theories and class exercises to written drama at a beginning level.
4. At a beginning 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. Beginning 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. Beginning Classical Dance and Movement Forms
   1. Reading and lecture
      a. Ballet
      b. Modern
      c. Tap
      d. Historical Classical Ballroom
      e. Contemporary Ballroom
      f. Folk
      g. Musical theater
      h. Jazz
      i. Pantomime

C. Specific Beginning 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:

1. Beginning Movement Theory
   a. Movement theories, their purpose and aesthetic value
      i. Movement improvisations
      ii. Relaxation
      iii. Breathing techniques
      iv. Alignment
      v. Locomotor movements
      vi. Dynamics
      vii. Alexander Technique
      viii. Other movement/performance techniques

2. Beginning Classical Dance and Movement Forms
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a. Reading and lecture
   i. Ballet
   ii. Modern
   iii. Tap
   iv. Historical Classical Ballroom
   v. Contemporary Ballroom
   vi. Folk
   vii. Musical theater
   viii. Jazz
   ix. Pantomime

3. Specific Beginning Movement Challenges for the Actor in the Performing Arts
   a. Reading and lecture
      i. Acrobatics
      ii. Music
      iii. Movement improvisation
      iv. Stage combat and swordplay
      v. Choreography
      vi. Story theater

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. Skill demonstration of proficiency in all movement forms explored including stage combat, dance and movement improvisations at a beginning level
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. Skills demonstration of proficiency in all movement forms explored including stage combat, dance, an movement improvisations at a beginning level

TEXTS, READINGS, AND RESOURCES:

TextBooks:

Other:
1. Play scripts

LIBRARY:

Adequate library resources include: Non-Print Materials

Comments:

Attachments:

[Attached Files]