

COURSE INFORMATION

DEPARTMENT FINE & APPLIED ARTS DIVISION DATE December 14, 1976

THEA 171 NAME & NUMBER OF COURSE	CREATIVE MOVEMENT FOR THE STAGE DESCRIPTIVE TITLE	3 SEMESTER HOURS CREDIT
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CATALOGUE DESCRIPTION:

The course is designed to provide the student-actor with an uninhibited awareness of body control, and to instruct him on the use of his body as an instrument for conveying the words of a playwright to an audience.

COURSE PREREQUISITES: THEA 110

COURSE COREQUISITES:

HOURS PER WEEK FOR EACH STUDENT.	LECTURE	5 HRS.	FIELD EXPERIENCE	
	LABORATORY	2 HRS.	STUDENT DIRECTED LEARNING	
	SEMINAR	1 HRS.	OTHER (SPECIFY)	
				TOTAL <u>6</u>

COLLEGE CREDIT
TRANSFER ☐COLLEGE CREDIT
NON-TRANSFER ☒NON-CREDIT ☐

TRANSFER INFORMATION

EQUIVALENT COURSES

UBC
SFU
OTHER

UNASSIGNED CREDIT

(specify if unassigned within a discipline or a faculty)

Donna E. Jones
COURSE DESIGNERShelley L. Day
DEAN OF CURRICULUM AND INSTRUCTIOND. J. Petrucci
DEPARTMENT HEADGeorge L. Smith
PRINCIPAL

NAME AND NUMBER OF COURSE

COURSES FOR WHICH THIS
IS A PREREQUISITE:

THEA 271

RELATED COURSES:

THEA 110 ACTING & CREATING

TEXTBOOKS, REFERENCES, MATERIALS (LIST READING RESOURCES ELSEWHERE)

Leotards
Tights
Dance Belt

Total Cost \$25.00

COURSE OBJECTIVES, CONTENT, METHOD, EVALUATION:

Objectives:

The student will become familiar with body control and learn how to make the body as subtle and expressive in movement as possible. Exercises are designed to help the student develop a creative approach to acting.

Content:

PART I - COORDINATION

1. Learning about movement
 - a. Kinesthetic sense (sense of one's body in space)
 - b. Balance
2. Movement as Communication
 - a. Consciousness of motivation
 - b. Tempo and rhythm
 - c. Distance and height of exploration
 - d. Symbolism
 - e. Tension
 - f. Other person orientation..
 - g. Use of props

PART II - BUILDING & FOUNDATION

1. Basic Exercises:
Walking, hopping, movement pattern exercises
2. Exercises to help build a background for body movement:
Stride position, long sitting, side-sitting, frog-sitting, pli  , neck and chin
3. Breathing
4. Falling
5. Movement as personality Expression
6. The center of the body - concept of unity.

PART III - STORY TELLING THROUGH MOVEMENT

1. Movement as a simple statement
2. Movement that tells a story
3. Movement in relation to shape and weight.

Method:

- a. Lectures and laboratory (floor) classes with emphasis on the latter.
- b. Students will be given projects to prepare and demonstrate in class.
(e.g. movement using poetry, music, dramatic scene, etc.)

Evaluation:

Class participation is a vital aspect in a course such as this. Regular attendance, enthusiasm, initiative and participation of the student will be evaluated on a day to day basis.

Attendance and participation	20%
Written exam on theory	20%
Demonstration projects (6 x 10%)	<u>60%</u>
	100%