

DOUGLAS COLLEGE

COURSE INFORMATION

DEPARTMENT FINE & APPLIED ARTS DATE December 14, 1976

THEA 271 ADVANCED PROBLEMS IN STAGE MOVEMENT

3

NAME & NUMBER OF COURSE _____ DESCRIPTIVE TITLE _____ SEMESTER HOURS CREDIT _____

CATALOGUE DESCRIPTION:

The course is designed to further develop the student's awareness of body control and to instruct him on the use of his body as an expressive instrument in stage work. Work in dance techniques and stylized movement is also included.

COURSE PREREQUISITES: THEA 171

COURSE COREQUISITES: THEA 210

HOURS PER WEEK FOR EACH STUDENT.	LECTURE	<u>3</u> HRS.	FIELD EXPERIENCE	_____
	LABORATORY	<u>3</u> HRS.	STUDENT DIRECTED LEARNING	_____
	SEMINAR	_____ HRS.	OTHER (SPECIFY)	_____
				TOTAL

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)

Carole Jones
COURSE DESIGNER

Mellie Hardy
DEAN OF CURRICULUM AND INSTRUCTION

D.J. Peterkin
DEPARTMENT HEAD

George Cootner
PRINCIPAL

NAME AND NUMBER OF COURSECOURSES FOR WHICH THIS
IS A PREREQUISITE:

NONE

RELATED COURSES:

THEA 210 ACTING & CREATING

TEXTBOOKS, REFERENCES, MATERIALS (LIST READING RESOURCES ELSEWHERE)Leotards
Tights
Dance Belt

(Already purchased for THEA 171)

COURSE OBJECTIVES, CONTENT, METHOD, EVALUATION:Objectives:

The student will continue to develop an awareness of body control and to learn the proper use of the body as an instrument for expression. Students will learn various dance technique movements; as well as certain stylized movement for the stage.

Content:

I. BASIC MOVEMENT FOR THE STAGE

- a. Concept of upstage, downstage movement
- b. Movement in relation to other actors
- c. Stage balance
- d. Avoiding distracting movements
- e. Use of gestures
- f. Learning to make movements large enough for stage work

II. MOVEMENT AS PART OF CHARACTERIZATION

III. DANCE TECHNIQUE MOVEMENTS

Traditional Ballet, Modern Jazz, Folk and Musical Comedy exercises and dance movements.

IV. USE OF POETRY, PROSE, MUSIC AND SILENCE FOR IMPROVISATION AND COMPOSITION

V. MOVEMENT AS STYLE:

Manners, customs, bows, curtsies, dances and movement as related to costumes of historical periods (Medieval, Elizabethan, Restoration and Victorian)

Method:

- a. Lecture and laboratory (floor) classes with emphasis on the latter.
- b. Students will be given projects to prepare and demonstrate in class.

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%

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