Stage Movement I –THR 127  
Spring 2016

Instructor: Melissa McMillian-Cunningham

Phone: (936) 468-1227  
E-mail: mmcmillian@sfasu.edu

Office: GFNA 221B  
Office Hours: TBA

Class Time and Place: MW 10:30-11:45 GFNA 311

Catalogue Description: Basic postural alignment and movement, emphasis on body awareness and rhythm.  
Credits: 2

Objectives: This course will encourage the student to begin a journey of self-discovery regarding the mechanics of movement and use of the body in expressive movement. Students will develop an awareness of various movement techniques and schools of movement theory. Students will collaborate with others in researching and creating a participatory workshop related to a particular theory or school of theatrical movement.

Required Text: Movement for Actors, Nicole Potter, editor

Grading components:

1) Engagement 30%
2) Quizzes (2) 20%
3) Movement Workshop Presentation 20%
4) Reflection Journal 20%
5) Final Movement Project 10%

Final Grading: (0-59) F  (60-69) D  (69.5-79) C  (79.5-89) B  (89.5-100) A

Engagement: The expectation in this class is not that you merely participate. You need to be engaged! Being engaged means that you show up on time and that you are ready and willing to work. You are physically and mentally present, and you are focused on the moment. You are a prepared and willing participant, collaborator and creator. You meet or exceed the expectations of the course, the School of Theatre, and the university (see pages 3 and 4). If there are repeated issues with your involvement, I will request a private conference with you. Your involvement will be noted and evaluated on a daily basis.

Quizzes: Two quizzes will be given covering readings from the text and class content. No makeup quizzes are given for unexcused absences.

Movement Workshop Presentation: Early in the semester you and a partner (or group) will be assigned a theory of theatrical movement to explore and research outside of class. Based on that preparation, you will prepare a movement workshop presentation. You will lead the class in an experiential movement workshop on an assigned day for the entire class period. This presentation will be graded using a criterion-based rubric, which will be shared at a later date. Class members are required to read the chapter in the text related to each movement workshop prior to that workshop.

Reflection Journal: Your learning in this class requires that you respond and reflect on the work we do. You are to record written reflections of each week’s work in a journal of your choosing/making. The journal will be no smaller than 5” X 7”. Occasionally, specific topics will be assigned; they may count as that week’s journal entry. These journal entries will be graded by a rubric to be shared with you at a later date. In essence, however, quantity of words is not as important as the quality of the response. Creativity is encouraged as long as the response is relevant, authentic and clear.

Final Movement Project: At the end of the semester, you will choreograph a movement piece. Details will be forthcoming.
Program Learning Outcomes

This course applies to the following School of Theatre Program Learning Outcomes at an introductory level.

- PLO #2 The student will demonstrate an understanding of theatre history and a variety of theatrical styles
- PLO #3 The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in an effective theatrical production.
- PLO #4 The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
- PLO #5 The student will be able to form and articulate a critical analysis and evaluation of a work of theatre
- PLO #6 The student will demonstrate intermediate to advanced competence in one or more theatre specializations.

Student Learning Outcomes

Upon successful completion of THR 127 / Stage Movement, the student will

- Have an awareness of how the body moves (supports PLO #4).
- Have an understanding of the process of relaxation of the body and connection to the body as they relate to readiness for performance. (supports PLOs #4 and #6).
- Have an understanding of various schools of movement and movement theory (supports PLOs #2 and #5).
- Demonstrate an understanding of movement techniques and skills independently and in groups (supports PLOs #2, #3 and #6).
- Communicate understanding of the kinesthetic experiences of the course as they relate to the theories covered and the experiential work with the body (supports PLOs #4 and #5).

POLICIES and EXPECTATIONS

Course Specific General Expectations:

- Movement attire is required for each class. Attire should be clean and modest. On occasion, the color of clothing may be dictated. For safety’s sake, clothing should fit the body and not be excessively flowing or large.
- Hygiene is our friend; please employ it! The body should be clean with nails neat and trim. Take care of your instrument!
- For safety's sake, most jewelry should be removed before class. This includes necklaces, long, dangling earrings, watches, body piercings and large rings. Some movement may require contact, and this rule is to help you avoid injury as we learn.
- Soft soled movement or athletic type shoes shall be worn for class. On occasion, we will work with bare feet. (Again, hygiene is your friend!)
- Bring a no-spill water bottle to class. Only water is allowed. Fill it before class; you can’t leave class to fill it. No food in class (this includes gum and candy).
- Hair should be pulled out of face. No hats are to be worn (unless we’re working with them in class).
- Assist in keeping the space clean, organized and ready for the next class.

Participation/Absences/Tardies: As stated by School policy: Seven (7) absences in a T/TH class or ten (10) absences in a MWF class will result in an automatic failure of the course. As this class meets on two days a week, the T/TH (7 absences) rule applies. Only religious holidays, sponsored school events, and documented medical or personal issues may qualify as excused absences upon the instructor’s discretion. It is the student’s responsibility to obtain any missed notes from a dependable classmate. It is the responsibility of the student to check in with the instructor after class if s/he is tardy or arrives after attendance is taken. Instructors will establish other guidelines regarding attendance and tardiness and their effect on grading for their classes.
**Course Work:** All course work must be completed and turned in as indicated by the course calendar, as discussed in class or communicated on D2L. This includes quizzes, workshops, journals and other assignments. Students who arrive in class after quizzes have been completed may not take the quiz. Additionally, once the quizzes are passed out students are not allowed to leave the classroom until they have turned in the quiz. All work is due on the assigned date.

*Students with documented disabilities must meet with the instructor in advance of accommodation to arrange accommodations for that disability.*

**General Expectations:**

*Please respect others as well as yourself; this includes other students, the instructor, guest speakers, and performers. The majority of the following guidelines for behavior reflect this principle.*

1. Recording class in any form is not allowed.
2. With rare exception, I should never see your cell phone or electronic device in this studio. Cell phones should be set to silent or turned off and stowed before you enter the room. Absolutely NO use of cell phones is allowed in class unless there is an emergency, or it is approved/requested by the instructor.
3. Use of a cell phone (or other electronic device) or your friend’s brain during a quiz will result in a grade of zero on that quiz.
4. Disorderly conduct or talking inappropriately in class is not permitted.
5. Failure to follow any of these expectations will result in being dismissed from class and counted absent (unexcused).

6. **Academic Integrity (A-9.1)**
   Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Withheld Grades Semester Grades Policy (A-54)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)

**Tentative Course Calendar**
**PLEASE NOTE:** Dates and topics will be revised if necessary. Additional reading and assignments may be given in class. Dates indicate when assignments and reading are DUE.

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topic(s) and Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>W- 1/20</td>
<td>Course orientation. Drawing for workshop topics/partner. Breathe.</td>
</tr>
<tr>
<td>Two</td>
<td>M 1/25</td>
<td>Yoga</td>
</tr>
<tr>
<td></td>
<td>W 1/27</td>
<td>Five aspects of fitness and the ABC’s of yoga. (sitting and standing poses)</td>
</tr>
<tr>
<td>Three</td>
<td>M 2/1</td>
<td>Yoga practice</td>
</tr>
<tr>
<td></td>
<td>W 2/3</td>
<td>Vinyasa (flow yoga)</td>
</tr>
<tr>
<td>Four</td>
<td>M 2/8</td>
<td>Presentation guidelines / Body Rhythms discovery</td>
</tr>
<tr>
<td></td>
<td>W 2/10</td>
<td>Making connections with movement</td>
</tr>
<tr>
<td></td>
<td>W 2/17</td>
<td>Random chapter discoveries (discussion). Using the floor and the wall.</td>
</tr>
<tr>
<td>Six</td>
<td>M 2/22</td>
<td>The Nia Technique</td>
</tr>
<tr>
<td></td>
<td>W 2/24</td>
<td>Feldenkrais presentation (p 53)</td>
</tr>
<tr>
<td>Seven</td>
<td>M 2/29</td>
<td>Quiz 1. Follow up</td>
</tr>
<tr>
<td></td>
<td>W 3/2</td>
<td>Alexander Technique presentation (p 65)</td>
</tr>
<tr>
<td>Eight</td>
<td>M 3/7</td>
<td>Follow up</td>
</tr>
<tr>
<td></td>
<td>W 3/9</td>
<td>Mid-Semester. Laban Presentation. (p 73)</td>
</tr>
<tr>
<td>Nine</td>
<td>M 3/21</td>
<td>Follow up</td>
</tr>
<tr>
<td></td>
<td>W 3/23</td>
<td>Mask work presentation (p 99)</td>
</tr>
<tr>
<td>Ten</td>
<td>M 4/4</td>
<td>Follow up</td>
</tr>
<tr>
<td></td>
<td>W 4/7</td>
<td>Williamson Physical Technique (p 155)</td>
</tr>
<tr>
<td>Eleven</td>
<td>M 4/11</td>
<td>Follow up</td>
</tr>
<tr>
<td></td>
<td>W 4/13</td>
<td>Margolis Method presentation (p 173)</td>
</tr>
<tr>
<td>Twelve</td>
<td>M 4/18</td>
<td>Follow up</td>
</tr>
<tr>
<td></td>
<td>W 4/20</td>
<td>Dell’Arte International (p 187)</td>
</tr>
<tr>
<td>Dead</td>
<td>M 5/2</td>
<td>Quiz 2. Follow up</td>
</tr>
<tr>
<td></td>
<td>W 5/4</td>
<td>Final Movement Project presentations.</td>
</tr>
</tbody>
</table>