I. **OVERVIEW**
The following information will appear in the 2011 - 2012 catalog

**THETR 195 Movement for the Performing Artist** 3 Units

*Introduction to the fundamentals of movement as applied to body awareness, motor efficiency, and basic compositional components. Exploration of qualities and dynamics in performance through technique, improvisation, and compositional studies.*

Two maximum completions.
Field trips are required.  (A-F Only) Lecture /Lab
Transfer: (CSU, UC) General Education: (MJC-GE: Activities )

II. **LEARNING CONTEXT**
*Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:*

A. **COURSE CONTENT**

1. **Required Content:**

   a. Movement Exercises, Physical Preparation

      i. Develop strength
      ii. Increase flexibility
      iii. Coordination
      iv. Body awareness
      v. Alignment of spine
      vi. Focus and gesture

   b. Locomotor Skills

      i. Walk
      ii. Run
      iii. Hop
      iv. Jump
      v. Slide
      vi. Roll

   c. Qualities and dynamics of movement

      i. Sustained, Percussive, Vibratory, Pendular
ii. Emotions

d. Improvisation
   i. Creation of character
   ii. Listening and reacting
   iii. Energy
   iv. Creativity and imagination
   v. Physical expression
   vi. Concentration and Focus

e. Partnering and Group Interaction

f. Aesthetic Valuing
   i. Feedback
   ii. Critique

2. Required Lab Content:

a. Movement Studies
   i. Character analysis
   ii. Qualities & dynamics of movement
   iii. Emotions
   iv. Use of movement levels
   v. Direction changes
   vi. Tempo changes

b. Stage Directions
   i. Stage R,L, Upstage, Downstage
   ii. Use of diagonal
   iii. Audience viewpoint in relationship to actor facing

c. Improvisation
   i. Kinesthetic awareness
   ii. Relating to task, partner, ensemble
   iii. Trust
   iv. Character development
v. Movement invention

B. HOURS AND UNITS

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C. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Demonstration
2. Lecture
3. Guided Improvisation
4. Readings
5. Film, video, and audio recordings
6. Field trip

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

   a. Weekly textbook readings
   b. Weekly physical movement phrases
   c. Weekly solo and small group studies
   d. Collaborate with peers on 5 in-class group projects
   e. Collaborate with peers on a final group project
   f. Collaborate with a partner on a final movement and scene project
   g. Write 2 critiques of live theatre and dance performances

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

   a. Students will write two papers that synthesize the information learned in class through viewing and critiquing two live theatre and dance performances
   b. Describe the creative process in defining a character through the use of movement, gesture, and expression
   c. Body Language to Movement Language
      i. Extend facial expressions into the whole body—for instance, a frown into rejection or disapproval, a Mona Lisa smile into a seductive mystery
ii. Start with body language to create a quiet conversation between friends, a theoretical dispute between two scientists, a fight between two lovers

E. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. **COURSE GOAL**

As a result of satisfactory completion of this course, the student should be prepared to:

Explore storytelling, physical expression, character development and acting techniques through the use of the body; use improvisation to develop a character, and create a study combining dialogue and movement.

B. **STUDENT LEARNING GOALS**

Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**

   Upon satisfactory completion of this course, the student will be able to:

   a. Identify the qualities and dynamics of movement; sustained, percussive, suspend, vibratory, pendular, lyrical.

   b. Interpret the elements of movement composition; time, space, energy, and design.

   c. Distinguish choreographic principles to express perceptions, feeling, image, and thought.

   d. Analyse aesthetic valuing concepts in response to works, and performances in the arts.

   e. Compose movement studies from imagery use and compositional forms.

   f. Examine movement terms and vocabulary specific to technique and composition.

2. **Lab Learning Goals**

   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   a. Demonstrate locomotor skills in movement such as walk, run, hop, skip, jump, slide, leap, and gallop.

   b. Practice movement techniques and exercises that will strengthen, align, and stretch the body.

   c. Illustrate the techniques and principles of improvisation.

   d. Work individually, with a partner, and with groups in the process of rehearsing and performing movement studies and improvisational exercises.

   e. Evaluate the improvisational and physical work of other students.

   f. Perform a completed movement and scene study utilizing characterization, movement dynamics, focus, and spacial awareness.
IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT
   1. Classroom participation in group and individual projects
   2. Classroom movement, improvisation and scene presentations
   3. Written critique of a live art performance
   4. Movement quizzes

B. SUMMATIVE ASSESSMENT
   1. Written test
   2. Final movement and scene presentation