Stage Movement II
THR 227.003/227L.022
Spring 2019

Instructor: Slade Billew                  Phone: (936) 468-1112
E-mail: billewbs@sfasu.edu              Office: GFNA 311A
Office Hours: MW 10:30 – 11:30; R 12:30 – 2:30; F 12:30 – 1:30 or by appointment

Class Time and Place: TR 11:00 – 12:15 GFNA 311

Catalogue Description: THR 227 Stage Movement II-Exploration of movement styles and
building awareness of the actors body in space, connection to physical center, building
coordination through the study of various mask styles for the theatre, physical approaches to
creating theatre (Grotowski, Suzuki and Viewpoints) and stage combat (unarmed, rapier/dagger,
broad sword). Credits: 2, Prerequisite: THR 127

Objectives: In this course we will explore the potential of the performer’s body as a narrative
force. Throughout the course of the semester we will draw on physical theatre, mask, clowning,
and stage combat techniques to develop your capacity to clearly and simply use your body to tell
powerful stories on stage.

Required Text: Readings will be posted by the instructor on d2l throughout the semester.
Required Gear: During the weapons choreography portion of the course, you must have a clean
pair of gloves. These gloves must meet the requirements described by the instructor in class. If
you arrive to class without gloves you will be unable to wield weapons that day, and will lose
some of your engagement points.

Grading components:

1) Engagement 15%
2) Readings & Quizzes 15%
3) Performance 70%

Final Grading: (0-59) F (60-69) D (70-79) C (80-89) B (90-100) A

Engagement (15%): The expectation in this class is that you are fully engaged as an artist for
each class session. You must be present and ready to work at the beginning of each class. You
are expected to be mentally, emotionally, and physically prepared. You will be asked to engage
as a student, artist, and collaborator every day. You should meet or exceed the expectations of
the course, the School of Theatre, and the University. Below is a rubric for assessing
engagement.

A – Student shows a heightened level of attention, commitment, and effort.
B – Student shows an acceptable level of attention, commitment, and effort.
C – Student is present and not disruptive or obviously disengaged,
D – Student is present and mildly disruptive or disengaged.
F – Student is present and significantly disruptive or disengaged.
0 – Student is not present or asked to leave class.
Readings & Quizzes (15%): There will be a short quiz on each reading to be taken on d2l by the beginning of class on the day the reading is due.

Performance/Scene Work (70%): There will be four major performance assignments during the semester. Below is a brief description of each. You will receive further clarity on the assignments in class and/or on d2l.

Solo Story Performance (15%) – You will perform a solo performance piece of your own devising that tells a clear and engaging story.

Solo Clown Performance (15%) – You will perform a solo clown piece of your own devising.

Partner Story Performance (20%) – You will perform a partner performance piece of your own devising that tells a clear and engaging story.

Weapons Discipline Fight Scene (20%) – With a partner you will perform a piece of fight choreography (set by me) with a short scene of your own choice.

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 and 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:

- All Acting, Movement, and Theatre Speech classes at SFA require the wearing of black movement clothing. This is a common practice in many Theatre training programs. It is intended to create a sense of neutrality across the performers, make it easier to step in and out of character, and help the performance classroom feel like a space where art is made. Your clothing should be solid black and not include designs, images or words. Small brand logos are acceptable. Your clothes should effectively cover your body through a range of movement possibilities. Further, no hats may be worn. If you must cover your hair, skullcaps are acceptable. If you are not wearing class appropriate clothing, you will be asked to leave, and receive an absence for the day, as well as, a zero engagement score for the day.

- In addition, we will be practicing the Suzuki Method of Actor Training. This training requires socks or tabi. Please make sure you bring a clean pair of either to each class meeting.

- This class requires significant physical interaction between students. Please come to class clean, and with nails trimmed.

- Jewelry should be removed before class. This includes necklaces, long, dangling earrings, watches, body piercings and large rings. This prevents potentially dangerous snags on your own body or other’s bodies.

- Soft soled movement or athletic type shoes shall be worn for class. On occasion, we will work with bare feet. I would encourage black shoes, but as quality movement shoes are expensive any color is acceptable.

- 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 the face.

- Assist in keeping the space clean, organized and ready for the next class.

- As a student in a pre-professional theatre program you should approach class in the same way that you would a rehearsal. You should be on time. You should be prepared. You should leave any outside concerns at the door.

Absences/Lateness: Theatre is an intrinsically collaborative art, and the practical application side of your training occurs largely in the classroom. Therefore, your absence from class impacts not only your learning, but also the learning of the other students. **You should not miss class.** However, I recognize that life happens. Therefore, you have two absences to use at your discretion. After that each additional unexcused absence will cost you half of a letter grade. Arriving late to class twice will also count as an absence. Only religious holidays, sponsored school events, and documented medical or personal issues may qualify as excused absences upon my 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 late or arrives after attendance is taken. 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 two days a week, the T/TH (7 absences) rule applies.**
**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. Late work will not be accepted after the fact except in extreme circumstances. In certain situations, it may be possible to turn work in late with instructor approval prior to the due date.

**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).

**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.

Diversity and Inclusion
This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, gender, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated and may constitute disruptive behavior under the student code of conduct.

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/
**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.

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<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topics</th>
<th>Assignments</th>
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<tr>
<td>One</td>
<td>R 1/24</td>
<td>Course orientation. Suzuki and Viewpoints Review</td>
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<td>Two</td>
<td>T 1/29</td>
<td>Solo Storytelling/Clowning</td>
<td>Reading/Quiz #1 Due</td>
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<td>R 1/31</td>
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<td>Solo Storytelling/Clowning</td>
<td>Reading/Quiz #3 Due</td>
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<td>R 2/21</td>
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<td>Solo Story Performance Due</td>
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<td>T 2/26</td>
<td>No Class – KC ACTF</td>
<td>Reading/Quiz #4 Due</td>
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<td>R 3/7</td>
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<td>No Class – Swords in the Smokies</td>
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<td>No Class – Spring Break</td>
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<td>Partner Storytelling</td>
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<td>Weapons Discipline, Fight Partners</td>
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<td>Final Exam Period</td>
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