

THTR 38A: MOVEMENT FOR THEATRE

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	2
Hours:	1.5 lecture, 1.5 laboratory per week (36 total per quarter)
Advisory:	THTR 20A; not open to students with credit in THTR 38.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade Only
Repeatability:	Not Repeatable

Student Learning Outcomes

- Through applied, active study of movement theories and theorists—body awareness centered—students will achieve greater comprehension of their own personal body mechanics, develop expression potential, increase movement vocabulary and characterization versatility ultimately rendering the individual artist more viable in communicating through performance.
- Students, through personally and secondarily examining the relationship between body and mind, time and space, breath and body impulse students will be able to employ the cohesive properties and the integrative relationships of all as applied to generating vibrant, unified, embodied performance.

Description

Intensive investigation of the following areas of stage movement for the actor: body awareness, flexibility, alignment, balance, muscle isolation, and coordination; stress reduction and relaxation on stage; breath control; recognized theories of movement; dance for the actor; physical safety. The application of these skills to the performance of dramatic literature from a wide range of ethnic, social, and historical sources.

Course Objectives

The student will be able to:

- Comprehend and engage their own body mechanics in the development of heightened performance potential.
- Perceive heightened awareness of their performance potential as pertaining to managing stress through reduction and relaxation techniques.
- Develop an integration of a body/mind concept of breathing to increase performance potential.
 - Create both subtle and dynamic expression by comparing and contrasting body alignment, balance, muscle isolation, and coordination.
- Distinguish and comprehend various recognized theories and techniques of movement.
- Explore the expressive potential of imagery in movement.

- Apply these skills to dramatic literature from a wide range of ethnic, social, and historical sources.

Course Content

Through in-class exercises and targeted personal analysis, students will acquire practical experience towards potential performance flexibility and vibrancy through the following areas:

- Body mechanics
 - Body alignment
 - Balance
 - Muscle isolation
 - Coordination
 - Focus and concentration
- Appropriate use and care of the body
 - Stress reduction
 - Relaxation
 - Safety
- Application of body mechanics discoveries into exploratory framework translating to text
- Introduction to established and recognized styles and theories of movement, with practical application of at least four of the following:
 - Feldenkries
 - Laban
 - Alexander
 - Jazz/contemporary
 - Ballet
 - Ballroom
 - Ensemble movement exploration
 - Period movement
- Practically apply premises of creative imagery into movement expression
- Application of movement skills to dramatic literature
 - Global multicultural sources
 - Multi-ethnic sources from within American literature
 - Women's literature
 - LGBTQ+ sources

Lab Content

- Critical assessment of movement concepts and applications introduced in lecture through personal exploration
- Team observation and preparation of performance assignments

Special Facilities and/or Equipment

A large open space unencumbered by tables and desks, with safe, wood floor; mats, moveable or fixed wall mirrors; rehearsal furniture (blocks, chairs, three small tables).

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Regular performance assignments
Student journal writing with review and response by instructor
Performance critique by instructor

Research and written observation reports and projects with performance application

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture
Discussion
Cooperative learning exercises
Oral presentations
Laboratory
Demonstration
Instructor-guided exploration

Representative Text(s) and Other Materials

No text required for this course. Project materials supplied as needed.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Performance project planning and development, with corresponding written preparation accompaniment
2. Journal reflection on student projects and course growth
3. Reading of assigned articles with prescribed analysis, assessment, and application

Discipline(s)

Theater Arts