



**THE 122: Stage Movement
COURSE SYLLABUS: FALL 2016
M/W 12:30 p.m. – 1:45 p.m.; Performing Arts Center #126**

Instructor: Dr. Carrie Klypchak, Associate Professor of Acting and Directing
Office Location: Performing Arts Center #129
Office Hours: M/W 1:45 p.m. – 3:00 p.m.; T/R 3:15 p.m. – 4:30 p.m. (and by appointment)
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COURSE INFORMATION

Required Textbook:

As the bulk of this course will be focused on practical application, there is no required textbook. Reserve readings of book chapters and/or journal will be offered to the student throughout the semester.

Suggested Outside Reading:

The Viewpoints Book: a Practical Guide to Viewpoints and Composition. By Anne Bogart and Tina Landau.

In this class, you will be reading a section of the above text and related journal articles as a reserve reading. However, for the dedicated student who would like more comprehensive reading, the entirety of this text will serve you well and can be found via online vendors for a very low price.

Course Description:

This course explores the movement skills necessary for the actor with emphasis on physical training and practical application in realistic and abstract performance efforts.

Student Learning Outcomes: By the end of this course, the student will be able to:

1. display a developed knowledge of using his/her body effectively onstage during performance.
2. display a practical and theoretical understanding of stage movement techniques in the discipline.
3. display proficiency in creating a union between the body, voice, and internal characterization efforts in both abstract and realistic performances.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

QUIZZES (two at 5% each): There will be a total of two quizzes given in this class regarding course reading materials, lectures, and class discussions/activities. Each of these quizzes will constitute 5% of your overall grade in the course. The quizzes will contain any combination of multiple choice, matching, true or false, short answer, and/or essay questions. *These quizzes may be of a “pop” nature (i.e. they may not be announced in advance). So, keep up with your readings/explorations as we go!*

**Measures Course Learning Outcome 2.*

MONOLOGUE PERFORMANCE (10%): You will memorize, work, and perform one short realistic monologue that will be assigned to you by the instructor. Each person in the class will do the same monologue, and the focus of this short project will be solidifying specific choices and executing those choices CONSISTENTLY as a performer. Primary emphasis will be placed on pitch variation, eye work, motivated movement, and the development of facial control. Further description and instruction will be given at a later date.

**Measures Course Learning Outcomes 1, 2, and 3.*

SCENE PERFORMANCE (10%): You will be assigned a scene partner with whom you will memorize, work, and perform one realistic scene. The focus of this scene will be the intricacies of working with breath, posture, and touch effectively onstage. Further description and instruction will be given at a later date.

**Measures Course Learning Outcomes 1, 2, and 3.*

INTERTEXTUALITY GROUP PERFORMANCE (20%): You will be assigned to a group of approximately 5-6 students. With this group you will devise an abstract original performance of approximately 5-10 minutes in length. This performance will use intertextuality as a basis for creation, focus on specificity of physical and vocal actions, and incorporate clear and varied execution of the Bartenieff Effort Actions. You will present this performance twice – one workshop (worth 5% of your grade) and one final performance (worth 15% of your grade). Further description and instruction will be given at a later date.

**Measures Course Learning Outcomes 1, 2, and 3.*

ENVIRONMENTAL GROUP PERFORMANCE (20%): You will be assigned to a group of approximately 5-6 students. With this group you will devise an abstract original performance of approximately 5-10 minutes in length. This performance will be designed to make use of, and take place in, a non-traditional performance environment chosen by the group. The environment should prove germane to the performance. The piece should incorporate clear and varied use of 1) the Bartenieff Effort Actions and 2) the physical Viewpoints. You will present this performance twice – one workshop (worth 5% of your grade) and once final performance (worth 15% of your grade). Further description and instruction will be given at a later date.

**Measures Course Learning Outcomes 1, 2, and 3.*

WARM-UP PROJECT (10%): In groups of two or three, you will devise a warm-up routine for the voice, body, and mind. One person will be responsible for conducting the vocal warm-up for the class, another person will be responsible for conducting the physical warm-up for the class, and a third person (if assigned) will be responsible for conducting a focusing activity. All of the warm-up routines should follow the outlines of an effective warm-up as provided by the instructor. You may use warm-ups from: class readings, theatre texts, my (or my graduate assistant's) leadership of them in prior classes, or you can be creative and devise an original exercise, etc. The purpose of this presentation is to recognize the techniques that work best for you. You will be leading the entire class through your determined "best" warm-up. This will constitute the presentational element of this exercise. You may be asked to justify your decisions, so really think about *why* you have chosen certain things and excluded others. The length of the warm-up presentation will be approximately 20 minutes. *Time yourself*; plan the time distribution and the leading of your activity well. If your part of the warm-up is too short, points will be deducted from your grade. If your part of the warm-up is too long, I will ask you to stop and points will also be deducted from your grade. Further criteria will be outlined at a later date.

**Measures Course Learning Outcomes 1, 2, and 3.*

GROUP PERFORMANCE EVALUATIONS (two at 2.5% each): Each student will complete and submit written evaluation forms for all fellow group members in his/her Intertextuality Group Performance Project and Environmental Group Performance Project. The evaluation forms will be provided to you by the instructor and will focus on the degree of each group member's contribution and attitude regarding the project. The student will be graded on completeness and depth of reflection in his/her submitted evaluations. Further criteria will be outlined at a later date.

**Measures Course Learning Outcome 2 and 3.*

PARTICIPATION AND GROWTH (15%): *Note that attendance alone does not constitute participation.* Participation and growth is vital in this class – it is a *very large* part of your grade, for good reason! This is an interactive environment and students must not only attend, but must also actively contribute to each class. Furthermore, the completion of miscellaneous homework assignments will also be considered part of your participation grade. There may be quite a few of these short assignments – they are all important in the development of your skills as an actor.

Positive, respectful and helpful attitudes are mandatory. *I would like to make this very clear: I will make every effort to treat you with the respect that I believe you deserve. You are also expected to treat your peers and myself with that same respectful attitude.* If I believe that a student is disrespectful, I will ask that person to leave the classroom. In this event, the student will receive a zero for any activities conducted that day in class and receive a zero for his/her participation grade for the day (no matter how long you have been in class). Disrespect, rudeness, or negative attitudes will *substantially* lower the student's participation grade. The following are other reasons you would be asked to leave the class and receive a zero for the day's activities: sleeping in class, reading the newspaper, working on other assignments, coming to class under the influence of ...anything, or otherwise causing disruption or distraction during class (this includes cell phones going off in class – turn them off when you come into the classroom and don't turn them on again until you leave). Finally, it should go without saying that refusal to participate in any activity or part of an activity during class (including offering evidence of assigned reading completion through active contribution to discussion) will result in a substantial and appropriate loss of participation points for the student.

Previous performance experience will not guarantee you a good grade in this course. Significant growth and a genuine attempt within the class will. This is a class that regards self-competition as a goal. Do not attempt to duplicate the performances of actors that you may see on stage or screen. You and your peers will arrive at various levels, and you will leave at different levels. However, growth from the beginning to the end of the semester can be evaluated. I challenge you to push yourself to grow and succeed. This class is concerned with developing *your* skills to the best of *your* ability. The community in the class is here to help all of us grow and expand our abilities.

Participation and Growth grades will be calculated daily and tabulated at the end of the semester. *Each student will begin with a Participation and Growth mid-point passing grade of 80.* Exceptional effort or lack of effort during each class and over the course of the semester as a whole will either raise or lower that grade.

**Measures Course Learning Outcomes 1, 2, and 3.*

Grading:

GRADING SCALE: The following grading scale will be used to determine all individual grades as well as the student's overall grade in the course:

A	90%-100%	(Exceptional Quality Work)
B	80%-89%	(Good Quality Work)
C	70%-79%	(Average Quality Work)
D	60%-69%	(Below Average Quality Work)
F	0%-59%	(Fails to Meet Acceptable Expectations in Quality of Work)

Note: Numerical correlations for individual assignments receiving awarded letter grades in this class may be calculated as follows: A 95%; B 85%; C 75%; D 65%.

GRADING RUBRIC:

Assignment	Grade
Quiz #1 (5%)	
Quiz #2 (5%)	
Monologue Performance (10%)	
Scene Performance (10%)	
Intertextuality Group Workshop (5%)	
Intertextuality Group Performance (15%)	
Group Performance Evaluations #1 (2.5%)	
Environmental Group Workshop (5%)	
Environmental Group Performance (15%)	
Group Performance Evaluations #2 (2.5%)	
Warm-up Project (10%)	
Participation and Growth (15%)	
Semester Grade	

TECHNOLOGY REQUIREMENTS

WORKING EMAIL REQUIREMENT: It is a course expectation that you have a working email address that you check daily. If you have not already acquired an email address through the university or otherwise, please make arrangements to do so before the next class meeting. There may be times that I need to contact you with important information and email is often the speediest and easiest way of doing so.

SAVING OF ASSIGNMENTS: Unfortunately, papers/projects do occasionally get lost. Please, for your sanity, save your work on thumb drive, etc. Do not depend on your paper staying on the hard drive of any university computer, as it will be deleted, altered, or worse – turned in by someone else as his/her work! Be aware that it is a course expectation that you keep copies of your original and graded assignments until you receive your final grade for the semester.

COMMUNICATION AND SUPPORT

Contacting Dr. Klypchak:

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me. It is not an imposition. Communicate, communicate, communicate! If something is occurring that is presenting you with difficulties in this class, let me know. Don't be intimidated. I am here to assist you in success and will do my best to help you achieve it. Talk to me! The easiest and most reliable way to contact me is via email. I check it fairly frequently. Please do not leave a message for me in the main department office.

Student Resources:

Department of Theatre

Performing Arts Center (PAC) #101
Phone: 903-886-5346 (Main Office)

Communication Skills Center

Hall of Languages #103
<http://www.tamuc.edu/litlang/CSC/index.htm>

TAMU-C Actor's Lab

Private Acting Coaching Sessions with Dr. Klypchak during office hours: open to all declared Theatre Majors/Minors and students auditioning for, or cast in, University Playhouse productions. Actor's Lab is also available to any student enrolled in Dr. Klypchak's course(s) during the semester of enrollment. Important note: in order to participate in Actor's Lab, a student must bring a memorized piece and sign up at least twenty-four hours in advance on the sign-up sheet on Dr. Klypchak's door – PAC #129. Sign-up sheets are posted every Friday for the upcoming week. Please be advised that in Actor's Lab, we promote the highest level of professional standards. Thus, under normal circumstances, if a student makes an appointment for Actor's Lab and fails to keep his/her appointment without significant advance notice to the instructor, the student revokes the privilege of Actor's Lab for the remainder of the semester.

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Course Specific Procedures:

ATTENDANCE: I have designed this course for those serious students of the theatre who are committed to developing as artists and generating an exceptional product. With that said, serious students of the theatre do not skip class unless there is an emergency. In this practically based class, there is no such thing as an “excused” or “unexcused” absence.

Class meetings are highly interactive in nature. You must come to class prepared to participate! It is also important to note that participation is a major component of your grade. Something to keep in mind: *you must be present in order to participate!* I expect you to practice/rehearse outside of class in preparation for in-class activities, I expect you to be familiar with any readings required, and I expect you to have completed all assignments on time.

I will take roll at the very beginning of each class in order to aid in calculating your participation grade and tracking your attendance. *If you are absent, you are making that choice, and I expect you to accept the consequences graciously and in a mature manner.* It is your responsibility to remain informed of class activities if you are absent for any reason.

Prompt attendance is required at all classes. The formal attendance policy for this class is as follows. You are allowed two *emergency* absences in this course with no attendance grading penalty (although your participation grade will still be lowered accordingly upon a missed class). Please note that it will prove very challenging if you miss at all as it is absolutely impossible to “make up” a missed performance-based class; I encourage you to avoid missing even one class if at all possible. Under normal circumstances, upon the third absence, the student will receive a deduction of three points from his/her final grade; upon the fourth absence, the student will receive another three points deduction from his/her final grade; upon the fifth absence, the student will receive another three points deduction from his/her final grade; *due to the interactive nature of this course, upon the sixth absence the student will either be administratively dropped from, or receive an automatic F in, the course (depending on the point in the semester).*

Please be aware that missing a scheduled appointment/coaching time with me without significant and appropriate advance notification may also count as an absence. Keep up with your absences in this course – this is your responsibility. Do not ask me how many absences you have during the semester; I may not have that information readily available when you need it.

*for more information on the university attendance policy please go to the following link:
<http://www7.tamuc.edu/registrar/attendance.asp>.

LATE ARRIVALS: To further foster a high level of commitment – and because the work we will be doing this semester will involve intensive focus – the class will adopt the following late entry policy. Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class and indicative of a less-than-disciplined/committed artist. Please be on time out of consideration to your learning process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 12:30 p.m.! If you arrive after 12:40 p.m., please do not enter the classroom (you will be marked absent regardless). If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. *It is your responsibility to make sure that you find me after class and document your late attendance for the day; otherwise, your initial marked absence documented during roll will remain.* Also, you are expected to stay until

you are dismissed from class. A late arrival or early departure will significantly reduce your participation grade. *Two late arrivals (within the ten-minute grace period) or early departures (or any combination of the two) may be counted as one absence in the class.*

SUBMISSION OF ASSIGNMENTS: All assignments must be submitted in hard copy to the instructor. While you are welcome to email me any questions that you may have, please understand that I cannot accept emailed student work at this time.

CELL PHONES AND LAPTOPS: Please turn off all cell phones upon entering the classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course. Further, I request that you do not use laptops during this class as the sound of typing is disruptive during others' presentations.

LATE WORK: Workshops and Performances – *Under normal circumstances, a missed workshop or performance may not be made up.* Late Written Work/Projects – late written work/projects will be deducted a full letter grade each weekday after the assigned due date. This means that if you have to be absent for some reason on the day a written assignment is due, you must give your assignment to one of your classmates to hand in for you, or you will receive a grading deduction. All assignments are due within the first ten minutes of the class period unless I specify otherwise. At 12:40 p.m. on the day that the assignment is due, your assignment will receive one letter grade reduction in credit; at 12:30 p.m. the following day another letter grade will be deducted, and so on. *No late assignments will be accepted after one week past the original due date.*

Please note that failure to present any part of workshop or performance may result in administrative dropping or an automatic failure of the course.

EXTRA CREDIT: As a general rule, there is no extra credit offered in this class – please, do not even ask.

ADAPTATION OF ASSIGNMENTS: Due to the fluid nature of this performance-based class, some assignments/scheduling may need to be adapted. All changes will be announced prior to implementation.

FOOD, DRINK, GUM, AND SMOKING: Please do not bring food or drinks into the classroom at any time (exception: you may bring bottled water with you to class). As this is a course focusing on practical performance, chewing gum is not allowed at any time during class. Smoking during class time (even when in individual rehearsals outside of the building) is never allowed.

CLOTHING: Dress for maximum freedom and movement. You will be lying and rolling on the ground. Fair warning: the floor may or may not be spotless. *You are required to wear clothing that will not inhibit participation in class activities.* It is *necessary* for you to wear appropriate attire in this class, as it is very physically active. Therefore, I ask that you wear either leotards, dance clothes, or work-out attire (aka: exercise clothes that are not restrictive). Heels, boots, skirts, tight jeans, hats, and low-cut shirts will all restrict movement (and consequently restrict your ability to participate in class). Do not wear jewelry, and no hats allowed. *No one will be excused from a class activity because of clothing concerns.* It is preferred that you either wear jazz shoes (except when instructed otherwise by the instructor); tennis shoes are acceptable, but not preferred. *Also, please keep your hair securely away from your face during all exercises, activities, and performances in class.*

PHYSICAL ACTIVITY: This course will include a variety of approaches toward gaining awareness of the student's body and voice, which will ultimately aid in the student's successful

use of the body and voice onstage. Some of the techniques used in this class may be physically challenging to some participants. The student is encouraged to speak to his/her doctor before participating in any new physically rigorous activity or exercise program. Further, it is the student's responsibility to inform the instructor of any pain or discomfort experienced during these exercises or any modifications that may need to be made. *The instructor will make every effort at ensuring the safety of the student. By remaining in this course, the student: 1) agrees to fully participate (to the best of his or her ability) in the course's planned activities and 2) releases the Texas A&M system, Texas A&M University – Commerce, The College Humanities, Social Sciences and Arts, The Department of Theatre, any faculty/staff employed at the university, and the instructor (Dr. Carrie Klypchak) of any responsibility for an injury that may occur during participation in this course.*

POLICY CONCERNING PHYSICAL CONTACT: As mentioned earlier, this class is highly interactive in nature. Often, it is necessary for the instructor to make appropriate physical contact with the student in order to demonstrate the techniques used. If at any time the student becomes uncomfortable with this element of the class...it is your responsibility to inform me immediately!

University Specific Policies and Procedures:

ACADEMIC DISHONESTY: This course adheres strictly to the college's guidelines for Academic Dishonesty printed in the *Student's Guide Handbook*. Plagiarism, cheating, or otherwise representing another's work or ideas as your own without proper attribution will not be tolerated. All work must be new and created for this class during this semester by you. It is your responsibility to assure that you understand the definition of Academic Dishonesty at Texas A&M-Commerce. If such an instance occurs, the student will receive an automatic zero for the work in question, and I will immediately report the incident to the Head of the Department. (*You should be aware that this could result in dismissal from school without credit for the semester.*)

STUDENTS WITH DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
James G. Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

**Note: Please be aware that under no circumstances can I implement any disability accommodations without official documentation from the Office of Student Disability Resources and Services at Texas A&M University - Commerce.*

STUDENT CONDUCT: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Student's Guide Handbook*, Policies and Procedures, Conduct.)

NON DISCRIMINATION NOTICE: Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and

related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement Texas Senate Bill – 11 (Government Code 411.2031, et.al.) authorizes the carrying of a concealed handgun in Texas A&M University–Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to penal Code (PC) 46.035 and A&M– Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the Carrying Concealed Handguns On Campus document and/or consult your event organizer. Web url: <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

COURSE OUTLINE / CALENDAR

Tentative Schedule: (subject to change at the discretion of the instructor)

Monday, August 29

Introduction to the Course
Overview of Don't be Boring Presentations

Wednesday, August 31

Warm-up
Lecture/Activity/Discussion – Determining Movement Goals
Don't be Boring Presentations
DUE: DEVELOPED PRESENTATION

Monday, September 5

No Class – Labor Day

Wednesday, September 7

Warm-up
Lecture/Activity/Discussion – Making Choices Onstage
Overview Monologue Performance Project

Monday, September 12

Warm-up
Lecture/Activity/Discussion – Introduction to Bartenieff Effort Actions
Monologue Rehearsals

Wednesday, September 14

Warm-up
Lecture/Activity/Discussion – Bartenieff: The Weight Factor
Monologue Rehearsals

Monday, September 19

Warm-up

Lecture/Activity/Discussion – Bartenieff: The Time Factor
Monologue RehearsalsWednesday, September 21

Warm-up

Lecture/Activity/Discussion – Bartenieff: The Space Factor
Monologue RehearsalsMonday, September 26:

Warm-up

MONOLOGUE PERFORMANCES

Discussion/Critiques

Wednesday, September 28:

Warm-up

Lecture/Activity/Discussion – Bartenieff Effort Actions
Overview of Intertextuality Group Performances
DUE: PERSONAL TEXTS AND PERSONAL OBJECTSMonday, October 3

Warm-up

Lecture/Activity/Discussion – Bartenieff Effort Actions
Intertextuality Group Performance DevelopmentWednesday, October 5

Warm-up

Lecture/Activity/Discussion – Bartenieff Effort Actions
Intertextuality Group Performance DevelopmentMonday, October 10

Warm-up

Lecture/Activity/Discussion – Bartenieff Effort Actions
Overview of Warm-up Project
Intertextuality Group Performance Development
Have Read: Reserve ReadingWednesday, October 12

Warm-up

Lecture/Activity/Discussion – Bartenieff Effort Actions
Intertextuality Group Performance DevelopmentMonday, October 17

Warm-up

Intertextuality Group Performance Development

Wednesday, October 19

Warm-up

INTERTEXTUALITY GROUP PERFORMANCE WORKSHOPS

Monday, October 24

Warm-up

INTERTEXTUALITY GROUP PERFORMANCE PRESENTATIONS

Discussion/Critiques

DUE: GROUP PERFORMANCE EVALUATIONS #1

Wednesday, October 26

Warm-up

Lecture/Activity/Discussion – Sensory Impacts

Overview of Scene Project

Monday, October 31

WARM-UP PRESENTATIONS #1

Lecture/Activity/Discussion – Introduction to Viewpoints

Scene Rehearsals

Have Read: Reserve Reading

Wednesday, November 2

Warm-up

Lecture/Activity/Discussion – Viewpoints of Time: Tempo and Duration

Scene Rehearsals

Have Read: Reserve Reading

Monday, November 7

WARM-UP PRESENTATIONS #2

Lecture/Activity/Discussion – Viewpoints of Time: Kinesthetic Response and Repetition

Scene Rehearsals

Have Read: Reserve Reading

Wednesday, November 9

Warm-up

Lecture/Activity/Discussion – Viewpoints of Space: Shape and Behavioral Gesture

Scene Rehearsals

Monday, November 14

Warm-up

SCENE PERFORMANCES

Discussion/Critique

Wednesday, November 16

Warm-up

Lecture/Activity/Discussion – Viewpoints of Space: Expressive Gesture and Architecture

Overview of Environmental Group Performance Project

Monday, November 21

WARM-UP PRESENTATIONS #3

Lecture/Activity/Discussion – Viewpoints of Space: Spatial Relationship and Topography

Environmental Group Performance Development

Wednesday, November 23

No Class – Thanksgiving Holiday

Monday, November 28

Warm-up

Lecture/Activity/Discussion – Putting the Viewpoints Together

Environmental Group Performance Development

Have Read: Reserve Reading

Wednesday, November 30

Warm-up/Vocal Work

Lecture/Activity/Discussion – Viewpoints and Composition

Environmental Group Performance Development

Have Read: Reserve Reading

Monday, December 5

WARM-UP PRESENTATIONS #4

Lecture/Activity/Discussion – Viewpoints and Composition

Environmental Group Performance Development

Have Read: Reserve Reading

Wednesday, December 7

ENVIRONMENTAL GROUP PERFORMANCE WORKSHOPS

Course Evaluations

Final Exam – Wednesday, December 14 (1:15 p.m. – 3:15 p.m.) – ENVIRONMENTAL GROUP PERFORMANCE PRESENTATIONS/Discussion and Critiques

DUE: GROUP PERFORMANCE EVALUATIONS #2