

THTR112 : Movement for Actors

General Information

Author:	<ul style="list-style-type: none">Jeanette FarrSparfeld, Tobin
Course Code (CB01) :	THTR112
Course Title (CB02) :	Movement for Actors
Department:	T ART
Proposal Start:	Fall 2025
TOP Code (CB03) :	(1007.00) Dramatic Arts
CIP Code:	(50.0501) Drama and Dramatics/Theatre Arts, General.
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000613453
Curriculum Committee Approval Date:	02/26/2025
Board of Trustees Approval Date:	04/22/2025
Last Cyclical Review Date:	02/26/2025
Course Description and Course Note:	THTR 112 explores the use of the body as an expressive instrument in theatrical performance. Students apply a variety of a movement techniques designed to integrate the actor's creative impulses, thoughts, and emotions with the body. Note: During the semester, students are expected to attend professional and Glendale Community College Theatre Arts Department productions as a part of the learning process.
Justification:	Mandatory Revision
Academic Career:	<ul style="list-style-type: none">Credit
Mode of Delivery:	<ul style="list-style-type: none">In-Person
Author:	No value
Course Family:	Movement for Theatre

Academic Senate Discipline

Primary Discipline:	<ul style="list-style-type: none">Drama/Theater Arts
Alternate Discipline:	No value
Alternate Discipline:	No value

Course Development

Basic Skill Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Course Special Class Status (CB13)

Course is not a special class.

Pre-Collegiate Level (CB21)

Not applicable.

Grading Basis

- Grade with Pass / No-Pass Option

Course Support Course Status (CB26)

Course is not a support course

General Education and C-ID

General Education Status (CB25)

Not Applicable

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	54

Laboratory	0
Studio	0
Total	54

Course Out-of-Class Hours

Lecture	108
Laboratory	0
Studio	0
Total	108

Time Commitment Notes for Students

Students are expected to attend theatrical productions as a part of the learning process.

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Prerequisites, Corequisites, Recommended Corequisites, and Recommended Preparation

No Value

Entry Standards

Entry Standards	Description
No value	No value

Course Limitations

Cross Listed or Equivalent Course	Description
No value	No value

Specifications

Methods of Instruction

Methods of Instruction	Lecture
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Methods of Instruction	Discussion
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Methods of Instruction	Collaborative Learning
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Methods of Instruction	Demonstrations
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Out of Class Assignments

- Attendance and critique, in the form of a written play review, of two professional or GCC Theatre Department productions
- Individual and/or group research and performance project (e.g. select, memorize, and research a monologue or scene from a stylized play with specific movement demands relating to the historical time period)
- Devising or creating a movement piece or transition that exemplifies theatrical storytelling

Methods of Evaluation**Rationale**

Evaluation	Instructor evaluation of written and in-class performances
Evaluation	Peer review or critique of student work

Textbook Rationale

Both books are classic texts on acting technique. The study of acting is an old profession, so publication date is not largely relevant.

Textbooks

Author	Title	Publisher	Date	ISBN
Bogart, Anne	The viewpoints book : a practical guide to viewpoints and composition	Nick Hern Books	2014	1848424132 9781848424135
Chekhov, Michael	To the Actor: On the Technique of Acting	Harper and Row Publishing	2014	978-1-61427-659-3

Other Instructional Materials (i.e. OER, handouts)

No Value

Learning Outcomes

Course Objectives

Assess the current state the body is in, in relation to the demands of a character in a play.

Focus and energize the physical instrument in preparation for a performance.

Determine effective exercises to help shift from an unproductive or unsafe acting mindset to a focused and stage-appropriate state.

Identify physical moments within a play addressing stage combat and intimacy, or choreography.

SLOs

Design a personalized warm-up in preparation for performance.

Expected Outcome Performance: 70.0

ILOs
Core ILOs Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate creativity that leads to innovative ideas.

T ART
Theatre Arts - A.S. Degree
Major (NIC) apply skills and knowledge of theatre in preparation for transferability or vocation

Synthesize the physical body with the emotional and psychological demands of a character in a play.

Expected Outcome Performance: 70.0

ILOs
Core ILOs Analyze and solve problems using critical, logical, and creative thinking; ask questions, pursue a line of inquiry, and derive conclusions; cultivate creativity that leads to innovative ideas.

T ART
Theatre Arts - Certificate
(NIC) analyze a play from script to performance

T ART
Theatre Arts - A.S. Degree
Major (NIC) analyze a play from script to performance

Create a devised or stylized storytelling through performance.

Expected Outcome Performance: 70.0

Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

Yes

Is this proposal submitted in response to learning outcomes assessment data?

Yes

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

It allows the ability for students to create (a higher level of Blooms Taxonomy) ipurposeful to the discipline
Intimacy, stage combat, and devised work is integral to common practices and addresses consent with regards to movement and motivation

SLO Evidence

No Value

Course Content

Lecture Content

Identifying student's goals (1 hour)

Analysis of student's current alignment and areas of physical tension (2 hours)

Qualities of movement: self-examination of personal movement may include: (3 hours)

- Rhythm
- Tempo
- Freedom
- Ease
- Tension

Introduction and exploration of movement methods and techniques: may include: (20 hours)

- Suzuki
- Viewpoints
- Michael Chekhov
- Feldenkras
- Gaga Technique
- Alexander Technique
- Laban
- Jacques Lecoq
- Grotowski
- Other movement techniques

Partner and Ensemble movement explorations (7 hours)

- Contact Improvisation
- Stage Combat
- Viewpoints
- Grotowski
- Intimacy Principles

Nonverbal Communication and Movement as a shorthand for language (3 hours)

- Body language studies
- Abstract movement studies
- Gesture studies

Characterization: Application of Knowledge to Characters in Plays (7 hours)

- Movement analysis based on character objectives and emotions
- Exploring status, tension, and energy levels in characterization
- Adapting movement to different genres and styles of theater
- Experimenting with physicality
- Creating distinct movement patterns for various characters
- Integrating voice and movement for a cohesive performance

Relating to Technical Elements of Production Design (7 hours)

- Adapting movement to costumes, props, and set constraints
- Spatial awareness and blocking for effective stage presence
- Adjusting movement for lighting and sightlines
- Using movement to support mood, atmosphere, and thematic elements
- Navigating different stage configurations and performance spaces

- Safety and best practices for movement in relation to scenic elements

Intimacy Direction (2 hours)

- Consent and ethical partner work
- Safety and self-care during performance

Period acting (2 hours)

- Posture
- Protocol
- Interpersonal dynamics
- Costume demands

Total hours: 54

Additional Information

Repeatability

Not Repeatable

Justification (if repeatable was chosen above)

No Value

Is it possible this course will have a material fee?

No Value

I have contacted my library liaison (<https://campusguides.glendale.edu/faculty/liasons>):

No Value

What term(s) will this course be offered?

No Value

Will any additional resources be needed for this course? (Click all that apply)

No Value

If additional resources are needed, add a brief description and cost in the box provided.

No Value

Resources

Did you contact your departmental library liaison?

Yes

If yes, who is your departmental library liaison?

Adina Lerner (Technology & Aviation, Visual & Performing Arts)

Did you contact the DEIA liaison?

Yes

Were there any DEIA changes made to this outline?

Yes

If yes, in what areas were these changes made:

- Course Content
- SLO's

Will any additional resources be needed for this course? (Click all that apply)

- No

If additional resources are needed, add a brief description and cost in the box provided.

No Value