

THEA336: Studio 3 Syllabus Spring 2026

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Office hours: M/W, 11:30 am-1:30 pm, and by appointment.

Class Time: Monday and Wednesday, 9:00-10:45 am / **Room:** AR 217

COURSE DESCRIPTION:

Building on the foundational skills acquired in THEA 333-Intro to Voice and Movement and THEA 334-Studio 1, students will continue to research mind/body integration and 'deep play' to create dependable performance tools stemming from movement improvisation and composition. Specifically, students will explore movement and text through exercises arising from Contemplative Dance Practice and the Six Viewpoints, inspired by the work of Barbara Dilley and Mary Overlie, respectively.

Supplemental Course Description

Students will use the Four Classical Postures of Mindfulness (lying down, sitting, standing, walking) to research endless movement variations and to create spontaneous compositions. Students will explore different maps of space and improvise movement scores using elements of silence, music, breath, language, stillness, repetition, slow motion, and imitation, amongst others. They will work alone and together, practicing different configurations, such as solos, duets, trios, quartets, etc. The focus will eventually shift toward movement compositions and scene design.

STUDENT LEARNING OUTCOMES

1. Students will explore *deep play* of mind/body in movement improvisation and composition.
2. Students will develop skills in auto-didactic learning through mindfulness/awareness disciplines and embodied research.
3. Students will recognize the value of structure and openness to instigate imagination.
4. Students will compose performative events *using everything we already know*.
5. Students will practice contemplative feedback for the healthy development of creative expression by the ensemble.
6. Students will create movement and interdisciplinary performance art in solo and group configurations for site-specific events outside the classroom and in the community.
7. Students will explore Barbara Dilley's Red Square exercises, engaging in a contemplative and physical approach to the theatrical space, to develop an active eye for visual design and movement composition.

NOTE: This studio performance course is worth 3 credit hours. In general, each hour of credit requires 73 minutes of in-class work per week as well as an expected 97 minutes of out-of-class work per week for reading, rehearsal, research, group projects, and individual work by students.

ADDITIONAL TIME FOR CLASS:

Specifically, out-of-class work should be expected for journaling, solo and group preparation, and rehearsal, equating anywhere between 2-6 additional hours of outside preparation and rehearsal per week.

RECOMMENDED TEXTS:

- *Standing in Space: The Six Viewpoints Theory & Practice*, by Mary Overlie, 2016
- *This Very Moment: teaching, thinking, dancing*, by Barbara Dilley, 2015

*Additional readings may be handed out in class as supplemental support for further reference and research, and in relation to classroom discussions, student interests, and emerging investigations.

COURSE REQUIREMENTS

- 1. Classroom Exercises:** Students will engage in various physical exercises, incorporating the exploration of space, time, shape, and movement composition. Work can be demanding, both emotionally and physically. Hence, students are expected to ‘hold the space’ adequately, even when they are not the ones performing.
- 2. Assigned Performances:**
 - As in previous studios, please come prepared: memorized, rehearsed, and fully present in your work.
 - **You’re expected to be present in class on the days of your performance presentations.** If you’re absent, you’ll receive a failing grade for that performance assignment.
 - **If an emergency arises that causes you to be absent, you must promptly inform both your scene partner(s) as well as the instructor of the situation.**
- 3. Journal Papers:**
 - Once again, students will be asked to hand in Journal Papers.
 - Journals will be submitted online as a Word document (**not PDF**) to vgsantoyo@bsu.edu
 - Refer to the Course Calendar for these assignment due dates.
 - **NOTE: JOURNAL PAPERS WILL NOT BE ACCEPTED AFTER THE DUE DATE.**
 - As a reminder, please use Arial font only, 12-font size only.

- **NOTE:** Please continue to adhere to this rule: **Journal Papers** should begin with a **single line** stating your name and title as Journal Paper.
 - i.e., Journal: *Anna Smith, Journal Paper 1***No other introductory information is required.**

- 4. **Materials:** Students are required to bring to each class:
 - their journal and writing utensils
 - required texts
 - handouts/texts that have been provided and are being worked with
 - if desired, a yoga mat and/or kneepads for floor work exercises.
 - Recommended: Chinese knee pads which can be found at:
contactquarterly.com
 - (recommended) water bottle or warm tea and throat lozenges if needed.

- 5. **Classroom attire:**
 - **All in black**, comfortable, and barefoot
 - Hair should be kept out of your face at all times.
 - No jewelry or caps, please.

- 6. **Cell phones:** Turned off for the duration of the class. **no calling, no texting.**
Please keep your cell phones in your backpacks and off your body throughout the class period.

- 7. **ONLINE SYNCHRONOUS CLASSES:** Zoom Etiquette. See Syllabus Addendum 1

- 8. **Classroom etiquette:**
 - No food is allowed during class time.
 - At the beginning of class, please place bags, shoes, and other articles neatly on the stage area of AR 217. At the end of class, make sure the studio is clean and free of any objects (chairs, tables, bags, etc.) used during class time. We must leave the room clear and ready for any other group that may occupy it.
 - Please observe a working environment while in the studio space by keeping all conversations focused on our class material.
 - Course work may require physical contact and close proximity with other students. Please maintain good hygiene in respect of others (showering, using clean clothes, brushing teeth, etc.).
 - All difficult material, stage intimacy, and/or stage violence will be approached with the priority placed on clear communication of expectations and respect for students. If you have concerns during a particular exercise, it is your responsibility to speak up and notify the

instructor and other classmates. Exercises may be altered depending on the needs of the student. **Please read below.**

Physical Interaction (Physical Intimacy / Stage Violence) Between Students

Depending on what arises from improvisational acting exercises and scripted scenes, the class may or may not contain scene work that involves stage violence or physical / sexual intimacy. This material will always be approached with the priority on clear communication of expectations, clear consent of all performers, and respect for student safety. Prior to working on a scene, you will be asked for your consent if the scene involves violence or physical intimacy. If physical interaction with other students is not a part of your learning process or makes you uncomfortable, notify your instructor immediately so that accommodations can be made. Physical contact by anyone in the classroom should not and will not be used to demean you in any way and will only take place once clear and enthusiastic consent has been obtained. Any scenes involving violence or physical intimacy will be fully blocked/choreographed under instructor supervision. Any rehearsal of this material scheduled by students on their own time outside of class must follow exactly the existing blocking/choreography. If you are ever uncomfortable with a specific scene, exercise, or partner, notify your instructor immediately. If you are uncomfortable speaking with your instructor, contact departmental Associate Chair Tyler Smith (tasmith2@bsu.edu).

Your consent and mental/emotional wellbeing are paramount. We recognize and respect your right to decline participation in scenes involving violence or physical intimacy, especially in cases of recent/short-term trauma, and you are not obligated to disclose the reason for declining. That said, you have chosen a major (and a career) that will require your involvement with a wide range of material, some of which you may find uncomfortable. Your ability to successfully navigate this material may impact your career.

Tactile Teaching Statements

Studio theatre courses often require the instructor to touch or be in close physical proximity to students in order to adjust/align the body and guide the student on how to best execute the material. The instructor will always verbally request student consent before touching them. If, for whatever reason, being touched or physically adjusted is not part of a student's learning process or makes them uncomfortable, please let the course instructor know as soon as possible so that accommodations can be made. If a student is uncomfortable speaking with the instructor, they should contact the departmental Associate Chair, Tyler Smith (tasmith2@bsu.edu).

COURSE POLICIES

I. GRADING POLICY

- 25% Classroom Participation, demonstrated through:
 - Active participation in class discussions: articulation of questions, observations, and comments on class activities and performance work of self and others.
 - Attention to the work of other classmates and the ability to offer constructive feedback.
 - A receptive attitude
 - Preparedness
 - Staying focused
- b) 25% Written assignment
 - Journal Papers
- c) 25% Performance work
- d) 25% Class Attendance: Roll call and timely arrival to class.
 - Attendance and punctuality at all Studio 3 classes, that is, not missing class more than two (2) times throughout the semester and being ready to start class punctually at 9:00 am.

The lowest acceptable grade in a course for credit toward a major or minor in Theatre and Dance is a D. Any student receiving a D- or lower must retake the course in order to receive credit toward a major or minor in the department. If a course is repeated, the university will record the higher grade.

II. ATTENDANCE POLICY

1. ATTENDANCE

a) Allowable absences:

The number of **allowable absences** for this course are **two (2)**, which is equivalent to one full week of classes. **Each absence over the 2 allowed will affect your general grade by two letter grades up to C, as follows:**

- **3 absences total = B+**
- **4 absences total = B-**
- **5 absences total = C**
- **6 absences total = withdrawal from the course**

NOTE: Six absences to the course is equivalent to missing three weeks of class, which makes it very hard to truly take advantage of the learning opportunities in this course.

Excused absences are ONLY allowed for the following: religious holiday; death in the family (number of days per university handbook), pregnancy, jury duty, active military duty; and an EXTENDED and DOCUMENTED absence related to illness or health issues (Covid-19, mono, broken leg, pneumonia, etc.). **For all EXTENDED illness-related absences, students MUST receive a note from their medical professional.**

NOTE: If you have cold/flu-like symptoms, please wear a mask to class.

b) Zoom Attendance:

- If you're sick and unable to attend class in person, you have the option of attending class via Zoom up to two (2) times throughout the semester.
- Please see the section on ZOOM ETIQUETTE in this module.
- If you Zoom into class, please make sure you are ready to **connect five (5) minutes before the start of class.** CONNECTING AT 2:00 PM WHEN THE CLASS STARTS MEANS YOU ARE LATE TO CLASS.

2. TARDIES

Tardies are not accepted, and three (3) instances of lateness will add up to one unexcused absence. IMPORTANT: In addition to being in class, students are required to be there on time.

NOTE: You will not be allowed to join class if you arrive after 10 minutes.

NOTE: If an emergency happens and you must be absent or tardy, please email the teacher beforehand.

In addition, no grade of “W” will be given to a student after the midterm, unless they have a grade of “C” at the time of withdrawal. No grade of “I” will be given to a student who is flunking. Faculty members have the prerogative to ask students to drop any course if the student has a perpetual absence problem; this is regardless of whether the absences incurred are excused or unexcused.

III. FEEDBACK POLICY

- I will try to return emails from your official BSU address within 24 hours during business days and within 48 hours on the weekend.
- I will make every effort to read and grade your journal assignments no later than 10 business days after submission.
- Please feel free to email me at any time throughout the course if you have any questions or concerns about your performance in class.

IV. ACADEMIC INTEGRITY

- All students are expected to act with civility, personal integrity, and respect for other students' dignity, rights, and property.
- Academic integrity includes a commitment to not engage in or tolerate acts of falsification, misrepresentation, or deception, such as: cheating or copying,

plagiarizing, submitting another person’s work as one’s own, using Internet sources without citation, taking or having another student take your exam, tampering with the work of another student, facilitating other students’ acts of academic dishonesty.

- Sanctions for breaches in academic integrity may range, depending on the severity of the offense, from an “F” grade on an assignment or test to an “F” in the course.

V. NO GENERATIVE AI USE

All work conducted and/or submitted in this course should reflect your own ideas and demonstrate your current knowledge, abilities, and skills. Therefore, generative AI should not be used to complete any portion of the assignment(s). Doing so constitutes a violation of Ball State University’s Student Academic Ethics Policy.

INCLUSIVITY, COURSE ACCOMMODATIONS, ACCESSIBILITY, AND YOUR PRIVACY

I. UNIVERSITY INCLUSIVITY AND ACCOMMODATION STATEMENT

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse.

If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's [Disability Services](#) Links to an external site. office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or dsd@bsu.edu.

II. ACCOMMODATIONS STATEMENT

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III. CANVAS ACCESSIBILITY STATEMENT

Canvas provides a user experience that is easy, simple, and intuitive. Special attention has been paid to making Canvas screen-readable. The Rich Content Editor encourages users to create accessible content pages (i.e. text formatting is accomplished using styles). Canvas is designed to allow limited customization of colors and schemes to be accessible for all users. The National Federation of the Blind granted Canvas the Gold Level Web Certification in 2010.

Find more information by visiting the [Canvas Voluntary Product Accessibility Template \(VPAT\) \(Links to an external site.\)](#).

FERPA AND PRIVACY STATEMENT

As a student, your educational records are considered confidential. Under FERPA (Family Educational Rights and Privacy Act), your records are confidential and protected. Under most circumstances, your records will not be released without your written and signed consent. However, some directory information may be released to third parties without your prior consent unless a written request to restrict this is on file. You can learn more about student rights to privacy by reading [Ball State's FERPA and Privacy and Protection](#).

ADDENDUM 1

ZOOM TIPS for REHEARSAL

The overall goal is to create a quiet space in which you can rehearse with little to no distraction for you, the class ensemble, and the instructor.

1. SPACE

- Size: At least a 6 x 6 foot square, preferably more. Arrange your furniture to create open space on the floor.
- Clean: Move items out of your way and out of view of the camera.
- View: Limit pictures, posters, etc. in the background so we may focus on you.
- Chair: Have a chair to sit in for class. Do not sit on the bed or lounge.

2. LIGHT

- Keep the light source in front of you and not behind you.
- Get a lamp and set it just behind the camera. Test the lighting on Zoom.

3. SOUND

- Find a quiet space. Close doors and do not allow pets in the space.
- Turn off your phone; **place it somewhere where you do not have access to it.**
- Turn off sound notifications on your computer.
- Please follow the Zoom preferences of the instructor. DO I use chat? No. To mute or not to mute? Ask.

4. DRESS and FORM

- In your Zoom sessions, use the black clothing required for your in-person classes.
- Have hair pulled away from the face.
- No jewelry or caps, please.
- Sit upright in a chair and do not lounge on a bed or the floor unless work is taking place on the floor.
- **Do not eat while we are in class.**

5. TOOLS

- Have the hardcopy of your script available at every class or rehearsal.
- Have a notebook to take notes, not the computer so that you can keep your notes separate from the device catching you on zoom.
- Have all devices charged or plugged in.
- Make sure the device capturing you on Zoom is stable and at a good height. Try not to use your phone for Zoom if possible.
- Have a water bottle.

6. THE SHOT

- Test your shot – when listening make sure your computer is at eye level not below or above you.
- Test your shot – when working make sure the camera catches you at least from the waist up and can capture your entire form if necessary.

- PLEASE, PLEASE, PLEASE test all of this before class begins. Watching you constantly adjust the screen is a waste of time and speaks to a lack of preparation. Know your shots, spaces, and distances prior to class beginning.

7. ETIQUETTE

- Ask the instructor for their preferences.
- Do not take any screenshots or record without the permission of the instructor.
- Do not have private side chats with your colleagues.
- TREAT A ZOOM CLASS/REHEARSAL AS IF YOU WERE IN PERSON. It's hard to work on camera and your respect can help your colleagues grow and work.