Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a Biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 721
RAPIER AND DAGGER FOR THE STAGE
SPRING 2013
COURSE LOCATION: CAMPUS
MEETING LOCATION: FILM STAGE
MEETING TIME: F, 1-3:50 PM

COURSE INSTRUCTOR: CASEY KALEBA

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
SECTION 1 – COURSE OVERVIEW

INSTRUCTOR INFORMATION:

Instructor: Casey Dean Kaleba  
Telephone: 703-568-7657  
E-mail: casey.kaleba@earthlink.net

In the subject line of your email, please include the course number (e.g. SSW 514) and have your full name in your email signature. Note: All students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS to facilitate communication between instructors and students.

Office Hours: By Appointment  
Office Location: TBA

Welcome to the course! I’ve enjoyed working with Regent students during past Virginia Beach Bash sessions, and am pleased to teach rapier and dagger techniques on a regular basis!

SHORT BIO

PhD (ABD) - Theatre History and Performance Studies  
University of Maryland, College Park, 2005 - Expected Completion Fall 2012

MA - Theatre History  
University of Maryland, College Park, 2002-04

BA Theatre and Dance  
James Madison University, 2000

Certified Teacher – Society of American Fight Directors

Teacher Certification Workshop – 2010

COURSE DESCRIPTION

This course takes as its focus a variety of safety and aesthetic principles as well as practical techniques utilized in staging Renaissance-style sword fights for the stage. Principles covered will include, but are not limited to: distance/measure, partnering, cue-reaction-action principle, masking, reversal of energy, and the pyramid of safety. Techniques covered will be drawn from the following categories: footwork, cuts, thrusts, parries, cross parries, hand parries, reinforced parries, direct and complex attacks, prise de fer (taking of the blade) attacks, avoidances, dagger attacks, and the integration of unarmed techniques with blade work. Taking two (2) SAFD Skills Proficiency Tests as adjudicated by an SAFD Fight Master is required of all MFA Acting students.

INTEGRATION OF FAITH

Christ taught us, “…and you shall know the truth, and the truth shall set you free” John 8:32. For me, acting, indeed doing theatre, has always been more about presenting truth than pretending; albeit a heightened truth that we don’t come across every day. Indeed, much of the history of humankind has been spent in the search of “truth.” It is my belief, as a Christian artist, that where the truth is there also is God. The Apostle John informs us, “…God is spirit and those who worship him worship him in spirit and in truth.” John 4:24. As actors, our responsibility is to seek out the truths the playwright is attempting to articulate in their script and then to strive to present that truth, via our character, as honestly, and as interestingly as possible within the context of the production’s style, genre, concept, etc. If we present the character truthfully, from their perspective (and
remember—the villain is always the hero of their own story), we contribute to the overall truth of the effort—and there also is God. The better workmen we are the more artfully we can reveal (like peeling back the layers of an onion) the often-universal truths the playwright has embedded in our character. The Apostle Paul also encourages us to strive to become the best workmen we can be, “...do your best to present yourself to God as one approved, a workman who has no need to be ashamed, rightly holding the word of truth.” II Timothy 2:15. The more adept at your craft you are the more effective you will be in telling the truth through your work. This course is designed to equip you with additional tools (and to give you expertise at using them) so as to make you an “approved workman,” that you might more effectively worship God in spirit and in truth through your craft.

PREREQUISITES

None.

SECTION 2 – COURSE EXPECTATIONS

COURSE OUTCOMES

Upon completion of this course, students should possess:

1. Effective and safe execution of cuts, thrusts and parries in all lines with the rapier and dagger;
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
2. Effective and safe execution of pris de fer (transporting techniques) with the rapier and dagger in all lines;
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
3. Effective and safe integration of essential safety principles including (but not limited to) eye-contact cueing, the magnet and steel principle, proper distance/measure, the Cue-Reaction-Action-Principle (CRAP), reversal of energy in offensive techniques, on versus off-line techniques;
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
4. Healthy and dramatically effective utilization of the body and voice;
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
5. Effective integration of beat-driven acting technique;
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
6. Effective and safe partnering (cooperation & coordination);
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
7. Effective and safe execution of linear and non-linear footwork patterns;
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final
8. Clear understanding of the role and responsibilities of the Fight Director;
   Assessments: Exercise work; Assignments; Final
9. Professionally competitive presentation of a dramatically effective, safely executed rapier and dagger fight scene fulfilling the mandatory requirements for passing the Society of American Fight Directors Skills Proficiency Test (SPT) in Rapier
   Assessments: Exercise work; Assignments; Quizzes; Midterm; Final

REQUIRED MATERIALS

Students are responsible for acquiring the following books and materials for this course before the first class meeting:

- The practical portion of the Final will involve performing a fight, at performance level, within the context of a piece of dramatic literature. The student is responsible for locating and choosing a scene, in conference with his/her fight partner, a piece of dramatic literature to supply character and context for the fight test. The instructor is available for consultation;
• The student is responsible for acquiring a pair of leather work-gloves (gauntlets) and a pair of kneepads. Elbow pads are highly recommended, but are not required. Gloves may be purchased on-line via: The Sullivan Glove Company at: http://store.yahoo.com/factoryoutlet/index.html or at American Fencers Supply’s The Armoury at http://www.amfence.com/html/armoury.html

• I strongly suggest UN-LINED gauntlets. Knee and elbow pads can be acquired at most sporting goods stores. You must bring your gloves with you to every class. You will not be allowed to participate if you are not wearing gloves.

• CLOTHING: It is imperative you dress appropriately for this movement-oriented course. Please do not wear excessively tight or restrictive clothing. Additionally, do not wear overly loose or baggy clothing, as targeting becomes an issue for your partner. Shorts are NOT appropriate as wound techniques often require placing the blade on the body. Sweatpants and/or dance oriented clothing is fine. Long hair must be tied back. You may wear costume accessories when exercise-appropriate. Tennis shoes, cross trainers, and jazz sneakers are the most appropriate footwear. Remove all jewelry before class begins.

Required Viewing:

• The student is required to locate and view two films to facilitate the writing of a paper that compares and contrasts the artistry of two different fight directors.


  The Stage Fight Director. Theatre Arts Video Library. On reserve in the Library.

Note: The School has partnered with the Regent Bookstore to have textbooks available for purchase for all students, including distance students. Items may be ordered using the secured online catalog found at www.regentbookstore.net.

• Daily access to the Internet and email

• Microsoft Office (Word, Excel, PowerPoint, etc.) version 2007 or later.

• The latest version of a web browser compatible with Blackboard and media players. For assistance, visit the links provided in the Helpful Resources section of the course in Blackboard or contact IT Helpdesk via their website, phone at 757-352-4076, or email at helpdesk@regent.edu.

• Additional materials (e.g., PowerPoint files, quizzes, media, and the like) may be provided via Blackboard. Students are responsible for the information and materials distributed in class and on Blackboard (see “Use of Blackboard” below for more information).

• Understand and adhere to the Regent Honor Code found in the Student Handbook. A persistent link can also be found in Blackboard’s “RU Resources” tab.

Recommended Resources:


**USE OF BLACKBOARD**

Blackboard will be used to aid communication and delivery of extemporaneous and other content as the semester progresses. We may also utilize the Discussion Board to extend our in-class discussions. Participation in Blackboard does not supplant course requirements for attendance or class participation. Therefore, while access to and use of Blackboard is required for this course, it should not be seen as a surrogate for class attendance or other course requirements. Also, please keep the following in mind:

- All discussion posts should be scholarly in nature and respectful of colleagues.
- Students are expected to check the Announcements section of Blackboard each week beginning one week before the start of the course.
- Students must keep their e-mail address current in Blackboard; they are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

**ATTENDANCE AND PARTICIPATION**

*Attendance is required in order to complete this course.* Students failing to attend a minimum number of campus class meetings will automatically fail the course unless arrangement is made with the professor to take an “Incomplete” and complete the course in accordance with University policy (see student handbook for more information about withdrawing from a course or the University, or for incomplete grades). To prevent automatic failure of a course, the minimum class attendance is as follows:

- **For a 16 week course:** Must attend at least 9 weeks of class meetings
- **For a 10 week course:** Must attend at least 6 weeks of class meetings
- **For a 5 day Modular (Intensive) course:** Must attend at least 3 days of class meetings

*Note:* International students should consult the Office of International Student Services for how their immigration status may be impacted and all students should consult the Financial Aid office for information on how their funding may be impacted if you fail to meet attendance requirements.

In addition, the following attendance requirement applies to this course:

All assignments, both written and presented, must be presented on the assigned date. The majority of the material covered will be in-class lab-oriented exercise work. If you miss class it is virtually impossible to make-up the work. You also learn a great deal by observing your peers. All students begin the course with two hundred (200) participation points banked. You are afforded one (1) absence, after which the student risks having twenty-five (25) points deducted for each subsequent absence after the first. An excused status is only possible if the instructor is contacted IN ADVANCE of missing class.

However, if a student is not presenting work, leading discussion, or working with another student, he or she is allowed up to three absences from class without penalty for illness or other emergency. Each subsequent absence will lower the student’s final grade one full letter. After fifteen minutes, a tardy is considered an absence. If class has begun, please enter as quietly as possible. Under no circumstance should a student enter the classroom when another student is performing. Please be aware of what it is you’re interrupting by your late arrival.

These policies clearly stated, exceptions may be made at the instructor’s discretion when mitigating circumstances arise.
In the event of an emergency, it may be necessary for Regent University to suspend normal operations. During this time, Regent University may opt to continue delivery of traditional classroom instruction using the Blackboard Course Management System. It is the responsibility of the student to monitor the course Blackboard site in the event of campus closure.

COURSE REQUIREMENTS AND ASSIGNMENTS

1. This is a performance/technique focused laboratory course. Therefore, as in other performance-oriented classes, it is expected you will work both during and outside of regularly scheduled class times. This may include written assignments, such as notating fights, or practical assignments—such as rehearsing a choreographed fight combination with an assigned partner. The student may earn up to two hundred (200) points for consistent and committed participation in the course.

2. There will be two (2) exams administered during the course:
   a. Midterm Exam (100 points possible)
      i. 50 points possible for the objective portion of the exam;
      ii. 50 points possible for the practical portion of the exam;
   b. Final Exam (200 points possible)
      i. 100 points possible for the objective portion of the exam;
      ii. 100 points possible for the practical portion of the exam;

3. The students will, in conjunction with a partner and during class, choreograph and notate a ten (10) beat fight and perform it (at a safe tempo) in class. A maximum of thirty (30) points for creative and dramatically effective choreography are possible. An additional twenty (20) points are possible for clear notation of the fight in written form. The student may earn up to a total of fifty (50) combined points for both parts of the assignment.

4. There will be four (4) pop quizzes (practical) over the semester; the student will need to be present to earn these points. Each quiz is worth up to twenty-five (25) points for a total of 100 quiz points over the entire semester.

5. The student will write a paper comparing and contrasting the fight choreography performed in two (2) films (or TV episodes) involving fights performed with the single rapier, or rapier and dagger. TWO (2) DIFFERENT FIGHT DIRECTORS MUST HAVE STAGED THE FIGHTS. The student may earn up to one hundred (100) points for this assignment.

6. The student will write a paper/abstract (summaries), not to exceed three (3) pages in length, double spaced, on the material presented in each of the two (2) videos, Masters of Defence and The Stage Fight Director on reserve in the Regent University Library. The student may earn up to twenty-five (25) points per video abstract for a total of fifty (50) points.

7. The Student will write a paper/abstract, not to exceed seven (7) pages in length, distilling the primary points covered, chapter by chapter, in Soper and Turner’s Methods and Practice of Elizabethan Swordplay. The student may earn up to one hundred (100) points for this assignment.

8. The student will learn a rapier and dagger fight over the course of the semester. The first half of the fight will be tested as part of the Midterm Examination and will be worth up to fifty (50) points. The entire fight will be performed, within the context of a scene, as part of the Final Examination and will be worth up to one hundred (100) points. Fight sequences will be periodically videotaped and, time permitting, placed on Blackboard along with audio commentary.

SUBMISSION OF ASSIGNMENTS

Unless otherwise instructed, all assignments for this course must be submitted via the “Assignment Link” found in Blackboard. All files should be submitted using the following naming convention:

YourName_AssignmentName (e.g. John Smith_Essay 1)

- Papers should be in MS Word format (.docx) compliant with the MLA writing style guide.
No assignments will be accepted if submitted via any method other than Blackboard. Assignments are due no later than 11:59 pm on the due date listed. It is recommended that students give themselves a buffer of time before the deadline to for trouble-shooting should your upload attempt be unsuccessful. Students should look at the assignment submission page to verify that the submission was successful.

**Technical difficulties when submitting to Blackboard will not be accepted unless documented by the IT Help Desk.** The IT Help Desk is your first point of contact for problems with Blackboard. Only when a documented system issue occurring on Blackboard’s side will a deadline extension be granted.

**METHOD OF EVALUATION**

As with any performance class, the grading process is somewhat subjective. Grades are assigned based upon the instructor’s perception of your progress and achievement. You will be graded according to your effort, progress, and product. Much of what you will accomplish has been assigned a quantitative value:

1. Midterm 100 pts.
2. Final 200 pts.
3. Choreography/Notation Assignment 50 pts.
4. 4 Quizzes (25 points each) 100 pts.
5. Exercise work (In-class) 200 pts.
6. Attendance, attitude, commitment 100 pts.
7. Compare/Contrast Paper 100 pts.
10. Abstract: Methods and Practices of Elizabethan Swordplay 100 pts.

Total 1,000 pts.

The following grading system will be used:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Score</th>
<th>Quality Points</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>96-100</td>
<td>4.00</td>
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<tr>
<td>A-</td>
<td>93-95</td>
<td>3.67</td>
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<tr>
<td>B+</td>
<td>90-92</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>85-89</td>
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<tr>
<td>B-</td>
<td>81-84</td>
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<td>C+</td>
<td>78-80</td>
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<td>C</td>
<td>75-77</td>
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<tr>
<td>C-</td>
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SECTION 3 – SCHEDULE AND EVALUATION

COURSE SCHEDULE

The schedule below includes the due dates for all assignments in this course. It is recommended that you place this Course Schedule in a convenient place and refer to it each week of the course. You need to follow it closely, as late assignments may be subject to a grade reduction.

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-Jan</td>
<td>Syllabus, Introduction to Technique</td>
<td></td>
</tr>
<tr>
<td>18-Jan</td>
<td>Technique Work</td>
<td></td>
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<tr>
<td>25-Jan</td>
<td>Technique Work</td>
<td>All Presentation Materials Due</td>
</tr>
<tr>
<td>1-Feb</td>
<td>Choreography Work</td>
<td></td>
</tr>
<tr>
<td>8-Feb</td>
<td>Work Fight Choreography</td>
<td></td>
</tr>
<tr>
<td>15-Feb</td>
<td>Work Fight Choreography</td>
<td></td>
</tr>
<tr>
<td>22-Feb</td>
<td>Work Fight Choreography</td>
<td></td>
</tr>
<tr>
<td>1-Mar</td>
<td>Midterm Showing/Exam</td>
<td></td>
</tr>
</tbody>
</table>
## Course Syllabus

### Date | Subject | Assignments Due
---|---|---
8-Mar | Spring Break | 

### Week 10

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-Mar</td>
<td>Technique Work</td>
<td></td>
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</table>

### Week 11

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>22-Mar</td>
<td>Technique Work</td>
<td></td>
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</tbody>
</table>

### Week 12

<table>
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<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>29-Mar</td>
<td>2nd Half Fight Choreography</td>
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### Week 13

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<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
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<tbody>
<tr>
<td>5-Apr</td>
<td>Work Fight Choreography</td>
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### Week 14

<table>
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<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
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<tbody>
<tr>
<td>12-Apr</td>
<td>Work Fight Choreography</td>
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</table>

### Week 15

<table>
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<tr>
<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
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</thead>
<tbody>
<tr>
<td>19-Apr</td>
<td>Work Fight Choreography</td>
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</tbody>
</table>

### Week 16

<table>
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<th>Date</th>
<th>Subject</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>26-Apr</td>
<td>Final Showing/Video/Exam</td>
<td>Abstracts, Papers Due</td>
</tr>
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**SECTION 4 – PROGRAM GOALS**

**SCHOOL OF COMMUNICATION AND THE ARTS MISSION STATEMENT**

Our mission is to graduate emerging leaders and scholars who demonstrate excellence and innovation in thought and action in their respective fields and who, through their educational experiences here, will transform and redeem media and the arts.
PROGRAM GOALS FOR THE DEPARTMENT OF THEATRE ARTS.

MFA OUTCOMES
1. All MFA in Acting students will demonstrate mastery of objective-driven acting technique at a professionally competitive level.
2. All MFA in Acting students will demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.
3. All MFA in Acting students will articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.
4. All MFA in Acting students will demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.
5. All MFA in Acting students will effectively integrate and apply biblical principles of the Christian faith to their academic and creative work.

SECTION 5 – UNIVERSITY POLICIES

Students should become familiar with all university policies as outlined in the Student Handbook including:

- Disability services
- Regent Honor Code (as an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.)
- Withdrawing from a course or the University
- Discipline policies

A link to the Student Handbook can also be found in Blackboard’s “RU Resources” tab along with links to University Library, Student Services, University Bookstore, academic writing assistance resources, and more.

Blackboard’s “Help” tab provides additional resources including:
- Blackboard tutorials
- IT Help Desk contact information

STUDENT COURSE EVALUATION

Students have the opportunity to provide feedback throughout the course through e-mail, telephone, and on-campus appointments. Near the end of the course, students will complete an anonymous online course evaluation form. Since the results contribute to improving course design and presentation, it is important that students be honest and constructive in their evaluations. Students will receive an e-mail reminder from the University when it is time to complete these evaluations. Please take time to provide this input. Students can access the online evaluation system at:

[http://eval.regent.edu/regent/survey/students.cfm](http://eval.regent.edu/regent/survey/students.cfm)

If you have questions about the online evaluation please contact evaluation@regent.edu.

Regent University, THE 721 Course Syllabus
This syllabus is subject to change without notice.

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