

THEATRE MOVEMENT I
(THEA 2351-002)

Tuesday/Thursday 9:00-10:50 Rtfp 132

Instructor: Cynthia Beene

Office Hours: M/W 10:00-11:00, T/Th 1:00-1:30 by appointment. I will be happy to meet with you another time; please send me a message and we will make it happen.

E-mail: cynthia.beene@unt.edu - Please use canvas to communicate with me

PREREQUISITES

Prerequisites for THEA 3050 Acting: Realism I include THEA 1050 Acting: Fundamentals, THEA 2051 Theatre Voice I, and THEA 2351 Theatre Movement I.

Students majoring or minoring in Theatre who have received a grade of "C" in any of the pre-requisite courses, even if they are transferring that course in, will be required to audition for consideration for enrollment in THEA 3050 Acting: Realism I.

Any student who receives a grade of "C" or lower in THEA 3050: Acting Realism I will be allowed to repeat it one more time. Should the student repeat the course and receive a grade of "C" or lower, the student will be dismissed from the Acting Concentration.

If the student has indeed earned a C in one or more of the three foundational Acting courses and an audition is required for enrollment in the Acting; Realism I course, these auditions will take place on the Monday afternoon of the week preceding the first day of classes. Students will be contacted by the Acting Faculty in advance to confirm their audition appointment, but they need to be prepared, based on their academic performance, for an audition of two contrasting one-minute monologues to be requested for enrollment in the Acting: Realism I course.

HOURS: 3;1

COURSE DESCRIPTION

Expansion of physical skills with reference to body alignment, strength, flexibility, endurance, coordination, and balance. Development of a practical understanding and application of fundamental principles of movement in individual, partner, and group exercises as they apply to the craft of acting. Rigorous, pre-professional curriculum--command of foundational skills required.

COURSE OBJECTIVES

STUDENTS WILL:

- Examine individual restrictive physical tensions, habits, and patterns, with particular focus on the limitations they place on the actor.
- Investigate the connection between emotional response and the body.
- Explore the connection between the development of character using the body.
- Be introduced to the historical significance of a number of iconic figures in the study of movement for the actor.
- Experience the discipline required in keeping the body flexible, free, and strong, as needed for audition, rehearsal, and performance.

ATTENDANCE & PUNCTUALITY POLICY

(2 Meetings a Week)

Punctual attendance is critical for your success in the course. Thus, students are expected to be present and punctual for all classes.

The following policy is consistent with all acting courses in the department:

- Students are allowed no more than a total of THREE (3) absences during the semester.
- Students are considered tardy if they arrive for class no more than 30 minutes late. Arriving more than 30 minutes late for class is considered an absence.
- Students are expected to attend class for the duration of the period. Leaving before the class concludes is considered an absence.
- An occurrence of tardiness for the class FOUR (4) times is the equivalent or ONE (1) absence.
- A total of (4) absences means that the highest grade the student can earn in the class is an F.

Any student with an issue in the area of attendance and/or punctuality will be referred to the Acting Faculty for guidance.

If a student's absences have resulted in a grade with which they are not pleased, they may choose to withdraw from the class.

The professor's roll is the official record of absences and tardiness. At any point, students are welcome to check the grade roster on Canvas to be sure that their attendance/punctuality record is accurate.

Attendance:

To succeed in this course your commitment to punctual attendance will be rigorous. You are expected to be at every class on time, and stay through the entire class period. To document your attendance sign in at the beginning of class. If you are late you may sign in below the line drawn across the bottom of the list. If you arrive 30 minutes or more after class time has begun you will not be allowed to sign in, and you may not receive credit for being in class. You are allowed 3 absences in this course. If you are tardy or absent your daily work grade will be affected.

What to Bring to class:

Notebook or paper

Writing utensils

Water bottle

Dress in clothes suitable for movement including floor work (no jeans or restrictive clothing, wear supportive shoes)

Materials for assignments

Grading:

Assignments	Point Value
Daily Work (30 x 10 points)	300
Warmup Leadership	50
Breath Scene	150
Animal Scene	150
Painting Direction Piece	150
Movement Scene Work	200
Total Points Possible	1000

TOTAL Points: Scale:

A: 1000-901

B: 900-801

C: 800-701

D: 700-606

F: 605 or fewer points

Assignments:

Daily Work

Earn up to 10 points per class period for engaging with the ensemble by performing the daily exercises and assignments during class with other colleagues.

Warmup Leadership

You will lead your colleagues in a 10 minute warmup once during the semester. Submit an outline of your warmup on Canvas before class on the day you are assigned.

Practice leading the warmup with peers, colleagues, family, or friends beforehand. The warmup can begin with a basic physical warmup I will model in class then move on to a series of curated exercises to activate axial movement (stretching, swinging, twisting, bending), then locomotor movement (dancing, jumping, walking, leaping etc.), and

finally warm up the mind in connection to the body by playing a focus game. You can share exercises you have learned in a previous classes or discovered on your own. There will also be resources for you to look through on Canvas. See full rubric as well as resources for warmups and games on Canvas as the due date draws closer.

Breath Scene

Devise and perform a 1-2 minute Breath Scene. In the scene portray a character whose breathing changes during the piece. The piece should feel polished with a strong beginning, middle, and end. The breath can be influenced by emotion, locomotor movement, axial movement, physical conditions, environmental conditions, etc. Dialogue may be included, but should be kept to a minimum. The connection between meaning, breath, and movement should draw the focus of the viewer. Write your blocking (a description of the movement in your piece) using 5-7 vocabulary terms from the course. Submit your blocking via Canvas before class begins on the performance date. See full rubric on Canvas as the due date draws closer.

Animal Scene

Devise and perform a 1-2 minute Animal Scene. Begin by choosing 1 source text (myth, fairy tale, poem, etc.) about a specific character to portray. Study the character from the source text and choose an animal (non-primate, meaning no monkeys, apes, orangutans, etc.) that embodies what you perceive as the physical identity of the character you are portraying. This can be more abstract or literal. Spend some time researching the animal: look at pictures and video recordings, listen to audio recordings of their various sounds, read about the expected life span and sleep patterns etc. How would you describe this animal's movement patterns? The scene should feel polished and have a clear beginning, middle, and end. You may choose an audio track or music to go with your piece or perform without a track. Write the blocking and submit via Canvas before class on the due date. Use 5-7 movement terms from class to describe the movement in your piece. See full rubric on Canvas as the due date draws closer.

Painting Direction Piece

Choose a painting to depict. Research the painter, the context of the piece, the year it was painted, and anything else you find important. Prepare to cast and direct your colleagues in 3 tableaux: The Moment Before, The Moment Of, and The Moment After. Think ahead about who you would like to cast in which roles. You will have 5 minutes to stage these tableaux. Be ready to coach fellow students physically in their movement and shapes; use movement terms from class to describe the quality of movement. Think specifically about how you will cast the painting, and be prepared to make changes on your feet as you collaborate with the actors. Submit a digital version of the painting, the name of the painter, the year/period it was painted, and some of the critical context via Canvas.

Movement Scene Work

Working with a partner, choose a 3-5 minute scene from a play which has a strong need for detailed movement work. Cast, rehearse, block, receive feedback, and

perform the scene for the class off-book. Draw blocking with ground plan, using curves and straight lines to depict your character's movements, in addition to writing the blocking in the script. Submit all written/drawn blocking via Canvas. Prepare to speak with audience describing movement using 5-7 vocabulary terms from the course.

Weekly Schedule (subject to change):

Dates	WK	A Day	B Day
1/14-1/16	1	Syllabus	Breathing Axial vs. Locomotor Axial: Bend, Twist, Swing, Stretch Locomotor: Walk, March, Jump
1/21-1/23	2	Core Distal Inner Connectivity Axial: Push, Pull Locomotor: Hop, Grapevine	Head Tail Inner Connectivity Axial: Fall, Melt Locomotor: Skip, Step-Hop
1/28-1/30	3	Upper-Lower Axial: Rock, Sway, Shake Locomotor: Crawl, Roll, Waltz	Body-Half Inner Connectivity Axial: Lunge, Turn Locomotor: Schottische, Jop
2/4-2/6	4	Cross Lateral Inner Connectivity Axial: Curl Locomotor: Gallup, Slide, Run, Leap	Breath Scene Showcase
2/11-2/13	5	Viewpoints - Tempo	Viewpoints - Duration
2/18-2/20	6	Viewpoints - Kinesthetic Response	Viewpoints - Shape
2/25-2/27	7	Viewpoints - Repetition	Viewpoints - Gesture
3/4-3/6	8	Viewpoints - Spatial Relationship	Animal Scene Showcase
3/11-3/13	-	SPRING BREAK	SPRING BREAK
3/18-3/20	9	Viewpoints - Architecture	Viewpoints - Topography
3/25-3/27	10	Time: Smooth/Sharp Weight: Strong/Light	Space: Flexible/Direct Flow: Bound/Free
4/1-4/3	11	Read Movement Scenes	Painting Direction Showcase
4/8-4/10	12	Effort Actions: Press, Flick, Thrust/ Punch, Float Work Movement Scenes	Effort Actions: Slash, Glide, Wring, Dab Work Movement Scenes
4/15-4/17	13	Work Movement Scenes	Work Movement Scenes
4/22-4/24	14	Work Movement Scenes	Work Movement Scenes
4/29-4/31	15	Movement Scene Rehearsal	Movement Scene Showcase
5/6-5/8	16	FINALS	FINALS

STUDENT OBLIGATION TO ACADEMIC/PRODUCTION WORK

Dance & Theater students are expected to budget and organize their time and efforts in order to meet both their academic and production commitments satisfactorily and on time. The faculty and staff recognize that the academic and production assignments within the department, as well as outside employment and other obligations, sometimes impose conflicting pressures on DT students. One of the main responsibilities of each student is to identify carefully and monitor the commitments that comprise their departmental assignments and outside obligations. It is also important to keep in mind that production work and outside obligations do not constitute an excused absence from DT classes or from the completion of any required class assignments.

ACCOMMODATION FOR DISABILITIES

The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation: reference Public Law 92-112—The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

STUDENT PERCEPTIONS OF TEACHING (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. For additional information, please visit the SPOT website at www.spot.unt.edu or email spot@unt.edu.

The Department of Dance and Theatre also offers face-to-face SPOT evaluations, if the student wishes. Ask your professor for details if you wish to pursue that option.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom, and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.