

THEATRE MOVEMENT I

(THEA 2351)

Tuesday/Thursday 9:00am-10:50am DATH 111

Instructor: Cynthia Beene

Office Hours: T/TH 12:50pm-1:50pm by appointment

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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 prerequisite 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:

The commitment to attendance expected in this course should be as rigorous as it would be for rehearsal. Below is the departmental policy on attendance. Should class be cancelled you will receive a notification on Canvas.

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.

What to Bring to class:

Notebook (Movement Journal) and writing utensils

Water bottle

Dress in clothes suitable for movement including floor work

Assignments (texts, props, supplies, etc.)

Grading:

Assignments	Point Value
Peer Interview	50
Breath Scene	100
MIDTERM - Perform Solo Painting Movement Piece	150
Movement Monologue	200
Partner Movement Piece	200
FINAL - Direct Group Painting Movement Piece	150
Movement Journal	150
Total Points Possible	1000

TOTAL Points: Scale:

A: 1000-901

B: 900-801

C: 800-701

D: 700-606

F: 605 or fewer points

Weekly Schedule (subject to change)

Dates	Week #	Tuesday	Thursday
Jan. 17/19	1	Syllabus Day/Basic Warmup	Creative Dance FAL - Space: Place Creative Dance FAL -Space: Size Peer Interview Diagonal Stretch
Jan. 24/26	2	Spine Roll Creative Dance FAL - Time: Rhythm Bartineff Fundamentals - Breath work, Core Distal Connectivity, Head Tail Connectivity	Spine Roll Creative Dance FAL - Time: Speed Bartineff Fundamentals - Body Half Connectivity, Upper Lower Connectivity, Cross Lateral Connectivity Assign Breath Scene
Jan. 31/ Feb. 2	3	Bounce on spine roll 8ct. Creative Dance FAL - Space: Direction Creative Dance FAL - Movement: Locomotor	Bounce on spine roll 8ct. Creative Dance FAL - Space: Level Creative Dance FAL - Movement: Non-Locomotor
Feb. 7/9	4	Arm swings Parallel Creative Dance FAL - Body: Shapes Creative Dance FAL - Body: Body Parts Breath Scene Rehearsal	Arm swings Parallel Review/Warmup - Body Parts, Focus, Non-Locomotor, Locomotor, Level, Direction, Core Distal Connectivity, Head Tail Connectivity, Body Half Connectivity, Upper Lower Connectivity, Cross Lateral Connectivity Breath Scene Sharing
Feb. 14/16	5	Arm swings Across Midline Creative Dance FAL - Body: Balance Laban Theme I - introduction To the Body Assign Solo Painting Piece	Arm swings Across Midline Creative Dance FAL - Force: Weight Laban Theme II - Introduction to Weight and Time
Feb. 21/23	6	Leg Swings Creative Dance FAL - Space: Pathway Laban Theme III - Introduction to Space	Leg Swings Creative Dance FAL - Force: Flow Laban Theme IV - Flow of the Weight of the Body in Space and Time
Feb. 28/ Mar. 2	7	Arm Swings into Slide Creative Dance FAL - Force: Energy Laban Theme V - Adaptation to a Partner Assign Movement Monologue	Arm Swings into Slide Creative Dance FAL - Space: Focus

Mar. 7/9	8	Swings Laban Theme VI - The instrumental Use of the Body and Technique Solo Painting Piece Rehearsal	Review/Warmup - Laban Themes I, II, III, IV, V, VI, Focus, Energy, Flow, Pathway, Weight, Balance MIDTERM - Solo Painting Piece
Mar. 14/16		SPRING BREAK	SPRING BREAK
Mar. 21/23	9	Swings Review/Warmup Viewpoints 1 - Time: Tempo Viewpoints 2 - Time: Duration Laban Theme VII - Dynamics Through the Basic Effort Actions Assign Partner Movement Piece	Swings Review/Warmup Viewpoints 3 - Time: Kinesthetic Response Laban Theme IIX -
Mar. 28/30	10	Swings Review/Warmup Viewpoints 4 - Time: Repetition Movement Monologue Rehearsal	Review/Warmup - Laban Themes V, VI, VII, IIX, Viewpoints 1,2,3,4 Movement Monologue Sharing
April 4/6	11	Swings Review/Warmup Laban Theme IX	Swings Review/Warmup Viewpoints 5 - Space: Shape Laban Theme X - Dynamic Rhythms and Effort Transitions
April 11/13	12	Swings Review/Warmup Viewpoints 6 - Space: Gesture	Swings Review/Warmup Laban Theme XI - Orientations in Space
April 18/20	13	Swings Review/Warmup Viewpoints 7 - Space: Arcitecture Laban Theme XII - Body, Action, Effort and Space Affinities Partner Movement Piece Rehearsal Assign Final Movement Piece	Review/Warmup Partner Movement Piece Sharing
April 25/27	14	Swings Review/Warmup Viewpoints 8 - Space: /Spacial Relationships Laban Theme XIII - Elevation Laban Theme XIV - Group Feeling and Group Composition	Swings Review/Warmup Viewpoints 9 - Composition Laban Theme XV - Group Formations
May 2/4	15	Review/Warmup - Laban Themes IX, X, XI, XII, XIII, XIV, XV, Viewpoints 5,6,7,8,9 Turn in/Grade movement journal	Final Movement Piece Sharing and Explanation Using Vocabulary
May 9/11	16	FINAL Exam - Turn in SPOT review	-

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 his/her 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.