

THEATRE MOVEMENT I **(THEA 2351)**

Tuesday/Thursday 9:00am-10:50am Rftp 132

Instructor: Cynthia Beene

Office Hours: T/TH 1:00pm-2:00pm 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 & 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:

Your commitment to attendance in this course needs to be rigorous. You are expected to be at every class on time, and stay through the entire class period. To document your attendance you must sign in at the beginning of class. If you are late you will 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 will not receive credit for being in class. You are allowed 3 absences in this course. Below is the departmental policy on attendance.

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

Assignments:Daily Work

Earn up to 10 points per class period for performing the exercises and assignments.

Breath Scene

Devise a 2-3 minute Breath Scene. In the scene portray a character whose breathing changes throughout the piece. There should be a clear beginning, middle, and end. The breath can be influenced by emotion, locomotor movement, and/or axial movement. Write the blocking/choreography and submit via canvas before class on the due date. Use 5-7 movement terms from class to describe the movement in your piece.

Animal Movement Piece

Choose a character from a piece of literature to portray. Study the character and choose an animal (non-primate) that embodies the physical identity of character. Devise a 2-3 minute Animal Movement Scene. In the scene portray the animal living in their habitat. Time can pass at a natural or unnatural rate. The scene should have a clear beginning, middle, and end. Write the blocking/choreography and submit via canvas before class on the due date. Use 5-7 movement terms from class to describe the movement in your piece.

Partner Movement Piece

Working with a partner, devise a 3-4 minute movement piece drawn from 1 source text (myth, fairy tale, poem, etc.) and 2 pieces of visual art (pottery, textiles, sculpture, painting etc.) Write the blocking/choreography and submit via canvas before class on the due date. Use 5-7 movement terms from class to describe the movement in your piece.

Painting Direction Piece

Choose a painting to depict. Prepare to cast and direct your colleagues in 3 tableaux: The Moment Before, The Moment Of, and The Moment After. 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. 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.

Play Reaction Paper

Choose a professional live play to attend in person (not a streamed or recorded play). Write a 1-2 page paper (double-spaced) describing your reaction to the movement you observed in the play. Use movement terms from the semester, and describe how the artistic choices that were made affected you.

Scene Work

Working with a partner, choose a 4-6 minute scene from a play in the theatrical canon with a strong need for detailed movement work. Cast, rehearse, block, receive feedback, and perform the scene for the class off-book. Describe blocking/choreography to audience using movement terms covered in class.

Grading:

Assignments	Point Value
Daily Work (10 points per class day)	300
Breath Scene	100
Animal Movement Piece	100
Partner Movement Piece	100
Painting Direction Piece	100
Play Reaction Paper	100
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

Weekly Schedule (subject to change):

WK#	A Day	Date	B Day	Date
1	Syllabus	1/16	Cellular Breathing Locomotor and Axial Movement Viewpoints - Tempo	1/18
2	Core Distal Inner Connectivity Axial: Push, Pull Viewpoints - Duration	1/23	Head Tail Inner Connectivity Axial: Fall, Melt, Shake Viewpoints - Kinesthetic Response	1/25
3	Upper Lower Inner Connectivity Axial: Rock, Sway Viewpoints - Repetition	1/30	Body Half Inner Connectivity Axial: Lunge, Turn Viewpoints - Topography	2/1
4	Cross Lateral Inner Connectivity Axial: Curl, Contract Viewpoints - Gesture	2/6	Breath Scene Showcase	2/8
5	Space: Place, Direction Viewpoints - Architecture	2/13	Space: Size, Level Body: Shapes Viewpoints - Shape	2/15
6	Time: Speed, Rhythm Viewpoints Exercises	2/20	Body: Parts, Balance Viewpoints Exercises	2/22
7	Space: Focus, Pathway Viewpoints Exercises	2/27	Animal Movement Piece Showcase	2/29
8	GUEST ARTIST TBD	3/5	GUEST ARTIST TBD	3/7
-	SPRING BREAK	-	SPRING BREAK	-
9	Weight: Strong/Light Viewpoints Exercises	3/19	Time: Smooth/Sharp Viewpoints Exercises	3/21
10	Space: Flexible/Direct Viewpoints Exercises	3/26	Flow: Bound/Free Viewpoints Exercises	3/28
11	Effort Actions Viewpoints Exercises	4/2	Partner Movement Piece Showcase	4/4
12	Devising Viewpoints Exercises	4/9	Devising Viewpoints Exercises	4/11
13	Read Final Scenes	4/16	Painting Direction Piece	4/18
14	Work Final Scenes Viewpoints Improvisation	4/23	Work Final Scenes Viewpoints Improvisation	4/25
15	Work Final Scenes Viewpoints Improvisation	4/30	Final Scene Showcase Play Reaction Paper Due	5/2
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 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.