

## **Movement I**

THEA 2351.001/301: Movement I (TRs, 9am - 10:50am)

**\*Class location DATH 129\***

**Office Hours:** MWs, 2Pm – 3pm (by appointment only)

**Instructor:** Nathan Autrey

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***\*\*\*The instructor reserves the right to change any information contained in this document, when necessary, with adequate notice given to the student.\*\*\****

**Movement Exploration:** To develop an awareness of the body as a creative instrument of expression and communication. To develop a practical understanding and application of fundamental principles of movement in individual, partner, and group dynamics.

### **Prerequisites: None**

**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.

**Physical Preparation:** To extend physical skills with reference to strength, flexibility, endurance, coordination, and balance. To develop a practical understanding of the systems of the body in support of movement choices with specific attention to respiratory, circulatory, musculoskeletal systems as well as the skill of perception to include kinesthetic and proprioceptive awareness.

**Required Text:** - A Practical Guide to Viewpoints and Composition by Anne Bogart and Tina Landau.

**Safety in this Course:** Movement is equally physical, vocal, and mental. You will be learning to have greater control through the use of the body, voice, and mind. Therefore, you must be aware of and protect each of those things in and out of class. You will learn physical and vocal warm-ups. After learning them, you are expected to be warmed up before class begins. A little pushing will assist in growth. However, if something hurts or is uncomfortable, let me know during the exercise, so I can make an adjustment. If you are struggling emotionally, understand that this can also be part of the acting and growth process, and please know that you can visit this website for information on services offered by the university through the Student Affairs Counseling and Testing Services website.

**Physical Contact:** Movement will require physical contact at some point. Any physical contact that occurs must be at the consent of the acting partner(s), discussed with me, and overseen by me. This includes handshakes, pats on the back, shoving, kissing, etc. Any sort of contact not approved by me is inappropriate and should be reported. If you feel uncomfortable with anything in class, please let me know, and we can adjust accordingly. There is always a way to make things work in ways that keeps everyone comfortable. This is for everyone's safety and comfort.

**Sexual Assault Prevention:** UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking and/or sexual assault, there are campus resources.

**Emergency Notification & Procedures:** UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

**Student Academic Integrity:** The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of allegations of student academic dishonesty, the University's actions are intended to be

corrective, educationally sound, fundamentally fair, and based on reliable evidence. Please visit UNT Student Academic Integrity office online or on campus. available to provide support and assistance. The Survivor Advocates can be reached at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565- 2648.

**Sensitive Subject Matter:** In this course sensitive subject matters may be discussed in this class. Everyone is expected to treat these moments with the sensitivity and respect they deserve. Racist, misogynistic, homophobic, or any other form of hateful language/action is disruptive and will not be tolerated. Anyone who finds it difficult to act respectfully toward their classmates and the subject matter will be asked to leave the class and will forfeit the participation points for the day.

**General Class Information & Guidelines** - You're required to wear clothing that allows you to:

- Fully stretch and move your whole body.
- Comfortably lay on the floor.
- Breathe without restriction.
- To connect with the ground only no shoes are worn during class, only bare feet, or socks with grip bottoms are permissible.
- Get dirty. Rolling around on the floor will happen, and floors are not always as clean as they might be.
- Keep warm. Bring a layer, if needed, as the temperature in the room can fluctuate.
- Stay safe. Jewelry, piercings, and certain hairstyles can create unsafe situations for both you and your classmates.
- Come prepared to work/perform even if you are not scheduled.
- Being prepared includes being memorized so well that you don't even have to think about it. Our work as performers mostly happens on our own and what we show in class is a reflection of our work ethics. Proper feedback can't happen unless you have done your work.
- Explore every technique fully and without reservation. You'll never know which will work if you don't give it a chance.
- Leave everything else at the door. Work from other classes, relationship issues, family disputes, etc. will always be there. Allow yourself the freedom to only focus on acting during this class.
- We are an ensemble, and you are expected to support your classmates positively in everything. You tell each other what you're doing well; leave constructive feedback for me as the professional.

**Grading:** Movement is a chance for you to learn and work on the craft of storytelling through the use of the body. As such, the work is as important as the final product.

Movement performances are also somewhat subjective. To stress the importance of the process and ensure fairness, your classwork will be graded based on your entire process, rather than a single performance of a scene or story, according to the following criteria:

1. Class Participation & Effort
2. Completion of Assignments
3. Professionalism

4. Preparedness
5. Improvement
6. Collaboration with other actors

**Assignments will be graded based as follows:**

- Participation (10pts x 30) 300 points
- Leading a class warm-up 15 points
- 1st Pass Devised Composition Preparation (50pts x 4) 200 points.
- 2nd Pass Devised Composition Preparation and Rehearsal (50pts x 4) 200 points.
- Devised Composition Performances (50pts x 4) 200 points.
- Final Exam Devised Performance (75pts) 75 points.

**TOTAL 1000 POINTS**

- 900-1000 points = A
- 800-899 points = B
- 700-799 points = C
- 600-699 points = D
- 0-599 points = F

\*You can track your grade progress at [my.unt.edu](http://my.unt.edu) and Canvas.

**Important Dates: (as scheduled by UNT): Weekly Schedule of Class Assignments:**

Assignment dates are SUBJECT TO CHANGE:

- **14 – 16 JAN** - Class Information and Expectations. Intro to the work of movement, from primitive dance through Meyerhold, Grotowski, and into the modern storyteller of Viewpoints. Learning ensemble warm-up and becoming one as an ensemble. Homework, memorize The Actors Vow written by Elia Kazan and Read Chapters 1 & 2 from The Viewpoints Book and sign up for a date to teach daily class warm-up.
- **21 – 23 JAN** - Warming up and the Actors Vow memorized. The beginnings of Viewpoints, discussion of Time, Space, Architecture, Spatial Relationship and Composition (Voice will be covered later). Explore the grid and begin to work as an ensemble. Homework, read Chapter 3 Viewpoints and Composition in Contemporary Theater.
- **28 - 30 JAN** - Warm-up through ensemble work and The Actors Vow. Discuss reading and the transformation of acting on the contemporary stage. Discuss how Viewpoints translate to the modern performer. Begin creation of the first devised composition, **Best or Worst Day of your Life**. Group work in 1st pass grade for devising composition. Homework, group rehearsal on composition, work must include elements of time, space, and spatial relationships, one music selection and one sound effect. Length requirement is 3-5 minutes.
- **4 – 6 FEB** - Warm-up through ensemble work and The Actors Vow. Grid exercise and learning to create tableaux by applying shape and gesture. Working rehearsal 2nd pass

of Best or Worst Day of Life devised composition. Homework, read Chapter 5 Introducing the Individual Viewpoints - Tempo, Kinesthetic Response & Repetition, and group rehearsal on composition in preparation for final pass of **Best or Worst Day of Life** devised composition.

- **11 – 13 FEB** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise, and exploring the use of tempo, duration, kinesthetic response and repetition. Perform final pass of **Best or Worst Day of Life** devised composition. Homework, read Chapter 5 Introducing the Individual Viewpoints - Spatial Relationships.
- **18 - 20 FEB** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise and exploring the use of spatial awareness and becoming one as an ensemble. Begin creation of the devised composition, **Love**. Group work in 1st pass grade for devising composition. Homework, read Chapter 5 Introducing the Individual Viewpoints - Shape & Gesture, and group rehearsal on composition, work must include elements of time, space and spatial relationships, at least 2 music selections and at least 2 sound effects and at least 2 tableaux. Length requirement is 5 - 7 minutes.
- **25 - 27 FEB** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise and learning to home in on use of shape and gesture. Working rehearsal 2nd pass of Love devised composition. Homework, read Chapter 5 Introducing the Individual Viewpoints - architecture, and group rehearsal on composition in preparation for final pass of **Love** devised composition.
- **4 - 6 MARCH** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise and explore architecture. Perform final pass of **Love** devised composition. Homework, research a specific animal, study how that animal moves, sounds and have a strong understanding of their behavior and write a 1-minute monologue from the animal's point of view.
- **10 - 14 MARCH** - **SPRING BREAK!**
- **18 - 20 MARCH** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise and learning to home in on use of open viewpoints and how to break off the grid. Begin creation of the devised composition, **Animal**. Group work in 1st pass grade for devising composition. Homework, read Chapter 6 - Putting the Individual Viewpoints Together, and group rehearsal on composition, work must include elements of time, space, and spatial relationships, at least 3 music selections and at least 3 sound effects, 3 gestures, 2 repetitions and at least 2 tableaux. Length requirement is 5 - 7 minutes.

- **25 - 27 MARCH** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise and explore group improvisations. Working rehearsal 2nd pass of **Animal** devised composition. Homework, reading Chapter 7 - Group Improvisations, and group rehearsal on composition in preparation for second pass of **Animal** devised composition.
- **1 - 3 APRIL** - Warm-up through ensemble work and The Actors Vow. Discuss reading and grid exercise focused on how to work with music. Perform final pass of **Animal** devised composition. Homework, write a 1-minute monologue about something that you want to see changed in our world.
- **8 - 10 APRIL** - Read through **Change** Monologues & Clown workshop with guest artist.
- **15 - 17 APRIL** - Begin creation of the devised composition, **Change**. Group work in 1st pass grade for devising composition. Homework, read Chapter 8 - Working with Music, and group rehearsal on composition, work must include elements of time, space, and spatial relationships, at least 4 music selections and at least 3 sound effects, 4 gestures, 2 repetitions and at least 2 tableaux. Composition can break the grid. Length requirement is 5 - 7 minutes.
- **22 - 24 APRIL** - Working rehearsal 2nd pass of **Change** devised composition. Homework, read Chapter 9 - Starting to Speak, and group rehearsal on composition in preparation for final pass of **Change** devised composition.
- **29 APRIL - MAY 1** - Rehearsal on your own with a group. Class space available for rehearsal during class times and **Semester Exam**.

**\*The following mantra serves as a declaration of our essential needs as performers to achieve alignment with our instruments, fully grasp our capabilities, and unlock our true potential. At the end of each class, we will recite this mantra together as a ritual to leave behind the work of the day and honor the artistry we've experienced. Our belief in ourselves should not be swayed by temporary setbacks. By nurturing a sense of self-worth and confidence, we not only improve our actions but also strengthen our conviction in our own value.\***

**The Actor's Vow**  
**by Elia Kazan**

**“I will take my rightful place on the stage  
and I will be myself.**

**I am not a cosmic orphan.**

**I have no reason to be timid.**

**I will respond as I feel;  
awkwardly, vulgarly, but respond.**

**I will have my throat open,**

**I will have my heart open,**

**I will be vulnerable.**

**I may have anything or everything  
the world has to offer, but the thing I need most,  
and want most, is to be myself.**

**I will admit rejection, admit pain, admit frustration,  
admit even pettiness, admit shame, admit outrage,  
admit anything and everything that happens to me.**

**The best and most human parts of me are those  
that I have inhabited and hidden from the world.**

**I will work on it.**

**I will raise my voice.**

**I will be heard.”**