

# **THEATRE MOVEMENT I: THEA 2351**

**Fall 2025**

TR 9:00-10:50 am, DATH 129

## **Instructor Contact**

Name: Zoe Settle

Office Hours (by appointment): MW 1:00-1:30pm, TR 11:00-11:30am

Email: zoe.settle@unt.edu

## **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.

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.

## **COURSE OBJECTIVES**

Upon successful completion of this course, students should be able to:

- 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
- Experience the discipline required in keeping the body flexible, free, and strong, as needed for audition, rehearsal, and performance.
- Identify elements of Viewpoints and Laban with ability to demonstrate for others

## **COURSE EXPECTATIONS**

*"Never come into the theatre with mud on your feet. Leave your dust and dirt outside.*

*Check your little worries, squabbles, petty difficulties with your outside clothing -- all the things that ruin your life and draw your attention away from your art -- at the door."*

When in class, be present in class. You should be prepared to focus and engage with the work – please do not engage in outside work while in this space. Out of respect for your classmates, your professor, and your work, please refrain from being on your phone during class time.

Wear comfortable clothing that allows you full range of movement. In the interest of safety, please be mindful of hair and jewelry – make sure hair is out of your face, and jewelry is not distracting or dangling.

**Physical Contact:** In my classroom, we are focused on creating a culture of consent. Movement may require physical contact at some point, but no contact should occur before a conversation is had between participants. This includes handshakes, pats on the back, shoving, kissing, etc. This is for everyone's safety and comfort. You are always allowed to say no, and you may withdraw your consent at any time. Even in rehearsals when practicing something already blocked, it is important to check in with your scene partners each time to ensure clear and consistent communication.

**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.

## **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.

## **CLASS 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](http://www.unt.edu/csrr).

**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 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.

**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.

## **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](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **ATTENDANCE AND TARDIES**

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

Students are allowed no more than a total of **three** absences during the semester. A total of **four** absences means that the highest grade the student can earn in the class is an F. Following receipt of this syllabus, you will be asked to sign your acknowledgement and agreement to this policy.

Keep in mind that we only meet twice a week – four absences is equal to missing two weeks of class!

## Tardy Policy

In the theater there is a basic expectation for everyone involved in production to be ready to work **on time**. We will mirror this expectation in this class. Walking in right at class start is **not** exemplifying this practice.

Three tardies equal one absence, which means you receive 0 points for every third time you are tardy. A tardy of more than fifteen minutes will be considered the same as an absence. The professor's rollsheets are the official record of absences and tardiness.

## GRADING

All written work will be submitted on specified due dates. Written work must be typed. Performances **will not be graded** without accompanying written work. AI-generated work, in whole or in part, will receive a grade of 0.

As your written assignments will complement the work you are demonstrating to the class in your performance, there is **no late work accepted**.

This course is the foundation you will build upon as you continue in your acting studies. As such, attendance and participation is expected, and will account for a large portion of your final grade.

Movement I is a chance for you to learn the process of acting out to in, and build the habit of being connected to your body. As such, the work is as important as the final product. 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, according to the following criteria:

1. Class Participation & Effort
2. Completion of Assignments
3. Professionalism
4. Preparedness
5. Improvement
6. Collaboration with other actors (when applicable)

### Notes on In-Class Coaching:

- Students not actively working are expected to take notes on what they observe in their classmates' work. Students may be called on at any point for their feedback or observations.
- You are encouraged to approach class openly and honestly. Be daring, make bold choices, and be willing to get it wrong.
- If you are scheduled to work in class that day and you are not prepared to work, you will be asked to sit down and will lose that day's points
- If you miss a class when you are scheduled to perform you will receive **zero points** on the assignment.
- Only excused medical or emergency absences will be accepted, and evidence of such must be submitted in order to have the opportunity to make up for the coaching.

We are building an ensemble. Class time is everyone's time—coming to class unprepared, unable, or unwilling to work is unfair to everyone.

### **Grade Breakdown**

<b>Assignments</b>	<b>Point Value</b>
Class Attendance and Daily Work (10 points x 30)	300 points
Warmup Leadership	50 points
Character Movement Profiles	150 points (2 @ 75 points each)
Ensemble Composition	100 points
Kinesthetic Response Composition	100 points
Thematic Composition	100 points
Final Exam Composition	200 points
<b>Total Points Possible</b>	<b>1,000 points</b>

### **Final Grading Scale:**

A: 900-1000 points

B: 800-899 points

C: 700-799 points

D: 600-699 points

F: 599 points or below

### **Course 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.).

### Character Movement Profiles

At two points in the semester, you will be asked to create a character's movement profile using the vocabulary attained in class, one for Laban and one for Viewpoints. Using the character's traits, you will translate this into physicality and then demonstrate for the class; we will attempt to guess your chosen traits based on your presented physicality. This is largely a written assignment to be submitted on canvas. There will be examples in the appropriate module to give you an idea of where to start.

### Ensemble Composition

As a class, we will choose a story for this composition. We will then divide into groups, each of which will be responsible for telling one section of the story. The Laban Effort Actions will be the basis of your movement, and within your group you will choreograph and rehearse your section. The performance will have each group share their piece in sequence in order to perform one complete story as a class.

### Kinesthetic Response Composition

A key component of Viewpoints work is response to the environment. For this piece, you will give yourself a stimulus to respond to in order to form the basis of your performance. The focus is on curating authentic reactions to real-time stimuli.

### Thematic Composition

As an ensemble, you will be assigned a theme to respond to with movement. You will choose either three viewpoints or three effort actions that your group feels will best express the theme. Focus should be on how each selection connects to your group's interpretation of the theme, and the relationship between movement and meaning. Grades will be given based on how well your movement sequence conveys your ideas.



### Final Exam Composition

In groups you choose, you will pick a Greek myth to bring to life via movement. Pieces should be around 2 minutes in length, and tell a clear story from start to finish. For each character that appears in your piece, you must submit a clear movement profile. What happens when characters of opposing movement profiles interact with one another?

There are no restrictions on using either Viewpoints or Laban, but I ask each group member to pick a style and stay consistent for their paperwork. There will be due dates for your chosen story, your choreography rough draft, and your final performance.