

**Movement for Theatre**  
Fall 2019  
M-W-F 10:30-11:20 am  
Walton Fine Arts Black box Theatre

Professor Bailey  
Office Phone: 479- 979-1336  
Email: [rbailey@ozarks.edu](mailto:rbailey@ozarks.edu)

Office Hours: Office Hours: M 1-2;  
T/ TH 11-12 Wed 12-2  
Office: Walton 168

---

**UNIVERSITY OF THE OZARKS MISSION STATEMENT**

True to our Christian heritage, we prepare students from diverse religious, cultural, educational and economic backgrounds to live life fully.

---

**DEPARTMENT OF THEATRE MISSION**

University Theatre is centered on the core belief that if we work as professionals during our rehearsals, labs, projects, classes, and internships, we can achieve success both here in our program and onward, through the graduates of our program. We seek to educate students in all aspects of the theatrical arts. Analytical skills, problem solving, and cooperative endeavors are promoted through the creative process of theatre productions. This collaborative process is the basis for all of the theoretical and practical work we do in creating theatre. We prepare students for graduate study and for professional employment in the theatre and related fields and we provide students with a wide range of skills and experience which can be used in a variety of careers. University Theatre productions serve as a laboratory where students practice classroom theories. All interested students, regardless of major, are encouraged to become involved in our productions. We select our season to provide university and community audiences with the opportunity to experience plays from a wide range of periods and genres which are presented in a variety of production styles.

**COURSE DESCRIPTION:**

This course is a process-based exploration developing and tuning the connection within the actor between the physical experience and psychology, emotion, and inner life. With this emphasis on psychophysical connection, the course develop movement terminology, efficiency, and ease. The class will explore the dynamics of movement and physical expression employing the methodologies and systems of Michael Chekhov, Rudolf Laban, Jacques Lecoq, Rasaboxes, and Viewpoints. Throughout the course the Neutral Mask will be employed as a tool for placing expressive emphasis upon the actor's body, and for connecting the actor more deeply to their inner impulse and expressivity. Course concepts will be explored and applied primarily via class exercises, as well as through written assignments and performance pieces or *auto-cours*.

**LEARNING OUTCOMES:**

- A. Students will successfully demonstrate the use of appropriate terminology**
- B. Majors will successfully utilize and incorporate research and theatrical theory, earning a satisfactory on rubric categories and evaluations of performance and design that reflect scholarly and practical research.**
  1. Enhanced connection between the actor's physical life and their corresponding experience of psychology, emotion, and inner life (psychophysical connection).
  2. A deep and broad understanding of *qualitative* differences in movement, and how these embodied differences translate into meaning and expression.
  3. A thorough understanding of the *directional forces*, and how these physical dynamics translate into meaning and expression.
  4. The capacity to access, experience and express a broad range of *emotional states, or states of being*, with the full body and breath-system.

5. The ability to understand, articulate and embody a wide range of movement dynamics in a purposeful and specific manner in the service of nuanced, compelling and embodied artistic communication and expression.
6. Increased and expanded self-awareness, self-confidence, expressive capacity and presence.
7. An enhanced understanding and use of ensemble and kinesthetic awareness in performance and life.
8. An in-depth discovery of the relationship between the actor's body, its relationship to space, time, and story.

### **COURSE TEXTS:**

Required texts for this course are listed below and can be purchased at the Bookstore or elsewhere:

*The Viewpoints Book*, by Anne Bogart and Tina Landau

*Actor Training the Laban Way*, by Barbara Adrian

Additional readings may be assigned throughout the semester.

### **The University's official ADA Statement**

---

"If any member of the class has a documented disability and needs special accommodations, the instructor will work with the student and the Student Success Center or the Jones Learning Center to provide reasonable accommodation to ensure the student a fair opportunity to perform in this class. In order to plan for optimal success, please advise the instructor of the disability and the desired accommodation as soon as possible. Students are strongly encouraged to notify the instructor during the first week of classes. Without ample planning/preparation time, we cannot assure the availability of needed accommodations in a timely manner."

### **Academic Integrity**

---

All student work must be done in accordance with the University's Academic Integrity policy as stated in the Student Handbook. There will be severe grade penalties for acts of plagiarism, cheating, copying of another student's work, counterfeit work, theft of tests and unauthorized reuse of work. At the very least, a first offense may entail a reprimand, report of the incident to the academic Dean, the Provost, and the University Registrar, and a failing grade for the assignment/test; a second offense will result in a failing grade for the course. However, if the incident is sufficiently serious—e.g., an entire assignment borrowed almost word-for-word from an online site and turned in as one's own work—the instructor reserves the right to issue a failing grade for the course, even if it is a first offense.

### **ADDITIONAL REQUIRED MATERIALS:**

Black movement clothes- You are required to wear all black movement clothes that reveal the shape of your body. No logos please. Sports stripes are ok. No hats or bulky jewelry. If you do not come dressed in the proper attire you will not be able to participate.

Water Bottle

Notebook and writing utensil

### **MOVEMENT AND MEDIA:**

At certain points in the course we may use video as a tool for providing feedback on your work. You will be asked to view these videos and include your reflections and revelations in your weekly self-reflection paper.

### **COURSE STRUCTURE AND GUIDELINES:**

#### **Classroom Etiquette**

- **No gum, food or drink** (except for water in a bottle) is permitted in class. I strongly recommend that you bring a bottle of water to class.

- **No cellphones, i-pods, or other electronic devices** in class unless they are being used as part of an in-class exercise or activity.

### **Entering the Space**

Plan to arrive to class early to give yourself plenty of time to change your clothes, help set up the space, and physically and mentally prepare yourself for the work ahead. The room will be open early for you to stretch or warm-up in. You may use the cubby holes outside the studio for your street clothes, shoes, book bags, etc. Please bring your class notebook, a pen, water, and any specially assigned objects for the day into the studio with you. Please enter the space quietly, and use the entering of the space as an opportunity to step out of the hubbub and chaos of ordinary life and into a more focused and present physical and mental space.

### **Attendance**

Due to the experiential nature of this course, attendance is imperative. This work CANNOT be made up. You are allowed **two** absences. Each additional absence will lower your grade one full letter grade.

Lateness is disruptive and disrespectful to your fellow classmates, and will lower your grade as follows: 3 tardies = 1 absence. If you enter the room any time after 10 minutes of the official start of class you will be marked absent for that class day.

### **Class Participation**

Your full and open-minded participation in all class activities, discussions, and performance projects is expected and required. Some exercises and explorations will be more comfortable than others for you. Please challenge yourself to work beyond your comfort zone in this class; you will grow more from it. Please note that participation, citizenship and growth are worth a full 25% of your course grade. If you have any circumstances that may affect your work in class please discuss this with me at the beginning of the semester.

### **Self-Reflection Papers**

Throughout the semester you will be asked to write and submit self-reflection papers that document your reactions, responses, and revelations to our in-class work. These papers must be typed and stapled and should be approximately two pages in length.

### **Auto-Cour**

At the end of the course you will create a final performance project, or “auto-cour”. While some class time will be dedicated to rehearsal and preparation, please plan to work on this auto-cour outside of class time. The Black Box is available for sign-out for this purpose. There will be a written component to this final project.

### **EVALUATION:**

Participation, Citizenship and Growth	30 pts.
Self-Reflection Papers (9 @ 5pts. each)	45 pts.
Element Study	15 pts.
Viewpoints Composition	10 pts.
Final Auto-cour	50 pts.
Performance	20 pts.
Scored Script	15 pts.
Scene Analysis	15 pts.
<b>TOTAL</b>	<b>150 pts.</b>

### **Grading Scale**

90-100% A; 80-89% B; 70-79% C; 65-79% D; <65% F

## COURSE OUTLINE

*This schedule is subject to change; timing and assignments may be adjusted to accommodate the particular rhythm and flow of our ensemble as the course progresses.*

Date	Class	Assignment
21-Aug	Introductions/ and Ensemble Building/ Syllabus	Laban Reading chapters 2 and 4
23-Aug	Discovering Neutral/ Bartinieff Fundamentals/ Constructive Rest	Spend 5 min X3 in Constructive rest over week due in reflection
26-Aug	Continue Neutral Body and Bartinieff	
28-Aug	Continue Neutral Body and Bartinieff	Reading assigned from Canvas due 8/30
30-Aug	Introduce the energetic body	<b>Reflection 1 due</b> with 5 constructive rest. A. Spend 20 minutes with an energy center in your chest B. Observe 3 additional instances of psychophysical connection in your life.
4-Sep	Michael Chekhov's Qualities	Molding, Floating, Flying
6-Sep	Directional Forces	Open/ Close Lift/Fall <b>Reflection 2 Due</b> <b>Assignment: memorize a short piece of text 2-3 lines</b>
9-Sep	Directional Forces	Push/ Pull Stick work
11-Sep	Directional Forces	Push/ Pull Circle work Assignment bring in Video clip 9/16
13-Sep	Directional Forces	Obstacle Course
16-Sep	Directional Forces	Push Pull Exploration Laban Reading Introduction and Chp 10
18-Sep	Introduce Laban/ Discuss Reading	<b>Reflection 3 is due</b>
20-Sep	Laban Efforts	Assignment Life Observations
23-Sep	Introduce Action Drives	Read 149-154 Laban Prepare Action Score
25-Sep	Laban Score	
27-Sep	Introduction to Viewpoints	<b>Self-Reflection 4 due Assignment Chp 1-3 Bogart/Landau</b>
30-Sep	Viewpoints grid work/ discussion	Read Bogart/ Landau chp 5
2-Oct	Viewpoints lane work/ discussion	Read Bogart/ Landau chp 11
4-Oct	Viewpoints Composition Work/ Discussion	Lecoq Handout to read do 10/7
7-Oct	Present Viewpoints composition	
9-Oct	Introduction to Lecoq/ Neutral Mask	<b>Reflection 5 Due</b>
11-Oct	Neutral Mask Exercises	
14-Oct	Journey Through the Elements	
16-Oct	Crossing into the Elements	Element study and poster due Monday 10/14
18-Oct	Present Element Studies	
21-Oct	Present Element Studies	
23-Oct	Neutral mask discovery	<b>Reflection Paper 6 Due</b>

25-Oct	Neutral mask discovery	Aread Handaout on Artaud/ Schechner/ Natyasastra due 10/28
28-Oct	Fall Break	
30-Oct	Intro to Schecner, Artaud, and Rasaboxes Yoga, activation, archetypes	
1-Nov	Archetypes/ Relating	
4-Nov	Archetype/Relating Cont.	1 minute monologue
6-Nov	Percentages	Reflection 7 Due Bring a 1 minute monologue memorized and 2 objects
8-Nov	Monologue/ object Exploration	
11-Nov	Monologue/ object Exploration Final Auto- cour partners	Select play and reflection
13-Nov	Scene Presentations and exercise	<b>Self-Reflection 8 due</b> Re-read scene twice one objectively and once imaginatively <b>Scene Analysis Due 11/18</b>
18-Nov	Auto-Cour Exploration Qualities/ Drives/ Elements	
20-Nov	Auto-Cour Exploration Qualities/ Drives/ Elements	<b>Analysis Due</b>
22-Nov	Auto Cour Explorations Directional Forces	off Book on Scenes
25-Nov	Auto Cour Explorations Directional Forces	
2-Dec	Auto Cour Explorations Rasas	
4-Dec	Auto Cour Explorations Rasas	Rehearse Final Auto Cour Score Script with Movement Dynamics. <b>Self-Reflection 9 due at Final</b>
6-Dec	8:00 AM - 10:00 AM	Turn in Work and Perform Final Auto Cour