Spring 2013

Stony Brook University
Department of Theater
College of Art, Culture and Humanities
ACH 102 Movement for the Actors
This course satisfies the DEC category D
Course Instructor: Margarita Espada
Section: 08
Office Hours: Monday and Wend. 10:00 to 11:30
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COURSE DESCRIPTION:

This movement class will develop from simple skeletal mobility sequences to full movement forms. Emphasis will be placed on examining how their range of motion relates to alignment, support, weight, space, times detail in the course of movement. The class will explore the body’s anatomy as the basis for movement material in a full range, including neutral, character building and abstracts compositions. This course will expose the students to a various techniques designed to challenge the students physically and psychologically through such disciplines as physical theater, mime, mask and character building. Students will understand the basic principle of actor playing: the presence on stage, the significant body, and working with a partner.

COURSE LEARNING OBJECTIVES:

- Improve critical thinking by developing evaluative, problem-solving, and expressive skills.
- Enhance group communication skills through discussions, small-group work, presentations or debates.
- Develop intellectual curiosity and better understand the role of a student in an academic community.

Student Outcomes

- Become more fully present “in-the-moment” in your physicality
- Be able to identify and develop the physical characteristics of a character
- Be able to create a truthful physicality within imaginary circumstances
- Be able to make personal connections to the physical side of acting work.
- Demonstrate ability to work effectively in ensemble.

Content

This class will be a “laboratory” course in nature. Different movement’s theories will be presented and, through both improvisational exploration and personal investment, will be tested and applied. Several explorations projects will allow the student to individualize the techniques given.

Classroom attire

This course requires extensive movement and physical activity; therefore, all participants will dress in dance blacks. This will allow participants the ability to focus on the physical work of the body and its ability to communicate. As in other dance courses, no jewelry or watches will be allowed. If you have any questions or concerns, please see the instructor.

COURSE REQUIREMENTS:

- **ACH Program Attendance Requirement:** ACH students are required to attend two ACH events during the Spring semester. Students should visit the ACH website (http://www.stonybrook.edu/ucolleges/ach/) for updated information about the events.

  **University Scholar students are strongly encouraged to attend ACH programs, but are not required. Scholars have their own event requirement, which includes at least one Scholars (for-credit) event and one ACH (for-credit) event per semester, or two Scholars (for-credit) events**

- **Spring Commons Day:** All students in a Freshman 102 Seminar are required to attend a Spring Commons Day Event on Wednesday, March 26, 2014. For more information about this day visit: http://ucolleges.stonybrook.edu/spring-commons-day

Grading:

Grades will be determined by a combination of objective and subjective criteria, including attendance, in-class work, and out-of-class assignments.

Attendance and Participation: 30%
Attendance and Tardy Policy

The faculty of the Theatre Arts Department recognizes that attendance and participation are essential for successful learning. If the student exceeds (2) absences in this course, that student's final grade will be lowered by one full letter grade. Tardiness will not be tolerated. All Actors' Unions require actors to be on time to all rehearsals and productions. This is also an expectation in this class.

Class work - I grade you on your hard work, focus, participation, attitude, and individual progress, not on how naturally talented an actor you already are. Your sole requirement regarding the class work is that you respect the lessons & techniques, stay focused in class, and complete the assignments to the best of your ability.

Written Assignments - Written work will not be accepted late.

Journal - The Journal will give the student the opportunity to stay in close contact with one’s process while at the same time sharing one’s progress and/or concerns with the instructor. This document will serve the student with an in depth analysis and personal connection to classroom work. Please avoid theorizing or generalizing (don’t define technique), summarizing (don’t list what happened), or critiquing (don’t make positive or negative value judgments). Do narrowly and specifically discuss what you discover during your own work as well as what you observe in others’ work.

The Explorations

Student will have the opportunity to work with movement’s theories and exercises and presented them in a practical way. Each project will have a complete set of criteria that the student will be expected to follow.

The Final Presentation

The Final is designed to synthesize several theories and techniques garnered by the student throughout the course. It will also challenge the students to think in an “ensemble” frame of mind. The students will be divided into groups who will present an original performance art piece. As with each of the performance projects, a complete set of criteria will be given to each student. The class may present work during the last week to an invited audience.

CLASS SCHEDULE
(Subject to revision)

Week 1: January 31
Welcome and Introduction. Your Body: Structure and Function
Freeing the body and explore awareness of physical space, warm up, relaxation, alignment and breath in movement work, exploration of the human body (skeletal system).

Week 2: February 7
Building Languages and physicality, laws of motions introduction to vocabulary: phrases, space, times, energy, form, actions, composition

Week 3: February 14
Exploration 1: exploration of physical actions and composition
Introduction to theater of silence and the Poetical body
Movements analysis: researching the economy of physical actions

Week 4: February 21
Gesture in life, actions gesture and images, developing physical gesture that informs characterization
Pre-planning for gesture presentation

Week 5 February 28
Exploring language on stage and building vocabulary, rotation, inclinations, translation of the body liner vs. Circular,
Week 6 March 7
Exploration presentation and introduction to actions verbs

Week 7 March 14
Exploring abstractions forms and pre-planning for abstraction exploration
Work group improvisations and final project and paper reaction.

Class Resource List

THE MOVING BODY By Jacque Lecoq

MOVEMENT: FROM PERSON TO ACTOR TO CHARACTER
By Theresa Mitchell

MASK IMPROVISATION FOR ACTOR TRAIN AND PERFORMANCE
By Sears A. Eldredge

Class Protocol

There are several “house rules” to our classroom:

- **Cell Phones and Electronic Devices**
  Make sure that your cell phone (and/or anything else you might have on you that beeps, blinks, or buzzes) is turned off before you enter the classroom. It is rude enough to interrupt a lecture or a class activity with an incoming call, but I have absolutely no tolerance for interruptions during the work/performance of your fellow students. Break this rule, and your participation grade for the course will be lowered.

- **Class interruptions/citizenship**
  Try not to leave the room during class, but if you must—please do not leave or enter the room during anyone’s contribution to class. Wait until the person has finished! Furthermore, make sure that you practice active listening in the classroom at all times. Mutual respect and support is essential for maximizing learning in the classroom.

COURSE EVALUATIONS

Stony Brook University values student feedback in maintaining the high quality education it provides and is committed to the course evaluation process, which includes a mid-semester assessment as well as an end-of-the-semester assessment, giving students a chance to provide information and feedback to an instructor which allows for development and improvement of courses. Please click the following link to access the course evaluation system:
http://stonybrook.campuslabs.com/courseeval/

DISABILITY SUPPORT SERVICES (DSS) STATEMENT

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

**ACADEMIC INTEGRITY STATEMENT (must be the following language as approved by the undergrad council):**

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

CRITICAL INCIDENT MANAGEMENT
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures.