Regent University Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a Biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication & the Arts Mission Statement:
To prepare emerging and established Christian leaders to inspire, enrich and transform the media, the arts, and the academy through excellence and innovation in scholarship and practice.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 716
VOICE AND MOVEMENT STUDIO 2 – CYCLES OF EXPRESSION
SPRING 2013
COURSE TYPE: CAMPUS

MEETING LOCATION: FILM STAGE
MEETING TIME: MONDAY/WEDNESDAY 10:00-11:50

COURSE INSTRUCTOR: ERIC W. HARRELL

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
SECTION 1 – COURSE OVERVIEW

INSTRUCTOR INFORMATION:
Instructor: Eric W. Harrell
Telephone: 757.352.4211
Fax: 757.352.4279
E-mail: eharrell@regent.edu

In the subject line of your email, please include the course number (e.g. THE 716) and have your full name in your email signature. Note: All students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS to facilitate communication between instructors and students.

Office Hours: Monday 1:00-3:30 pm and Tuesday 8:30 am – 12:00 pm
Office Location: COM 216

GREETING FROM THE INSTRUCTOR
Welcome to Cycles of Expression! My goal this semester is to equip you with practical tools to become a physically-committed, kinesthetically-driven artist. Over the last few years the content of this course has become the primary focus of my scholarship as a theatre professor and my practice as a professional actor. I believe passionately in the efficacy of this material to transform the acting process, helping you to move beyond habitual patterns of movement and ignite new pathways of discovery through the body.

INSTRUCTOR BIOGRAPHY
Professor Harrell is a member of both Actors Equity Association and the Screen Actors Guild. His professional acting and directing credits span regional and academic theatres across the country. He holds a B.A. degree in Theatre Arts and Secondary Education from Abilene Christian University and a MFA degree in Acting from the University of Nebraska-Lincoln/Nebraska Repertory Theatre. He has had the privilege of studying under such notable artists as Uta Hagen, Robert Cohen, Michael Lugering and the Urban Bush Women.

As a voice and movement specialist, he advocates a psycho-physical approach to the acting process, drawing heavily from his expertise in the Linklater and Alexander techniques, the Lugering Method and the work of the Atlantic Theatre Company (Practical Aesthetics). He travels frequently teaching his “Kinesthetic Actor” workshops in integrated voice and movement techniques at multiple conferences and theatres each year. He has been a member of the Regent theatre faculty since 2005. He previously served as Department Chair and Head of the MFA Acting Program. Currently, he serves as the Producing Artistic Director of Regent Theatre's summer programs.

COURSE DESCRIPTION
Well-trained actors have voices and bodies that register the subtlest of thoughts and emotions generated by the actor while in character. CYCLES OF EXPRESSION is a process-oriented course that trains the actor’s body to be fully responsive to the demands of physical characterization. Utilizing a mix of stage movement modalities, the student will develop an evolved kinesthetic awareness as a tool in the acting process.

For years, actor training has treated voice, movement and acting technique as separate disciplines. Studying each of these elements in isolation creates a distorted view of their coordinated purpose in artful expression. The VOICE AND MOVEMENT studio sequence of the MFA in Acting program is designed to develop a psycho-physical approach to acting. If an actor attempts to only “think” his or her way into a role, and assumes the body will naturally follow, the result is more often than not a physically disconnected performance. The purpose of CYCLES OF EXPRESSION is to develop the actor’s body as a fully integrated physical, emotional and psychological instrument.
To achieve this goal, we will focus on a variety of techniques and methodologies exploring the physical life of the actor. These include a broad selection of traditional and new approaches to physical training designed to promote the creativity, presence, energy, and technique of the actor. Instruction will draw largely from the Lugering Method supplemented by elements of the Alexander Technique, centering studies, Laban’s Eight Effort Actions and five basic character “energies.”

Experiential learning is the primary format of this course. As this is a stage movement course, students can expect that most learning will happen on their feet, trying out ideas and concepts in motion. The instructor will introduce key concepts, but the application and relevance of those ideas is tied specifically to the student’s individual body and their own kinesthetic discoveries. Taking time to process the theoretical implications under girding our work through class discussions and writing assignments is equally crucial. At times the instructor will need to work with one student at a time. It is expected that all students in the class will observe such moments with full attention and seek to apply the experience to their own work. The observation of others is a key component to any movement study. Additionally, students will have required readings for which they will be expected to demonstrate comprehension in class exercises and discussions. Journaling, small group exercises and periodic examinations (written and performed) will also be integral to instruction and assessment.

INTEGRATION OF FAITH
Our quest as believer-artists is to continually explore and develop the means whereby we use our creative gifts to the glory of God. This semester that exploration will put a primary emphasis on the physical. Our bodies are complex entities, designed by God as a primary tool for the expression of thought and feeling. As David danced before the Lord, so we will similarly look to physical expression as an act of worship. This, however, is only one component of the acting process and is no different than the way we approach vocal work, intellectual understanding or any other acting skill. We are constantly working to sharpen each facet of the acting process to ensure our creative endeavors represent the first-fruits we as actors have to offer our Creator. As we seek enlightenment regarding how we as Christians endow our work with the holy, we will examine the writings of Madeline L’Engle in her book, Walking on Water: Reflections on Faith and Art. We will also undertake the exploration of spiritual themes and scriptural texts in the development of original movement-based performances.

Theme Scripture
There are different kinds of gifts, but the same Spirit distributes them. There are different kinds of service, but the same Lord. There are different kinds of working, but in all of them and in everyone it is the same God at work.

1 Corinthians 12:4-5

SECTION 2 – COURSE EXPECTATIONS

COURSE OUTCOMES

- Students will compose expressive actions utilizing the Lugering Method (and associated concepts) that expand both the emotional and physical range of artistic expression.
  - This outcome will be assessed in the three Lugering barre assignments (Habitual Barre, Non-Habitual Barre and Classical Barre), in-class exercise work, journal assignments and the final movement presentation.

- Students will discern habitual movement patterns and evaluate how such patterns impact the development and perception of character.
  - This outcome will be assessed in the Habitual and Non-Habitual Barre assignment as well as a series of in-class exercises.
• Students will successfully integrate text into a dynamic, physically-driven characterization.
  o This outcome will be assessed in the three Lugering barre assignments (Habitual Barre, Non-Habitual Barre and Classical Barre), in-class exercise work and the final movement presentation.

• Students will isolate and successfully dissipate physical tension short-circuiting the impulse mechanism.
  o This outcome will be assessed in a series of in-class exercise, journal assignments and the Non-Habitual Barre assignment.

• Students will successfully transfer technique studies into storytelling devices through the development of original movement-based theatre pieces.
  o This outcome will be assessed in the final movement presentation.

• Students will articulate individual movement processes in the language of academically-recognized methodologies.
  o This outcome will be assessed in journal assignments and the final movement presentation.

REQUIRED MATERIALS
Students are responsible for acquiring the following books and materials for this course before the first class meeting:


  Note: The School has partnered with the Regent Bookstore to have textbooks available for purchase for all students, including distance students. Items may be ordered using the secured online catalog found at www.regentbookstore.net.

• Daily access to the Internet and email

• Microsoft Office (Word, Excel, PowerPoint, etc.) version 2007 or later.

• The latest version of a web browser compatible with Blackboard and media players. For assistance, visit the links provided in the Helpful Resources section of the course in Blackboard or contact IT Helpdesk via their website, phone at 757-352-4076, or email helpdesk@regent.edu.

• Additional materials (e.g., PowerPoint files, quizzes, media, and the like) may be provided via Blackboard. Students are responsible for the information and materials distributed in class and on Blackboard (see “Use of Blackboard” below for more information).

• Understand and adhere to the Regent Honor Code found in the Student Handbook. A persistent link can also be found in Blackboard’s “RU Resources” tab.

USE OF BLACKBOARD
Blackboard will be used to aid communication and delivery of extemporaneous and other content as the semester progresses. We may also utilize the Discussion Board to extend our in-class discussions. Participation in Blackboard does not supplant course requirements for attendance or class participation. Therefore, while access to and use of Blackboard is required for this course, it should not be seen as a surrogate for class attendance or other course requirements. Also, please keep the following in mind:
All discussion posts should be scholarly in nature and respectful of colleagues.

Students are expected to check the Announcements section of Blackboard each week beginning one week before the start of the course.

Students must keep their e-mail address current in Genisys in order to receive communications from Blackboard and the instructor. Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

ATTENDANCE AND PARTICIPATION

Attendance is required in order to complete this course. Students failing to attend a minimum number of campus class meetings will automatically fail the course unless arrangement is made with the professor to take an "Incomplete" grade in order to complete the course at a later date in accordance with University policy (see student handbook for more information about withdrawing from a course or the University or for incomplete grades). To prevent automatic failure of a course, the minimum class attendance is as follows:

- For a 16 week course: Must attend at least 9 weeks of campus class meetings.
- For a 10 week course: Must attend at least 6 weeks of campus class meetings.
- For a 5 day Modular (Intensive) course: Must attend all 5 days of campus class meetings.

Note: International students should consult the Office of International Student Services for how immigration status may be impacted if you fail to meet attendance requirements for this course. All students should consult the Financial Aid office for information on how their funding may be impacted as well. International students should consult the Office of International Student Services before registering for a Distance or Modular course.

In addition, the following attendance requirement applies to this course:

Students are allowed two absences from class for illness and other emergencies with no grade penalty. Subsequent absences lower the student's final grade by one full letter grade per absence. However, if you are unable to attend class on any given day I would appreciate a call in advance of class to let me you will not be attending. This will allow me to make other arrangements if necessary. I can be reached at my office extension. If I am not in the office, please leave a message on my voice mail explaining the reason for your absence and a phone number where you can be reached. This is not a requirement, but it is a courtesy I appreciate. I am always concerned about your welfare and want to stay apprised of any way in which I can be of assistance to you.

Three late arrivals constitute an absence. After fifteen minutes, a tardy is considered an absence. If class has begun, please enter as quietly as possible. Under no circumstance should a student enter the classroom when another student is performing. Please be aware of what it is you are interrupting by your late arrival.

In the event of an emergency, it may be necessary for Regent University to suspend normal operations. During this time, Regent University may opt to continue delivery of traditional classroom instruction using the Blackboard Course Management System. It is the responsibility of the student to monitor the course Blackboard site in the event of campus closure.

SUBMISSION OF ASSIGNMENTS

All assignments, both written and performed, must be presented in class on the assigned date. As a general policy, no work will be postponed or accepted late. It is imperative for an actor seeking a career in the theatre to learn how to deliver a quality product regardless of personal circumstance. Theatre is a calendar-driven art form and business. There is only one opportunity to perform once the curtain has gone up. As such, the no-late work policy of this course attempts to help students cultivate this important discipline, better positioning them for professional success. That being said, exceptions to
this policy may be made at the instructor’s discretion when mitigating circumstances arise. However, such exemptions should not be expected.

METHOD OF EVALUATION
The final grade for the course will reflect mastery of course content and quality of thought as expressed in:

- **Habitual and Non-Habitual Barres** – Students will develop a series of expressive actions in two categories (habitual and non-habitual) and offer them as a prepared performance in class.

- **Classical Barre** – Students will develop twenty expressive actions, one for each major property covered in class, and perform them as a formal mid-term assignment.

- **Walking on Water Discussions** – Students will each lead at least one discussion on an assigned chapter from the L’Engle text. It is expected that students will adequately prepare insightful commentary and stimulating discussion questions for their assigned chapters. Additionally, it is expected that students read all chapters as assigned, reflect on those readings in the journal and actively contribute to each classroom discussion on the text.

- **Final Presentation** – Students will develop a final movement presentation, working in an ensemble, which synthesizes the work of the semester into a culminating performance.

**Grading Weights**

- Habitual Barre and Non-Habitual Barre 10%
- Classical Barre (mid-term exam) 20%
- Expressive Continuum Test 10%
- Walking on Water discussions 15%
- Final presentation 25%
- Classroom commitment and participation 20%

Grades will be assessed based upon the student’s execution of the skills demonstrated and discussed in class and in the text. The goal behind each exercise or performance will be explained at the time the assignment is made. Evaluation will then be based on how successfully the student has met the goal. Individual feedback from the instructor will provide the necessary insights for continued improvement as the semester progresses.

In addition, a participation grade will be assessed by the instructor based upon the student’s daily commitment to growth and positive contributions to classroom work. Contributing factors include promptness, concentration, the ability to incorporate feedback into work, volunteering, progress, attitude and willingness to take risks. The student’s approach and commitment to classroom exercises and work sessions with the instructor are integral to the assessment of this grade. Additionally, students will be asked periodically to conduct informal writing assignments akin to a journal in preparation for class exercises. Successful completion of these exercises will be evaluated as part of the participation grade. In this course, the grading percentage assigned to the participation grade is significant. This reflects the experiential nature of learning involved in a movement class and the value placed on daily participation in the explorative exercises. Therefore, it is particularly important and expected that students attend all classes.

The final project in the course will be evaluated using the rubric located on the final page of this syllabus.
The following grading scale will be used:

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<th>Grade</th>
<th>Percentage Score</th>
<th>Quality Points</th>
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<tbody>
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<td>96-100</td>
<td>4.00</td>
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<tr>
<td>A-</td>
<td>93-95</td>
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<tr>
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<td>90-92</td>
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<tr>
<td>B</td>
<td>85-89</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>81-84</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>78-80</td>
<td>2.33</td>
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<tr>
<td>C</td>
<td>75-77</td>
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<tr>
<td>C-</td>
<td>71-75</td>
<td>1.67</td>
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<tr>
<td>D+</td>
<td>68-70</td>
<td>1.33</td>
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CLASS GUIDELINES

- Physical exercises of the course will require you to wear comfortable, loose fitting clothing to class each day. Please dress modestly but come to class wearing clothes appropriate for physical movement.
- It is recommended you bring a water bottle to each class and drink frequently.
- You should have at least two monologues prepared to perform on any given day as I may ask you to use text in the course of an exercise. One of the monologues must be a contemporary piece. It is preferable that you have previously performed the monologue and that you have conducted some form of character analysis for it.
- I expect you to undertake an exercise in class at my instruction, without questioning its purpose. This is in keeping with letting go of the attempt to control the body intellectually. Our goal this semester is to learn through the body, as opposed to manipulating the body to reflect intellectual thought. If you have any questions, please postpone them but do not suppress them. I'm happy to answer them later. There will be dedicated times to process work in class, and I am always available to meet with you individually. If you remain unclear about any of the work or have questions about anything we've covered, please take the initiative to ask questions.
- This class involves an element of physical risk. Behave responsibly, stay alert, listen to directions, and be mindful of any potential hazards when working individually or with others. Stop the class if you, or those you observe, appear to be in any physical danger.
SECTION 3 – SCHEDULE AND EVALUATION

COURSE SCHEDULE
The schedule below includes the due dates for all assignments in this course. It is recommended that you place this Course Schedule in a convenient place and refer to it each week of the course. You need to follow it closely, as late assignments may be subject to a grade reduction.

Monday, January 7
• Introduction to the course, review syllabus
• Assignment: Read the Prologue & Introduction (pgs. vii-xvi) and Chapter 4 (pgs. 30-34) from The Expressive Actor.

Wednesday, January 9
• Body structure observations and exercises
• Discuss The Expressive Actor readings
• Assignment: Read Walking on Water, Chapter 1: “Cosmos from Chaos.”

Monday, January 14
• Continue discussing The Expressive Actor readings
• Introduce stretching routine
• Walking on Water Chapter 1 discussion
• Assignment: Prepare a 1 minute, contemporary monologue to perform in class next Wednesday (serious or comedic).

Wednesday, January 16
• Centering work
• Video monologue performances for upcoming analysis assignment
• Assignment: Read Walking on Water, Chapter 2: “Icons of the True” and complete the Observation Assignment.

Monday, January 21
• No class—MLK Jr. Day

Wednesday, January 23
• Centering work
• Observation Assignment - discussion and exercises
• Walking on Water Chapter 2 discussion
• Assignment: Read Chapters 1 and 2 of The Expressive Actor.

Monday, January 28
• Defining Expressive Action – discussion and exercises
• Assignment: Read Chapter 3 of The Expressive Actor.

Wednesday, January 30
• Principles of Expression – discussion and exercises
• Assignment: Read Walking on Water, Chapter 3: “Healed, Whole and Holy.” There will be a test over the “Expressive Continuum” from Chapter 3 of The Expressive Actor on Monday. Prepare Monologue Movement Analysis for an in-class presentation on Monday, Feb. 11.

Monday, February 4
• Test- “Expressive Continuum”
• Walking on Water Chapter 3 discussion
• Assignment: Read Walking on Water, Chapter 4: “A Coal in the Hand.”
Wednesday, February 6
- *Walking on Water* Chapter 4 discussion
- **Assignment:** Monologue Movement Analyses are due next class period.

Monday, February 11
- Present/discuss Monologue Movement Analyses
- *Meet in Screening Room*
- **Assignment:** Chapter 13 of *The Expressive Actor.*

Wednesday, February 13
- Working with Expressive Actions
- **Assignment:** Read *Walking on Water*, Chapter 5: “Probable Impossibles.”

Monday, February 18
- Working with Expressive Actions
- *Walking on Water* Chapter 5 discussion
- **Assignment:** Read *Walking on Water*, Chapter 6: “Keeping the Clock Wound.” Compile your habitual properties list.

Wednesday, February 20
- Working with Expressive Actions (habitual)
- *Walking on Water* Chapter 6 discussion
- **Assignment:** Prepare your Habitual Barre to be performed in class Monday.

Monday, February 25
- Perform/work Habitual Barres.
- **Assignment:** Read *Walking on Water*, Chapter 7: “Names and Labels.” Prepare your non-habitual properties list.

Wednesday, February 27
- Working with Expressive Actions (non-habitual)
- *Walking on Water* Chapter 7 discussion
- **Assignment:** Prepare your Non-habitual Barre to be performed in class on Wednesday.

Monday-Friday, March 4-8
- Spring Break

Monday, March 11
- Perform/work Non-habitual Barres.
- **Assignment:** Read *Walking on Water*, Chapter 8: “The Bottom of the Iceberg.” Prepare the Classical Barre chart.

Wednesday, March 13
- Developing the Classical Barre
- *Walking on Water* Chapter 8 discussion

Monday, March 18
- Developing the Classical Barre
- **Assignment:** Complete your Classical Barre and prepare to present it for the mid-term exam next class period.

Wednesday, March 20
- Mid-term presentations – The Classical Barre
- **Assignment:** Read *Walking on Water*, Chap. 9: “Do We Want the Children To See It?”
Monday, March 25
- Classical Barre exercises and follow-up
- *Walking on Water* Chapter 9 discussion

Wednesday, March 27
- Classical Barre application exercises
- Introduce Five Character Energies

Monday, April 1
- Five Character Energies – discussion and exercises
- *Walking on Water* Chapter 10 discussion

Wednesday, April 3
- *Meet in Screening Room*
- Developing movement-based theatrical pieces – discussion and videos
- Discuss final project

Monday, April 8
- Working with Character Energies
- **Assignment:** Read *Walking on Water*, Chapter 11: “The Other Side of Silence.”

Wednesday, April 10
- Laban’s Eight Effort Actions – discussion and video (*meet in Screening Room*)
- *Walking on Water* Chapter 11 discussion

Monday, April 15
- Laban’s Eight Effort Actions – exercises
- **Assignment:** Read *Walking on Water*, Chapter 12: “Feeding the Lake.”

Wednesday, April 17
- *Walking on Water* Chapter 12 discussion
- Rehearse final projects

Monday, April 22
- Rehearse final projects

Wednesday, April 24
- Perform final projects at noon on the Film Stage for an invited audience

**SECTION 4 – PROGRAM GOALS**

**SCHOOL OF COMMUNICATION AND THE ARTS MISSION STATEMENT**
To prepare emerging and established Christian leaders to inspire, enrich and transform the media, the arts, and the academy through excellence and innovation in scholarship and practice.

**PROGRAM GOALS FOR THE DEPARTMENT OF THEATRE ARTS**

**MFA Outcomes:**
1. All MFA in Acting students will demonstrate mastery of objective-driven acting technique at a professionally competitive level.
2. All MFA in Acting students will demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.

3. All MFA in Acting students will articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.

4. All MFA in Acting students will demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.

5. All MFA in Acting students will effectively integrate and apply biblical principles of the Christian faith to their academic and creative work.

SECTION 5 – UNIVERSITY POLICIES

Students should become familiar with all university policies as outlined in the Student Handbook including:

- Disability services (Note: Requests for accommodation must first be submitted through Disability Services).
- Regent Honor Code (as an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.)
- Withdrawing from a course or the University
- Discipline policies

A link to the Student Handbook can also be found in Blackboard’s “RU Resources” tab along with links to University Library, Student Services, University Bookstore, academic writing assistance resources, and more.

Blackboard’s “Help” tab provides additional resources including:

- Blackboard tutorials
- IT Help Desk contact information

STUDENT COURSE EVALUATION

Students have the opportunity to provide feedback throughout the course through e-mail, telephone, and on-campus appointments. Near the end of the course, students will complete an anonymous online course evaluation form. Since the results contribute to improving course design and presentation, it is important that students be honest and constructive in their evaluations. Students will receive an e-mail reminder from the University when it is time to complete these evaluations. Please take time to provide this input. Students can access the online evaluation system at:

http://eval.regent.edu/regent/survey/students.cfm

If you have questions about the online evaluation please contact evaluation@regent.edu.

This syllabus is subject to change without notice.

Last updated: 10/24/2012

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