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 and the Arts Mission Statement:
Our mission is to graduate emerging leaders and scholars who demonstrate excellence and innovation in thought and action in their respective fields and who, through their educational experiences here, will transform and redeem media and the arts.

Department of Theatre Arts Mission Statement:
Our mission is to educate and train undergraduate and graduate students to incisively examine and effectively communicate, through intellectual analysis and the realization of live performance, the great truths of the human condition as perceived through the lens of a Christian world view.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 727.01 (3 CREDIT HOURS)
MOVEMENT FOR THE ACTOR
SPRING 2012

COURSE LOCATION: ON-CAMPUS
TUESDAY/THURSDAY – 1:00-2:50 PM
FILM STAGE
SECTION 1 – OVERVIEW

INSTRUCTOR INFORMATION

Instructor: Eric Harrell, Associate Professor of Theatre
Phone: 757.352.4211
Fax: 757.352.4279
E-mail: eharrell@regent.edu
Office Hours: Monday/Wednesday 1:00-3:00 pm and Tuesday/Thursday 3:00-4:00 pm
Office Location: COM 216

PERSONAL GREETING FROM THE INSTRUCTOR

Welcome to Movement for the Actor! Whatever your background is in terms of stage movement, 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 QUALIFICATIONS/BIOGRAPHY

Professor Harrell joined the Regent theatre faculty in 2005 as Head of the MFA Program in Acting. In 2008, he assumed the role of Department Chair. 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.

BEST TIMES AND METHODS FOR CONTACTING THE PROFESSOR

I am glad to meet with students any time though my office hours represent my most available windows. I recommend you call or email to schedule an appointment, even during office hours, to ensure my availability. However, you are always free to stop by during posted office hours, and if I am not previously engaged, I will be more than happy to meet with you. Students are also welcome and encouraged to contact me via email or at my office extension with any questions or concerns related to the course.

COURSE DESCRIPTION

Well-trained actors have voices and bodies that register the subtlest of thoughts and emotions generated by the actor while in character. MOVEMENT FOR THE ACTOR 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.
RATIONALE/COURSE OVERVIEW

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. While a course entitled MOVEMENT FOR THE ACTOR may seem to endorse this approach, this class is actually 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 this course 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 undergirding 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.

DEGREE PROGRAM OUTCOMES

The MFA in Acting degree program has five primary student learning outcomes. At the end of this program, it is our expectation that every MFA student will:

- Demonstrate mastery of objective-driven acting technique at a professionally competitive level.
- Demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.
- Articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.
- Demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.
- Effectively integrate and apply biblical principles of the Christian faith to both academic and creative work.

**Course Outcomes and Assessments**

- 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.
  - 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.
  - 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.
  - This outcome will be assessed in the final movement presentation.

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

**Section 2 – Course Requirements**

**Required Course Materials**


**Course Requirements and Assignments**

- **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%

**Grading Scale**

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**SECTION 3 – POLICIES, PROCEDURES AND RESOURCES**

**Evaluation, Grading and Submission of Assignments**

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.

All assignments, both written and performed, must be presented 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.
**University Withdrawal** - Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively dropped from that class.

**Incomplete Grades Policy** - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

**In Progress Grades** - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms. A grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

**ATTENDANCE AND PARTICIPATION**

Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

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.
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.

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.

University Academic Honor Code

Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead or misrepresent, and therefore are a form of lying representing actions contrary to the behavioral norms that flow from the nature of God. As such, use of another author’s material must always be properly documented and clearly cited. It is also expected that all work turned in during the semester will be the result of that semester’s scholarship. Academic dishonesty, in any form, may constitute failure of the course. Every student is responsible for protecting the integrity of learning, scholarship and research.

Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.
Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

**STUDENT CONTACT INFORMATION**

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS.

http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm

**DISABILITY STATEMENT**

The student is responsible for contacting Director of Student Life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes.

http://www.regent.edu/disabilities

**ADDITIONAL RESOURCES**

Please review the following links for additional information regarding University policies and other helpful resources:

- **Academic Calendar and Registrar Information:** http://www.regent.edu/admin/registrar/academiccalendar.cfm
- **University Bookstore:** http://www.cbamatthews.com/regent/
- **Plagiarism Policy:** http://www.regent.edu/acad/schedu/pdfs/honor_code.pdf
- **Regent Library:** http://www.regent.edu/lib/
- **Student Services:** http://www.regent.edu/admin/stusrv/
- **Technical Support/University Handbook:** http://www.regent.edu/it/helpdesk/

**SECTION 4 – COURSE SCHEDULE AND EVALUATION**

**COURSE SCHEDULE**

*The following calendar is subject to change.*

**Tuesday, January 3**
- Introduction to the course, review syllabus
- **Assignment:** Read the Prologue & Introduction (pgs. vii-xvi) and Chapter 4 (pgs. 30-34) from *The Expressive Actor*.

**Thursday, January 5**
- Body structure observations and exercises
• Discuss *The Expressive Actor* readings
  • **Assignment:** Read *Walking on Water*, Chapter 1: “Cosmos from Chaos.”

**Tuesday, January 10**
• 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 (serious or comedic).

**Thursday, January 12**
• 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 (attached) in your journal.

**Tuesday, January 17**
• Centering work
• Observation Assignment - discussion and exercises
• *Walking on Water* Chapter 2 discussion
• **Assignment:** Prepare the Monologue Movement Analysis (attached) to be presented in class on Monday.

**Thursday, January 19**
• Present/discuss Monologue Movement Analyses
• *Meet in Screening Room*
• **Assignment:** Read *Walking on Water*, Chapter 3: “Healed, Whole and Holy” and read Chapter 1 of *The Expressive Actor*.

**Tuesday, January 24**
• Defining Expressive Action – discussion and exercises
• *Walking on Water* Chapter 3 discussion
• **Assignment:** Read Chapter 3 of *The Expressive Actor*.

**Thursday, January 26**
• Principles of Expression – discussion and exercises
• **Assignment:** Read *Walking on Water*, Chapter 4: “A Coal in the Hand.”

**Tuesday, January 31**
• Principles of Expression – discussion and exercises
• *Walking on Water* Chapter 4 discussion
• **Assignment:** Read Chapter 2 of *The Expressive Actor*.

**Thursday, February 2**
• Working with Expressive Actions
• **Assignment:** Read *Walking on Water*, Chapter 5: “Probable Impossibles” and Chapter 13 of *The Expressive Actor*.

**Tuesday, February 7**
• Working with Expressive Actions
• *Walking on Water* Chapter 5 discussion

**Thursday, February 9**
• Working with Expressive Actions
• **Assignment:** Read *Walking on Water*, Chapter 6: “Keeping the Clock Wound.” Prepare for written test next class period over the Expressive Continuum and compile your habitual properties list.

**Tuesday, February 14**
- Test- Expressive Continuum
- Working with Expressive Actions (habitual)
- *Walking on Water* Chapter 6 discussion
- **Assignment:** Prepare your Habitual Barre to be performed in class Thursday.

**Thursday, February 16**
- Perform/work Habitual Barres.
- **Assignment:** Read *Walking on Water*, Chapter 7: “Names and Labels.” Prepare your non-habitual properties list.

**Tuesday, February 21**
- Working with Expressive Actions (non-habitual)
- *Walking on Water* Chapter 7 discussion
- **Assignment:** Read *Walking on Water*, Chapter 8: “The Bottom of the Iceberg.”

**Thursday, February 23**
- Perform/work Non-habitual Barres.
- **Assignment:** Prepare your Non-habitual Barre to be performed in class the Tuesday after Spring Break.

**Feb. 27 – March 4**
- Spring Break

**Tuesday, March 6**
- Developing the Classical Barre
- *Walking on Water* Chapter 8 discussion
- **Assignment:** Prepare the Classical Barre chart. The first part of your journal is due next class period.

**Thursday, March 8**
- Developing the Classical Barre

**Tuesday, March 13**
- Developing the Classical Barre
- **Assignment:** Complete your Classical Barre and prepare to present it for the mid-term exam next class period.

**Thursday, March 15**
- Mid-term presentations – The Classical Barre
- **Assignment:** Read *Walking on Water*, Chap. 9: “Do We Want the Children To See It?”

**Tuesday, March 20**
- Classical Barre exercises and follow-up
- *Walking on Water* Chapter 9 discussion

**Thursday, March 22**
- Classical Barre application exercises
- Introduce Five Character Energies
Tuesday, March 27
- Five Character Energies – discussion and exercises
- *Walking on Water* Chapter 10 discussion

Thursday, March 29
- *Meet in Screening Room*
- Developing movement-based theatrical pieces – discussion and videos
- Discuss final project

Tuesday, April 3
- Working with Character Energies
- **Assignment:** Read *Walking on Water*, Chapter 11: “The Other Side of Silence.”

Thursday, April 5
- Laban’s Eight Effort Actions – discussion and video (*meet in Screening Room*)
- *Walking on Water* Chapter 11 discussion

Tuesday, April 10
- Laban’s Eight Effort Actions – exercises
- **Assignment:** Read *Walking on Water*, Chapter 12: “Feeding the Lake.”

Thursday, April 12
- *Walking on Water* Chapter 12 discussion
- Rehearse final projects
- **Assignment:** Second part of journal due next class period.

Tuesday, April 17
- Rehearse final projects during class time and perform projects for an invited audience at noon

**STUDENT COURSE EVALUATIONS**

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: [http://eval.regent.edu/regentsurvey/students.cfm](http://eval.regent.edu/regentsurvey/students.cfm). If you have questions about the online evaluation please contact [evaluation@regent.edu](mailto:evaluation@regent.edu).
THE 727.01
MOVEMENT FOR THE ACTOR
SPRING 2012

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.

Please sign here to indicate that you have read and understood the requirements outlined in this syllabus.

________________________________________  ________________
Student signature                          Date