



DEPARTMENT OF FINE ARTS

COURSE OUTLINE – DR2340 WINTER 2015

TOPICS IN ACTING - MOVEMENT – 3(0-0-3) UT

INSTRUCTOR: Annie Smith, PhD.

PHONE: 780-539-2882

OFFICE: L222

E-MAIL: asmith@gprc.ab.ca

OFFICE HOURS: T, R, 1:00 -2:00

PREREQUISITE(S)/COREQUISITE: DR1490

REQUIRED TEXT/RESOURCE MATERIALS: *Acting is Believing – chapters provided by instructor.*

CALENDAR DESCRIPTION: The practical application of theory and technique to the practice of movement on stage, building on breath, impulse, sound, and gesture.

Prerequisites: DR1490

Transfer: UA* UC UL AU

CREDIT/CONTACT HOURS: 3(0-0-3) 45 hours/term

DELIVERY MODE(S): Laboratory

Learning Outcomes

Students upon completion of this course will:

1. gained confidence in using their bodies
2. extended the range and versatility of their movement
2. have learned to apply movement techniques in creating character
4. have developed confidence and competence in movement performance
5. have explored the relationship between movement and sound
6. have explored movement through spatial relationships

TRANSFERABILITY: UA, UC, UL, Athabasca

**** Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions.**

Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability

GRADING CRITERIA:

GRANDE PRAIRIE REGIONAL COLLEGE			
GRADING CONVERSION CHART			
Alpha Grade	4-point Equivalent	Percentage Guidelines	Designation
A ⁺	4.0	90 – 100	EXCELLENT
A	4.0	85 – 89	
A ⁻	3.7	80 – 84	FIRST CLASS STANDING
B ⁺	3.3	77 – 79	
B	3.0	73 – 76	GOOD
B ⁻	2.7	70 – 72	
C ⁺	2.3	67 – 69	SATISFACTORY
C	2.0	63 – 66	
C ⁻	1.7	60 – 62	
D ⁺	1.3	55 – 59	MINIMAL PASS
D	1.0	50 – 54	
F	0.0	0 – 49	FAIL
WF	0.0	0	FAIL, withdrawal after the deadline

EVALUATIONS: Individual Process and Development: 30% (Includes attendance, physical training, and movement exercises); Movement Projects (4): 60% (includes individual preparation, documentation, and in-class performance). Two projects will be individual and two will be with

partners. The final project (mask) will be performed at the April Drama Scenes. 10% Reflective Paper. Late assignments will not be accepted unless by prior arrangement.

Students must wear suitable clothing for physical work.

STUDENT RESPONSIBILITIES:

Attendance: Attendance is mandatory.

More than 15% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required.

Students will receive a warning 'Notice Of Absenteeism' at 10% absenteeism (1 class).

After 15% absenteeism, you may be required to withdraw from the course.

Refer to Student Conduct, Attendance, page 42 of the college calendar.

STATEMENT ON PLAGIARISM AND CHEATING:

Refer to the College Policy on Student Misconduct: Plagiarism and Cheating at

https://www.gprc.ab.ca/files/forms_documents/Student_Misconduct.pdf

****Note:** all Academic and Administrative policies are available at

<https://www.gprc.ab.ca/about/administration/policies/>

Class Routine

Each class will follow the same format. We will begin with a "check-in" and then do a physical training. Then we will follow with movement explorations and project work. There will be ongoing explorations with movement throughout the course. The class will end with a "check-out". Wear flexible clothing and bring water.

Course Time Line

Wk	Month	Dates	Reading	Assignment Due	Focus
1	January	12			<u>Intro Class</u> : movement warm up, discussion of course concepts. Sourcing movement impulses in the

					body and playing them out.
2		19	Acting Is... Chapter 2		<u>Exploration:</u> rhythm and sound - improv with partners/whole group. Project 1 assignment.
3		26		<u>Project 1</u> Movement sequence to sound score	<u>Movement Score presentations</u> and working with the scores.
4		30	Acting Is... Chapter 5		<u>Exploration:</u> Movement from Observation
5	February	2	Acting Is... Chapter 3, 6		<u>Exploration:</u> Circles of Attention and Physical Scores. Project 2 assignment.
6		9		<u>Project 2</u> Physical Score Sequence	<u>Physical Score Presentations</u> and working with the scores.
Reading Week Feb. 26 – 20					
7		23	Handout		<u>Exploration:</u> Rasaboxes. Project 3 assignment.
8	March	2			Class cancelled – students assigned to attend <i>Last Chance Leduc</i> Dress Rehearsal
March 4, Visitor in the Arts, Katherine Koller Dress Rehearsals, <i>Last Chance Leduc</i>, March 3, and 4, 7:30 PM					
9		9			<u>Discussion:</u> Shadow Theatre. <u>Exploration:</u> Rasabox.
10		16	Handout	<u>Project 3</u> Rasabox	<u>Rasabox sequences</u> and working with the sequences.

				sequence	
March 27, Visitor in the Arts, GP Century Play Project					
11		23			<u>Exploration</u> : Masks intro. Project 4 assignment
12		30			<u>Exploration</u> : Movement, masks, and building characters
13	April	9		<u>Project 4</u> Mask Sequence	Mask Presentations
14		13		Reflective Paper	Essentialize Mask Presentations for Drama Scenes and wrap up.
Perform Mask Sequences at Spring Drama Scenes – April 14, 6:30 PM.					

Assignments

Assigned Projects (4): 60% Each project should demonstrate a cumulative growth of knowledge and experience through the course.

Project 1 (10%) – Movement sequence to sound score: working individually, chose a 2 minute piece of a sound score (can be music or sound effects but NO LYRICS) and create a movement score in response to the sound score. This is NOT “dance” but movement choreography. Work to be handed in is a CD or mp3 file of your sound score, your description of your movement score, a discussion of the elements of the sound score that you responded to, a reflection on the process of creating and preparing to present the movement sequence.

Project 2 (15%) – Physical Score Sequence: individually, create a 5 minute scenario in which you will act a deliberate physical score. You should build in pauses and moments of stillness into your physical score. Work to be handed in is the description of the scenario, circles of attention, and a description of each movement in your physical score.

Project 3 (15%) – Rasabox sequence with partner: working with a partner, explore the tensions between your rasabox gestures, breath, and voices. Working from the points of tension, create

a 10 minute presentation using movement, gesture, and self-produced sound (may be some word sequences) which will move through the rasaboxes. Work to be handed in is your rasabox chart, a reflection on your creation process, what you discovered about your own connection to the different rasas, and how you were able to utilize these connections in creating your rasabox sequence with your partner.

Project 4 (20%) –Mask Sequence with partner: using a half mask, find the character of that mask through exploring the movement evoked by the mask. You will craft your mask to reveal the character that it evokes in you. Work with your partner responding to each other's masks. Out of the responses innate to your mask relationship, create a 10 minute movement and sound sequence. Work to be handed in is a reflection on 1) the process of discovering your mask and how the mask manifests physically through your body; 2) how you developed the relationship of your masks and how you created your movement and sound sequence. 3) What elements of movement are the most fertile for this sequence and how does that relate to your mask? Give a summary of your scenario describing the arc of the scene (beginning, turning points, climax, denouement, conclusion). 4) a photograph of your mask.

Individual Process and Development: 30% (Includes attendance, physical training, movement exercises and explorations, feedback given to peers, and utilization of feedback by peers and the instructor)

Reflective Paper: 10% - a final reflection on your process and development through the course based on the 4 projects and your in-class exploration.

There is no midterm exam or final exam in this course.