

**THED 561-700 Voice and Movement  
Movement Section  
University of Northern Colorado  
Summer 2019**

Monday -Saturday July 15<sup>th</sup> – 20<sup>th</sup>  
1:30 pm to 5:30 pm

Instructor: Andrea Moon, MFA, PhD

E-mail: [andrea.moon@unco.edu](mailto:andrea.moon@unco.edu)

Office: Crabbe 307 Office Phone: 970-351-1204

**Movement Course Description:**

In this course students will engage with a rigorous and practical physical training that includes elements of Tadashi Suzuki method, silent narrative, techniques of body mind centering and select principles from Alexander, Laban, Functional Anatomy and Contact Improvisation. Students will also develop personal strategies to teach some aspect of these techniques in their own classroom. Students will also experiment with embodied ways of accessing that elusive, impossible to define, but incredibly powerful thing called “presence” onstage.

**Course Objectives:**

1. To improve focus and stamina in performing.
2. To increase the range of the performer’s physical possibilities.
3. To maximize the efficiency of breath in performance.
4. To increase performer’s awareness of the individual and group body in space
5. To learn to recognize and interrupt deeply ingrained physical habits.
6. To develop strategies to manifest and support psychological choices in three dimensions.
7. To begin to establish an effective and unique movement pedagogy for use in each student’s individual teaching work.

**Course Requirements:**

- Students will be expected to participate fully in ALL class exercises, activities and discussions.
- Students will be expected to memorize the shared line and bring a memorized one-minute monologue to work on in class
- Students will be expected to keep a Content and Context journal to be handed in after the class is complete
- Students will be expected to, in groups, create and implement a 45 minute movement lesson based on material learned in class.

**Suggested Literature on Movement for the Actor:**

Calais-Germain, Blandine. *Anatomy of Movement*. Seattle: Eastland Press, 2007.  
Gallwey, Timothy. *The Inner Game of Tennis*. New York: Random House, 1977.  
Gelb, Michael. *Body Learning*. New York: Henry Holt and Company, 1996.  
Johnson, Don Hanlon ed. *Bone Breath and Gesture*. Berkeley: North Atlantic Books, 1995.  
Marshall, Lorna. *The Body Speaks*. New York: Palgrave Macmillan, 2002.  
Potter, Nicole ed. *Movement for Actors*. New York: Allworth Press, 2002.  
Reed, William. *Ki: a Practical Guide for Westerners*. Japan Publications, 1986.  
Suzuki, Tadashi. *The Way of Acting*. New York: Theatre Communications Group, 1993.  
Wangh, Stephen. *An Acrobat of the Heart*. New York: Vintage Books, 2000.

**Shared Line to Memorize:**

Oh that my tongue were in the thunder's mouth!  
Then with a passion would I shake the world,  
and rouse from sleep that fell anatomy  
which cannot hear a lady's feeble voice,  
which scorns a modern invocation.

(Constance from *King John* III, iv)

**Grading Breakdown and Description of Requirements:****ATTENDANCE & PARTICIPATION: 300 pts (60%)**

---

Attendance and participation is the most vital aspect of this course. Students are expected to arrive to class on time, dressed appropriately and ready to move every session. It is strongly suggested that students arrive early enough to stretch and prepare themselves for the rigorous physical work we will be tackling in class. **TARDINESS WILL NOT BE TOLERATED.** Students who arrive late will not be allowed to participate for the safety of that student and the class as a whole. Students are expected to participate fully in all class activities, exercises and discussions. Students are expected to have a one minute poem or monologue memorized and ready to work on in class.

**MOVEMENT LESSON: 100 pts (20%)**

---

Students will be put into groups and will be expected to develop and implement a 45 minute movement lesson for the rest of the class based upon principles learned in class and/or in readings from any of the suggested literature. Further specifications attached.

**CONTENT AND CONTEXT JOURNAL: 100 pts (20%)**

---

Students will be required to keep a "Context and Content" journal during the six days of this intensive course. Students will be given time in the class to write in the journal during or after each session and will be expected to write in the journal each evening (except for the last). The journal will be turned into the instructor no later than 48 hours after the end of the class. Questions and guided writing exercises will be given to students during the course.

**Grade Breakdown:**

480 – 500 pts = A  
450 – 480 pts = A-  
440– 449 pts = B+  
410 – 439 pts = B  
400 – 409 pts = B-  
390 – 399 pts = C+  
360 – 389 pts = C  
350 – 359 pts = C-  
300 – 349 pts = D  
under 300 pts = F

**Attendance Policy:**

Attendance to this class is required and important for the students' own learning and the learning of the class as a whole. For the safety of everyone in the class TARDINESS WILL NOT BE TOLERATED. Students who are late to class will not be allowed to participate and will not receive participation points for that section.

**Policy on Late Work:**

I do not accept late work.

**Policy on Cell Phones and Laptops:**

All cell phones, laptops and other electronic devices must be turned off and remain off during the class. Exceptions will be made for using laptops to write in the context and content journal during prescribed times of the course. Any student in violation of this policy will be asked to leave and will lose participation points for that section.

**Dress Policy:**

Students must dress appropriate to the work we will be doing in class. Appropriate dress is defined as clothing that is easy and comfortable to move in and that allows the instructor to watch the student for correct alignment particularly of the knees, ankles and neck. Appropriate dress includes tights, sweats, t-shirts, dance attire. Jeans and skirts are not appropriate. Students must wear or bring socks or tabi to class every day.

**A Note on Touching:**

As part of ensuring correct alignment and teaching form I may use my hands to adjust your physical stance or interrupt your physical habits. This is a vital aspect of learning a physical discipline, however if it makes you uncomfortable please let me know as soon as possible and we can discuss ways to minimize the amount that I touch you while still keeping you safe.

**A Note on Pain:**

A certain amount of bodily discomfort, minor pain and aching can be expected in learning any new physical discipline. Sharp, stabbing pains and aches that refuse to dissipate over time or with attention are NOT NORMAL and if you experience any of these bring them to my attention immediately. Any physical discipline has the potential to cause bodily injury. I will do everything possible to minimize the risk of bodily injury in this class. However, it is your responsibility to follow my instructions carefully, maintain focus during class activity, do your part to create a safe environment for everyone in the room and monitor your own body. If you experience sharp or stabbing pains retreat from the exercise and discuss the pain with me as soon as possible.

**A Note On Respect:**

In order to do honest and fruitful work the classroom needs to be a safe environment. In this environment we respect all people regardless of age, sex, sexual orientation, ethnicity and religion. In conversation all members of this community will respond to each other honestly and respectfully and we will all remember that constructive criticism is not an attack on our personal self. Disruptive and disrespectful behaviors will not be tolerated, students engaging in them will be asked to leave and will forfeit participation points for that day. Disruptive and disrespectful behavior includes: failing to turn off your cell phones when entering the space, not actively listening to your colleagues, not completing exercises and activities in class and making personal attacks during discussion or any other behavior in class that might be distracting or disruptive to your colleagues' and your own learning process. Because theatre is meant to delve deeply into the human condition some of what we do and/or discuss in this class may be challenging to your deepest self. Understand that sometimes this challenge is necessary in a

learning environment. Please feel free to talk to the instructor about any discomfort you may be having. Please also remember to respect yourself and to do what you need to in order to take care of your own physical and emotional well being.

Disability Statement: Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Disability Access Center (970) 351-2289 as soon as possible to ensure that accommodations are implemented in a timely fashion.

**Course Outline:**

(This outline may be changed based on the needs of the class)

<b>Monday July 15<sup>th</sup></b>	<b>THE GIFT OF THE BODY: Focus and Presence</b>
	Course objectives 1, 4, 5 and 7
<b>Tuesday July 16<sup>th</sup></b>	<b>THE USE OF THE BODY: Functional Anatomy, Three Dimensional Psychological Support, Creation of Character, Strength and Stamina</b>
	Course objectives 1 through 6
	<i>Shared Line and One Minute Monologue memorization due</i>
<b>Wednesday July 17<sup>th</sup></b>	<b>THE BODY IN SPACE: Kinesthetic Awareness, Silent Narrative, Three Dimensional Relationship</b>
	Course Objectives 4 through 6
	<i>Lesson Groups chosen</i>
<b>Thursday July 18<sup>th</sup></b>	<b>THE BODY IN TRAINING: Suzuki Method and Meeting Yourself in Extremis</b>
	Course Objectives 1 through 7
	Lesson Groups Work
<b>Friday July 19<sup>th</sup></b>	<b>TRAINING &amp; TEACHING</b>
	Course Objectives 1 through 7
	<i>Lesson Groups 1 &amp; 2 teach</i>
<b>Saturday July 20<sup>th</sup></b>	<b>TRAINING &amp; TEACHING</b>
	Course Objectives 1 through 7
	<i>Lesson Groups 3, 4 &amp; 5 teach</i>
<b>Monday July 22<sup>nd</sup></b>	<i>Content and Context Journals Due on Canvas by end of day</i>

**THED 561 Voice and Movement – Movement Section**  
**Movement Lesson -100 pts**

In groups students will be expected to develop and implement a 45-minute movement lesson for the rest of the class based upon principles learned in class. If students have read any of the suggested literature they are welcome to incorporate ideas and/or exercises from that literature into their lesson as well.

To be perfectly clear this lesson is YOUR interpretation/understanding of a concept or concepts that struck or challenged you. You are not expected to recreate a lesson from class but to adapt a concept or concepts into a movement lesson that will be useful to YOU in YOUR classroom.

**Assignment Objectives:**

Begin to select, personalize and utilize principles and exercises to aid in your own teaching practice

Develop strategies to create a space that facilitates your student's physical growth

Draw connections between principle and practice

Develop planning and time/room management strategies

**Assignment Structure:**

- In a group you will create a 45 minute lesson based on a principle or principles from class and/or readings.
- You will teach that lesson to your peers in the classroom.
- At the end of the lesson you will lead a short question and answer period about the principles learned and the experience of your students.
- As a peer, you will engage with the other lessons first and foremost as a student. The question and answer period is a time to offer experiential feedback as a student not a time to critique teaching style.
- At the end of the lesson and question and answer we will process the whole experience as a group. This is the time to offer constructive feedback to your peers about teaching methods.

**Doc Moon's Personal guidelines for teaching movement (we will go over these in class in more detail):**

- Create a structured space for safety – Beginnings and Endings
- Warm up and cool down
- Practice benign observation
- Embrace badness and lavishly praise progress instead of innate ability
- Be okay with planting a seed
- Keep the room other-focused
- Safety first
- Speak both epically and humorously
- Balance experiential and analytical learning
- Be prepared to explain everything 3 ways
- Generosity in all things – especially with yourself
- Teach by example
- Balance challenge and mastery