

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Graduate Programs</b>		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> Theatre and Dance  <b>College</b> Dorothy F. Schmidt College of Arts and Letters <i>(To obtain a course number, contact <a href="mailto:erudolph@fau.edu">erudolph@fau.edu</a>)</i>		
<b>Prefix</b> TPP  <b>Number</b> 6518	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> <b>Lab Code</b>	<b>Type of Course</b> <div style="border: 1px solid red; padding: 2px;">Studio</div>	<b>Course Title</b> Movement for the Graduate Actor 4
<b>Credits</b> <i>(Review Provost Memorandum)</i>  2	<b>Grading</b> <i>(Select One Option)</i>  <b>Regular</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; see <a href="#">Guidelines</a>)</i> Continued Alexander Technique work with emphasis on self-assessment of awareness of physical habits, development of the ability to self-correct, and awareness of inefficient physical patterning choices that are detrimental to the actor. Additional exploration of Feldenkrais, Grotowski, Laban, Suzuki, Neutral Mask and Mask may be explored as a means of engaging in the graduate actor's full physical capacity as a storyteller.	
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i>  SPRING 2020	<b>Prerequisites</b>  Movement for the Graduate Actor 3, with a grade of B- or higher		<b>Corequisites</b>  _____
		<b>Registration Controls</b> <i>(Major, College, Level)</i>  _____	
<b>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</b>			
<b>Minimum qualifications needed to teach course:</b> Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		<b>List textbook information in syllabus or here</b>  Please See Syllabus	
<b>Faculty Contact/Email/Phone</b>  Lee Soroko, LSoroko@FAU.edu 305.458.9306		<b>List/Attach comments from departments affected by new course</b>  _____	

<b>Approved by</b> Department Chair _____ College Curriculum Chair _____ College Dean _____ UGPC Chair _____ UGC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	<b>Date</b> 9.4.2018 _____ 9/4/2018 _____ 9/4/2018 _____ _____ _____ _____ _____
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Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the UGPC meeting.

GRADUATE COLLEGE

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# GRADUATE MOVEMENT FOR THE ACTOR 4

**CRN XXXXX TPP 6518, 2 Credits**

Instructor: Lee Soroko  
Class Time: T/R 9:00-10:50AM  
Room: AL 130  
E-mail: LSoroko@FAU.edu

Office Location: AL 164  
Office Hours: T/R 11:00-12:00PM  
and Friday 3:30-4:30  
Telephone: 561.287.2983

“We are what we repeatedly do. Excellence, therefore is not an art, but a habit”

~ Aristotle (384–322 BCE)

**COURSE DESCRIPTION:** Continued Alexander Technique work with emphasis on self-assessment of awareness of physical habits, development of the ability to self-correct, and awareness of inefficient physical patterning choices that are detrimental to the actor. Additional exploration of Feldenkrais, Grotowski, Laban, Suzuki, Neutral Mask and Mask may be explored as a means of engaging in the graduate actor’s full physical capacity as a storyteller.

**COURSE OVERVIEW:** This class will build upon the Alexander work from the previous semester. Specifically, we will address and investigate your bodies’ habitual patterns and how to maximize creativity and availability through an exploration of teachings of Moshe Feldenkrais, Jerzy Grotowski, Neutral Mask and Tadashi Suzuki. Your understanding and use of the Alexander Technique will be crucial as you continue to monitor the use of the self as you learn these other approaches to movement. Remember, knowledge and information are different in both body and mind, knowing the material and using the material to make discoveries are two different things. Throughout the semester I expect you to challenge yourselves in how you use your body as a storytelling instrument. As with all performance courses, a return only happens only after an investment is made. Please know that physical training is not linear and takes time, so put in the time. I hope that by the end of our time together you find a depth to your performance life.

Be advised that this work is physically demanding, so challenge yourself and give yourself the extra warm up time you need prior to getting to class. Don’t check out and wonder why we are doing something, do it! Check in and see where the work takes you and move beyond surface endurance and surface performance choices. Movement training helps to develop body awareness, release unnecessary tension, and create strength and mobility. An actor in movement training develops an easy relationship to the surrounding environment while having an ability to work from an active center. Movement training empowers the actor to be receptive to the immediate moment, to listen with the whole body, to make a spontaneous offer with confidence, to reconnect to imagination and to identify emotional states.

## STUDENT LEARNING OUTCOMES:

- Increased body awareness and ease of use in creative expression via the work of Moshe Feldenkrais.
- Increased understanding of the principles of the Alexander Technique.
- Develop new breathing habits in relation to movement.
- Ability to apply the concepts of center and physical “leads” to performance and the exploration of text.

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- For each student to understand their unique physical habitual patterns via Neutral Mask explorations.
- To learn a series of physical exercises to promote strength, flexibility, balance and awareness.
- Basic understanding of Grotowski exploration to reveal the psychophysical connection between physicality and psychology.
- Basic understanding of the Laban concepts of flow, space, time, weight, & the eight basic actions.
- To introduce the concept of chakra centers as physical approaches to characterization.
- To strengthen awareness to physical stimuli and impulse based reaction.
- To strengthen the student's knowledge of the physiological aspects of breath in the creative process.
- To build upon the foundation for approaching performance from a physical perspective.
- Exposure to the Suzuki training methodology
- Strengthened awareness to physical stimuli and impulse based reaction.

### **REQUIRED TEXTS:**

*The Brain That Changes Itself: Triumph from the Frontiers of Brain Science* by Norman Doidge, MD  
*Zen in the Art of Archery* by Eugen Herrigel

### **REQUIRED MATERIALS:**

- Movement clothes (athletic pants, shorts, shirt—blacks would be best)
- We will go barefoot
- Remove all jewelry
- Secure your long hair so that it is pulled back and away from your face before class and then leave it alone. If your hair is long you can use it in compositions.
- The room temperature varies so you will want a sweatshirt on hand.
- Bring something to write with and something to write on.

### **COURSE POLICIES:**

- **Attendance Policy Statement.** Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence. This course is experiential learning and missed work performed in class cannot be make up, however you will not be penalized due to your excused absences as articulated above.

- **Punctuality and Attendance.** Being late or absent hurts the ability of the class to proceed quickly with the topics we are learning. On time is being early. Be on your feet and in a circle at the start of class. Lateness and absences are not acceptable. If you are more than 15 minutes late to class you are absent (based on my watch). Excessive tardiness will seriously affect your grade (three times tardy equates to one absence). Every absence past your 2<sup>nd</sup> will lower your grade one full letter. You are responsible for all information and assignments given when you are absent.
- **Sitting Out.** Are you ill?—then go to the health center and get better. If you need to sit out more than three times in the semester, then you are not doing A level work. Your job is to listen to your body. Push yourself to achieve at a higher level, yet keep strong active and healthy.
- **Attention to deadlines.** If you are absent when a project is due without accepted cause, you will fail the project.
- **Active Engagement** (open and sincere participation). Required of all students every day. Bring probing questions, open minds, consideration, and respect to every class. Failure to do so will severely affect your Active Engagement grade. Not being present in class will factor a zero into your level of positive active engagement for that day. If you are not physically able to participate in this work due to injury, you must see me privately so as to ensure the educational demands of the material are met.
- It is your responsibility to check Canvas and that you check your email for this class on a regular basis.
- Be sure your telephone is in airplane mode. If it goes off I will ask you to leave and you will earn an absence. If you have an i-watch or fit-bit, take it off prior to class. If you check your phone during class, I will ask you to leave and you will have earned an absence. It is rude to check your phones while others are working. Period.
- Proper Attire is required for each class and failure to have the proper attire will inhibit you from participating that day and you will receive an absence for that day.
- Workspace. Food and drink are not permitted in the rehearsal studio (water is highly encouraged).
- MLA format must be used in all written work. Failure to follow this **specific writing protocol** will result in a significant deduction of your grade for this assignment. For MLA help visit [http://owl.english.purdue.edu/handouts/research/r\\_mla.html#General](http://owl.english.purdue.edu/handouts/research/r_mla.html#General). It is understood that [A] level written work operates from a supported thesis statement where seminal points are buttressed by textual support.
- It is your responsibility to retain an e-copy of all written work for this course.
- **E-mail.** Be advised that I do not check e-mail after 3:00PM on Friday. E-mail is impersonal and I can better help you succeed in person so please take advantage of this and see me during my scheduled office hours or by appointment.
- **Touch.** There is physical contact required in this course. Students should expect to be touched at various times in the semester by other students and by me. This physical contact is never intended to be sexual in nature nor demean the student in any way. I will always ask permission prior to touch. You have the right to say no and this will not affect your grade. However, we will then have to work together to discover another method to communicate what is most often a kinesthetic and tactile experience.
- **Disability Policy Statement.** In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodation due to a

disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

- **Counseling and Psychological Services (CAPS) Center.** Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to [www.fau.edu/counseling/](http://www.fau.edu/counseling/).
- **Code of Academic Integrity Policy Statement.** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

**ASSIGNMENT BREAKDOWN:** Below please find a breakdown on how your semester grade will be computed.

**GRADING SCALE:**

A	93-100%	B-	80-82%	D+	67-69%
A-	90-92%	C+	78-79%	D	63-66%
B+	88-89%	C	73-76%	D-	60-62%
B	83-87%	C-	70-72%	F	59% or below

- [A] interesting and provocative choices that demonstrate intent, specific moment-to-moment action with clear communication to the audience. Highly polished with virtually no surface errors. **EXCELLENT WORK**
- [B] clarity of thought and clear, specific choices, emotional commitment to exploration, perspectives; polished, but some surface errors persist. **SUPERIOR WORK**
- [C] obvious preparation, complete presentation with beginning, middle and end with a tendency to remain at the surface level of ideas and performance. **ADEQUATE WORK**
- [D] poor preparation, no commitment to exploration, less than adequate work marked by superficial thinking, poor execution, memorization in performance, and sloppy work
- [F] work not performed, unprofessional demeanor, work that fails to meet any of the stated objectives; contains misunderstandings of basic concepts, sloppy, unfocused, lines are fed

**GRADED PROJECTS:**

Active Engagement and Attitude	10%
Paper, The Brain That Changes Itself	10%
Paper, Zen in the Art of Archery	10%
Class Room Explorative Exercises	50%

Final Life Study  
Total Percent Possible

20%  
100%

## **GRADED PROJECT CRITERIA:**

### **Active Engagement**

- As a collective, you and your classmates set the tone, the speed, and the environment in which we work. Make it a positive tone that inspires joy. Your level of sincere active engagement in the course is evaluated each day and you are awarded a score [1-10] at the end of each class. Attending class with an adequate level of interest and commitment is a [7], unprepared OR not positively engaged [5]. Failure to attend class is a [0], and maximum score when tardy is [7]. Mathematically, a Zero significantly reduces your overall score in this grading opportunity.

### **Paper One, *The Brain That Changes Itself: Stories of Personal Triumph from the Frontiers of Brain Science* by Norman Doidge, MD**

- You are to write a 5 page paper that should synthesize in exciting ways the knowledge you've gained from what you have read.
- Start with a thesis statement (your idea boiled down to a singular arguable statement).
- [A] level work is supported textually and properly via (MLA).
- Due Thursday, March 1

### **Paper Two, *Zen in the Art of Archery* by Eugen Herrigel**

- You are to write a 5 page paper that should synthesize in exciting ways the knowledge you've gained from what you have read.
- Start with a thesis statement (your idea boiled down to a singular arguable statement).
- [A] level work is supported textually and properly via (MLA).
- Due Thursday, April 12

## **LIFE STUDY PROJECT**

You are required to pick a living individual and fully study their physical and vocal mannerisms to create an in-depth character study. The goal is to capture the full essence of another human being, not a “character”, but a living breathing person and walk a little inside them. Everyone is a living character in their own play in which they are the star.

Begin by finding a person (not known to any of us) that is interesting. It is better if they are a bit “off from center” (and this will be clear as we move on). You must study this person with respect and honor as if you were fortunate enough to play them on stage or on film. You must delve deeply into the specifics of how they move, inhabit space, talk and all the other myriad of idiosyncrasies they possess. You must go into minutia. Generalities lead you nowhere on the stage.

You must pick someone as far from your own physical, vocal and personality type as possible within the same gender (non-binary individuals can pick either a man or woman for this project). Play with size, if you are thin, try and find someone Rubenesque. Tenor voice, look for a baritone. Look for someone different than you in as many categories as you can. Examining another person with a similar background vocal idioms is a BAD IDEA and should not be done.

Look for non-native English speakers; they are very exciting; non-standard regionalisms (outside your own) are also a GOOD IDEA.

Remember, this is not a send up. You will respect and honor these people as you capture everything about them.

### IMPORTANT TIME FRAME

By Monday, March 5 you will bring in approximately 30 minutes of video material from various 30 minute long interview sessions of you and this person. The more they are speaking, the better. Let them answer the questions. DO NOT interrupt them when they are speaking. Wait in silence for a count of seven before you say anything. Most people like to talk about themselves, their family, their exploits, most exciting moments, first love, whatever- Tell them that you are taping them for a THEATRE class and you are looking for interesting people (which is true) and leave it at that. The less you go into detail the better. You will need more than one sessions because people get camera shy.

Listen AND view this tape many times before this class. Take this person out for coffee, multiple times. Think of the sections of the interview that interest you the most. How did they say it, what did they do with their feet, hands, how did they change the angle of their head and voice when they said it. Remember minutia and specificity of physical and vocal detail at all times.

Get all the physical and vocal detail you can and really look at them. How do they walk, where is the weight, how does it move as they propel themselves through space? You should try and meet with this person at least 3 times, Take them out for coffee, see if you can video tape them. Get to know them. If you wait to the last minute to find someone, or wait to see your cousin from Italy over break, that may be too late and you will not be successful in this project. Start as soon as possible.

On week of Monday March 19 you will bring back a transcribed draft of the video-tape sections (approximately 10 pages of material, verbatim of what they have said). You will transcribe that footage so as to have a complete through line of thought (without changes to the words). You will make an appointment to see me that week and bring in an extra copy for us both to review and critique. You will should have 20 minutes of material.

After our meeting, you will revise as needed until a monologue approximately 6-10 minutes long with a beginning, middle, and end is generated from this material. The caveat is that you cannot change ANY of the words. You will hand in a copy of each typed draft to me. On Thursday, April 12 you will share with the class your second draft (you must bring a copy for everyone) and this text must be fully memorized. You will then continue to prepare this life study/monologue outside of class with the physical and vocal requirements of the established person, fully realized.

You will share these life studies with your classmates as your final examination of this class.

### CLASS ATMOSPHERE

- Work to be an acrobat of the human heart, start by being kind. If you are kind and have cultivated compassion, be generous of spirit.
- Breath and focus on the type of actor you would like to work with as you make your way in the world of performance.

- Move beyond the ordinary, we get that all the time and you are extraordinary.

### **Final thoughts...**

I am here to help you succeed, so please take advantage of me so I can help you. Becoming a better actor is hard:

*It is not because things are difficult that we do not dare; it is because we do not dare that they are difficult. (Seneca 4<sup>BCE</sup> - 65<sup>AD</sup>)*

## **COURSE OUTLINE and SCHEDULE**

**(subject to change)**

### **Week 1**

Feldenkrais and his relationship to Alexander  
Ongoing developing Inner Awareness of the Body  
Discerning Asymmetry

### **Week 2**

Increasing Awareness of the Midline  
Synchronizing Movements Toward and Away from Center.

### **Week 3**

Learning to Disengage the Efforting Reflex  
Developing the Non-judgmental Inner Voice for the Performer: Witnessing Movement, Not Judging

### **Week 4**

Developmental Movement Patterns to Learn About Extension  
Exploring the Connection Between the Head and Pelvis

### **Week 5**

Eliminating Superfluous Movements  
Using Differentiation to Better Organize the Relationships of Movements  
Learning More About the Spine  
Balancing: the Unstable Stability

### **Week 6**

Breaking Up Habitual Breathing Patterns  
Developing Different Options for Habitual Tasks  
Releasing Tongue and Jaw Tension  
Opening the Chest: Finding the Space Within

### **Week 7**

Physical Leads and Centers

### **Week 8**

Laban Basics

### **Week 9**

Laban and the Physical Lead in Performance (monologue exploration)



**Week 10**

Grotowski and deep physical commitment to doing

**Week 11**

Grotowski exercises continued

Exploring the Axis of Movement for Greater Flexibility Using

**Week 12**

Introduction to the Neutral Mask

**Week 13**

Neutral Mask in place and time exploration

**Week 14**

Neutral Mask in place and time exploration

**Week 15**

Final Project initial showing (pre-Final tweaking)

**FINAL EXAM**