

**DEREE COLLEGE SYLLABUS FOR: DR 3201 MOVEMENT FOR THE PERFORMER**

(Previously DR 3101 Movement for the Theatre Practitioner)  
(Updated Fall 2021)

**UK LEVEL 5**  
**UK CREDITS: 15**  
**US CREDITS: 3/0/3**

**PREREQUISITES:**

DR 2010 Movement for the Stage  
DR 2012 Introduction to the Craft of Acting

**CATALOG DESCRIPTION:**

Study of the use of the fundamental components of movement in performance.

**RATIONALE:**

The course is designed to introduce students to a range of specialist tools drawn from various movement-based approaches to constructing performance. Through exploration of psychophysical techniques, improvisation, and movement composition, students will explore elements of physical aspects of character and identity, spatial relationship, embodied storytelling, and physical dramaturgy in performance. The course is designed to extend range of movement skills and knowledge of modes of performance practice in preparation for entry into the profession.

**LEARNING OUTCOMES:**

As a result of taking this course, the student should be able to:

1. Develop a repertoire of performance skills (physical and vocal).
2. Identify and utilise various movement theories and practices to the creation of performance.
3. Demonstrate ability to create and inhabit an engaging, physically present character and a dynamic scenic world.
4. Demonstrate an understanding of key practitioners, principles, and practices.
5. Develop ability to discuss and critically reflect on individual psychophysical acting processes, utilising key terminology effectively.

**METHOD OF TEACHING AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

- Classes consist of lectures, class discussions, and practical workshops.
- Students will keep a journal of movement investigations.
- Screening of theatre and dance performances.
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.
- Use of a Blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.

**ASSESSMENT:**

Summative:

First Assessment: Performance presentation (solo works 7'-10', small ensemble works 10'-15')	70%
Final Assessment: Reflective paper (1000 words)	30%

	<p>Formative:</p> <table border="1" data-bbox="667 165 1409 226"> <tr> <td data-bbox="667 165 1230 226">In class physical exercises, techniques, and improvisations.</td> <td data-bbox="1230 165 1409 226">0</td> </tr> </table> <p>Formative assessments prepare students for all summative ones. First Assessment tests Learning Outcomes 1, 2 &amp; 3. Final Assessment tests learning Outcomes 4,5.</p> <p>Students are required to resit failed assessments in this module.</p>	In class physical exercises, techniques, and improvisations.	0
In class physical exercises, techniques, and improvisations.	0		
<p><b>INDICATIVE READING:</b></p>			
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b> Andrews, Meade, and Jana Tift. <i>Your Body Knows: A Movement Guide for Actors</i>. Routledge, 2020.</p> <p>Ewan, Vanessa, and Kate Sagovsky. <i>Laban's Efforts in Action: A Movement Handbook for Actors with Online Video Resources</i>. Methuen Drama, 2018.</p> <p><b>RECOMMENDED MATERIAL:</b></p> <p>Adrian, Barbara. <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>. Allworth Press, 2008.</p> <p>Bloom, Katya, et al. <i>The Laban Workbook for Actors: A Practical Training Guide with Video</i>. Bloomsbury Methuen Drama, 2017.</p> <p>Callery, Dymphna. <i>The Active Text: Unlocking Plays through Physical Theatre</i>. Nick Hern Books, 2015.</p> <p>Chekhov, Michael. <i>To the Actor: On the technique of Acting</i>. Routledge, 2002.</p> <p>Ewan, Vanessa, and Debbie Green. <i>Actor Movement: Expression of the Physical Being. A Movement Handbook for Actors</i>. Bloomsbury Methuen Drama, 2014.</p> <p>Hutchinson, Anjalee Deshpande. <i>Acting Exercises for Non-Traditional Staging: Michael Chekhov Reimagined</i>. Routledge, 2017.</p> <p>McCaw, Dick. <i>Training the Actor's Body: A Guide</i>. Methuen Drama, 2018.</p> <p>Newlove, Jean and John Dalby. <i>Laban for all</i>. Routledge, 2008.</p> <p>Petit, Lenard. <i>The Michael Chekhov Handbook: For the Actor</i>. Routledge, 2019.</p> <p>Rushe, Sinéad. <i>Michael Chekhov's Acting Technique: A Practitioner's Guide</i>. Methuen Drama, 2019.</p> <p>Selioni, Kiki. <i>Laban-Aristotle: Towards a Methodology for movement training for the actor and in acting</i>. Ellinoekdotiki, 2020.</p> <p>Snow, Jackie. <i>Movement Training for Actors</i>. Methuen Drama, 2012.</p> <p>Zinder, David. <i>Body, Voice, Imagination: Image/Work Training and the Chekhov Technique</i>. Routledge, 2009.</p>		

<b>COMMUNICATION REQUIREMENTS:</b>	Use of proper English for all written and oral assignments
<b>SOFTWARE REQUIREMENTS:</b>	Word
<b>WWW RESOURCES:</b>	<a href="http://michaelchekhovactingstudio.com/philosophy.html">http://michaelchekhovactingstudio.com/philosophy.html</a> <a href="http://www.actiontheater.com/action.htm">http://www.actiontheater.com/action.htm</a> <a href="https://www.labanarium.com/">https://www.labanarium.com/</a>
<b>INDICATIVE CONTENT:</b>	<ul style="list-style-type: none"> <li>• Internal and external readiness for the performer.</li> <li>• Stamina, concentration, and the integration of breath and the voice.</li> <li>• Presence, spontaneity, improvisation.</li> <li>• Playful and creative engagement with the use of space, time, weight.</li> <li>• Qualities of movement – movement and characterisation.</li> <li>• Subtext in action.</li> <li>• Creating a precise physical score.</li> <li>• Movement to establish relationship across bodies in space.</li> <li>• Movement and voice: physicalising language.</li> </ul>