

CATALOG INFORMATION

Dept and Nbr: THAR 19

Title: MOVEMENT & IMPROV

Full Title: Movement and Improvisation

Last Reviewed: 5/13/2024

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	2.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	2.00	Lab Scheduled	1.00	6	Lab Scheduled	17.50
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 122.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 39 - Total 2 Times

Also Listed As:

Formerly: THAR 9

**Catalog Description:**  
Fundamental study of movement and improvisation for the student performer. Emphasis is placed on developing within the actor an understanding of his/her body as an instrument of expression and communication. Course encompasses exercises and explorations based on a variety of techniques for developing body and spatial awareness, including an introduction to mime, the use of Neutral Mask and character masks, and ensemble development exercises.

**Prerequisites/Corequisites:**

**Recommended Preparation:**

**Limits on Enrollment:**

**Schedule of Classes Information:**  
Description: Fundamental study of movement and improvisation for the student performer. Emphasis is placed on developing within the actor an understanding of his/her body as an instrument of expression and communication. Course encompasses exercises and

explorations based on a variety of techniques for developing body and spatial awareness, including an introduction to mime, the use of Neutral Mask and character masks, and ensemble development exercises. (Grade Only)

Prerequisites/Corequisites:

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Total 2 Times

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Spring 1987	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Spring 1987	Inactive:
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**CID:**

**Certificate/Major Applicable:**

Certificate Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

In order to achieve these learning outcomes, during the course the student will:

1. Learn systems of classification of movement dynamics pertaining to characterization.
2. Develop flexibility and originality in movement.
3. Analyze the importance of changes in tempo, mood and character through movement and improvisation.
4. Put into action the techniques of movement and improvisation through rehearsal of original routines for class performances.
5. Compare and contrast the effects of personal intervention, invention, cleverness, and heart in a performance.
6. Analyze and put into action the concept of "hollow flexibility."
7. Safely and respectfully use physical contact with another's body, controlling the transfer of weight to achieve dramatic effect onstage.
8. Employ a variety of physical characterization techniques specific to mask work.
9. Create classic mimetic illusions such as the wall, leans, rope manipulation, climbing, levitating, making an object appear active or frozen independently of the actor, and manipulate and interact with imaginary objects or persons.
10. Embody classic clown types with characteristic lazzi, solo or ensemble.
11. Physically analyze and reproduce in their own body observed character movement and the movement of animals and machines.

### **Topics and Scope:**

- I. Body mechanics and conditioning for the actor

- A. Body alignment and balance
- B. Exercises to strengthen and stretch the limbs
- C. Focus and Concentration
- D. Working with the breath
- E. Warming up the voice
- II. Appropriate use and care of the body
  - A. Stress Reduction
  - B. Relaxation
  - C. Safety
- III. Introduction to theories of movement and movement terminology using two or more of the following techniques:
  - A. Delsarte
  - B. Decroux
  - C. Laban
  - D. Viewpoints
- IV. Movement-based character studies
  - A. Application of imagery as a tool to evoke character-appropriate movement
  - B. Drawing on sources of movement such as:
    - 1. Observation of human movement in our world
    - 2. Dreams and fantasy
    - 3. Myth and legend
  - C. Movement with props and costumes
- V. Use of mask:
  - A. The neutral mask
  - B. The character mask
- VI. Introduction to movement improvisation
  - A. Individual, duo, and group explorations
  - B. Creative problem-solving through body movement
- VII. Working with other actors including topics such as:
  - A. Trust exercises
  - B. Introduction to basic partnering techniques
    - 1. Giving and taking of body weight
    - 2. Following the "script" of spontaneous contact onstage
- VIII. Correct and safe body mechanics in the execution of common falls used in the theatre
- IX. Incorporation of vocal sounds and words to punctuate movement and improvisation
- X. Fundamentals of mime
  - A. Brief history
  - B. Pantomime vs. mime
  - C. Creation of imaginary of objects and situations
  - D. Portraying a narrative, character, mood, and/or idea through body

### **Assignment:**

1. Class Attendance and Participation - The student is expected to:
  - A. Arrive promptly and prepared for all class meetings.
  - B. Participate in body conditioning exercises, relaxation, centering and mind-body awareness exercises.
  - C. Participate in solo, duo, and group movement activities, applying techniques and concepts studied.

- D. Participate in class discussions on personal understanding of concepts introduced in class and applications of the principles of physical theater.
2. Perform four to eight solo movement studies applying principles covered throughout the semester. Examples of such studies include:
  - A. Snow White's Heart  
Preparation: Carefully observe the movement style of an actual person other than yourself.  
Skill Demonstration: In class, perform a movement study demonstrating the movement style of the observed person, jettisoning all your own habits of movements so thoroughly, while taking on those of the person you observed, that at least two classmates shake their heads and wonder if that could really be you standing before them.
  - B. Snow White's Crankcase  
Preparation: Carefully observe the movement of a specific machine.  
Skill Demonstration: In class, perform a movement study demonstrating that of the observed machine, jettisoning all your own habits of movements so thoroughly, while taking on those of your model, that at least two classmates shake their heads and wonder if that could really be a human being standing before them.
  - C. Love Me, Love My Dog  
Preparation: Carefully observe a person and his/her pet.  
Skill Demonstration: In class, perform a movement study in which you have absorbed each subject so thoroughly that you can show them to the class in sequence or both at once, relating to each other and turning into each other.
  - D. In an improvised movement piece, travel to a location (e.g. Tibetan Himalayas, Nile Delta, Antarctica, the Moon) without leaving a three-foot circle drawn on the stage.
  - E. Mime Movement Study  
Ups and Downs: Mimetically create the illusion of an elevator, escalator, or staircase while walking past a waist-high restaurant or office window. Note "audience" reactions and be prepared to discuss the experience in class.
3. Create and perform an improvised story, either in solo or in an ensemble class performance, while observing the narrative guidelines:
  - A. Allow the story to grow organically without personal intervention, invention, or cleverness.
  - B. Put into action the concept of "hollow flexibility" to intuitively feel what wants to come next and allow that to appear through movement and improvisation.
  - C. Reincorporate motifs, names, characters, and situations.
4. Script and perform a collaborative story or sketch:
  - A. Develop the text through collaborative thought and physical improvisation.
  - B. Put into action the concept of "hollow flexibility" to intuitively feel what wants to come next.
  - C. Allow that to appear in thematic material, in plot, and in development of characters.

5. Constructively analyze and critique the work of fellow actors in class discussion and/or written critique assignments.

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Devised script(s); written critiques

Writing  
10 - 15%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving  
0 - 0%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Improvisations; movement studies; routines for public performances

Skill Demonstrations  
50 - 75%

**Exams:** All forms of formal testing, other than skill performance exams.

None

Exams  
0 - 0%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation

Other Category  
15 - 35%

### Representative Textbooks and Materials:

Instructor prepared materials

Improvisation for the Theater. Spolin, Viola. Northwestern University Press: 1999 (classic)

Every Little Movement. Shawn, Ted. Princeton Book Co Pub: 1976 (classic)

Lazzi. Gordon, Mel. PAJ Books: 2001(classic)

Clown Scenes. Remy, Tristan. Ivan R Dee: 1997 (classic)