

PHYSICAL ACTOR: ORIGINAL PHYSICAL THEATRE WORKSHOP

This class takes a hands-on approach to examining a select group of physical theatre vocabularies and techniques originated by pioneers of performance, including such masters as Anne Bogart, Jerzy Grotowski, Pina Bausch, Robert Woodruff, Steve Paxton and Nancy Stark-Smith. The course aims to unlock the creativity of its participants, by culminating in an original theatre work or works, generated by utilizing these modes, and in collaboration with one another.

Syllabus & Readings – The syllabus on the Theatre & Film Studies website does not contain the timeline. The full syllabus and all readings will always be posted at <http://cristeworks.com/5510>. You will receive the password at the first class.

Contacting Me — My e-mail address is mcriste@uga.edu. My cellphone number is (646) 246-4415. My office is in Fine Arts 365. If you see me anytime during the day and I don't seem busy, please feel free to approach me for any reason.

Office Hours — MW 11:15 am-12:15 pm & T 1:00-2:00 pm, or by appointment.

Dress — It is *mandatory* that you dress to work in movement-friendly clothing that shows the line of your body. Layers are highly recommended, as the room's temperature varies widely. My preference is that the class work in bare feet, but you may wear dance or gymnastics shoes or socks. I will expect you as Theatre majors to observe this dress code.

Safety — Your well-being is my PRIMARY concern in this class. If at any time you feel unsafe, you must let me know immediately, so we can pause the work. In addition, your fellow actors' well-being should also be your primary concern. Exercise awareness, control and proper hygiene in your work.

Protocols — Food, including chewing gum, and beverages are not permitted in the studio, except water, which you should bring to class every day. Turn off cellphones when entering the studio.

GRADING

Grades will be determined by a combination of objective and subjective criteria, including attendance, classwork, and written assignments. Final grades are assigned according to the following rubric:

<i>Exceptional</i> performance in classwork, written assignments, attitude, effort, participation, focus, and progress. A (93-100) A- (90-92)	<i>Above-average</i> performance in aforementioned areas B+ (87-89) B (84-86) B- (80-83)	<i>Average</i> performance in aforementioned areas (all work completed on time, adherence to attendance policies, no extra effort) C+ (77-79) C (74-76) C- (70-73)	<i>Below-average</i> performance in aforementioned areas (failing for majors) D (60-69)	<i>Poor to unacceptable</i> performance in aforementioned areas F (0-59)
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Breakdown of graded items is as follows:

Attendance (30%) - Please call my office (x2-3623) ahead of time if you know you will be late or absent on any given day. Calling ahead, however, does not excuse your tardiness or absence.

Tardies - 5 minutes late marks you as tardy. Three tardies equals one absence. Missing the warmup marks you absent.

Absences – You are allowed two absences for any reason. Each additional absence drops the attendance mark one full grade. I strongly recommend you only use your allowed absences for illness or emergencies. Be advised that opening night of a play in which you are performing is never a valid excuse for missing class, violates University Theatre protocols, and carries more serious repercussions.

In addition, you are responsible for making up any assignments that you miss on a day that you are absent. You must make up an assignment, particularly written work, ahead of time, if the absence is a planned one.

Classwork (40%) - I grade you on your hard work, focus, participation, attitude, and individual progress, not on how naturally talented an actor you already are. Your sole requirement regarding the classwork is that you respect the lessons & techniques, stay focused in class, and complete the assignments to the best of your ability. Give your best effort, with an open mind. Bad attitudes and resistance will result in a request that you drop the class immediately.

Out-of-Class Assignments - You will receive intermittent assignments to prepare outside of class. You will also create two new solo or small-group performance pieces to show in class. Please do not expect to be given class time to do your homework. Come prepared, needing only a brief review before showing work.

Final Presentation - The class may present work during the last week to an invited audience.

Written Assignments (30%) - *Written work will not be accepted late under any circumstances.*

Journal - The journal will be collected at the whim of the instructor—please have it with you every day. Keep your movement journal separate from other class journals and notebooks.

Your journal carries weight - it will be a mistake to dismiss it. Use it regularly. The depth and content of your journal is what will count, not its structure. Take generous notes on your and your classmates' work during class, and discuss this using your own personal, informal voice.

Please avoid theorizing or generalizing (don't define technique), summarizing (don't list what happened), or critiquing (don't make positive or negative value judgements). Do narrowly and specifically discuss what you discover during your own work *as well as what you observe in others' work.*

Stage Productions - Attend all of the season productions this semester and write a 1-page paper on each of them, along the same guidelines as your journal entries, with depth and content. I highly recommend you get your tickets as soon as they become available (usually two weeks before opening), as Cellar shows sometimes sell out, and you are required to attend them all.

Reading Assignments - Write a 1-page paper on each of 5 required short readings using the same guidelines as the other written assignments. Avoid a last minute rush, by not waiting until the last minute to read these assignments. All readings are on Reserve at the Main Library and at <http://crisworks.com/5510>. You will receive the username and password at the first class.

Gelb, Michael J. *Body Learning: An Introduction to the Alexander Technique.*

"Alexander: The Man and His Discovery"

"The Whole Person"

"Primary Control"

"What Can I Do Myself"

Novack, Cynthia Jean. *Sharing the Dance: Contact Improvisation and American Culture.* (2 sets)

"Contact Improvisation and Anthropological Analysis"

"Movement and Meaning in Contact Improvisation."

Bogart, Anne and Landau, Tina. *The Viewpoints Book: Practical Guide to Viewpoints and Composition.*

"A History of Viewpoints and Composition" and

"Viewpoints and Composition: What Are They?"

Grotowski, Jerzy. *Towards a Poor Theatre.*

Grotowski, Jerzy, "Towards a Poor Theatre"

Flaszen, Ludwik, "Akropolis: Treatment of the Text."

EXTRA CREDIT

Acting work outside of class for projects *directly related to the department's acting curriculum* (directing-class projects, graduate-student or faculty projects, and as partners for festival award nominees) can count toward extra credit, if approved by the instructor.

Additional production papers on department-sponsored productions, including the M.F.A. graduate projects and directing classes' scenes, earn an additional 50% of full credit.

NOTABLE DATES

Thursday, 9/24 - Sunday, 10/4 – *Our Lady of 121st Street* in the Cellar Theatre

Tuesday, 10/13 - Sunday, 10/18 – *The Grapes of Wrath* in the Cellar Theatre

Thursday, 11/5 - Sunday, 11/15 – *Eurydice* in the Cellar Theatre

ACADEMIC HONESTY POLICY

Any student found to have violated the University of Georgia Honor Code and Academic Honesty Policy will be immediately reported to the appropriate university administrative office, and will receive a failing grade, without exception.

UGA Student Honor Code: "I will be academically honest in all of my academic work and will not tolerate academic dishonesty of others."

UGA Academic Honesty Policy can be found at <http://www.uga.edu/ovpi>.