

**Class Title:** Movement for Adult Actors

**Location:** Lawrence Arts Center

**Duration:** 4 days, 1 hour day

**Ages:** 18+

**Class Description:** Develop tools for engaging your whole body in performance. Focus techniques will include Viewpoints, Lecoq, yoga, and more. Actors will learn to apply movement skills to text-based performance.

**Materials:** speaker & music, whiteboard & writing utensils, text printouts, an open space

**Basic Class Structure (after first day):**

10 min: 12 Steps, Yoga, and other Warmups

45 min: Main Lesson of the Day

5 min: Fitzmaurice Cool Down

**Curriculum Outline:**

Day 1: Introductions & Neutral Body

Day 2: Viewpoints

Day 3: Lecoq Elements & Text

Day 4: Laban's 8 Efforts & Text

**The Nine Viewpoints Overview:**

*Viewpoints of Time*

- **Tempo** – speed movement happens, fast/slow
- **Duration** – how long a specific movement lasts
- **Kinesthetic Response** – spontaneous reaction to a movement that happens outside of you, especially other performers but also applies to sounds or movements in the room.
- **Repetition** – Repeating of something onstage, either internal repetition within yourself or external repetition of what someone else is doing

*Viewpoints of Space*

- **Shape** – the literal shape of a body in space; broken into lines, curves, or combinations of the two. Can be still or moving, in relationship to self, other bodies, or the room itself
- **Gesture** – Shape with a beginning, middle, and end. Made with any body part. Two types: behavioral (things you see in the world) and expressive (shows emotions, ideas, or inner state; something not seen in the world around you).
- **Architecture** – The physical environment you are working in and how noticing the environment affects your movement. Includes walls, floors, furniture, ceilings, textures, lights, shadows, colors, and sound.
- **Spatial Relationship** – distance between individuals, groups of people, or architecture on stage. How close or far you are from something or someone. Most of the time we are about 2 feet away from everyone, awareness of spatial relationship allows us to play with the extremes of distance possible (within consent from the group).
- **Topography** – the floor pattern, imagining the bottoms of your feet are covered in paint and noticing where you walk. Usually we use a grid in viewpoints, but we will play with circles, triangles, boxes, repetition, narrowness and width in space, etc.

# **Movement For Actors Day #1**

## Introductions, Community Agreement, Neutral Body

### **Opening Ritual & Abbreviated Charter (5 min)**

1. Check In: Everyone shares their name, and one word of how they want to feel in this class.
  - a. Write words on the board
2. Extra question for day one: Why did you choose to take this class?
3. Explain that the words will serve as our Community Agreement. We are responsible for ensuring that everyone feels the way they want to feel in this space. Important note that movement & bodies can be vulnerable things. We will be observing and commenting on each other and must always do so with our agreement in mind.
  - a. Option for everyone to sign

### **Warmups (10 min)**

#### *12 Steps – Bowditch*

1. Stand in a circle, find the person opposite you and look at their forehead with a soft focus (as if a beam of light were coming out from between their eyes)
2. Starting with the right foot, take twelve steps to the right. End with the left foot and turn over your right shoulder.
3. Starting with the left foot, take eleven steps to the left. End with the right foot and turn over your left shoulder.
4. Starting with the right foot, take ten steps to the right. End with the right foot and open-turn to your left, beginning the series of nine steps to your left with the left foot.
5. Continue the steps, counting down and alternating the shoulder turned over and open turn every two cycles until you reach the final singular step.

Note: This is hard! Begin by counting out loud as a group and emphasizing the final step each time to help initiate the turn. Go slow at first. Over time, quiet the counting and/or begin to step more quickly. This warmup will be repeated each class and instructions can be referenced here.

#### *Yoga Warm Up – Traditional Sequence*

1. Sun Salutation A
  - a. Yoga intro: Yoga is not actor training, but it is a terrific way to connect and center your mind and body.

#### *Chauffé L'espace – Lecoq*

1. Move body to warm up kinesphere and space

### **Neutral Body (Lecoq) (35 min)**

#### *Intro to Lecoq & Neutrality*

1. Jacques Lecoq was a French practitioner who created a movement system as a rejection of traditional mime.
2. School in Paris, now run by his daughter.
3. One of his fundamental ideas was the “neutral body.”
  - a. What does it mean to be neutral? No good or bad.
  - b. It is impossible!

- c. Why is it important for an actor to access their neutral?

### *Neutral Body*

1. Walk around the space at a comfortable walk.
2. Notice how you walk - fast or slow, do you carry weight somewhere, etc.
3. Adjust to see if you can remove habits from your walk to attempt to find neutrality.
4. One at a time walk for the group. Group identifies lack of neutrality and walker attempts to fix. Remind the group that true neutral is impossible and undefinable.

### *Neutral Mask sans Mask - Wake Up*

1. Explain idea of neutral mask.
2. Participants find a spot to sleep on the ground. They are to awaken as if for the first time and discover the world around them.
3. Give feedback and repeat.
4. Extensions - forest, throw a stone, find a butterfly, throw a stone

### **Introduce Fitzmaurice Cool Down (10 min)**

Created by Catherine Fitzmaurice, our class cool down is the basic sequence for beginning “destructuring work,” which is a tool for actors to drop any existing habits and open up to new ways of moving and eventually using your voice.

### *Destructuring Sequence – Fitzmaurice, Terrel*

Note: It can be useful for the teacher to demonstrate the basic sequence movements to students before guiding them through it physically.

1. Begin laying flat on the ground and notice your breathing. Continue to breathe through the whole sequence.
2. **Scrunch** your whole body into the smallest ball you possibly can. Breathe. **Stretch** your whole body as wide as you possibly can. Breathe. **Shake** your body with your arms and legs in the air, make soft neutral sounds to release your voice. Gently **flop** your body down into a neutral “gingerbread person” position.
3. Roll your **legs** inwards like rolling pins, gently internally rotating three times. First from your ankles, then knees, then hip socket. Inhale as you roll in, exhale to flop back out. Roll your **arms** inwards like rolling pins, gently internally rotating three times. First from your wrist, then elbows, then shoulder socket. Inhale as you roll in, exhale to flop back out.
4. Inhale and press your **lower back** into the earth. Exhale to release. Repeat if needed. Inhale and press your **neck** into the earth. Exhale to release your head to a neutral position. Repeat if needed. Inhale and reach your **jaw** to the sky, exhale to release your jaw. Repeat if needed. On an exhale, unfurrow your brow.
5. Lay flat on your back and imagine that the right side of your body is melting into the earth, expanding the boundaries of your body. Repeat with your left side.
6. Lay and rest silently for at least one minute, ideally two to three minutes.
7. To guide students out of this, have them slowly bring their awareness back to the space around them. Wiggle their finger and toes. Gently exhale, stretch long, then roll to their sides and eventually sit up, using their arms for support.

Note: This cool down will be repeated each class and instructions can be referenced here.

## Movement For Actors Day #2

### Viewpoints

#### Opening Ritual (5 min)

1. Check In

#### Warmups (10 min)

##### *12 Steps – Bowditch*

1. Follow the instructions from lesson one for the “12 steps” warmup.

##### *Yoga Warm Up – Traditional Sequence*

1. Sun Salutation A

##### *High Jumps – Bogart & Landau*

1. Stand in a circle.
2. The goal is for the group to simultaneously jump from two feet as high as possible and land with as little noise as possible.
3. At the height of the jump, knees are bent and feet are tucked under.
4. The jump is not initiated by anyone in particular, but happens on a “feeling.”
5. Keep going until the group has discovered together how to accomplish the task.

#### Main Lesson: Viewpoints (40 min)

##### *Stop, Start, Stand, Sit, Lay Down, Gridwalk – Bogart & Landau (5 min)*

1. Intro Viewpoints
  - a. Created by choreographer Mary Overlie, adapted/made famous by Anne Bogart
  - b. Book by Anne Bogart & Tina Landau
  - c. A method for organizing your body on stage in relationship to people and the space.

##### *Intro Viewpoints (15 min)*

1. Tempo
2. Duration
3. Repetition
4. Kinesthetic response
5. Gesture
  - a. Behavioral
  - b. Expressive
6. Shape
7. Topography
8. Architecture
9. Spatial Relationship

##### *Open Viewpoints (20)*

1. Open Viewpoints jam full group
2. Add music
3. Extension: Split into groups and watch

**Fitzmaurice Cool Down (5 min)**

1. Repeat the exercise from week 1 including: scrunch, stretch, shake, flop; rolling limbs inward; releasing back, neck, and jaw; melting body; and guiding to seats.

**Homework**

1. Option to bring in a poem or monologue with heightened text

**Extension**

1. Flocking exercise (*Bogart*)

## Movement For Actors Day #3

### Lecoq Elements

#### Opening Ritual (5 min)

1. Check In

#### Warmups (10 min)

##### *12 Steps – Bowditch*

1. Follow the instructions from lesson one for the “12 steps” warmup.

##### *Yoga Warm Up – Traditional Sequence*

1. Sun Salutation A

##### *Chauffé L’espace – Lecoq*

1. Move body to warm up kinesphere and space

#### Main Lesson: Lecoq Elements (40 min)

1. *Tout bouge* concept - everything moves
2. Intro Water
  - a. Droplet forms in sink → trickle → stream → river → rapids → waterfall → ocean → puddle → evaporate →
3. Intro Air
  - a. Molecule of air → light breeze → windy → windstorm → light breeze → blow candle →
4. Intro Fire
  - a. Candle → burn room → burn forest → ash →
5. Intro Earth
  - a. Ash → mud → clay
6. Humanize Elements
  - a. Pick one quality of air to embody and move in that way
  - b. Humanize to 70% element and say your name & catchphrase
7. Add Text
  - a. Hand out monologue/poem print outs
  - b. Perform as elements
8. Extension: Scene work improves

#### Fitzmaurice Cool Down (5 min)

1. Repeat the exercise from week 1 including: scrunch, stretch, shake, flop; rolling limbs inward; releasing back, neck, and jaw; melting body; and guiding to seats.

## **Movement For Actors Day #4**

### Laban's 8 Efforts & Monologue Performance

#### **Opening Ritual (5 min)**

1. Check In

#### **Warmups (10 min)**

##### *12 Steps – Bowditch*

1. Follow the instructions from lesson one for the “12 steps” warmup.

##### *Yoga Warm Up – Traditional Sequence*

1. Sun Salutation A

##### *High Jumps – Bogart & Landau*

1. Stand in a circle.
2. The goal is to simultaneously jump from two feet as high as possible and land with as little noise as possible.
3. At the height of the jump, knees are bent and feet are tucked under.
4. The jump is not initiated by anyone in particular, but happens on a “feeling.”
5. Keep going until the group has discovered together how to accomplish the task.

#### **Main Lesson: Laban (40 min)**

##### *Laban – Adapted from Drama Teacher Academy (20 min)*

1. Start in a circle, introduce Laban as another influential choreographer and dancer who developed his own movement vocabulary, much like Bogart, Landau, and Overlie developed the Viewpoints.
2. Reference the prepared whiteboard notes with Laban's Eight Efforts in a grid with their composite parts.
  - a. See the end of this lesson for visuals to help prepare the sticky notes.
3. Move through the space trying out each effort
  - a. Punch
  - b. Slash
  - c. Dab
  - d. Flick
  - e. Press
  - f. Wring
  - g. Glide
  - h. Float
4. Add text
  - a. Using the same monologues as before, perform using different efforts

##### *Monologue Performance Work (15 min)*

1. Group recap of everything learned: Neutral body, Viewpoints, Lecoq Elements, Laban, Yoga
2. Create a solo performance of the monologues using movements from each technique

*Critical Response Process & Reflection(Lerman) (5 min)*

1. Abbreviated CRP process
  - a. Statements of meaning
  - b. Questions from the performer
2. Key takeaways from this week

**Fitzmaurice Cool Down (5 min)**

1. Repeat the exercise from week 1 including: scrunch, stretch, shake, flop; rolling limbs inward; releasing back, neck, and jaw; melting body; and guiding to seats.

**Laban’s Eight Efforts**

	<b>Direction</b>	<b>Speed</b>	<b>Weight</b>	<b>Flow</b>
PUNCH	Direct	Quick	Heavy	Bound
SLASH	Indirect	Quick	Heavy	Free
DAB	Direct	Quick	Light	Bound
FLICK	Indirect	Quick	Light	Free
PRESS	Direct	Sustained	Heavy	Bound
WRING	Indirect	Sustained	Heavy	Free
GLIDE	Direct	Sustained	Light	Bound
FLOAT	Indirect	Sustained	Light	Free

**The Four Components**

**Direction:** *Direct or Indirect*, you can go directly to something or wander

**Speed:** *Quick or Sustained*, quick like a punch or sustained like moving through water

**Weight:** *Heavy or Light*, heavy like an anchor, or light like a feather

**Flow:** *Bound or Free*, bound is full of tension, or free being effortless and spacious

Created by Rudolph Laban, a choreographer and dancer who defined human movement into these eight efforts, each with four component parts. They can help define movement when it comes to character and choices on stage.

Use space on the board or sticky notes to record examples of metaphors, physical activities, or objects that evoke or remind you of each effort.

\*Laban notes adapted from Todd Espeland of Drama Teacher Academy.



Monologue/Poem Options

**Sonnet 14**

Not from the stars do I my judgement pluck;  
And yet methinks I have Astronomy,  
But not to tell of good or evil luck,  
Of plagues, of dearths, or seasons' quality;  
Nor can I fortune to brief minutes tell,  
Pointing to each his thunder, rain and wind,  
Or say with princes if it shall go well  
By oft predict that I in heaven find:  
But from thine eyes my knowledge I derive,  
And, constant stars, in them I read such art  
As truth and beauty shall together thrive,  
If from thyself, to store thou wouldst convert;  
Or else of thee this I prognosticate:  
Thy end is truth's and beauty's doom and date.

## Sonnet 18

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course  
untrimm'd;

But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his  
shade,

When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

## Sonnet 29

When in disgrace with fortune and men's eyes  
I all alone beweep my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself, and curse my fate,  
Wishing me like to one more rich in hope,  
Featured like him, like him with friends  
possessed,  
Desiring this man's art, and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts my self almost despising,  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's  
gate;  
For thy sweet love remembered such wealth  
brings  
That then I scorn to change my state with kings.

## Sonnet 64

When I have seen by Time's fell hand defac'd  
The rich proud cost of outworn buried age;  
When sometime lofty towers I see down-raz'd,  
And brass eternal slave to mortal rage;  
When I have seen the hungry ocean gain  
Advantage on the kingdom of the shore,  
And the firm soil win of the watery main,  
Increasing store with loss, and loss with store;  
When I have seen such interchange of state,  
Or state itself confounded to decay;  
Ruin hath taught me thus to ruminare  
That Time will come and take my love away.  
This thought is as a death which cannot choose  
But weep to have that which it fears to lose.