

Liverpool John Moores University

Title: MOVEMENT 1
Status: Definitive
Code: **4503ACT** (109135)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Institute for Performing Arts
Teaching School/Faculty: Liverpool Institute for Performing Arts

| Team | Leader |
|----------------|--------|
| Steve Buckwald | |

Academic Level: FHEQ4
Credit Value: 12.00
Total Delivered Hours: 100.00
Total Learning Hours: 120
Private Study: 20

Delivery Options

Course typically offered: Standard Year Long

| Component | Contact Hours |
|-----------|---------------|
| Practical | 90.000 |
| Tutorial | 10.000 |

Grading Basis: 40 %

Assessment Details

| Category | Short Description | Description | Weighting (%) | Exam Duration |
|-----------|-------------------|----------------|---------------|---------------|
| Practice | CONTINUOUS | Continuous | 80.0 | 1.00 |
| Portfolio | FUSION | Fusion Project | 20.0 | 1.00 |

Aims

To deliver understanding of and practical skills in the fundamental usage of movement work for the actor.

Learning Outcomes

After completing the module the student should be able to:

- 1 Articulate and employ the inter-relationship between acting, voice and movement both orally in their rehearsal process, and through performance;
- 2 Employ physical and spatial awareness, motor-skills and detailed observation as part of building a character;
- 3 Employ ideo-kinesis in physically inhabiting the imagined world of the play;
- 4 Identify personal physical issues and formulate an individual physical warm up designed to target these;
- 5 Employ technical vocabularies while delivering a physical warm-up for a company.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

| | | | | | |
|----------------|---|---|---|---|---|
| CONTINUOUS | 1 | 2 | 3 | 4 | 5 |
| ASSESSMENT | | | | | |
| FUSION PROJECT | 1 | 2 | 3 | | |

Outline Syllabus

An introductory series of workshops allows for essential individual diagnostics to be undertaken through group work, which also begins the process of building trust in the individual body and in the rest of the company.

Initially movement classes focus on the understanding of the individual body in relation to the world around it and in relation to group dynamic, including observation and re-creation, effort levels, and the idea of release and trust. It explores the connections between imagination and the physical inhabiting of the world of the 'play'.

Students are also introduced to the Alexander technique as a means of identifying and addressing individual physical issues.

Brain/body co-ordination, spatial awareness and motor-skills/dynamics through space are the continuing focus. Students also work towards finding a physical neutral that they can sustain.

As the module develops it begins to address the body in relation to the audience gaze, including levels of address and circles of physical focus.

The idea of persona and physical mask is introduced, and a detailed animal study leads to its application in relation to building character, alongside a physical exploration of status.

The taught module culminates in a 'fusion' project which is team-taught intensively by voice and movement tutors exploring the synthesis of the two in service of a scene which includes both spoken and sung text.

**The physiognomy and mechanics of the body;*

**Stamina, physical fitness and flexibility;*

- *Alignment and posture;
- *The discovery of a physical 'neutral';
- *Spatial awareness and travelling through space;
- *Release and trust;
- *Brain/body connections;
- *Physical efforts, levels of address, circles of focus;
- *Physical and sensory observation and re-creation;
- *The notion of physical 'mask';
- *Use of movement limbers;
- *Approaches of a range of movement practitioners;
- *Connections to the vocal and imaginative work of the actor.

Learning Activities

The module is delivered through a two term series of practical classes and where appropriate tutorials.

The final fusion project is a directed rehearsal process.

References

| | |
|------------------------|--------------------------|
| Course Material | Book |
| Author | Blakey, P |
| Publishing Year | 1994 |
| Title | Stretching Without Pain. |
| Subtitle | |
| Edition | |
| Publisher | Bibliotek Books. |
| ISBN | |

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|------------------------|----------------------------------|
| Course Material | Book |
| Author | Baol, A |
| Publishing Year | 2002 |
| Title | Games for Actors and Non-Actors. |
| Subtitle | |
| Edition | |
| Publisher | London: Routledge. |
| ISBN | |

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|------------------------|-----------------------------|
| Course Material | Book |
| Author | Feldenkrais, M |
| Publishing Year | 1990 |
| Title | Awareness Through Movement. |
| Subtitle | |
| Edition | |

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|------------------|-------------------|
| Publisher | New York: Arkana. |
| ISBN | |

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|------------------------|------------------|
| Course Material | Book |
| Author | Lecoq, J |
| Publishing Year | 2002 |
| Title | The Moving Body. |
| Subtitle | |
| Edition | |
| Publisher | London: Methuen. |
| ISBN | |

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|------------------------|------------------|
| Course Material | Book |
| Author | Morris, D |
| Publishing Year | 2002 |
| Title | People Watching. |
| Subtitle | |
| Edition | |
| Publisher | London: Vintage. |
| ISBN | |

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|------------------------|-------------------------|
| Course Material | Book |
| Author | Pisk, L |
| Publishing Year | 1998 |
| Title | The Actor and his Body. |
| Subtitle | |
| Edition | |
| Publisher | London: Methuen. |
| ISBN | |

Notes

ASSESSMENT STRATEGY:

The module is structured as a 'long' module over two terms in order to best facilitate the deep learning of technique in the body without there being the wrong sort of pressure to perform in order to gain grades. This should enable students to take appropriate risks in the acquisition and exploration of vocal technique.

The first element of assessment comprises a series of 'performance' tasks including physical neutral, and animal study - all of which will be assessed at the point of performance. Should a student for any reason be unable to complete these tasks at the scheduled time (for example through illness or injury) they will be given the opportunity, where practically feasible, to do so, at another time. Failing this an alternative method of assessment for this task that meets the learning outcomes will be negotiated.

Oral formative feedback will be given on completion of each of these tasks with an indication of grade-banding. Assessing tutors' notes and these indicative bands will be used by the module tutors to provide a final summative assessment mark and written feedback.

FURTHER NOTES:

For modules with multiple assessments students must pass all individual elements, as detailed in the Principles and Procedures for Higher Education A2.3.4.