**University of Washington School of Drama. Winter Quarter 2022**

**Instructor: Associate Teaching Professor Bridget Connors, Designated Linklater Voice Teacher**

**Email: connorsb@uw.edu Class meetings: t/th 11:30-1:20 Hutch 202 Office hours: by appointment**

 **Course Title: Psychophysical Foundations of Acting Drama 354A**

 **Course Description:** Psychophysical foundations of acting explores various psychophysical exercises and techniques that awaken and synthesize the breath, voice, body, intellect, emotion and imagination in character transformation for the actor. The foundational work of Michael Chekhov will be a substantial focus of the course. The course consists of in class experiential learning, written assignments/ journaling, and application of the work to monologues.

**Course Material:** No required text book. Course material will consist of exercises, readings and methodologies in addition to Professor’s methodologies from the following:

-*To the actor on the technique of acting*: Michael Chekhov and MICHA Workbook

- *Master classes in the Michael Chekhov technique*

- *Freeing the Natural Voice*- Kristin Linklater

- *An Acrobat of the Heart*- Stephen Wangh

**Learning Outcomes:** Upon successful completion of this course, a student will be able to:

* Execute a specific vocal and physical warm-up to be used before rehearsal and performance.
* Utilize increased awareness and accessibility of the actor’s instrument- full bodied
* Know and demonstrate introductory acting techniques of Michael Chekhov
* Develop tangible ways to approach character transformation
* Apply the craft to various dramatic texts for performance

**Assessment tools**: Observation of student learning to assess content, skills and knowledge thru: class exercises, performance projects, written assignments.

**Grading:**

Points are earned for participation in class exercises as well as for each performance project. Your grade will be equal to the number of points divided by 25. ( E.G. 100 points = 4.0; 92 points = 92 divided by 25 = 3.68, 50 points = 2.0)

Performance: 50 points

Week three applications with text: = 10 points

Week five text applications with monologue: = 10 points

Week eleven final showing of scene: 30 points

Demonstration of foundational skills: 30 points

Written journal reflections; 10 points total. Weekly reflections due the following Tuesday.

Written assignments: 10 points total . Monologue score due Week 5 2/3. Scene score due Week 11 3/16.

**Course Policies**

**Participation**: Students are expected to be in class, on time, and prepared to work. Students are expected to participate in discussions and to be attentive and focused while others are working. Taking notes, keeping a class journal, is expected. Absences and late arrivals to class will adversely affect the student’s grade.

**Attire/phones:** wear loose clothing to move and breathe freely, no hats, jewelry, cell phones off in class.

**Monologue and Scene work/ creative process**: Students will be evaluated on the following criteria: ***Preparation*** – Students are expected to rehearse outside of class, to commit regularly to work on the text at home and to come to class prepared, off book, rehearsed, and ready to play. ***Commitment*** – Level of engagement, depth of insight, energy of investment, and passion for expression will be evaluated. ***Receptivity*** – Willingness to accept and apply suggestions from the instructor and cultivation of an open mind and heart in approach to every story will be evaluated.

**Professional conduct**: Respectful attention to others in class, respectful rapport with the instructor, creative humility and support, and keeping commitments to your partners outside class are essential qualities that must be cultivated. Spirit of willingness.

**Access and Accommodations**: If you have already established accommodations with DRS, please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course. If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts) you are welcome to contact DRS at 206-543-8924 or uwdrs@uw.edu or disabilily.uw.edu.

 Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW’s policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy](https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/)

**Thoughts:** “Listening is no longer attached just to the ear. Speaking no longer suffers under the dictatorship of the mouth. Embodied listening and speaking involve the whole person from feet to skull…The intelligence of the whole body is infinitely greater than the intelligence of the frontal lobes, and when word becomes flesh, the speaker is led to the threshold of understanding.” Kristin Linklater, “Freeing the Natural Voice”.

“I am a creative artist. I have the ability to radiate. Lifting my arms above me, I soar above the earth. Lowering my arms, I continue to soar. In the air moving around my head and shoulders, I experience the power of thoughts. In the air moving around my chest, I experience the power of feelings. In the air moving around my legs and feet, I experience the power of will. I am that” Michael Chekhov

I look forward to beginning the work! Enjoy the journey….

Bridget Connors

**Course Calendar** (subject to change by discretion of instructor)

**Week One: January 3-7 Awakening the instrument**

Day one 1/4: Introductions to Michael Chekhov

Day two 1/6: vulnerability, beauty and creative individuality

Journal # 1 due 1/11

**Week Two: January 10-14 Psychophysical basics**

Day one 1/11: expansion/contraction

Day two 1/13: staccato/legato/ideal center

Journal # 2 Due 1/18

**Week Three: January 17-21 Psychophysical basics**

Day one 1/18: qualities of movement

Day two 1/20: applications qualities of movement with text

Journal #3 due 1/25

**Week Four: January 24-28 Psychological basics**

Day one 1/25: The body centers

Day two 1/27: 4 brothers

Journal # 4 due 2/1

**Week Five: January 31- February 4 Gesture**

Day one 2/1: Psychological gesture

Day two 2/3: applications- monologue showing memorized. Monologue score due.

Journal # 5 due 2/8.

**Week Six: February 7-11 Creative qualities and elements**

Day one 2/8: atmosphere

 Day two 2/10: sensations

Journal # 6 due 2/15

**Week Seven: February 14-18 Character transformation**

Day one 2/15: imaginary body

Day two 2/17: ghost exercise

Journal # 7 due 2/22

**Week Eight: February 21-25 Application to scenes**

Day one2/22: rehearsal 1

Day two 2/24: rehearsal 2

Journal # 8 due 3/1

**Week Nine: February 28-March 4 Application to scenes**

Day one 3/1: rehearsal 3

Day two 3/3**:**  rehearsal 4

Journal # 9 due 3/8

**Week Ten: March 7-11** **Application to scenes**

Day one 3/8: rehearsal 5

Day two 3/10: rehearsal 6 Last class

Journal # 10 due 3/16 **Week 11 : Final Exam 3/16 4:30-6:20 pm. Score due.**