TPP 4291 SEC 08EH: ALEXANDER TECHNIQUE AND THE ACTOR
CREDIT HOURS: 3 HRS.
SPRING/ 2014/ TUE/THU/PERIODS 4&5/ 10:40 -12:35
INSTRUCTOR: KATHY SARRA, PH 352 226 8550, ksarra1@cox.net
OFFICE: 3RD FLOOR MCCARTY C; OFFICE HOURS: T/TH 12:30-2:00pm; WED 11:30-1:00pm (by appointment)

Course Description: A study of the Alexander Technique (AT) principles in greater depth and applying those principles to acting challenges. This course provides experimental integration of the AT principles in experiential anatomy, selected acting/performance techniques, voice and movement.

This is an advanced course designed for students to continue their study of the Alexander Technique, revisiting the AT principles in greater depth with attention given to applying those principles to acting challenges arising in performance work. The course will also provide experimental integration of the AT principles with explorations from the text, BodyStories, - a study in experiential anatomy, selected acting techniques, voice and movement with consideration for the students’ related areas of interest. During the course of the semester I will provide you with articles of interest for study, discussion, exploration, and short response papers as assigned in the Proposed Schedule.

Objectives: Clarify through practical application and experience the principles of the Alexander Technique with consideration for the integration of other related voice/movement and acting techniques. Students should feel not only competent to continue their practice of the AT in their acting/performance work, but in their daily activities as well, as they continue their education and begin their careers in the theatrical world. The course will address deeper questions arising out of the regular practice of the Technique based on individual and specific student need. Also there will be time set aside to discuss ongoing AT study in the larger world including the potential for teacher training in the field with appropriate information shared.

Course Topics/Outline:
  Alexander Principles of Awareness
  AT Principles
  Cellular Breathing
  “BodyStories”
  Monologue work
  “Shakespeare in Prison”

Evaluations and Grades:
Short assignments: = 15%
Participation: = 35%
Journals: = 40%
Final: = 10%
Grading: I assign grades on a 10pt scale.
A= 100%-90%, B= 89%-80%, C=79%-70%, D=69%-60%, E=59%-0%.
I may assign –’s or +’s for individual assignments, your final grade will follow University policy.

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<th>Letter Grade</th>
<th>GPA Equivalency</th>
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<tbody>
<tr>
<td>A</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>3.67</td>
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<td>B+</td>
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<td>B</td>
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<td>C</td>
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<td>E, I, NG, S-U, WF</td>
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Throughout the semester you will be given either letter grades (journals, formal papers, etc.) or checks, check pluses or minuses that represent satisfactory or less than satisfactory for quick/short assignments. You will note that Participation is 35% of your grade. You must be here to participate and since this is a performance class, your attendance is required and part of your grade. Also your participation in class activities is part of your learning process and requires your participation unless excused by the professor. Further, part of the skill you are developing is learning how to communicate constructive feedback which is also figured into your participation grade.

Attendance: This is a class of practical exploration, experience, and application. You are expected to be in class daily and on time. 2 tardies = 1 absence. You are allowed 3 absences after which 5 points will be deducted from your grade for each absence. Emergencies and illnesses require documentation following University policy to be excused. Please let me know via email or phone ahead of time, if at all possible.

Late Work/Make Up Exams: Assignments are due on the date given in the schedule unless announced otherwise. Turning in assignments late will result in an automatic 10pt deduction from your score. No papers accepted more than one week after due date. NO LATE PAPERS ACCEPTED FOR FINAL AND FINAL JOURNAL COLLECTION.

Students with disabilities: I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.
Required Text:

CRITICAL DATES:
Jan 16 – Personal Body Story
Jan 30 – Journals
Feb 27 – Journals & Short Paper re: Experience with “Higher Creative Self” work
Mar 27 – Journals
Apr 17 – Journals and Final Projects

Academic Honesty: The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:
- Academic Honesty: [http://www.registrar.ufl.edu/catalog/policies/students.html#honesty](http://www.registrar.ufl.edu/catalog/policies/students.html#honesty)

Honor Code: On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:
“On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

Please make sure that you understand the University’s Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct.

Re: STUDENT HONOR CODE: (3) Violations of the Student Honor
(i)Unauthorized Recordings, a student shall not without express authorization from the faculty member and, if required by law, from other participants, make or receive any recording, including but not limited to audio and video recordings, of any class, co-curricular meeting, organizational meeting, or meeting with a faculty member.

University Counseling Services:
Contact information:
Counseling Center
Address:
3190 Radio Rd.
P.O. Box 112662
University of Florida
Gainesville, FL 32611-2662
Ph: 352 392 1575
Web: [www.counsel.ufl.edu](http://www.counsel.ufl.edu)
“By decision of the faculty in the School of Theatre and Dance, the following statement is included on all school syllabi: Since production is the laboratory for all theatre courses, attendance at all mainstage School of Theatre and Dance productions is required of students enrolled in classes with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. Attendance at all related events are encouraged.”

OTHER EXPECTATIONS:

You are required to keep a Daily Observation Journal: You remember how this works. As before I will be feeding you articles of pertinent interest to which you may respond in your journal as you dialogue also with the required textbooks. Always bring your journal to class. Date all entries.

Be prepared: All assignments MUST be handed in on the scheduled due date. If you are going to miss class when an assignment is due, be sure to make arrangements to turn it in BEFORE the due date. Lateness will affect the grade negatively. Final projects and journals WILL NOT be accepted after their due date. No exceptions. All assignments should be typed except for journals, which can be handwritten as long as they are legible to me. As always, artwork and images can be useful for your journals if you are so inclined.

Dress: Workout clothes required – wear comfortable, casual, non-binding clothes in which you can move; loose fitting, easy to move in clothes; no skirts, tight pants, or fragile clothing; no bare midriffs, no tee shirts with cut-off sleeves, no hats, pajamas or clothing that is excessively baggy. If shoes are to be worn, they should permit active movement – no boots, sandals, flip flops, clogs, high heels, backless styles, etc. Of course, bare feet will often be required and/or appropriate. There could be days when you will need to bring and wear costume pieces appropriate to the exercise you are assigned to explore in class. Keep that in mind and be prepared to bring what you need.

Maintain a quiet time from the time you enter the workspace: Take any personal conversations outside the workspace. TURN OFF ALL CELLULAR AND/OR ELECTRONIC DEVICES (before entering the classroom is advised)!!! Use the quiet time on the floor to begin releasing outside distractions; to stretch and release the body; to record last minute observations in your journal; to “Come Home to Yourself.”

Respect the workspace: We are not the only ones using this space. Before class everyone should prepare the space for work, removing unnecessary items, picking up trash, moving furniture out of the way, etc. The space should be restored to order at the end of class and made ready for the next class to come in.
I thought it might be of some value to revisit a few of the quotes I included in my syllabus to you in your first AT course. I think they still apply and actually will always apply to our journeys as artists and human beings.

Out beyond ideas of wrongdoing and rightdoing
There is a field. I'll meet you there. –Rumi
Aim for success, not perfection. Never give up your right to be wrong, because then you will lose the ability to learn new things and move forward with your life.

Remember that fear always lurks behind perfectionism. Confronting your fears and allowing yourself the right to be human can, paradoxically, make you a far happier and more productive person.

-Dr. David Burns

“The body is your clay home, your only home in the universe. The body is in the soul; this recognition confers a sacred and mystical dignity on the body. The senses are divine thresholds…When you cease to fear your solitude, a new creativity awakens in you. Your forgotten or neglected inner wealth begins to reveal itself. You come home to yourself and learn to rest within. Thoughts are our inner senses. Infused with silence and solitude, they bring out the mystery of the inner landscape…The invisible hungers to become visible, to express itself in our actions. This is the inner desire of work. When our inner life can befriend the outer world of work, new imagination is awakened and great changes take place…We will secretly explore memory as the place where our vanished days secretly gather and acknowledge that the passionate heart never ages. Time is veiled eternity.” from Anam Cara by John O’Donohue

For me, the Alexander Technique continues to be about coming home, coming home to yourself. Does learning how to come home to yourself serve the actor/artist in the practice of his/her craft, in the practice of his/her life? I believe the answer is a resounding “Yes.” At this stage of your journey and perhaps the close of our journey together, what do you think?