

DRAM10003 Movement 1

Credit Points:	12.50
Level:	1 (Undergraduate)
Dates & Locations:	2010, Southbank This subject commences in the following study period/s: Year Long, Southbank - Taught on campus.
Time Commitment:	Contact Hours: 6 hours per week Total Time Commitment: 144 hours
Prerequisites:	None
Corequisites:	None
Recommended Background Knowledge:	None
Non Allowed Subjects:	None
Core Participation Requirements:	For the purposes of considering request for Reasonable Adjustments under the Disability Standards for Education (Cwth 2005), and Students Experiencing Academic Disadvantage Policy, academic requirements for this subject are articulated in the Subject Description, Subject Objectives, Generic Skills and Assessment Requirements of this entry. The University is dedicated to provide support to those with special requirements. Further details on the disability support scheme can be found at the Disability Liaison Unit website: http://www.services.unimelb.edu.au/disability/
Coordinator:	Ms Marie Dumont
Contact:	Student and Academic Services, Faculty of the Victorian College of the Arts, 234 St Kilda Road, Southbank Vic 3006 Tel: 9685 9419
Subject Overview:	This foundation year aims at awakening more deeply the actor's sensitivity and performance potential through heightening their physical awareness. The playground provided is designed to encourage a sensate learning, ignite the student's curiosity and stimulate their impulse to "play". Fundamental to first year is the actors' capacity to work from a grounded centre. The qualities of strength, flexibility, coordination and stamina are regarded as vital in preparing the actors' physical availability. A strong sense of alignment, flow and release are necessary to allow vocal freedom. Awareness through Movement classes (Feldenkrais method) aim at presenting more physical choices to actors and enhancing their quality of movement. The students become available to physical patterns other than habitual tendencies, which often limit their range of expression. Students will also experience movement practices drawn from the work of Monika Pagneux. These practices enliven the performer and lead them to discover the essential components of the objectives outlined above. They encompass an exploration of sensorial perception, rhythmical play, physical improvisation, chorus work and ensemble skills.
Objectives:	On completion of this subject students should be able to demonstrate <ul style="list-style-type: none"> # physical simplicity; # an understanding of the structure and movement capacity of the human body; # breath support for movement; # physical integration and articulation including strength, flexibility and coordination; # physical confidence; # responsiveness to physical impulse; # a variety of warm-up processes; # expressive range as defined by the Laban system of Effort-Shape; # an ability to describe and discuss movement, including a description of habitual posture and movement preferences using anatomical terminology and the language of Laban Movement Analysis; # skills in learning and creating movement material using images, Movement Analysis as sources or frameworks;

	<ul style="list-style-type: none"> # an ability to create character from observation using Laban Movement Analysis; # an understanding the requirements of working as part of an ensemble.
Assessment:	Assessment is based upon class participation, level of preparation, the degree to which the stated outcomes have been achieved, and the ability to process and integrate the material into performance work. Assessment is progressive throughout the year.
Prescribed Texts:	None
Recommended Texts:	None
Breadth Options:	This subject is not available as a breadth subject.
Fees Information:	Subject EFTSL, Level, Discipline & Census Date, http://enrolment.unimelb.edu.au/fees
Generic Skills:	<p>On completion of this subject students should have acquired the following skills</p> <ul style="list-style-type: none"> • A facility with movement processes • The capacity for kinaesthetic awareness • An understanding of the structure and movement capacity of the human body • The capacity for awareness in action. • The capacity for spatial composition • A sense of rhythmical dynamics • The capacity to apply points and processes raised in tutorial to class and performance work; • The capacity to work with focus, energy and responsibility in class. • The capacity to synthesise data and evaluate information • The capacity for imaginative, transformative and interpretive activity • The capacity for mental, vocal, physical and emotional rigour in application to tasks. • The capacity to work with unconditional positive regard for self and others • The capacity to utilise an internal evaluative mechanism • The capacity to give and receive informed feedback • The capacity to participate effectively in collaborative learning as a team member, whilst respecting individual differences • The capacity to engage in productive self directed learning and research • The ability to perform • The capacity to use problem solving skills • The capacity to transfer skills into practice • The capacity to translate theory into practice
Related Course(s):	Bachelor of Dramatic Art (VCA)