

MFA Somatic in Acting; TPP 6930 University of Florida

Time: 8:30-10:25 Days: Tuesday/ Thursday Room: G 12 & Zoom

Professor: Monika Gossmann

Office Hour: Office 223; by appointment& 15 min after class

Email: monikagossmann@arts.ufl.edu

Credits: 3

Hours: 4

Repeatable: Once

Transcript Titel:

The class is a psycho- physical process that offers actors an alternative way of thinking about character embodiment, introducing basic physical awareness and the exploration of self.

Understanding, respect and make peace with once own history and background (self) leads to understanding and respecting other histories, backgrounds and cultures, which leads to commute respect and charity, from the internal to the universal.

Course Description:

The course begins with a specific physical Warm-Up and basic introduction of anatomy of the human body. The students are then taken through a variety of physical exercises designed to open awareness of their alignment and personal physical habits; followed by an introduction to the psychoanalysis based on Carl G. Jung, students analyze: self, then character. The students apply this new knowledge and language of expression toward creating deep, revealed characters. The class trains not just the physical body but also the mental and emotional body.

Course Objectives/ Goals:

- Learning about self and the physical Body and connecting it to acting
- Develop internal and external awareness for body, culture and history
- Understanding of connection between the self and the universal
- Discover the efficiency of alignment, body
- Releasing tension not connected to the character

- Understanding Carl Jung's Psycho Analysis
- Creating, analyzing and embodying character
- By first looking at the emotional and physical habits that limit the actor, this process ensures a healthier actor with a wider range of character choices
- Somatic acting work prioritizes the practice of investigating with respect and without judgment the given circumstances of our own body, to honor and understand the complexity of our inherited natures. This same investigation includes the process of embodying characters who are other people from different cultures and with different creeds. This process of embodying another encourages the somatic practice of unwinding conditioned bias from the hearts and minds of every person that walks into the classroom, one by one.

Textbook:

1. **The Lucid Body by Fay Simpson ISBN-13: 978-1581156515/
ISBN-10: 1581156510**

Required Materials: Water bottle, pen or pencil, notebook, yoga mat

Please Note: Our work in the studio is challenging; physically, intellectually, and emotionally. Movement and Acting classes often involve touching. Physical contact may range from simple touch, to correcting alignment and/or relaxation massage. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

Student Responsibilities:

- Students are expected to participate daily in warm-ups, exercises, and performances
- Students must be dressed in appropriate movement clothing for every class and performance
- Students are expected to hold outside of class rehearsals for all projects
- Students must be supportive and respectful of their fellow classmates
- Students must complete all assignments and performances on their assigned due date
- Students must contribute focused and creative participation in

all class exercises, assignments, and discussions

Attendance Policies:

Only a University sanctioned absence or medical absence will be excused (a note from your physician or school nurse). You, personally, MUST notify the teacher BEFORE class in order for the absence to be excused. No absences of any kind will excuse you from class responsibilities. You, the student, will be held accountable for keeping up with class assignments and projects.

Course Calendar (Subject to Change)

Week 1-4: Warm Up and use of chakras

Jan 17th no class, holiday!

Intro, Awareness, Spine, Non-judgment mind, audible exhale

Focus and explanation on Anatomy and of the Spine, the nervous system, muscles, breath, and their co-relation. Understanding how self-awareness leads to understanding different bodies and psyches to transition into character.

Warm Up, Diagnose and switch, confession circle

Physical exercises to explore and deepen the knowledge of anatomy, awareness of the spine, nervous system, and work of the muscles. This warm-up is the base of the course and will be performed at the beginning of the class throughout the course

(please, read by now Lucid Body Book Chapter 1- 4)

Introduction to Chakra's

Talking the Chakras: understanding what Chakras are, feeling them in the body, exploring the relationship between Chakra and the nervous system. Exercises on tapping physically into using this knowledge on our feed and switching between the chakras.

Walking Chakras

Exercises on isolating each Chakra on itself, using it in given circumstances for exploration, so once we feel and understand the quality of each one to the fullest and therefore stretching our physical and psychological possibilities

Week 4/5/6 will be held online

(please read by now Lucid Body Book Chapter 4- 12)

Week 5-8: C. G. Jung Psychoanalysis of self

Intro to Persona/ Shadow/ Child need of self

Introduction to the psychoanalysis of Carl G. Jung, analyzing self, given the three layers (Persona, Shadow, Child need) mentally and then impulsively physically.

Working with Persona/ Shadow/ Child need on self

Coming to peace with who we are by having an awareness of self-reflection and history of self. Learning not to ignore self and once own history.

(please read by now Lucid Body Book Chapter 13- 16)

Charts and practice with Chakra's

Learning how to write down the learned on a chart, so we transfer the physicality onto paper with a specific language and with specific signs. Exercises on deepening the practice of self-awareness based on the embodied three layers of self.

Charts and practice with Persona/ Shadow Child need on self

After practicing on self, we now apply the knowledge to create and analyze character with a deep understanding of psychology that is embodied.

The characters now get a persona, shadow, child-need connected each one to a chakra. Students embody those and find an aim and a physical gesture for each layer.

(paper due self- analysis by Feb 25th)

Week 9-12: Character Analysis

Week 10 are spring holidays! No class

Intro to Visualization

With specific exercises and the help of active visualization, we are combining body, mind, and subconscious.

Meeting the Character using Visualization

After practicing on self and the power of active and guided visualization, we now apply the knowledge to create and analyze character with a deep understanding of psychology that is embodied.

(please read by now Lucid Body Book Chapter 16- 20)

Finding Persona/ Shadow/ Child need for character

The characters now get a persona, shadow, child need. each layer is connected to one specific Chakra. Students embody those and find an aim and a physical gesture for each layer

Layering the three layers of the psyche so it becomes a character

After first finding and isolating the layers of a Character we now bring them together to create a multi layered Character that becomes a full, embodied human

*(finish book reading by now and submit the paper by March 18th)
(week 11&12 online)*

Week 13-15: Partner work / Character work/ Improvisations

Please pick one of the shows you have seen at UF this semester and analyze it with the Lucid Body analysis. Paper due by April 15th)

Push-Pull partner exercise

Partner exercise to explore the relationship in a scene and how it is energetically and physically created between a scene partner and your character. Deepening the knowledge to express aim and relationship also physically.

Embodying the 3 layers

Exploring the three layers of the character. Layering on top of the other. Each exercise is designed to deepen the physical behavior of the character and the psyche of the character for the actor.

Shadow Project

The shadow is the hidden part of self (or the character). In this exercise, it gets revealed and embodied to its fullest to then be pulled back by the Persona (another layer). Students prepare an action on the picked Shadow of the Character. The teacher gives feedback and deepens understanding and embodiment.

Character with Monologue

The final performance of the Character each student worked on. The three layers, the physical behavior combined with the written text of the monologue.

Papers:

1. Self- Paper
2. Character Analysis
3. Lucid Body book review Paper
4. UF show paper

Performance:

5. Shadow Project
6. Character with Text (monologue)

Grades:

Grades are based on:

Participation (70pt)

Self- Paper (30pt)

Character Analysis Paper (30pt)
Lucid Body Book review Paper (40pt)
UF show paper (30pt)
Shadow Project (60pt)
Monologue (40pt)

300-270 A

255-269 B+

240-254 B

225-239 C+

210-224 C

195-209 D+

180-194 D 193 and below E

More information on UF grading policy may be found at:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#calculatinggpa>

INTIMACY PROTOCOL

for scenes with Intimacy - hugs, kissing, groping, fondling, bodily contact that requires vulnerability, intimate or violent. Please consider these whenever possible:

- 1) Rehearse in a public location (acting studio or hallway or common room)
- 2) Rehearse with a third person to act as director/stage manager or rehearse in a space with other actors who are working on their scene.
- 3) Note your boundaries; if you are uncomfortable with the scene or the manner in which the scene is being rehearsed, discuss it with your scene partner and instructor.
- 4) You are not required to kiss or be in close bodily contact. Discuss with your instructor and scene partner other options.

Working:

1) Know the story, the context, and the given circumstances to justify intimacy.

2) Communicate any boundaries to the partner. Respect the boundaries of your partner. If you make a mistake apologize.

If someone oversteps a boundary, make them aware so the action can stop/change. Be sure that you have consent from your partner to do the action you want to do.

3) Create choreography or a set of actions that are agreed upon, discussed and consented to by all partners. Don't change the choreography without discussion and rehearsal.

Class Attendance and Make-Up Policy

Students are expected to be in attendance (either remotely or in-person, as assigned) daily and to be on time. Students are allowed 1 "unexcused" absence that does not require documentation and does not conform to the UF "acceptable reasons for absence." Any other "unexcused" absence will result in a penalty of a full letter grade (10%) from the final grade per "unexcused" absence. To be considered "excused" an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions (e.g., hurricane-related events)
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course's instructor and/or area

faculty to discuss the student's continued participation in the course.

Failure to attend this meeting will result in Artistic Probation.

Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than 2 unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources: Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.