TPP 3510C  Movement for the Actor I

Fall Semester 2015: TR 2:30-3:45   T 107 Studio 1

**professor:** Christopher Niess    **Office:** T234    **Office Phone:** 407 823-0876

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**Office Hours:** *

**Text:**

TO MAKE AN APPOINTMENT, DOODLE ACCOUNT:

http://doodle.com/auxmb4tzqkkbhdwb
(24 hour notice needed)

**Prerequisites:** admission into BFA Acting program

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**Course Description**

This class is an introduction to the concepts of stage movement, improvisation and dramatic composition for the actor. It will be an active physical exploration of relaxation, release, and strengthening exercises designed to help the actor develop a more expressive body. The content of the class will include abstract and specific movement exercises designed to free the actor in their use of voice and body in order to promote the development of physical range and dynamics it will also include improvisation with movement, text and vocalization.

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**Course Objectives**

- To begin to free the actor of personal habitual movement patterns and expand the range of physical choices within a dramatic context.
- To prepare the actor for effective physical interpretation of character unheeded by personal habitual movement.
- To develop an awareness of and build proficiency at working from a physically neutral focus.
- To develop an awareness of and build proficiency at working with an acting ensemble.
- To give the student an experiential understanding of the demands of movement for the stage.
- To begin to develop a process for the physical development of character.

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**Course Requirements**

**Classroom Conduct**

- Students must follow the University standards for personal and academic conduct as outlined in the Golden Rule.
- Students are apprised when they are accepted at the University that they must be aware of and follow these policies of conduct.

**Attire**

- **Uniform.** Following this introductory meeting, students will come to class dressed in leotard and tights, or unitards. These are to be plain, solid black leotard and tights so that the outlined “calligraphy of the body” of the actor can be clearly visible at all times. Jazz pants are acceptable, as long as the legs are not so wide that they mask the lower body.
- Men must purchase dance belts.
- Hair must be restrained and pulled away from the face and off the neck.
- We will work barefooted in all exercises.
- No jewelry. None.
- Street shoes must be removed at the door.
- All cell phones, pagers, walkman stereos, etc must be turned off.

**Materials**

- Journal.

**Attendance**

- Punctual (on time) attendance in class – as for rehearsals and show calls -- is mandatory.
- You will not be admitted after the class begins (at the scheduled time).
- Guests will not be permitted in class (without prior consent of the instructor and the class).
- Students will be required to warm up 15 minutes prior to class (for the sake of themselves and the ensemble).
- You will be given a daily grade comprised of 1 point for attendance and 4 points for the work you complete in class. If you are not present, you will not receive those points. If we are presenting projects that day, and you are absent without an excuse (see paragraph below) you will not be allowed to make up that project and will receive a zero (0) for that project.

**Lack of...**

- If an absence from class is “excused”, the student will not be penalized for missing that class.
  - The student must, however, make up the work assigned for that day.
  - All excused absences require documentation from the student (doctor’s notes, prescriptions, notification from the athletic dept or other university organization, obituaries, etc)
  - If the day involves group work, the student may be required to work on an additional assignment outside of class.
  - Make ups for assignments will take place during finals week.
If you are absent (unless excused – see guidelines below) during a group scene or project involving other members of the class, you will not be allowed to make up the assignment. (The other members of the group will be given an amended list of guidelines for completing the project without you.)

The following will be counted as excused absences with no penalty.
- University functions, including participation in sporting events, teams, clubs, academic functions, scholarly conferences, etc.
- Illness that is documented by doctor’s note or prescription.
- Death or serious illness in the immediate family.
- The observance of religious holy days – you must note in writing the dates and names of any religious holy days you must observe during the course of the semester and hand it into the instructor no later than Friday, August 29th.

Instruction/Content
- Since Theatre requires the use of mind, voice, and body, there may be situations requiring a certain amount of physical contact between you and the instructor and other students. If this presents a problem for you, please see the instructor immediately to assess your chances for success in the course.
- There are plays and materials which may express adult or controversial themes as well as strong language. If this presents a problem for you, please see the instructor immediately to assess your chances for success in this course.

Cheating/Dishonesty
- For the purposes of this class, no monologue, scenework or other movement study from another class will be permissible for use unless approved by the instructor. Double use of work as such, unless approved, will result in a zero (0) for that assignment.

Other:
- PARTICIPATION, RESPONSE, AND ATTENTION: If you are not performing, you owe it to your classmates to concentrate on the work that’s on stage.
- PREPARATION: I expect all to be ready and prepared for deeper exploration – if you have not worked on your piece for a considerable time outside of class, take an “F” and let others use the class time.
- CRITIQUE: I do not like reviews or opinions. If you like a person’s work, tell me why. If you don’t like their work, know how to make it better.

Grading
Students have the possibility of earning 500 points during the semester.

Daily Grade 250 points
You have the possibility of earning ten (10) points daily during regular classes:
These daily points will address the following:
- Compositional assignment due for the day where applicable
- Attendance, Promptness, Preparation, Focus, Effort (working at appropriate skill level); as exemplified by the following:
  - A positive attitude and commitment to the work.
  - Willingness to risk (nothing to gain and nothing to lose).
  - Willingness to play.
  - Ability to allow the nonanalytic, nonlogical and noncritical aspects of the bodymind to lead in the creative process.
  - Evidence of growth during the semester.
  - Ability to recognize and acknowledge strengths and weaknesses and demonstrated progress in problem areas.
  - Later work in the class will “carry more weight” than earlier work.

Daily points will total 250 points.

Final Improvisational Scenework/Movement Study 150 points
At the final exam time, you will receive an assessment comprised of an improvisation/movement study and a written component, totaling 150 points.

Journals 100 points
You will be required to keep an actor’s observational journal (further detail will be provided in class) which will be reviewed at the beginning of the semester. You will then give a presentation as part of the final exam that communicates your journey during the course of the class.

Grade Totals:

<table>
<thead>
<tr>
<th>Grade Totals:</th>
<th>Daily Grade 250</th>
<th>Final Improvisation/Exam 150</th>
<th>Journals 100</th>
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</thead>
<tbody>
<tr>
<td>Grading Scale:</td>
<td>A 470-500 94</td>
<td>A- 450-469 90</td>
<td>B+ 440-449 88</td>
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<td>A- 430-439 84</td>
<td>B- 420-419 80</td>
<td>B- 400-419 80</td>
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<td>B 390-399 78</td>
<td>C+ 380-389 74</td>
<td>C+ 370-389 74</td>
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<td>C- 360-369 70</td>
<td>D+ 340-349 68</td>
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<td>D 320-339 64</td>
<td>D- 320-339 64</td>
<td>D- 300-319 60</td>
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The “plus-minus” grading system has been implemented to provide a specific assessment of your course grade. You will receive the grade you have earned, with no “extra credit” or negotiation.

A great deal of emphasis is placed on grades within a university community. During the semester the focus of the course will be on personal growth. Targeted areas of personal growth and achievement will be defined by the instructor (see daily assessment criteria). In the subjective world of creative endeavor, risk-taking and experimentation are prerequisites to growth. Feedback in this course will be given in terms designed to assist in that growth, whatever the absolute level of achievement of the actor may be.
Course guidelines are subject to change at the discretion of the instructor. Students will be notified of any changes.

### Proposed Calendar

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>WEEK</th>
<th>NOTES</th>
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<tbody>
<tr>
<td>T</td>
<td>25</td>
<td>1</td>
<td>Introductions/syllabus Go Game Breath (always) assignment parameters</td>
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<td>R</td>
<td>27</td>
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<td>LAST DAY DROP/SWAP</td>
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<td>T</td>
<td>Sep 1</td>
<td>2</td>
<td>Beg Warm Up/Pts of Balance/ Weight Sharing Breath composition due</td>
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<td>FIU GAME – CAMPUS CLOSES AT NOON</td>
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<td>Beginning Warm Up continued Weight Sharing composition due</td>
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<td>Complimentary Mirrors</td>
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<td>15</td>
<td>4</td>
<td>Individual/Group Warm up due</td>
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<td>Complimentary composition workday</td>
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<td>5</td>
<td>Complimentary Mirror composition due</td>
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<td>Push pull (attraction repulsion fusion)</td>
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<td>29</td>
<td>6</td>
<td>A-R-F workday Efforting (push/pull dynamic) Attraction/Repulsion/Fusion composition due</td>
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<td>Negative Space Efforting composition due</td>
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<td>Negative space workday</td>
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<td>8</td>
<td>Roller Coaster (Rock and Roll – (Equilibrium/Disequilibrium)) Negative Space composition due ADVISING PERIOD BEGINS MONDAY</td>
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<td>Roller Coaster workday</td>
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<td>9</td>
<td>IMPULSE (Play the Game) Rock and Roll composition due</td>
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<td>IMPULSE (Play the Game) LAST DAY ADVISING PERIOD ON FRIDAY</td>
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<td>Play the Game (impulse)</td>
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<td>Play the Game</td>
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<td>Nov 3</td>
<td>11</td>
<td>Shape and Gesture Play the Game composition due</td>
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<td>Shape and Gesture</td>
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<td>12</td>
<td>Shape composition due</td>
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<td>R</td>
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<td>E CAROLINA GAME – CAMPUS CLOSES AT 3PM</td>
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<td>22</td>
<td>5</td>
<td>Laban Effort Shape Theory</td>
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<td>THANKSGIVING DAY</td>
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<td>Dec 1</td>
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<td>Laban Effort Shape Theory</td>
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<td>Final Auto Cours assignment Laban composition due</td>
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<td>STUDY DAY</td>
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<td>FINALS WEEK</td>
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<td>T</td>
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<td>GRADES</td>
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***Time Permitting, these additional topics may be covered:
Spatial Relationship, Topography and Architecture
Time in drama
Movement and Music (rhythm, tone)
GENERAL INFORMATION AND SYLLABUS
VERIFICATION STATEMENT

TPP 3510C – MOVEMENT FOR THE ACTOR
FALL 2015

THIS IS TO VERIFY THAT I HAVE RECEIVED, READ, AND UNDERSTAND THE SYLLABUS HANDED OUT FOR THIS CLASS. I RECOGNIZE CHANGES TO THE COURSE OBJECTIVES AND/OR THE SYLLABUS ARE THE DISCRETION OF THE INSTRUCTOR, MARK BROTHERTON

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