



# TPP 3513C-0061 Movement for the Actor II

Spring Semester 2017: TR 2:30-3:45 T 0110 STUDIO 2

**professor:** Christopher Niess

**Office:** T234

**Office Phone:** 407 823-0876

**OFFICE HOURS: \* by appointment – go to Doodle account**  
( <http://doodle.com/poll/gmzkrs2tg75nu74y>),  
**simply select day/time – making sure to give 24 hours notice.**

**Prerequisites:** TPP 3510C Movement for the Actor I

## Course Description

*This class is a continuation of concepts of stage movement, gesture and creation of physical character 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.*

## Course Objectives

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

## Course Requirements

### Course Website

You may access this syllabus at any time by visiting Webcourses through your MyUCF page (<http://webcourses.ucf.edu>):

- Webcourses will be the clearing house for important class announcements and information.
- You must also complete a verification activity (a 'quiz') form on webcourses as soon as possible to verify your attendance in this class.
- In addition, communication will happen via your **knights e-mail**, and through **departmental listserv**. Please make sure that you check your registered knights e-mail regularly.

### 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.
- See <http://www.goldenrule.sdes.ucf.edu/> for details.

### Body Maintenance

- As Body Maintenance is an essential part of the acting profession, it is also an essential part of your participation in any movement/acting class. It is not enough to metaphorically 'grit your teeth' and to force your way through an injury or chronic physical problem. Likewise, a minor ache, pain or other physical issue is not the equivalent of 'a note excusing you from P.E.' Through consultation with your instructor, you will begin to develop appropriate maintenance so that you do not damage your body by ignoring injury, and develop skills for maintaining physical activity in an industry that at times unforgiving of injury.
- You should alert the instructor to any physical injury, chronic physical pain, discomfort or issue connected with activity in the class. This insures that you will not be asked to take part in physical activity that is at least impeded by a current injury or at worst might cause more damage to a current area of injury.
- Through consultation with the instructor, you may be provided with suggestions for altering activity while recouping. *However, please note: while Professor Niess has much experience with injury and recuperation, he is not, nor does he profess to be a medical professional. The rule to follow (and one which will be offered with consultation) is that it is **always** best to have injury and chronic discomfort checked by a medical professional.*

## **Attire**

- **Uniform. Please note:** Following this introductory meeting, students will come to class dressed in form fitting sweats and t-shirts. These are to be plain, solid black sweats and t-shirts so that the outlined “calligraphy of the body” of the actor can be clearly visible at all times.
- 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, smart watches, etc. must be turned off.

## **Materials**

- Journal.
- A memorized monologue to use in the final project

## **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).
- If we are presenting projects on a class 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.
- They must, however, make up the work assigned for that day.
- If the day involves group work, the student may be required to work on an additional assignment outside of class.
- 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.)
- Depending on the situation, if you are absent under the ‘excused’ criteria, and we are presenting projects on that day, you may be asked to make up that presentation during the final examination period.
- All excused absences require documentation from the student (doctor’s notes, prescriptions, notification from the athletic dept or other university organization, obituaries, etc)

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 notate 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 Tuesday, January 13<sup>th</sup>.

## **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 or scenework 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.

## **Grading**

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

### **Grading Policy**

- The grading policy for this course is structured on an earned point system that reflects individual effort and achievement. It is also structured to reflect, as objectively as possible, achievement and understanding at the collegiate level. Consequentially, there are no ‘extra credit’ points added to anyone’s score. The ‘extra effort’ that might be undertaken if these points were distributed is in fact expected from the serious acting student. For further explanation of student expectation, please reference ‘How can I succeed in my studio theatre class?’ on the main undergraduate page on the website.
- A great deal of effort is extended to provide a true and fair assessment of your work in this course. While the acting/movement studio *environment* can be nurturing, assigned grades are intended to be true assessments. This means that inflation of grades to make the entire class feel equally excellent is avoided. Very few people are excellent 100% of the time, and grade assessment tends to reflect this. Please note that the grading system is constructed so that every element of the class is important throughout the semester. A strong daily grade does not automatically ‘guarantee’ a strong grade on the final presentation.

- 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. In the arena of creative endeavor, risk-taking and experimentation while maintaining a degree of safety are prerequisites to growth. In stage combat, this risk includes a degree of discipline as well as being able to work with ease without adding tension or allowing emotions to get in the way of combat work. 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.
- Given the above guidelines, the points earned through the semester are not altered before entering a grade with the university.
- Plagiarism or cheating on exams is not tolerated and is grounds for immediate failure in the class and departmental and university conduct review.

### **Daily Grade**

**250 points**

You have the possibility of earning 250 points for daily participation during regular classes calculated as a percentage of total class meetings.: 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. Friday, May 1<sup>st</sup> 1:00 – 3:50pm

### **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 twice during the semester.

Grade Totals:	Daily Grade	250	Grading Scale:	A	470-500	94
	Final Improvisation/Exam	150		A-	450-469	90
	Journals	100		B+	440-449	88
				B	420-439	84
				B-	400-419	80
	Total Points	500		C+	390-399	78
				C	370-389	74
				C-	350-369	70
				D+	340-349	68
				D	320-339	64
				D-	300-319	60

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.

***Course guidelines are subject to change at the discretion of the instructor.  
Students will be notified of any changes.***

## Proposed Calendar

DAY	DATE	WEEK	NOTES	DAY	DATE	WEEK	NOTES
T	10	1	Welcome Back/syllabus/ Review Go Game	T	14	10	SPRING BREAK – no class
R	12		REVIEW Circle Game / Breath and Alignment LAST DAY DROP/SWAP	R	16		SPRING BREAK – no class
T	17	2	Review WARM UP / Ole-o Introduce HEADSTANDS and TUMBLING	T	21	11	Review BREATH ALIGNMENT BREATH/ENERGY
R	19		HEADSTANDS / TUMBLING	R	23		LABAN EFFORT/SHAPE THEORY
T	24	3	HEADSTANDS / TUMBLING	T	28	12	LABAN EFFORT/SHAPE THEORY
R	26		HEADSTANDS / TUMBLING	R	30		Laban Effort Shape stream of consciousness exercise
T	31	4	HEADSTANDS / TUMBLING	T	4	13	Laban Effort Shape Theory assignments
R	FEB 2		HEADSTANDS / TUMBLING	R	6		Laban Effort Shape work day
T	7	5	MIRROR EXERCISE	T	11	14	Laban Effort Shape work day
R	9		COMPLIMENTARY MIRRORS	R	13		Laban Effort Shape work day
T	14	6	Complimentary composition workday	T	18	15	JOURNAL PRESENTATIONS
R	16		Complimentary composition workday	R	20		JOURNAL PRESENTATIONS (if necessary)
T	21	7	Complimentary Mirrors composition due	T	25		STUDY DAY
R	23		IMPULSE / PLAY THE GAME	R	27		FINALS WRITTEN EXAM FINAL PROJECT (LABAN EFFORT-SHAPE MONOLOGUE 1:00 – 3:50)
T	28	8	IMPULSE / PLAY THE GAME				
R	MAR 2		IMPULSE composition work day				
T	7	9	IMPULSE composition due				
R	9		REVIEW LECOQ BREATH ENERGY				

**YOU MUST SIGN IN TO WEBCOURSES AND CHECK THE VERIFICATION 'QUIZ'**

*By doing so, you are signifying that you understand the course guidelines presented in the syllabus, and the method of assessment used in this course; and that your work will be measured according to these guidelines. You also attest that you understand that this plan is subject to change, with notification from the instructor, and it is your responsibility to be aware of announced changes.*