



TPP 5515 Graduate Movement Studio I

Introduction to Movement Principles
Fall Semester 2016: MWF 1:30 – 2:20 TR 8:30 – 9:20 – PAC STUDIO 3

professor: Christopher Niess (Chris) **Office:** T210 **Office Phone:** 407 823-0874

Prerequisites: Acceptance into the UCF MFA – Acting or MFA - TYA Programs

Office Hours: * by appointment

Text: *Acrobat of the Heart*, David Wanhg,

Course Description

This class is part of a four semester sequence. It will serve as an introduction to stage movement for the advanced actor. 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. Exercises will include a degree of ensemble work, which will require the energy, focus and participation of all students.

Course Objectives

- To give the student an experiential understanding of a variety of stage movement techniques.
- To review and build upon basic movement exercises for the freeing of the physical instrument (including voice).
- To prepare the actor for effective physical interpretation of character unheeded by personal habitual movement.
- To facilitate the development of a personal ongoing warm-up regimen for the actor.

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

Attire

- **Uniform.** Following this introductory meeting, students will come to class dressed in plain, fitted, 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. (and wear them).
- 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.

Attendance

- Punctual (on time) attendance in class – as for rehearsals and show calls -- is mandatory.
- You will be expected to be warmed up prior to the start of class (after week 3). Daily points will be subtracted if you do not follow this rule.
- 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 – and then only as observers).
- You will be given a daily grade comprised of 5 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. If the presentation involves another class member, you will complete the assignment with the partner(s)

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.
- 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.
- 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 Friday, August 24th.

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.
- Students will also be required to sign a “hold-harmless” statement acknowledging the possibility of risk in a physically active studio class.

Cheating/Dishonesty

- For the purposes of this class, no monologue or scene work 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.

Daily Grade

You have the possibility of earning five (5) points daily during regular classes (when projects are not being presented/assessed):
Combination of attendance, participation/development and project/written assignments such as “2-minute papers”.
These daily points will total 300.

Grading cont'd

Journals

Journals are a tool to aid your assimilation of the material in class. They should be a 'working through' of the concepts discovered in class with the intent of gaining insight. They are not meant to be a parroting of the material or a listing of exercises that you do in class. Please see me if you are confused by this concept. They will be collected without announcement at random – meaning you must bring them to class every day.

"Two-minute Papers"

You will be asked on certain days to compose "two-minute papers". After being given a topic, you will write for 2 minutes, and then use your reflections for discussion. Some times these topics will involve reading assignments, some times they will involve material covered in class. These two-minute papers will be collected and graded as part of your daily participation grade. Since movement and voice training are intrinsically linked, these papers may be shared with Professor Ingram for classroom purposes, and your voice journals may be shared with me for the same purpose.

Basic Skills Assessment

You will be assessed in basic skills 4 times during the semester for 25 points each.

Final Improv/Exam

You will be assessed at the end of the semester through both a written exam and a project for 100 points total.

FINAL EXAM:

Grade Totals:	Daily Grade	250
	Basic Skills(4 EVALUATIONS)	100
	Journal	50
	Final Exam/Presentation	100
	Total Points	500

Grading Scale:	A	465 -
	A-	450-464
	B+	435-449
	B	415-434
	B-	400-414
	C+	385-399
	C	365-384
	C-	350-364
	D+	335-349
	D	315-334

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. 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.

Please clip at the dotted lines and return to class by Tuesday, August 21st.



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I understand the course guidelines listed in the syllabus, and the method of assessment used in this course.

_____ / ____ / _____
signature

_____ / ____ / _____
date

Proposed Calendar

(SCHEDULE SUBJECT TO CHANGE)

day:	date:	week:	
M	22	1	DOUBLE SESSION: Introductions/syllabus review – go game
T	23		DOUBLE SESSION (studio 2 – 1): go game...working with the breath
W	24		DOUBLE SESSION: working with the breath...Bartenieff Fundamentals
R	25		DOUBLE SESSION (studio 2 – 1): breath...bartenieff...alignment
F	26		DOUBLE SESSION: Dance with music
M	29	2	DOUBLE SESSION: breath...bartenieff...alignment...chair...wall...introduction to monologue work
T	30		DOUBLE SESSION (studio 2 – 1): Continue with Alexander/Lecoq Bartenieff Fundamentals, monologue work
W	31		DOUBLE SESSION: Continue with Alexander/Lecoq Bartenieff Fundamentals, monologue work
R	1		DOUBLE SESSION (studio 2 – 1): Continue with Alexander/Lecoq Bartenieff Fundamentals, monologue work
F	2		DOUBLE SESSION: Basic Skills Assessment #1 alignment/breath - monologue
M	5	SEP	LABOR DAY
T	6	3	Grotowski - The warm up stream of consciousness 1
W	7		Grotowski - Body Part warm up
R	8		Discussion – warm up
F	9		Grotowski – warm up Working towards your own warm up stream of consciousness 2
M	12	4	Cat, headstands sequence Undulations/
T	13		Headstands, front rock
W	14		Headstands, front rock, tiger leap
R	15		Lecoq simple action LSRG introduction –
F	16		isolations –headstands/tiger leap
M	19	5	isolations –headstands/tiger leap
T	20		isolations –headstands/tiger leap
W	21		Cat cow... isolations –headstands/tiger leap
R	22		Basic Skills Assessment #2 - LSRG
F	23		Journal #1 headstands Lecoq simple action LSRG – isolations – o lay o
M	26	6	
T	27		isolations –headstands/tiger leap
W	28		Cat cow... isolations –headstands/tiger leap
R	29		Cat cow warm up
F	30		Journal #1 headstands Lecoq simple action LSRG – isolations – o lay o
M	3	OCT	
T	4	7	Lecoq simple action LSRG introduction – isolations – o lay o
W	5		Headstands/isolations/space (coin)/LSRG
R	6		Headstands/isolations/space (coin)/LSRG
F	7		Headstands/isolations/space (coin)/LSRG
M	10	8	
T	11		Energy levels / Effort–shape
W	12		Energy levels / Effort–shape
R	13		Equilibrium / Disequilibrium Breath – yes/no shape
F	14		Energy levels / Effort–shape
M	17	9	
T	18		Laban Personal Monologues
W	19		Laban Personal Monologues
R	20		Impulse/Play the Game
F	21		Go with negative space / play the game
M	24	10	
T	25		
W	26		Basic Skills #3 – Energy Level Monologue
R	27		Studio work – metronome assignment
F	28		Studio work
M	31	11	HALLOWEEN
T	1	NOV	Studio work session
W	2		Studio work session – metronome work day
R	3		Studio work session – metronome work day
F	4		Basic Skills #4 - 30 Beats
M	7	12	
T	8		Lecoq/Laban Final Project Assignment
W	9		Studio work day
R	10		Studio work day
F	11		VETERAN'S DAY observed
M	14	13	
T	15		Studio work day
W	16		Studio work day
R	17		Studio work day
F	18		Studio work day
M	21	14	
T	22		Studio work day
W	23		THANKSGIVING travel day
R	24		THANKSGIVING DAY observed
F	25		THANKSGIVING HOLIDAY observed
M	28	15	
T	29		WORK SESSIONS
W	30		WORK SESSIONS
R	1		WORK SESSIONS
F	2		WORK SESSIONS
M	5	15	LAST DAY OF CLASS
M	12		1:00 – 3:50

