



TPP 5516C Graduate Movement Studio II

Mask Work

Spring Semester 2017: MTWRF 11:30-12:20 T110

professor: Christopher Niess

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Prerequisites: acceptance into Graduate Acting Program
TPP 5515 Movement Studio I

**OFFICE HOURS: * by appointment –
go to Doodle account
(<http://doodle.com/poll/gmzkr52tg75nu74y>),
simply select day/time –
making sure to give 24 hours notice.**

Text: *Mask Characterization, Appel, Libby.*

Course Description

This class is the second part of a four-semester sequence. It will serve as an introduction to mask work 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 leading to improving transformation in acting technique. The class will also explore the refinement of specific physical choices as a means of developing characterization. Exercises will require both individual and ensemble work, necessitating the energy, focus and participation of all students.

Course Objectives

- To continue the work begun in Studio I preparing the actor for effective physical interpretation of character unheeded by personal habitual movement.
- To develop an awareness and proficiency at working from a physically neutral focus.
- To give the student an experiential understanding of mask training techniques.
- To develop a process for the physical development of character (see assessment notes below).

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://ucf.edu/goldenrule/> for details.

Attire

- **Uniform.** *The goal and purpose of the uniform is quite the opposite of what we desire of our 'costume in "every-day" life. We choose our clothing based on our own originality and tastes. In movement class, we want to look at our essential selves, removing the dialogue created by the statements that our choice in clothing make – muscle shirts mark a certain pride in our athleticism, socks on the feet and loose sweaters denote a certain delicacy that is being catered to, jewelry points out a special adornment of the body. By seeking a neutral, plain black uniform, that still allows the contours of the body to be identified, we can witness our essential movement and its result, compare it with the movements of others, and use it for our development.*
- Following this introductory meeting, students will come to class dressed in snug t-shirts and fitted sweats or workout pants. These are to be plain, solid black t-shirts and fitted sweats or workout pants 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.
- Fingernails must be trimmed regularly so that injury to yourself and others is avoided.
- Street shoes must be removed at the door.
- All electronic equipment must be turned off.

Materials

- **Mask making material.** Students will be required to obtain the following materials for mask making:
 - Plaster-impregnated bandage
 - Scissors
 - Cold cream
 - Small plastic receptacles
 - Mirror
 - Hair dryer
 - Paper towels
 - Newspaper
 - Masking tape
 - Sandpaper (all three grades)
 - Old towels
 - Releasing agents (Vaseline)
 - Plastic drop cloths

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). If you have department obligations (teaching, taking class) prior to class start, it will be expected that you have warmed up at some point during the morning.

- You will be given a daily grade for attendance and 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. as long as verified by a university representative (Full Professor, Associate Professor, Assistant Professor, Adjunct Lecturer or Instructor – all within your field of study, School Director, Department Chair or Internship Coordinator)
- Illness that is documented by doctor’s note or prescription.
- Death or serious illness in the immediate family accompanied by written or verbal verification.
- 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, January 13th.**

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.

Grading

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

Daily Grade

200 points

You have the possibility of earning 200 points daily during regular classes (when projects are not being presented/assessed) as a percentage of class meetings calculated through the Webcourses module. If you are present 95% of the time, you will receive 190 points, etc.:

These daily points will address the following:

- 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. The beginning of the program will focus on participation, and gradually shift toward the ability to stretch and grow by embracing the risk/safety balance as well as technical aptitude.
- For additional cues for assessment, refer to “How Do I Succeed in My Studio Acting Class” on the website.

Daily points will total 200 points.

Basic Skills/Improvisations Assessment

75 points

You will be assessed in basic skills and improvisation exercises 3 times during the semester for 25 points each.

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 100 points.

Journals

75 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 (25 points). You will then give a presentation as part of the final exam that communicates your journey during the course of the class (50 points).

FINAL EXAM: TBD

Grade Totals		
Daily Grade		200
Basic Skills/Improvisations		75
Final Exam/Project		150
Journals		75
Total Points		500
Grading Scale:		
percentage	letter	Minimum points required to earn this grade
94	A	465
90	A-	450
88	B+	435
84	B	415
80	B-	400
78	C+	385
74	C	365

70	C-	350
68	D+	335
64	D	315
60	D-	300

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 and process. 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.
You must go to the course site on my webcourses, register for the class and take the one question quiz!***

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.

Proposed Calendar

DAY	DATE	WEEK	NOTES
M	Jan 9	1	Introductions/Syllabus:
T	10		Masks Across Cultures (lecture): Introductory Exercises:
W	11		Introductory Exercises:
R	12		LAST DAY DROP/SWAP
F	13		LAST DAY ADD Taking the Plunge
M	16	2	MLK DAY – NAT'L OBSERVANCE - NO CLASS
T	17		The Neutral Mask – Neutral Assessment:
W	18		The Neutral Mask – Neutral Assessment:
R	19		Movement Centers
F	20		Movement Centers
M	23	3	Lecoq Sleep Sequence introduction
T	24		Movement Centers
W	25		Lecoq Sleep Sequence introduction
R	26		Movement Centers
F	27		Movement Centers
M	30	4	Lecoq Sleep Sequence
T	31		Lecoq Sleep Sequence
W	Feb 1		Lecoq Sleep Sequence
R	2		Lecoq Sleep Sequence
F	3		Lecoq Sleep Sequence
M	6	5	Identification (Elements)
T	7		Identification (Elements)
W	8		Identification (Elements)
R	9		Identification (Elements)
F	10		Identification and Structure
M	13	6	Identification and Structure
T	14		Identification and Structure
W	15		Identification and Structure
R	16		Identification and Structure
F	17		Lecoq Sleep Sequence evaluation
M	20	7	Identification and Structure
T	21		Identification and Structure
W	22		Identification and Structure
R	23		Identification and Structure
F	24		Identification and Structure
M	27	8	ADVISING PERIOD BEGINS Identification and Structure Evaluation / scenes
T	28		Beginning Character Mask Elements (voice)
W	Mar 1		Beginning Character Mask Elements (voice)
R	2		Beginning Character Mask Elements (voice)
F	3		Beginning Character Mask Elements (amplification)
M	6	9	Beginning Character Mask Elements (amplification)
T	7		Beginning Character Mask Elements (amplification)
W	8		Beginning Character Mask Elements (amplification)
R	9		Beginning Character Mask Elements (rhythm)
F	10		Beginning Character Mask Elements (rhythm) LAST DAY ADVISING PERIOD

DAY	DATE	WEEK	NOTES
M	13	10	SPRING BREAK – NO CLASS
T	14		SPRING BREAK – NO CLASS
W	15		SPRING BREAK – NO CLASS
R	16		SPRING BREAK – NO CLASS
F	17		SPRING BREAK – NO CLASS
M	20	11	Beginning Character Mask Elements (rhythm)
T	21		Beginning Character Mask Elements (essential gesture)
W	22		Beginning Character Mask Elements (essential gesture)
R	23		Beginning Character Mask Elements (essential gesture)
F	24		Beginning Character Mask Elements (essential gesture)
M	27	12	Beginning Character Mask Elements (relationship)
T	28		Beginning Character Mask Elements (relationship)
W	29		Beginning Character Mask Elements (relationship)
R	30		Beginning Character Mask Elements (age)
F	31		Beginning Character Mask Elements (age)
M	Apr 3	13	Beginning Character Mask Elements (age)
T	4		Character Mask Improvisations
W	5		Character Mask Improvisations
R	6		Character Mask Improvisations
F	7		Character Mask Improvisations
M	10	14	Life Mask***
T	11		Life Mask***
W	12		Life Mask***
R	13		Character Mask Improvisations Review/TBD***
F	14		Character Mask Improvisations Review/TBD***
M	17	15	Character Mask Improvisations Review/TBD***
T	18		Character Mask Improvisations Review/TBD***
W	19		Character Mask Improvisations Review
R	20		Character Mask Improvisations Review
F	21		Character Mask Improvisations Review
M	24		LAST DAY OF CLASS Character Mask Improvisations Review
T	25		STUDY DAY
W	26		FINAL EXAM 10:00 – 12:50
R	27		FINALS WEEK
F	28		FINALS WEEK
M	1		FINALS WEEK
T	2		FINALS WEEK

*** time permitting:
Life Mask
Nested Characterization/Countermask