



## TPP 6518C Graduate Movement Studio IV

*Intermediate/Advanced Movement Principles*

*Spring Semester 2018: MTWRF 11:30-12:20 PAC T110 Studio 2*

**Prereqs:** admission into MFA Acting program, TPP 6517C, or Instructor permission

**PROFESSOR:** Christopher Niess **OFFICE:** T234 **OFFICE PHONE:** 407 823-0874

**OFFICE HOURS:** \* *by appointment (24 hours notice) – go to Doodle account*  
( <https://doodle.com/poll/54t9u27zcwdcks6p>)

### Course Description

This class is the fourth part of a four-semester sequence. The content of the class will continue 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. 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 encountered in Studio I and II 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 learn how to select, develop and modify physical choices for character as a part of the rehearsal process.
- To continue exploring and developing a process for the physical development of character (see assessment notes below).

### Course Requirements

#### Course Information

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') 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://ucf.edu/goldenrule/> for details.*

#### Attire

##### Uniform.

- 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. On period styles days this will vary slightly. This will be discussed.
- Men must wear dance belts.
- Hair must be restrained and pulled away from the face and off the neck.
- Fingernails must be trimmed regularly so that injury to yourself and others is avoided.
- We will work barefooted in most exercises.
- No jewelry. None.
- Street shoes must be removed at the door.
- All cell phones must be turned **off**. It is not sufficient to set them to vibrate.

#### Materials

- A neutral (white) mask
- A red nose
- A memorized Shakespearean sonnet

#### 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 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 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 15<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, 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 three (3) points daily during regular classes (when projects are not being presented/assessed): 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.

Daily points will total 200 points.

### **Basic Skills/Improvisations Assessment**

**100 points**

You will be assessed in basic skills and improvisation exercises 2 times during the semester for 50 points each.

### **Final Improvisational Scenework/Final Exam**

**100/25 points**

You will be given a final auto-cours project to be performed at the final examination time, followed by a written component.

### **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 early in the semester for 25 points. You will then be required to give a journal summary/presentation at the final exam period for 50 points.

**FINAL EXAM: WEDNESDAY, APRIL 26<sup>TH</sup> 10:00am – 12:50pm**

Grade Totals

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Daily Grade      200

Basic	100
Skills/Improvisations	
Final Exam/Project	125
Journals	75
<b>Total Points</b>	<b>500</b>

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. 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

**FINAL EXAM: WEDNESDAY, 25<sup>th</sup> 10:00am – 12:50pm**

week of:	<b>WEEK 1</b>	<b>REVIEW</b>
Jan 8	1	Welcome/Organizational Meeting, Reconnecting with and advancing the warmup: (undulations, stands, etc), Ensemble and Balance: Reconnecting with and advancing the warmup: (undulations, stands, etc), Ensemble and Balance: 3 physical actions
15	2	<b>WEEK 2</b> <b>ENSEMBLE and BALANCE / PHYSICAL EMOTION</b> (Monday – Martin Luther King Day – no class) eclosion,/inclusion: breath and emotion ...Reconnecting with and advancing the warmup: (undulations, stands, etc, cont'd), Ensemble and Balance: 3 physical actions
22	3	<b>WEEK 3</b> <b>continued study / IMPULSE</b> Embodiment of sound/3 physical actions cont'd, Play the game
29	4	<b>WEEK 4</b> <b>continued study</b> (week of URTAs – out of class assignments) TBD –
Feb 5	5	<b>WEEK 5</b> <b>assessment</b> Play the game Energy mirrors Energy mirrors discussion Breath: rock and roll: Principles of technique / Laws of motion
12	6	<b>WEEK 6</b> <b>LAWS OF MOTION / PRINCIPLES OF TECHNIQUE</b> Principles of technique / ARF, Equilibrium Disequilibrium,
19	7	<b>WEEK 7</b> <b>RHYTHM and MOVEMENT</b> Shakespearean sonnet
26	8	<b>WEEK 8</b> <b>continued study</b> (week of SETC) Rhythm and movement – Shakespearean sonnet continued,
Mar 5	9	<b>WEEK 9</b> <b>continued study / assessment</b> Opposing/simultaneous effort, push pull/embodiment of sound,
12	10	<b>WEEK 10</b> (Spring Break – no class)
19	11	<b>WEEK 11</b> <b>GESTURAL LANGUAGES</b> Gestural languages / LECOQ BREATH-ENERGIES REVISITED
26	12	<b>WEEK 12</b> LABAN EFFORT SHAPE REVISITED Improvisations <b>DRAMATIC TERRITORIES: MELODRAMA</b>
Apr 2	13	<b>WEEK 13</b> <b>DRAMATIC TERRITORIES: BOUFFON</b> Improvisations <b>DRAMATIC TERRITORIES: COMMEDIA DELL'ARTE</b> revisited
9	14	<b>WEEK 14</b> <b>DRAMATIC TERRITORIES: TRAGEDY / GREEK</b> Improvisations <b>DRAMATIC TERRITORIES: PERSONAL CLOWN</b> revisited
16	15	<b>WEEK 15</b> <b>DRAMATIC TERRITORIES: PROFOUND MIMAGES</b> Improvisations Improvisations – preparation for finals
23	<b>WEEK 16</b>	<b>continued study / preparation for final</b> <b>Last Class on Monday: FINAL EXAM: WEDNESDAY APRIL 25, 10:00am – 12:50pm</b>