

Movement Training for the Actor II

TPP 3283

Prerequisite: TPP 2282, or Instructor Approval

Spring 2026

Days and Times: M/W/F, 8:30-10:25am

CON G015

Instructor: Eric Loscheider

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Office Hours: By appointment

The recommended method of communication outside of scheduled class time is email

Course Description:

Character development through movement analyses; explorations of the physical demands of performance; practical applications of movement vocabulary to aid the actor's search for believability.

Learning Objectives:

- Develop a physical and intellectual vocabulary to describe, analyze, and perform movement and vocal techniques.
- Continued conditioning of the physical instrument for flexibility, specificity, and expressiveness.
- Review Anne Bogart's Viewpoints technique to further develop and refine the actor's ability to explore and create meaning, both physically and in relation to space.
- Explore elements of the Michael Chekhov Technique and its application to character.
- Apply the covered skills to the realization of physical behavior and the activation of heightened language found in classical theatre.

Course Overview: (subject to change)

Weeks 1-3: Viewpoints review

Weeks 4-8: Michael Chekhov, Shaw monologues

Weeks 9-14: Scenes

Required Materials:

- a dedicated journal or notebook
- a pen or pencil
- any physical materials distributed by the instructor
- materials/props/clothing as needed for exercises
- Physical, printed scripts for any text work

Attire:

Students will wear comfortable, non-binding clothes in which you can move (no jeans, skirts, tight pants, or fragile clothing). No bare midriffs. Do not wear excessively baggy clothing. Wear shoes that permit active movement (no boots, no sandals, flip-flops, clogs, high heels, backless styles, etc.). Ballet flats are great. Bring rehearsal shoes when necessary. Refrain from wearing jewelry; for your safety and the protection of the

Syllabus subject to change at the discretion of the instructor

TPP 3283- Movement 2- Eric Loscheider, instructor- Spring 2026

jewelry you will be asked to take it off.

- Solid colored shirts and appropriate athletic pants/shorts are preferred.
- Hair should be pulled back out of the face.
- Hats must be removed.

A student not dressed in a way that allows full participation in the class activities (see above) will be permitted to watch class and accept an **absence for the day (See Attendance Policy). This is an experiential class, you learn by participating. You must dress appropriately in order to participate.

Come to class ready to work, not ready to change clothes.

Behavior:

An important aspect of learning the art and craft of acting is laying the foundation for good professional habits. In our personal work, we must be willing to constantly take bold artistic risks in order to grow. Students will be expected to comport themselves as collaborative professionals in an ensemble. This includes respect for every member of the ensemble, one's own artistic development, and the sacredness of the space, as well as a humility before the art. This art form is inherently collaborative, and relies on a system of human relationships to function, whether in the classroom, in the theatre, or on set. Disrespect, intended or not, has ripples.

The most powerful force in the universe, after compound interest, is muscle memory. Learn to use it for good.

Readiness:

Each student must be prepared to work when class begins. This means actors may need to arrive early in order to mentally and physically prepare. Professionally speaking, five minutes early is on-time.

Student Expectations:

- Students will attend all classes, and will arrive on time, fully prepared.
- Students should expect to work every class, unless or until notified by the instructor.
- Students will be dressed for class before class begins. See above for attire.
- Full, attentive participation is required in this class. This means:
 1. active engagement and attitude in any warm-ups, exercises, and performances, whether working or observing.
 2. focused, relevant questions, comments, or feedback as elicited by the instructor.

Both contribute to a major part of a student's final grade.

- Students must complete all assignments on or before their assigned due date.
- Students will be supportive and respectful of their fellow classmates. This class must always be a safe place to work. If at any point a student's behavior becomes unsafe and/or disrespectful, they will be asked to leave and given an **unexcused absence** for the day.
- Students will restore the space after they work- dispose of any trash, restore any furniture or fixtures to where they were before students began working.
- Students will respect the sanctity of the space, their work, and the work of their colleagues. What's shared stays, what's learned, leaves.

Food and drinks (except water) are not permitted in class. –If you have an access need that requires an accommodation, please let me know.

No gum.

Cell phones/electronic devices:

Cell phones should be “silenced” and put away at the start of class. “Silenced” includes disabling any flashing alerts.

Rehearsal Expectation:

Between classes, actors are expected to engage with any material we have covered outside of class, as a Personal Rehearsal.

For any group work assigned, there is a minimum one hour of Group Rehearsal expected, in addition to the standard Personal Rehearsal.

Attendance:

Is **Mandatory.**

This work is **cumulative and experiential.** If you miss a single class, you are:

- missing experiential lessons that cannot be fully replicated through notes borrowed from a classmate, and
- that classmate might be your scene partner, who is
- a fellow actor, dependent on your partnership in
- an inherently collaborative art form.

“**Everybody gets one**”. In accordance with the Spiderman rule, students are granted one (1) “unexcused” absence. After that, any other “unexcused” absence will result in a penalty of half a letter grade (5%) from the final grade per “unexcused” absence.

Excused Absence:

To be considered excused, an absence must be accompanied by appropriate official documentation (except religious holidays/observances, which do not require documentation).

Only the following types of absences can be excused (and only if official documentation is provided):

- Illness—doctor's note must be on official letterhead with doctor name, address, phone number, noting date and time of visit and diagnosis verifying absence from class is warranted and doctor's signature.
- Serious family emergency
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions

- Participating in official university activity (e.g., music performance, athletic competition, debate)
- Court-imposed legal obligations (e.g., jury duty or subpoena)
- Religious holiday/observance (documentation not required for this type of absence)

To help organize accommodations, students should inform instructor by the end of the second week of classes of religious holidays/observances of their faith that will conflict with class attendance this semester.

If a student must miss a class meeting for any reason they **must** notify the instructor and any group partners **PRIOR** to the missed class; this does NOT “excuse” the absence; it is simple professional courtesy.

If absent, it is **YOUR** responsibility to obtain information about missed course content, which may include information or directions for upcoming assignments; class buddies, study partners, or small study groups are strongly recommended; reach out to your classmates and build community.

Three instances of lateness count as one unexcused absence.

Attendance will be recorded at the beginning of each class period. Any arrival after the official start time of the class as published on ONE.UF will be considered late.

Be aware that the UF policy on absence states:

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or attendance and subsequently assign a failing grade for excessive absences.

All requirements detailed above for class attendance and make-up exams/assignments and other work in this course are fully consistent with university attendance policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

According to department policy, three unexcused absences will result in failure of this class. No Exceptions.

Lateness:

Attendance will be recorded at the beginning of each class period. Anyone entering after will be marked as late.

And again, **Three instances of lateness count as one unexcused absence.**

Much of the work of this class involves building **good, professional habits, whether on or off stage.**

Show up fully.

And when in doubt, let FOMO be your guide.

Communication:

Email is considered an official method for communication because it delivers information in a convenient, timely, cost effective and environmentally aware manner. Students are expected to check their official UF email on a frequent and consistent basis in order to remain informed of university-related communications. The university recommends checking email daily. Students are responsible for the consequences of not reading, in a timely fashion, university-related communications sent to their official student email account. This policy ensures that all students have access to this important form of communication. It ensures students can be reached through a standardized channel by faculty and other staff of the university as needed.

CANVAS and ZOOM:

Course delivery is subject to change as the semester demands. Check Canvas regularly for announcements.

The course Zoom link can be found on Canvas.

Performance Attendance and Response Papers:

Students are required to attend all SOTD theatre productions during this course. Each student will submit a 1-2 page Response Paper for each production, and will be expected to contribute to an in-class discussion of each production.

Ticket vouchers will be provided for shows, but the student is responsible for paying handling fees (usually under \$5).

- If the voucher is lost or stolen, it CANNOT be replaced.
- Tickets absolutely must be purchased well in advance of the performance.
- Students have been advised to purchase tickets early and given ample notice and therefore will be accountable for this assignment even if tickets are sold out.
- Tickets will be available through the O'Connell Center Box Office/University Box Office.

Please arrive to the show at least 10 minutes early. DO NOT BE LATE – it is highly disrespectful to the artists and the audience.

There are NO other shows that can be substituted for seeing the required UF productions.

Production Dates for Spring 2026

The Black Box Theatre:

F.Punk Junkies by Teo Castellanos

Directed by Ryan Hope Travis, Choreographed by Augusto Soledade

Runs: **February 6-15th**

The Constans Theatre:

The Visit by Friedrich Dürrenmatt (Adapted by Maurice Valency)

Directed by Charlie Mitchell

Runs: **March 27-April 3rd**

Students may also attend other productions at the Hippodrome Theatre and submit a corresponding Response Paper as EXTRA CREDIT (percentage TBD).

Deadlines for Response Papers:

48 hours from time of attendance, OR from from production's close.

Proof of Attendance:

Staple your ticket stub to your playbill, and submit both with the Response Paper.

A note for ALL written assignments submitted for this class:

All papers MUST:

- Be typed, double-spaced, in Times New Roman or Arial 12 pt font, with 1" margins.
- Be sent electronically, and in hard copy, within 24 hours of the due date. The hard copy will satisfy the timeliness of your paper (in that it will not be penalized for lateness); the digital file is for the instructor's convenience.

Grading:

In-class work and participation/professionalism/attitude- 50%

Speeches/Scenes- 30%

Response Papers- 20%

Criteria by which in-class work and participation/professionalism will be evaluated:

- Attendance.
- Preparation for and participation in all exercises (including outside rehearsal).
- Willingness to explore and take personal artistic risks.
- Ability to take notes given by the instructor.
- Focused, frequent, and relevant contribution to class discussions.
- Artistic growth over the semester.

Criteria by which all written work will be evaluated:

- Content
 - Well-supported arguments, with clear, specific details.
 - Application of course topics and vocabulary.
- Quality of writing
 - Grammar, syntax, punctuation, etc.

Criteria by which Speeches and Scenes will be evaluated:

Syllabus subject to change at the discretion of the instructor

TTP 3283- Movement 2- Eric Loscheider, instructor- Spring 2026

- Application of the technique elements covered over the semester, including (but not limited to): sustaining physical choices, relationship, meaning, moment to moment work, specificity, contact, the Principle of Acting, active doing, following the truthful impulse, etc.
- Commitment and effort
- Evidence of preparation and rehearsal

Letter Grade	% Equivalency	GPA Equivalency
A	100-94	4.0
A-	93-90	3.67
B+	89-87	3.33
B	86-84	3.00
B-	83-80	2.67
C+	79-77	2.33
C	76-74	2.00
C- *	73-70	1.67
D+	69-67	1.33
D	66-64	1.00
D-	63-60	.67
E, I, NG, S-U, WF	59-0	0.00

Please note that a C- is not an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major.

UF Policy link:

Information about university-wide policies and resources can be found here:
<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>