



Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

Semester: Spring
Course Prefix: THEA
Course Title: Movement I

Year: 2025
Course and Section #: 2131 001
Credits: *Click here to enter text.*

Course Description

Helps actors for both stage and screen develop the physical awareness and self discipline critical to effective performance of period style, staged combat, and the musical. Emphasizes balance, strength, postural correction, energy drives, motivation, and basic movement vocabulary.

Course Attributes

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

Other: *Click here to enter text.*

Instructor Information

Instructor Name: Laurie Harrop-Purser

Student Learning Outcomes

1	Use "Listening Techniques" in creation of a five minute acting piece.
2	Identify physical elements (time, wight, space, and intention) in a critique of a classmate's performance.
3	Explain examples of both "Laban Efforts" and Chechov techniques in an in-class presentation.
4	Use impulsive movement in a scripted performance exercise.
5	Prepare and deliver a three minute monologue incorporating improvisation.

Course Materials and Texts

None

Course Requirements

Course Assignments, Assessments, and Grading Policy

ASSIGNMENTS:

- **TWO MONOLOGUES MEMORIZED AND PREPARED TO PERFORM:**
 1. Two contrasting contemporary monologues – One Dramatic, One Comedic.
 2. Each one is only one minute long.
 3. Both must be Active monologues!!
- **MONOLOGUE USING THE PRINCIPLES OF MOVE FIRST:**
 1. Have a hyper, pin-point, penetrating focus on your scene partner.
 2. Move Before you speak.
 3. Move in a way that makes sense to your body from your thought/emotion/objective – your subconscious – your subtext. (Not necessarily from your words – or your cognitive mind.)
 4. Move at the beat changes - or changes of emotion – do not move constantly.
 5. Use the movement to get your objective.
- **MONOLOGUE WITH MONOLOGUE FORM AND MOVE FIRST:**
 1. CRS – Connect, React, Speak
 2. Opposite choice at first beat shift.
 3. Principle of Contrast - Building to the climactic line using discovery and opposite tactics.
 4. Climactic line – most raw, vulnerable or explosive.
 5. Last Ditch Effort on last line.
 6. Last look – Button the monologue
- **MONOLOGUE WITH MOVE FIRST AND CHEKHOV'S STATEMENTS OF ACTION:**
 1. Pick one of Chekhov's Statements of Action: to Give, to Take, to Want, to Reject, to Yield, to Hold My Ground.
 2. Pick a descriptive word (Adverb) to complete the Statement of Action: lovingly, demandingly, seductively, despairingly, etc.
 3. Let the Statement of Action influence your Move First – Focus – Objective work.
- **CONTENTLESS SCENE USING LABAN EFFORTS:**
 1. You and your scene partner will do the scene twice. Both of you pick 2 different Laban Efforts
 2. Pick two well-known characters or two archetypal characters: Voldemort – high school jock, etc.
 3. Use the selected Laban Effort that fits the characters that you have chosen.
- **CONTENTLESS SCENE WITH LISTENING TO THE ROOM:**
 1. Use Listening to the Room for Comfort, as an Extension of Expression, or to Gather your Thoughts
 2. Use Listening to the Room with both props and furniture.
- **MONOLOGUE WITH LISTENING TO THE ROOM:**
 1. Do a Move First monologue using the room as inspiration for movement to express yourself and get your objective.
 2. Use the room to still yourself.
- **16 BARS WITH MOVE FIRST:**
 1. Select 16 bars of an active-objective driven song from a musical.
 2. A speaker will be provided – bring the tracks on your phone.
- **MONOLOGUE WITH BEATS DILINEATED PAPER:**
 1. Type your monologue and show where the beats are.
 2. Hand it in on canvas and bring a Hard Copy.

- **PAPER FOR ONE PERFORMANCE ATTENDANCE OF HOT TEA IMPROV:**
 1. Attend one of the Friday night performances of The Theatre Departments Improv Team – Hot Tea.
 2. Write a half page paper about how the actors created comedy.

- **2 PAPERS FOR UVU PLAYS SEEN: (THE WHOLE STORY, LITTLE WOMEN)**
 1. One page paper double spaced.
 2. Select several of the following questions and explain how the movement affected the acting in the play using specific examples:
 - 1) Was the movement authentic and honest?
 - 2) Did the movement “Tell the plot and emotional story of the show?”
 - 3) Did the actors’ movement enhance or detract from the vulnerability in the play?
 - 4) Did the actors use movement to get their objectives?
 - 5) Did you see Radiation or Energy work in the movement of the actors?
 - 6) How was the focus in the play? Were the actors focused on themselves and self-conscious, or were they focused on outside stimuli? (camera’s out)
 - 7) Did any of the actors use Listening to the Room.
 - 8) Tell me how, in your opinion, at least one of the actors could have improved their physical performance.

- **FINAL - 2 MONOLOGUES PERFORMED (OR 1 MONOLOGUE 1 SONG):**
 1. For your Final, perform 2 – one minute monologues.
 2. They must be active monologues – seeking an objective from another person not a reflective monologue telling a story.
 3. MUST HAVE BEEN WORKED ON IN CLASS.
 4. One monologue will be performed with the Monologue Form using Move First.
 5. One monologue will be performed with Large Move First or small Move First and Radiation!

- **PAPER ON “I AM UNIQUE AND AMAZING”:**
 1. A one and a half-page paper typed and double spaced.
 2. Write this as if we speak our world into existence.
 3. This is not a comparison or competition paper. Write about how amazing you are without the need of comparison or competition.
 4. When thoughts come to you write them down immediately. Don’t censor them or think that it is bragging to say those things.

EXTRA CREDIT:

- **Perfect Attendance 10 pts. Zero absences** will earn this for you.
- **SRI:** 5 pts.
- **Speaking highly of yourself and or speaking gratitude.** May earn you points.

UVU PRODUCTIONS:

You will be required to attend two UVU productions. Please plan accordingly. You may purchase tickets now for all shows at the Noorda box office. Required show attendance for the following productions:

The Cabaret
Little Women

GRADING INFORMATION:

EVALUATION PROCEDURE:

Attendance/Participation/Citizenship	100
#1 Monologue with Move First	25
#2 Monologue Form w/ Move First	25
#3 Monologue w/ Move First w/ Chekhov’s Statements of Action	25
#4 Contentless Scene w/ Character Work using Laban Efforts	25
#5 Contentless Scene w/ Listening to the Room	25
#6 Monologues w/ Listening to the Room	25
#7 16 Bars w/ Move First	25
Monologue with Beats Delineated Paper	10
The Whole Story Response Paper	10
Little Women Response Paper	10
“Hot Tea Improv” Response Paper	10
"I Am Unique and Amazing" Paper	25
FINAL – 2 Monologues w/ Monologue Form and Move First	60
Total	400

Grading Scale:

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Percent	93-100	90-92	87-89	84-86	80-83	77-79	74-76	70-73	67-69	64-66	60-63	0-

Required or Recommended Reading Assignments

None

General Description of the Subject Matter of Each Lecture or Discussion

<u>Week</u>	<u>Day</u>	<u>Date</u>	<u>In-Class Activities</u>	<u>Due Today</u>
1	M	1/6	SYLLABUS / VIEWPOINTS	
	W	1/8	VIEWPOINTS	

<u>Week</u>	<u>Day</u>	<u>Date</u>	<u>In-Class Activities</u>	<u>Due Today</u>
2	M	1/13	WARM-UP: MEDITATION VIEWPOINTS – TEMPO, GESTURE / STIMULUS- REACTION-RESPONSE	MONOLOGUE // Beats Delineated Paper
	W	1/15	WARM-UP: MEDITATION VIEWPOINTS / CHEKHOV – WEIGHT: MOLDING, FLOATING, FLYING, RADIATION	
3	M	1/20	HOLIDAY	
	W	1/22	WARM-UP: MEDITATION CHEKHOV – WEIGHT: MOLDING, FLOATING, FLYING, RADIATION – SENSATIONS: FALLING, FLOATING	
4	M	1/27	WARM-UP: CHEKHOV – WEIGHT: MOLDING, FLOATING, FLYING, RADIATION – SENSATIONS: FALLING, FLOATING MOVE FIRST	First Monologue Memorized and Performed
	W	1/29	WARM-UP: CHEKHOV – WEIGHT: MOLDING, FLOATING, FLYING, RADIATION – SENSATIONS: FALLING, FLOATING MOVE FIRST	
5	M	2/3	WARM-UP: CHEKHOV – WEIGHT: MOLDING, FLOATING, FLYING, RADIATION – SENSATIONS: FALLING, FLOATING MOVE FIRST	
	W	2/5	WARM-UP: CHEKHOV – WEIGHT: MOLDING, FLOATING, FLYING, RADIATION – SENSATIONS: FALLING, FLOATING MOVE FIRST	
6	M	2/10	WARM-UP: MOVE FIRST & RADIATION	#1 MONOLOGUE WITH MOVE FIRST
	W	2/12	WARM-UP: MOVE FIRST & RADIATION MONOLOGUE FORM WITH MOVE FIRST	
7	M	2/17	HOLIDAY	
	W	2/19	WARM-UP: MOVE FIRST & RADIATION MONOLOGUE FORM WITH MOVE FIRST	
8	M	2/24	WARM-UP: MOVE FIRST & RADIATION MONOLOGUE FORM WITH MOVE FIRST	#2 MONOLOGUE FORM WITH MOVE FIRST Contentless Scene with MOVE FIRST
	W	2/26	WARM-UP: MOVE FIRST & RADIATION MOVE FIRST	

<u>Week</u>	<u>Day</u>	<u>Date</u>	<u>In-Class Activities</u>	<u>Due Today</u>
9	M	3/3	MOVE FIRST / CHEKHOV STATEMENTS OF ACTION	Paper on <i>THE WHOLE STORY</i> Second Monologue Memorized and Performed
	W	3/5	MOVE FIRST / CHEKHOV STATEMENTS OF ACTION	
10	M	3/17	MOVE FIRST / CHEKHOV STATEMENTS OF ACTION	#3 MOVE FIRST with Chekhov's Statements of Action
	W	3/19	WARM-UP: MOVE FIRST & RADIATION LABAN EFFORTS	
11	M	3/24	WARM-UP: MOVE FIRST & RADIATION WITH LISTENING TO IMAGES (LABAN EFFORTS) LABAN EFFORTS	
	W	3/26	WARM-UP: MOVE FIRST & RADIATION WITH LISTENING TO IMAGES (LABAN EFFORTS) LABAN EFFORTS	#4 Archetype of 2 different characters CONTENTLESS SCENE with Laban Efforts
12	M	3/31	LISTENING TO THE ROOM – Contentless Scene and Monologues For Comfort, as an Extension of Expression, to Gather Thought	
	W	4/2	LISTENING TO THE ROOM – Contentless Scene and Monologues For Comfort, as an Extension of Expression, to Gather Thought	
13	M	4/7	LISTENING TO THE ROOM – Contentless Scene and Monologues	#5 CONTENTLESS SCENE With Listening to the Room #6 Monologues with Listening to the Room
	W	4/9	16 BARS - MOVE FIRST	#7 16 BARS – MOVE FIRST (Participation Grade)
14	M	4/14	16 BARS – MOVE FIRST	Paper on <i>Little Women</i> #7 16 BARS – MOVE FIRST (Participation Grade)
	W	4/16	MOVE FIRST with Images including Laban Efforts	

<u>Week</u>	<u>Day</u>	<u>Date</u>	<u>In-Class Activities</u>	<u>Due Today</u>
15	M	4/21	MOVE FIRST with Images including Laban Efforts	Paper on Hot Tea Improv Paper on "I AM UNIQUE AND AMAZING"
	W	4/23	No Class	
	M	4/28 9:00-10:50	FINAL – 2 MONOLOGUES 1 Monologue – Monologue Form with Move First, 1 Monologue or 16 Bars – Large Move First or Small Move First with Radiation	FINAL

Required Course Syllabus Statements

Generative AI AI Statement

**adapted from [Temple University](#) statement on AI in classes.*

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you.

The use of generative AI tools (e.g. ChatGPT, Google Bard, etc.) is permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Fine tuning your research questions;
- Finding information on your topic;
- Drafting an outline to organize your thoughts; and
- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts/responses assigned to you or content that you put into a Teams/Canvas chat.
- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty.

Any student work submitted using AI tools should clearly indicate what work is the student's work and what part is generated by the AI. In such cases, no more than 25% of the student work should be generated by AI. If any part of this is confusing or uncertain, please reach out to me for a conversation before submitting your work.

Using Remote Testing Software

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at accessibilityservices@uvu.edu or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at DHHservices@uvu.edu

DHH is located on the Orem Campus in BA 112.

Academic Integrity

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by

not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

Equity and Title IX

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – TitleIX@uvu.edu – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.