

University of Florida
School of Theatre and Dance
TPP: 3283 Movement Training for the Actor II
Spring 2021, MWF 8:30-10:25am, Room: G-15

Instructor: Tiza Garland

Credit: 3.0

Office: Rm# 232 Nadine McGuire T&D Pav.

Prerequisites: TPP 2282,

Office Hours: MW 1:00-2:00pm & appt.

Theatre Major

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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.

Course Objectives:

- Develop a physical and intellectual vocabulary to describe, analyze, and perform movement and vocal techniques.
- Experience a method of movement preparation based on Laban Movement Analysis and Michael Chekhov Technique.
- Develop a familiarity with Shakespeare's plays: manner and movement, costume and carriage.
- The students will develop a better sense of awareness, balance, control, and coordination.
- Students will evaluate and refine their personal acting warm-ups and acting process.

*Students must have a flexible attitude toward this work as our purpose is to explore various techniques and to develop a personal process for stage preparation.

Course Content:

Physical Preparation
Personal Awareness of Movement/Habits
Intro. to Laban Analysis
Michael Chekhov Physical Acting
Character creation through Effort Actions
Monologue Work
Scene Work
Movement Innovator OR Elizabethan Research Projects/Presentations
Reading Assignments
Canvas Discussion Assignments

Personal Statement:

In support of antiracism and anti-biased practices, I am committed to being responsive, informed, and accountable to the students we serve at SoTD and creating an inclusive community focusing on equitable practices for traditionally marginalized groups. In the movement classroom, this is reflected in many ways. First is my approach to movement, there are no hierarchies in movement. There is not inherent right or wrong, good or bad, in movement or gesture. There is meaning in movement for the mover and the observer. Understanding those meanings requires an understanding of various social contexts and cultural awareness that invites interrogation of positionality and power structures. Approaching movement training for the actor in this way allows us to challenge historically accepted behaviors and social "norms." The

exploration of movement as a tool for the actor allows actors an opportunity to discover things about themselves and others. Understanding that there is no ideal movement, and an interrogation of what has been held as “norms” or “ideal” is an anti-racist and anti-biased practice. The interrogation of movement will offer opportunities to engage in conversation and reflection. Some of the exploration will be exhilarating, some might include discomfort. The discomfort usually is a signal of unfamiliarity: Question the comfort and lean into the discomfort; that is the growing and learning edge.

Class Policies

COVID: In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. Any absence must be accompanied by documentation to be considered excused.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
 - Students not “Cleared for Campus” on ONE.UF must remain in isolation or quarantine, as determined by UF Health Screen, Test, and Protect
 - Quarantined or isolated students will miss classes, and we are unable to offer an online version of every class.
- Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

Attendance: Students are expected to be in attendance daily and to be on time.

Students are allowed 1 “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of a full

letter grade (10%) from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

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

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course's instructor and/or area faculty to discuss the student's continued participation in the course. For Majors: Failure to attend this meeting will result in Artistic Probation.

Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than 2 unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade.

If you must miss a class meeting for any reason you must notify the instructor and your scene partner previous to the missed class, this does not “excuse” your absence this is simple professional courtesy.

Tardiness: Tardiness is disruptive to a class of this nature. Any tardiness will be recorded along with attendance. Attendance will be taken at the start of class. If you enter the room after the roll-call has been completed, you will be considered tardy. If you enter the room any time after 20 minutes of the official start of the class, you will be marked absent for that class day.

Three tardies equal 1 absence.

If a student plans to miss classes for religious observation, the student must notify this course's instructor by **Wednesday, January 19th, 2022**.

Clothing/Dress: Dress appropriately for the situation at hand. Choose clothing that allows for free movement – Do NOT wear restrictively tight clothing. Do not wear excessively baggy clothing. No pajamas. **No Jeans.** No bare mid-drifts. Cover your chests & underwear. No T-shirts with sleeves cut off (tank tops are acceptable). Bring rehearsal clothes/costume pieces if necessary. Appropriate footwear is mandatory, if worn. No flip-flops. Bring rehearsal shoes to class if necessary. Refrain from wearing excessive or bulky jewelry; you will be asked to take it off.
-Hair should be pulled back out of the face.

-NO HATS.

****If a student is not appropriately dressed for class they have the opportunity to observe class while accepting an absence for the day** (see Attendance Policy). Again, this is an experiential class be prepared and come to class ready to participate.

****A student who arrives to class “on time” but then has to leave to change will accept a tardy.** (“I’m here but I’m going to the bathroom,” means you are NOT here. You will be marked tardy).

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: Silence or Turn off all cell phones and electronic devices. Do NOT leave them on vibrate. **If your cell phone rings in class be prepared to accept a mark of “tardy” for the day.** Three tardies equal 1 absence.

Written Work (Playcards, Critical Thinking Papers, Research Papers): All papers and assignments must be typed and handed in on time. Electronic submissions must be submitted prior to the beginning of class on the deadline. **Pay close attention to minimum and maximum page/word length.** The instructor will not read your “draft” prior to submission. However, discussion prior to submission is welcomed. Submit only well-written work that has been proof-read.

Late Work:

- **Written Work** -- Late Critical Thinking Logs (CTLs) or Playcards will not be accepted. All other paperwork submitted after the deadline will receive an automatic -10% late penalty, plus an additional -10% late penalty for every calendar day beyond the due date.
- **Performance/Presentation Work:** Performance work must be presented on time. Work not prepared for the due date or a performance missed due to an unexcused absence will receive a grade of zero (0). In the event that an absence is known in advance, you must make arrangements to present performance assignments early.

Scenes and Monologues: Students are required to bring hard copies of scenes and monologues to class. Students are expected to bring working material (scores, texts, images, mind maps, etc.) in hard copy to class daily.

Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code.](https://sccr.dso.ufl.edu/process/student-conduct-code/) (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) If you have any questions or concerns, please consult with the instructor or TAs in this class.

*Plagiarism is an act of Academic Misconduct.

****You will be reported to the Dean’s office for plagiarism on summary of playcards (monologue selection is exempt from this).**

***Copying and pasting the work of your peers for your CTLs is considered plagiarism. If you do a simple cut and paste of another student's work, you will receive a zero (0) for the overall CTL grade (10% of your final grade).

In Class recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Oner Code and Student Conduct Code.

Disabilities: Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. Click [here](https://disability.ufl.edu/get-started/) (<https://disability.ufl.edu/get-started/>) to get started with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Campus Resources:

Health and Wellness:

- *U Matter, We Care:* If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road,

- Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.
- [Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
- [Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

Course Requirements:

Participation for in class exercises.

Rehearsal: Students are expected to prepare and rehearse scenes outside of class for in-class evaluation.

Performance: Various solo and partner/ensemble scenes including improvisation, monologues and scenes from dramatic literature will be evaluated for a grade. **Scenes not prepared for preliminary or final presentations will receive a grade of zero for that portion of the assignment.**

Notes: Note taking is expected, **do not interrupt the flow of class to run to your notebooks to take notes, this takes time away from doing work.** You are welcome and expected to make notes, but don't disrupt the class to do so. Using a notebook so you can take written notes or draw is preferred, you are asked not to use computers/mobile devices to take notes in class (if you have an access need that requires accommodation, please let me know). Alternately, many previous students have found it helpful to record voice memos on their phone immediately after class. All students are expected to take daily notes as well as notes on their work in class and observation notes of their colleagues to aid in the completion of written assignments (ie, CTLs CTPs, and Process Papers).

Critical Thinking Logs (CTLs): Included should be specific vocabulary, key phrases, concepts, exercise descriptions, personal notes and personal observations. Must be ELECTRONICALLY SUBMITTED, see course calendar for due dates.

The following 3 sections are REQUIRED for a COMPLETE log entry: OBSERVATION, LESSON, APPLICATION. **Clearly identify and label each of the three (or four) sections for CTL entries. CTLs that do not follow the required outline format will not be read and will receive a grade of zero (0) for the entry. While you are encouraged to talk with each other after class to review class activities, do not copy and paste from social media sharing and apps to complete this assignment.**

1. **Observation (WHAT)**: A list of exercises and activities of each day.
This is simply a bulleted LIST (like a table of contents)
- 1.A. (OPTIONAL) **Description (HOW)**: Relist the exercises/activities and provide a clear description of specific exercises and activities from the "Observation" section. It is in this section that you describe an exercise, topics of discussion, and note one or two specifics of peer work. This should be organized with clearly labeled subsections.

****Once you have accurately described an activity, you do NOT need to describe it again in subsequent CTL entries, simply refer to the description by date.**

2. **Lesson of the Day (WHY):** This is a CONCEPT, do NOT list a technique. Rather, answer “What is the CONCEPT I gained from being in class today?” This must be stated as a complete sentence that indicates a topic and a specific thought about the topic. This is a cause-effect statement or a concept that leads to clarity. Write full sentences, not fragments. For example, “Physical listening leads to a visible ‘give-and-take’ between scene partners.”

3. **Application (WHAT IF):**

A. Be SPECIFIC. What is the relationship of the Lesson to the Acting Process?

B. Personalize it; How will YOU apply these lessons to your personal acting approach or rehearsal process? Do NOT list how you will apply it to class work, this section is for making relationships between concepts learned in class and the craft of performing. Note a specific task you will attend to in your next NON MOVEMENT II rehearsal (the idea is to state how a concept and task from class will be applied to your production work or rehearsal process). You can complete the following sentence: “In my next rehearsal for (*Antigone*) I will (do what task) in order to (make a statement about the professional or artistic goal the task supports).” State clear observable and measurable tasks—“I will explore” is not specific, you need to state/define what “explore” looks like in this instance, note what exercise you will use in order to explore. Be specific. Think of it as a To Do task for your next rehearsal.

Length of Entries—Daily Entries need not be any longer than 1-1 ½ pages if written well and succinctly.

****If you are absent it is your responsibility to get notes/assignments from a colleague (State your colleague’s name, not doing so is considered plagiarism).**

--If any student is guilty of a simple cut and paste of another’s CTL or from a group social media discussion, all students involved will receive a grade of zero (0) for the entry.

--Do not cut and paste from your own CTLs, there is no need to repeat what has already been written, instead cite the date of the entry to which you are referring.

--Logs may also include other notes from class in addition to personal observations, self-assessment notes, observations, questions, etc. separate from the above 4 sections.

Rehearsal Log: Out of class rehearsals for in class (Movement II) presentations will be documented in a Rehearsal Log. Logs will include : 1) start and end time, 2) date, 3) scene/assignment, 4) location, 5) with whom (if appropriate), 6) what was accomplished, and 7) what discoveries were made. Note what was successful and what was a challenge to be worked on in the next meeting.

Rehearsal logs will be a separate section of each actor/student’s Critical Thinking Log. Students are expected to record a MINIMUM of two rehearsal logs per week.

--Memorizing lines, looking for material, researching, or doing warm-ups will NOT be considered for Rehearsal Logs. Exploration and application of in-class exercises are appropriate activities for Rehearsal Logs.

Contemporary Theatre Factoids: Weekly students will note one factoid about actors, directors, producers, designers, playwrights, or casting agents/directors on Broadway or in Regional Theatre to broaden their knowledge of professional contemporary theatre arts. Submit the

factoids (approximately 100 words) at the end of the CTLs after the Rehearsal Logs. Include the citation of where you found the information.

****Critical Thinking Log (daily entries and Rehearsal Logs, Contemporary Theatre Factoids) are due weekly and will be reviewed throughout the semester.**

Critical Thinking Papers: Critical Assessment Papers will reflect on the “Lessons of the Day” gained from class meetings and comparisons and contrasts will be made between Movement training and the acting process. This assignment must be written in third person. [See description.](#)

Acting Process Papers: [See description.](#) Written in first person.

Character Analysis: An analysis of you. [See description.](#)

Playcards: See course schedule for due dates. All play cards will be for plays written between 1500-1700, unless pre-approved. All play cards will include title, author name, date written, plot summary (approx. 750 words in length –double-spaced, 12 pt. font), and a monologue selection with character name that would be appropriate for YOU or a colleague. Note who SPECIFICALLY might be able to use the selected monologue for an audition piece (be specific, give a NAME). Succinctly summarize and label each act and scene. More details are found in description later in the syllabus. If the summary is longer than 750 words, the student will receive a maximum of half credit for the assignment.

Late playcards will receive a grade of zero.

*****Plagiarism is considered an act of Academic Misconduct.** You will be reported to the dean and receive a failing grade for the class if plagiarism on this SIMPLE assignment is discovered.

“Play It Forward”: Students must join the Facebook group “Play It Forward”

(<https://www.facebook.com/groups/9617434940>)

Each student will invite a minimum of 2 people to the theatre who don’t normally attend live theatre productions. Their night at the theatre must be documented and posted on “Play It Forward” by the final day of classes. Be sure THEY make a comment about the production & include your name so you can get credit. Also post a photo of you & your pal at the theatre. . This assignment is to introduce NEW people to live theatre; don’t cheat on this assignment by bringing people who regularly see you in your production work or who regularly (however infrequently) see theatre. To get full credit your guest must make a comment on the experience.

Theatre Actions Post: Read about the Laramie Angels (<http://eatromaine.com/1/laramie-angels.html>) then research similar Theatre Actions staged internationally that are positive and non-violent responses to tragedy. Do not list benefit performances or theatre performances done for awareness. The intent is to find actions where people from local theatres immediately responded to a tragedy in service to the community members affected.

Post the Theatre Action and comment on why you chose it. You must note 3 things:

1. The Event the Action responded to.
2. The Action
3. What the purpose of the Action was and who it served.

Research Paper/Presentation—A well-researched, well written project. Minimum 1000 words in length, maximum 1500 words in length, double-spaced, 12 point Times or Calibri Font, MLA style citations.

--This is a THREE part assignment: 1) Paper, 2) A 1-2 page "cheat sheet" in outline form to be copied and given to each member of the class with annotated bibliography, 3) TEN minute presentation of research.

See Research Paper description further in the syllabus.

Required Viewing: *Antigone*, *As You Like It*, *Marisol*, *Dance 2022*, *BFA Dance Showcase* (SoTD coupons provided as part of the course fees).

Critical Dates:

A separate course calendar will be provided in class. Any updates will be made on the Canvas course calendar.

Other Classroom Expectations

Behavior: Part of learning the acting process is also learning how to act in professional settings as a creative, in order to be able to fully explore the acting process you are encouraged to take "risks" while engaging in creative work. The classroom is a laboratory where artists learn and build confidence to fully commit to acting choices and scenes. All students are asked to preserve and uphold the "creative risk zone" of the classroom by encouraging in themselves and others a sense of exploration and appreciation for applying new information to creative projects.

Vulnerability is achieved through trust and mutual respect. All are expected to participate in creating a space where one can be vulnerable and brave in rehearsals, exploration, and performance.

Your classroom and out-of-class rehearsal decorum strongly impacts the quality of instruction for you and your partners. Honor your work and the work of your partners and the art and craft of theatre. Honor the spaces in which we work by preparing the space for work and clearing it after you are finished working. Honor your work and the work of your partners by being off book by off-book dates, respecting your time and your partner's time by being prepared for out-of-class rehearsals, being on time for out-of-class rehearsals, and ending on time.

Creative Risk Taking/Discomfort: To fully explore the acting process you are encouraged to take creative "risks" and test potential self-imposed limitations. The classroom is a laboratory where you should feel "safe" to fully commit to acting choices and scenes, new activities and processes. Discomfort is part of a learning and growing process – discomfort and resistance are often present when exploring something new or unfamiliar (you are encouraged to avoid labeling it as "bad" or "wrong", instead consider it as "new" or "different"). Theatre addresses uncomfortable topics and will cause creatives to assess and confront preconceived notions. You are encouraged to explore and interrogate the discomfort through a lens of curiosity.

Course Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Course Fees: Associated fees can be found at <https://one.ufl.edu/soc/>, referencing the course number.

Grading/Evaluation:

Scenes/Monologues will be evaluated on quality of work, preparation, improvement in vocal/physical skills, commitment to embodied action with integrated meaning, growth, ability to incorporate notes into performance. Rubrics will be discussed prior to performance/due dates.

Written work will be graded on following directions for content and format as well as quality of work and ability to express critical thinking in a scholarly manner. Evaluation rubrics are posted on Canvas.

10%	Playcards
10%	Critical Thinking Logs/Rehearsal Logs
10%	Prelim. Process, Prelim. Character Analysis, Final Process, Final Analysis
10%	Critical Thinking Papers #1 and #2
10%	Research Paper/Outline/Presentation
30%	Performance: Monologue/Scene Presentations
10%	Final Presentation
10%	Professionalism, Participation, Potential, "Play It Forward," quizzes, Daily Written Assignments (E-mailed/Impromptu responses), Contemporary Theatre Factoids, Theatre Action posts

Grade Scale:

90.0-100 = A	85.1-87.9 = B+	75.1-77.9 = C+	65.1-67.9 = D+	0-57.9=E
88.0-89.9= A-	80.0-85.0 = B	70.0-75.0 = C	60.0-65.0 = D	
	78.0-79.9= B-	68.0-69.9= C-	58.0-59.9= D-	

*Note all majors MUST pass with a C (70%) or better. Failure to achieve said grade will result in retaking the course in the future.

Content Disclosure: In this course, we will cover content and materials that some may find difficult. It is important that in a theatre course we do not shy away from engaging with materials that may be controversial or challenging.. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

Content in the arts can sometimes include works, situations, actions, and language that can be offensive to some students on the grounds of sexual explicitness, violence or blasphemy. As the College of the Arts is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works on any of these grounds. The actor's work is to learn how to perform characters that may have a different perspective than them. The work is challenging and uncomfortable, at times. Given this, the goal in the training is that actors feel safe physically, emotionally, and mentally in the work.

Written Assignments

Playcards:

12 pt. font (Times or Calibri), double-spaced—Failure to adhere to the formatting requirements will result in a grade of 0 (zero).

Include: 1) title, 2) author name, 3) date written, 4) plot summary—do an act and scene breakdown (750 words max), and 5) a monologue selection – include character name.

DO NOT tell me what the play is about. Note the specifics of what occurs in each act and scene. What HAPPENS in the beginning, what EVENTS lead to the middle, what HAPPENS at the end, and how the play end as the curtain falls. Be sure to introduce or describe who the characters are as you mention them in your plot summary.

The plot summary should be about 750 words in length if done well, some classics may take a bit more space (800 word max). This means that exquisite editing must happen to have a complete yet succinct summary. Playcards that include summaries that exceed the page limit will not be graded. This is an opportunity to practice specificity and concision. Do not write in first or second person.

Type out, verbatim, the monologue you think would be one you could use in an audition. If there isn't a character that is appropriate for you, SPECIFICALLY note a pal or classmate who might be able to do the selected monologue. Consider age appropriate monologues/audition pieces.

This is an opportunity for you. Do not do a playcard for plays you are reading aloud or have read in another class nor the play you have been cast in. No musicals. No one-acts. Do NOT do a playcard for a production that you were in in the past. However, I do encourage that you be strategic.

Plagiarism is an act of academic misconduct.

Critical Thinking Papers

Critical Thinking Papers will reflect on the “Lessons of the Day” gained from class meetings and comparisons and contrasts will be made between Movement training and the acting process.

Format: 500 word minimum. 1000 word maximum. Include word count at the bottom of the paper.
12 pt. Times or Calibri Font
Double spaced (headings should be single spaced)

Structure: All papers are to be well-written and proof-read. These papers will include an introduction paragraph that will specifically state the thesis and the 3-5 main points to be discussed in the body of the paper. At least one complete paragraph will be used to support and describe each main point citing specific examples from the class, testimony, comparisons, etc. Transition statements from paragraph to paragraph will help the document flow well. The final or concluding paragraph will restate the main points of the paper, rephrase the thesis, and end with a thought-provoking statement. You are in a university and you are expected to demonstrate university level writing skills. Expect this to be graded as an English Assignment.

Students will write in an academic manner using third person, do NOT use the first-person narrative form, nor second-person.

Be strong and have conviction in your thoughts and work. Don't use questions as a rhetorical device.

Papers that fail to meet the above requirements (including word count) will receive a maximum grade of 75% for the assignment.

Take advantage of the university writing center if you need assistance in writing:
<http://www.at.ufl.edu/rwcenter/>

Acting Process Papers, Initial and Final

Minimum 500 words in length, maximum 1250 words in length. Include word count at the bottom of the paper.

Double spaced

12 pt. Times, Arial, or Calibri Font

**** For the INITIAL Paper:** 1) An Outline of what you WANT to do for preparation for your next role to include techniques from Movement I and Voice (if applicable). Be sure to provide significant description of what each topic in the outline entails. 2) Include a 1-page (250-300 word) description of how this differs from your previous preparation, why you want to make the adjustment, the risk that it represents for you as an actor, and your hopes or intended outcome.

-- This is about character creation/discovery/exploration NOT professional habits and behavior.

-- This paper may be written in first person, however use professional and academic phrasing.

--This should be well organized with an introduction, the body which expands on the main points introduced in the introduction, and a conclusion that reiterates the main points of your process.

****For the FINAL Paper:** Note what your Process has become. Minimum 1000 words in length, maximum 1250 words in length.

This is to be a well-organized paper that describes your preparation for a role once you have been cast. This paper will include topics such as reading the script, physical exploration, vocal exploration, text analysis, character analysis, research of location/time/playwright/subject/character's occupation, use of music in character creation, the use of rehearsal logs, rehearsal preparation including physical and vocal warm-ups, any post-rehearsal habits, practices of keeping the role alive through a run (how you maintain consistency in tandem with continued discovery).

-- Describe WHAT YOU DO, not what you think you should do, nor what you wish you did. State your process as it is, and make no excuses for it.

-- This is about character creation/discovery/exploration NOT professional habits and behavior.

--This is an opportunity to describe NEW aspects to your process.

-- This paper may be written in first person, however use professional and academic phrasing.

--This should be well organized with an introduction, the body which expands on the main points introduced in the introduction, and a conclusion that reiterates the main points of your process.

Do be sure that you frame this paper with an introduction paragraph that will specifically state the topic and the main points of your process that will be discussed in the body of the paper, and include a final or concluding paragraph that restates the main points of the paper and ends with a clear final statement.

Research Assignment

A comprehensive well-researched, well-written paper detailing an aspect of the Shakespearean/Elizabethan era.

Structure: This must be a well-written paper with a clear introduction including main points to be addressed in the body of the paper. All stated main points must be supported by evidence, testimony, comparisons, examples, etc. Be sure to provide mini-definitions of terms/jargon and mini-descriptions of exercises if necessary. Transition statements from paragraph to paragraph will help the document flow well. All papers must include a concluding paragraph that restates the main points and closes with a thought-provoking statement.

As you research and write, keep this thought in mind: “How does this information impact acting and dramaturgy?” Consider how the researched information has a direct impact on acting, script analysis, and performance.

Areas of Research for Shakespeare/Elizabethan Era:

Fashion and Dress—Focus on garments, silhouette, fabrics, colors, trends, and rules

Music (instruments, style, known composers types of songs)—Focus on Music in Shakespeare plays

Etiquette and Manners (including greetings, social decorum)—Focus on rules and faux pas of the day

Dance (social, court, entertainment)—Focus on Dance in relation to Shakespeare plays

Theatre Architecture – focus on typical English theatres

Painting/Art –Focus on symbolism in art at this time in history

Format:

Minimum 1000 words in length, Maximum 1500 words in length.

double-spaced

12 point Times or Calibri Font,

Minimum 3 sources (if you only use 3 sources, only 1 may be a REALIABLE internet site)

Minimum 2 textual sources

MLA style parenthetical citations.

Annotated bibliography

(An annotated bibliography contains descriptive or evaluative comments on the sources)

--This is a THREE part assignment:

1) Paper

2) A **1-2 page** “cheat sheet” in outline form to be copied and given to each member of the class, plus your annotated bibliography. Do NOT copy and paste paragraphs from your paper for your cheat sheet/outline.

3) TEN-minute presentation of research. Rehearse and time your presentations. You will lose points for every 30 seconds after 10 minutes. Presentations will be uploaded to a Canvas Discussion page.

○ Visual and/or Audio Aid for clear examples of area are required for the presentation.

○ All presentations must include statements of how the research and researched information impacts performance and your acting process/preparation.

Due: TBA

Movement Theory/Research Paper:

A comprehensive well-researched, well-written paper detailing the theory and principles of acting/movement according to an innovator of modern methods of movement.

-Include annotated bibliography

-MLA Style

Structure: This must be a well-written paper with a clear introduction including main points to be addressed in the body of the paper. All stated main points must be supported by evidence, testimony, comparisons, examples, etc. Be sure to provide mini-definitions of terms/jargon and mini-descriptions of exercises if necessary. Transition statements from paragraph to paragraph will help the document flow well. All papers must include a concluding paragraph that restates the main points and closes with a thought-provoking statement.

Note: This is NOT a biography, it is a discussion of this innovator's approach to acting through movement. You must discuss the major tenets of the innovator's work and basic vocabulary they use/introduced to the field.

Format:

Minimum 1000 words in length, Maximum 1500 words in length.

Double-spaced

12 point Times or Calibri Font,

Minimum 3 sources (if you only use 3 sources, only 1 may be an internet site)

Minimum 2 textual sources (Review reliable sources. Do not use blogs, entrainment cites, or websites or marketing material for acting studios and classes)

MLA style parenthetical citations.

Annotated bibliography

(An annotated bibliography contains descriptive or evaluative comments on the sources)

--This is a THREE part assignment:

1) Paper

2) A **1-2 page** "cheat sheet" in outline form to be copied and given to each member of the class, plus your bibliography. Do NOT copy and paste paragraphs from your paper for your cheat sheet/outline.

3) TEN minute presentation of research. This will be timed and you will be cut-off or lose points for every 30 seconds you go over time. Rehearse and time your presentations.

--Innovators:

Tadashi Suzuki (Focus on the practice, not only his philosophy. Secondary sources are beneficial.)

Vsevolod Meyerhold

Rudolph Laban (BESS – NOT Labanotation)

Frederick Matthias Alexander

Moshe Feldenkrais

Michael Chekhov

Moni Yakim

Ann Bogart

Michael Lugering

*If there is an innovator you are interested in researching, please feel free to discuss this with me.

Due: TBA

Basic Notes on Training:

Please do not be late.

Please prepare the space before class begins. Clear all props and bags to one side of the room in a NEAT and orderly fashion. All blocks, mats, chairs, etc., must be against 1 or 2 walls, not placed in front of other objects. –WIPE DOWN YOUR PERSONAL WORKING SPACE BEFORE AND AFTER CLASS ACTIVITIES.

When you get to class start your own warm-up.

Turn off cell phones. Do not leave them on vibrate.

Do not wear jewelry or watches. No hats. You will be asked to remove them.

Have all material and texts memorized and ready to work on assigned dates.

Bring in hard copies of texts and other working/process materials. This is simple professional practice.

Do not wear baggy pants to train. No jeans.

The only food or drink allowed in the class/studio space is water. Do NOT bring your coffee to class.

Be respectful of the “boarders” of the classroom and of the presentation space. Only enter when you are ready to do the work.

Check e-mail/Canvas for class announcements.

Schedule appointments with me as necessary regarding the training and your work in class.

Sample CTL Entry

CTL Submission #1

Jan XX, 2022

Movement II

1. Observation (WHAT):

- Discussion
- Warm -Up
 - Activity
 - Activity
 - Activity
- Exercises
 - Activity
 - Activity
- Monologue Work
 - Activity

Note activities in the chronological order they were done and experienced in class.

Note that this is only a SAMPLE. You will have to organize/rename the sections in Part 1 (Observation) and Part 2 (Description) based on the actual activity of the particular day.

2. Description (HOW): [OPTIONAL]

- Discussion — mini description
- Warm -Up— mini description
 - Activity— mini description
 - Activity— mini description
 - Activity— mini description
- Exercises
 - Activity— mini description
 - Activity— mini description
- Monologue Work
 - Activity— mini description

3. Critical Thinking/Lesson of the Day (WHY):

- When exploring character body, look at the abstract elements of images in order to inform exploration.

4. Application (WHAT IF):

- A. When going into some of the explorative work within acting it can sometimes be hard to grasp new concepts immediately. When working through cellular breathing I found that I wasn't able to connect the idea to my body immediately. However, after thinking about the image of thousands of little pores all over my skin I was able to drop my breath and start connecting.
- B. For my next rehearsal of *Miss Julie* I will use Shape Flow and cellular breathing along with at least 3 different abstract images to explore various choices in the scene.

Rehearsal Log #1

Date: X/XX/20XX

Time: 3:30-3:55

Location: G-12

My partner and I began rehearsal with a quick line pick up, going through the lines fast and not really paying mind to any particular blocking helped to start to give a playful mood to the scene. The next run through we played with only Spoke-like and Arc-like action which was interesting because Sasha chose mostly Arc-like,

and I chose mostly Spoke-like. However, I did switch between the two worlds as I would deliver a punchline which added to the comedic beats of the scene. The final run of the scene was done with a combination of Shape Flow and various Effort State exploration. I found that taking my time and sustaining through Shape Flow made the Clown much more contained which was a funny contrast.

Rehearsal Log #2

Date: X/XX/20XX

Time: 9:00-9:30

Location: My Room

Going through my script and scoring out the lines I wanted to create a contrast to the comedic nature of the Clown. By removing the set up and punchline of the jokes through opposing movement choices I found that I could accomplish just that. Playing around with Effort Actions I was immediately drawn to Wring and Press because they gave a much more immediate and stronger feel to the scene. While playing with Shape I discovered pin-like and ball-like were fun to put adjacent to one another because my entire body posture is forced to change with the transition between the two. Finally the States that were chosen gave me the option to play with flow especially Bound which I have found gives such a contained sense of fun to my character.

Contemporary Theatre Factoid: Kenny Leon is an American director whose credits include Broadway and Regional theater. He recently directed *American Son* on Broadway. It is a new play by Christopher Demos-Brown, starring Kerry Washington. He has won a plethora of prestigious awards. The most well known is his Tony award for “Best Direction of a Play” for his Broadway rendition of *A Raisin in the Sun*. And in addition, under his direction for the Broadway rendition of *Fences*, Viola Davis and Denzel Washington won respective tony awards for “Best Performance for Female/Male in a Play”. He also recently received the Abbott award for his lifetime of work as a director. This award is presented from the Stage Director & Choreographers Foundation.

*Note: This is missing a citation for the CTF.

Complete BOTH the top and bottom portions. Detach and return to instructor:

This is to acknowledge the receipt of the syllabus and course calendar for Movement Training for the Actor II, Spring 2022.

I have read and understand the class policies: Attendance, Academic Misconduct, Clothing, Professional Behavior, Food and Drink, Cell phones/Electronic Devices, and Written Work.

I understand my responsibilities as a participant in this class.

I am aware of the various assignments and the due dates of written assignments.

I understand that this is both a physically and mentally rigorous training class in the art, craft, discipline, and history in regard to theatre.

I, _____, by signing this "contract" acknowledge receipt and responsibility of the information regarding the syllabus and course content for Movement Training for the Actor II, Spring 2022.

Student Signature

date

Instructor Signature

date

This is to acknowledge the receipt of the syllabus and course calendar for Movement Training for the Actor II, Spring 2022.

I have read and understand the class policies: Attendance, Academic Misconduct, Clothing, Professional Behavior, Food and Drink, Cell phones/Electronic Devices, and Written Work.

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