University of Florida
School of Theatre and Dance
TPP: 2282, sect. 013E Movement Training for the Actor I
8:30am -10:25am (Periods 2&3), Rm G 15
Fall 2015

Instructor: Tiza Garland
Credit: 3.0
Office: Rm# 226 Nadine McGuire T&D Pav.
Office Hours: MW, 1030-11:35am & appointment
Office Phone: 273-0518
E-mail: tgarland@arts.ufl.edu

Course Description: Emphasis on physical preparation and character development through movement. Focusing on the preparation of the body, this course is designed to aid the actor’s approach to performance.

Course Objectives:
- Develop a physical and intellectual vocabulary in order to describe, analyze, and perform movement and vocal techniques
- Experience a method of movement preparation based on the teaching theories of Jerzy Grotowsky, Tadashi Suzuki, Ann Bogart
- Develop a greater use of the creative imagination.
- Develop an understanding of the body as an actor’s tool through awareness of basic anatomy.
- Develop a better sense of awareness, balance, control, and coordination.

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

Course Content:
Actor Warm-up
Isolation Exercises
Intro. to Bartenieff Fundamentals
Intro. to Basic Anatomy
Partnering/Physical Listening
Plastique Work
  Impulse Initiated
  Image Initiated
  Action Initiated
Monologue Work
Scene Work
Written Critiques
Reading Assignments
Research Paper
Viewpoints

Class Policies
Attendance: This is an experiential class. You are expected to be in class daily and to be on time. You are allowed three absences with no penalty, each subsequent absence will result in a penalty of a full letter grade from your final grade per absence. 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. Three tardies equal 1 absence.
Note: There is no difference between “excused” and “unexcused” absences. Jury duty and military service are the only types of “excused” absences.

**Dress:** Dress appropriately for the situation at hand. Wear comfortable, casual, non-binding clothes in which you can move (no skirts, tight pants, or fragile clothing). No bare mid-drifts, no t-shirts with cut-off sleeves (tank-tops are acceptable). NO HATS. Wear shoes that permit active movement (no boots, no sandals, flip-flops, clogs, high heels, backless styles, etc.). Bring rehearsal shoes when necessary. Refrain from wearing jewelry; you will be asked to take it off. No tongue piercings. No facial piercings. Hair should be pulled back out of the face. A clean professional look in movement clothes is preferred; solid colored shirts and appropriate athletic pants/shorts.

**A student not dressed appropriately 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.**

*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. Three tardies = one absence).*

**Behavior:** Part of learning the acting process is also learning how to act professionally. Unprofessional conduct will not be tolerated. Additionally, in order to be able to fully explore the acting process you are encouraged to take “risks”. The classroom is a laboratory where you should feel “safe” to fully commit to acting choices and scenes. Any student who destroys the “safety zone” of the classroom will be asked to reconsider their choice to take this class. Some of the work may be a personal expression and express artistic vulnerability, do not discuss the details of your peers’ work outside of class. Sarcasm and gossip are not acceptable.

**Decorum:** Your work in class is a major part of your grade. This includes your classroom and out of class rehearsal decorum because it strongly impacts the quality of instruction for you and your partners. You are expected to show respect for yourself, your partners, and the art and craft of theatre. **You are also expected to respect the spaces in which we work by preparing the space for work (clearing all props and bags to one side of the room) and clearing the space after you are finished working.**

**Food and drinks (except water) are not permitted in class. No gum.**

**Cell phones/electronic devices:** Turn off all cell phones. 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 Analyses, Observation 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. Late assignments and papers will not be accepted. **Students will accept a zero (0) for incomplete assignments and assignments that are not turned-in on the assigned date.** Papers will be written in 10 or 12 point Times or Calibri font using 1½ or double spacing. The instructor will not read papers that are late, nor will the instructor read your work prior to submission. Submit only well-written work that has been proof-read.

**Make-Up Work:** Late written work will not be accepted, as stated above. Performance assignments must be performed for the sake of your partner. You will NOT be able to receive a “make-up” grade except under extenuating circumstances at the judgment of the instructor. Because the course depends on the co-operation of partners in scene work, it is imperative that work be presented ON TIME. In the event that an absence is known in advance, you must make arrangements to present the work early.

**Academic Misconduct:** All students in attendance at the University of Florida are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a
higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter. Be sure you understand the University’s Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct:

--Regarding work submitted for credit, the following pledge is required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

**You will be reported to the Dean’s office for plagiarism on summary of playcards (monologue selection is exempt from this) and for the copying and pasting of shared notes on CTLs. DO YOUR OWN WORK.

Unauthorized Recordings-- A student shall not, without express authorization from the faculty member and, if required by law, from other participants, make or receive any recording including but not limited to audio and video recordings, of any class, co-curricular meeting, organizational meeting, or meeting with a faculty member. Do not take photos or videos of class.

Disabilities: To request disability accommodations, please contact and register with the Dean of Students Office. After initial arrangements are made with this office, contact this course’s instructor and provide the appropriate documentation provided by the Dean of Students Office.

University Counseling Services

Contact information:

Counseling Center
Address:
3190 Radio Rd.
P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662
Phone: 352-392-1575
Web: www.counsel.ufl.edu

Course Requirements:

Participation 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. ALWAYS be prepared.

Notes: Note taking is expected. All students are expected to take daily notes as well as notes on their work in class and observation notes of their colleagues.

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 4 sections are REQUIRED for a COMPLETE log entry. Clearly identify and label each of the 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.

1. Observation (WHAT): A list of exercises and activities of each day. This is a bulleted LIST
2. Description (HOW): Provide a clear description of specific exercises and activities listed under “Observation”. It is in this section that you note who did what in class. This should be organized as labeled subsections. **Once you have accurately described an activity, you do NOT need to describe it again in subsequent CTL entries.
3. Lesson of the Day (WHY): This is a CONCEPT, do NOT list a technique. Rather, answer “What is the CONCEPT gained in class today?” This must be stated as a complete sentence that indicates a topic and a specific thought about the topic.

4. Application (WHAT IF): Be SPECIFIC. What is the relationship of the Lesson to the Acting Process? Personalize it; What if you APPLY these lessons to your personal acting approach or rehearsal process? Mention if the lesson challenges/broadens your preconceived ideas of the acting process or character creation process. Do NOT list how you will apply it to class work, this 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 rehearsal/rehearsal process that allows you to immediately apply the “Lesson of the Day”**. You can complete the following sentence: “In my next rehearsal for (play/project title) I will (do what task) in order to immediately apply the lesson of (lesson of the day).”

**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, all students involved will receive a grade of zero (0) for the entry.

--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 I) presentations will be documented in a Rehearsal Log. Logs will include Start and end time, date, scene, with whom (if appropriate) what was accomplished, and 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.

Playcards: See course schedule for due dates. All play cards will include title, author name, date written, plot summary (2 page max), 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 of a classmate or a peer). Late playcards will receive a grade of zero. If the summary is longer than 2 pages, the student will receive a maximum of half credit for the assignment.

***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.***

Critical Assessment 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. Written in third person.


“Play It Forward”: Students must join the facebook group “Play It Forward.” Each student will invite a minimum of 2 people NEW 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”. 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.

Required Viewing: Peter and the Start Catcher, The Golden Dragon, The Drowsey Chaperone, BFA Dance Showcase, Agbedidi

**Critical Dates:**

A separate course calendar will be provided in class.
**Grading/Evaluation:**
Scenes/Monologues will be evaluated on quality of work, preparation, improvement in vocal/physical skills, commitment to action, growth, ability to incorporate notes into performance.

Graded Assignments:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Assignment Description</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td>Critical Thinking Log Collections w/ Rehearsal Logs</td>
</tr>
<tr>
<td>10%</td>
<td>Playcards</td>
</tr>
<tr>
<td>10%</td>
<td>Process Papers (2), Character Analysis Outlines + blurb (2)</td>
</tr>
<tr>
<td>30%</td>
<td>Performance: Anticipated Assignments: 2 monologues, 2 scenes</td>
</tr>
</tbody>
</table>

10%        | Critical Assessment Papers (2) |
10%        | Research Paper/Outline/Presentation |
10%        | FINAL =Scene #2 Final Presentation and revised monologue |
10%        | Professionalism/Participation, Play It forward, Daily Written Assignments (E-mailed/Impromptu responses) |

**Grading/Evaluation:**
Your grades will reflect your attendance (see attendance policy for this course), participation and attitude in class, execution of exercises and assignments, commitment to the work, and over-all development in class.

**Grade Scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90.0-100</td>
</tr>
<tr>
<td>A-</td>
<td>88.0-89.9</td>
</tr>
<tr>
<td>B</td>
<td>85.1-87.9</td>
</tr>
<tr>
<td>B-</td>
<td>80.0-85.0</td>
</tr>
<tr>
<td>C</td>
<td>75.1-77.9</td>
</tr>
<tr>
<td>C-</td>
<td>70.0-75.0</td>
</tr>
<tr>
<td>D</td>
<td>65.1-67.9</td>
</tr>
<tr>
<td>D-</td>
<td>60.0-65.0</td>
</tr>
<tr>
<td>E</td>
<td>0-57.9</td>
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</tbody>
</table>

Grading will be based on participation, quality of work, approach, enthusiasm, development, completion of fully memorized choreography and scenes, and the student’s ability to express written and oral knowledge concerning the course topics.

Since this course presupposes keen interest in acting as a potential career, subjective evaluations of intangibles such as effort, experimentation, criticism, participation, discipline, etc. is a consideration in grading.

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**Written Assignments**

All assignments are to be typed

1) **Playcards:**
Include 1) title, 2) author name, 3) date written, 4) plot summary (2 page max), and 5) a monologue selection (include the character’s 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 does 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 1 page -1 ½ pages in length if done well, some classics may take a bit more space (2 page max). Playcards that are excessively long will not be read by the instructor and will receive a maximum of half credit for the assignment. Learn to be specific yet concise. Organize this as an act and scene breakdown.

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. Include the character’s name.

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 show you have been cast in. No musicals. No One-Acts. Do NOT do a playcard for a show that you were in in the past. However, I do encourage that you be strategic.

Plagiarism is an act of academic misconduct.

2) **Critical Assessment/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.

2-4 pages
10-12 pt. Times or Calibri Font
Double spaced (headings should be single spaced)

All papers are to be well-written.
Structure: 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 must demonstrate university level writing skills. Expect this to be graded as an English Assignment.

Students will write in an academic manner, **do NOT use the first person narrative form.** Be strong and have conviction in your thoughts and work.

Papers that fail to meet the above requirements 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/
3) **Acting Process Papers, Initial and Final**
Minimum 2 pages in length, maximum 5 pages in length.
Double spaced
10 or 12 pt. Times, Arial, or Calibri Font

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, memorization techniques, 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, rehearsal comportment, any post-rehearsal habits, your performance etiquette.

--- Describe WHAT YOU DO, not what you think you should do, nor what you wished you did. State your process as it is, and make no excuses for it.
--- This is about character creation/discovery/exploration and professional habits.
--- This paper may be written in first person, however use professional and academic phrasing.

4) **Character Analysis, Initial and Final**
--Handout provided separately
5) **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 bibliographical.
- MLA Style.

**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, etc. 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.

Minimum 4 pages in length, Maximum 6 pages in length.
Double-spaced
10 or 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
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
   3) TEN minute presentation of research. Rehearse and time your presentations. You will lose points for every 30 seconds after 10 minutes.

--Innovators:
   Tadashi Suzuki
   Vsevolod Meyerhold
   Rudolph Laban
   Frederick Matthias Alexander
   Moshe Feldenkrais
   Michael Chekhov
   Moni Yakim
   Ann Bogart
   Michael Lugering

Due date: ____________________
Basic Notes on Training:

Please do not be late. Class will start on time.

Please prepare the space before class begins. Clear all props and bags to one side of the room in a NEAT and orderly fashion.

Turn off cell phones.

Do not wear jewelry or watches. You will be asked to remove them.

Have all material and texts memorized and ready to work on assigned dates. And be ready to recall them at any point after you have performed them.

Do not wear baggy pants to train. No jeans.

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

The only food or drink allowed in the class/studio space is water.

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

Check your UFL e-mail for class announcements.

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

Content Disclosure: 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, students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.
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 I, Fall 2015.

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 of movement and theatre.

I, ________________________________, by signing this “contract” acknowledge receipt and responsibility of the information regarding the syllabus and course content for Movement for the Actor I.

__________________________________________
Student Signature

______________
date

__________________________________________
Instructor Signature

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date

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