

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 2019

Instructor: Tiza Garland
Office: Rm# 226 Nadine McGuire T&D Pav.
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Credit: 3.0
Prerequisites: TPP 2110,
Theatre Major

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 to describe, analyze, and perform movement and vocal techniques
- Experience a method of movement preparation based on the teaching theories of Jerzy Grotowsky, Vsevolod Meyerhold, 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.
- Introduce students to major movement innovators in theatre through a scholarly research project.
- Promote familiarity with dramatic literature.

*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
Consent Culture
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, only absences. Jury duty and military service are the only types of “excused” absences. Students get 3 absences with no questions asked and no excuses needed, use them only if you need them and use them wisely.

Clothing: 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). Do not wear excessively baggy clothing. 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. A clean professional look in movement clothes is preferred; solid colored shirts and appropriate athletic pants/shorts.

-Hair should be pulled back out of the face.

-NO HATS.

****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, Process Papers, Research Papers): All papers and assignments must be typed and handed in on time. Electronic submissions are preferred and 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 12 point Times or Calibri font using double spacing. **The instructor will not read papers that do not adhere to font size and spacing requirements. Pay close attention to minimum and maximum page/word length.** 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.

*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. Students copying work from their peers or copying from a social media sharing platform on CTLs will receive a 0 for the submission.

*Review the requirement to acknowledge who aided you in completing a CTL if you are absent.

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.”

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 unauthorized photos or videos of class.

Disabilities: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation.

Campus Resources:

Health and Wellness

- *U Matter, We Care:* If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.
- *Counseling and Wellness Center:* <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- *Sexual Assault Recovery Services (SARS):* Student Health Care Center, 392-1161.
- *University Police Department:* 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources

- *Writing Studio, 302 Tigert Hall, 846-1138.* Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>
- *Library Support, <http://cms.uflib.ufl.edu/ask>.* Various ways to receive assistance with respect to using the libraries or finding resources.

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, **do not interrupt the flow of class to run to your notebooks to take notes, this takes time away from doing work.** You may not use computers/mobile devices to take notes in class. 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. 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)

2. 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.**

3. 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. For example, "Physical listening leads to a visible 'give-and-take' between scene partners."

4. 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 I 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 (Curious Incident...) 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, 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 I) presentations will be documented in a Rehearsal Log. Logs will include Start and end time, date, scene, location, 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. 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.

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

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.

Playcards: See page 7. See course schedule for due dates. 2 playwrights of color, 1 Theatre for Youth play, 2 female playwrights. All playcards will include title, author name, date the play was written/published, plot summary (2 page max, approximately 500 words), 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. Playcards that include summaries that exceed the page limit will not be graded.

*****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: See page 8. 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. This will be written in a 5-paragraph essay format.

Acting Process Papers: See page 9. Written in first person.

Character Analysis: An analysis of you. See page 9. Written in first person.

Movement Theory/Research Paper: See page 10.

"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 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 full credit. Also post a photo of you & your pal at the theatre. Your pal MUST post on Play It Forward for you to get full credit.

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. 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.

Required Viewing: *The Curious Incident of the Dog in the Nighttime*, *We Are Proud to Present...*, *Pippin*, *Agbedidi*

Critical Dates:

A separate course calendar will be provided in class.

Course Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

Course Fees: Information about associate course fees can be found at <https://one.ufl.edu/soc/2188>

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.

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.

Graded Assignments:

10 %	Critical Thinking Log Collections w/ Rehearsal Logs
10 %	Playcards
10 %	Process Papers (2), Character Analysis Outlines + blurb (2)
30%	Performance: Anticipated Assignments: 2 monologues, 2 scenes
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:

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-	

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.

*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: 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

All assignments are to be typed

1) Playcards: 2 playwrights of color, 1 Theatre for Youth play, 2 female playwrights

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) which category requirement the playcard satisfies, 4) date written/published, 5) plot summary—do an act and scene breakdown (approx. 375-500 words), and 6) a monologue selection – include character name.

DO NOT tell me what the play is about. Note the events and what occurs in each act and scene. State what HAPPENS in the beginning, what EVENTS lead to the middle, what HAPPENS at the end, and how the play ends as the curtain falls. Clarify the dramatic logic of the action. 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 (approximately 375 words) in length if done well, some classics may take a bit more space (2 page max, 500 word max). Playcard summaries that exceed the page/word limit will not be graded. Learn to be specific yet concise.

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.

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.

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. 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 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. 10 points will be deducted for use of first and second person narrative.

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 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

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, rehearsal comportment, 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 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.

--The focus of this paper is on character creation, 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.

4) Character Analysis, Initial and Final

--Handout provided separately

--The Final Character Analysis will be a revised and renewed analysis and include a "blurb" reflecting on changes or observations regarding growth or change of perception between the Initial/Preliminary Character Analysis and the Final Character Analysis.

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 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, 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. 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. Include word count at the bottom of the paper.

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

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. Rehearse and time your presentations. You will lose points for every 30 seconds after 10 minutes.

--Innovators:

Tadashi Suzuki

Vsevolod Meyerhold

Rudolph Laban (BESS – NOT Labanotation)

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. All blocks, mats, chairs, etc ., must be against the wall, not placed in front of other objects.

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. 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. No hats.

Pull back long hair in a ponytail.

The only food or drink allowed in the class/studio space is water. Do not bring your coffee to class. No gum.

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.

CTL Submission #1

Aug XX, 2019

Movement I

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.

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

Sasha 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.

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 2019.

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

date

This is to acknowledge the receipt of the syllabus and course calendar for Movement Training for the Actor I, Fall 2019.

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