

University of Florida  
School of Theatre and Dance  
TPP: 3283 Movement Training for the Actor II  
Spring 2020, MWF 8:30-10:25am, Room# G-15

Instructor: Tiza Garland  
Office: Rm# 232 Nadine McGuire T&D Pav.  
Office Hours: MW 1:00-2:00pm, & appt.  
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Credit: 3.0  
Prerequisites: TPP 2282,  
Theatre Major

**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.
- 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 Requirements:**

Clothing: 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 he/she has the opportunity to observe class while accepting an absence for the day.** 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).**

Participation for in class exercises.

Rehearsal: Students are expected to prepare and rehearse scenes/monologue 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. Be off-book for all presentations. 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 directly related to the daily work. 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: A list of exercises and activities of each day. This is a chronological bulleted LIST of the discussions and activities of the day.

2. Description: Provide a clear description of specific exercises and activities listed under "Observation." It is in this section that you note major points of discussions and major exercises and tasks and how to do them. **Clearly organize this using well labeled subsections.**

DO NOT CUT AND PASTE FROM PREVIOUS CTL ENTRIES or from a peer's CTL.

3. Lesson of the Day: This is a CONCEPT, do NOT list a technique. Rather, answer "What is the lesson or lessons gained in class today?" 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." Use complete sentences. Do NOT use filler-type leads-ins such as, "The lesson of the day is..." This kind of lead-in is NOT reflective of collegiate level expression/writing.

4. Application:

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

2) Personalize it; How will YOU apply these lessons to your personal acting approach or rehearsal process? Mention how 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 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 (play/project title) I will (do what task) in order to (clarify how the task relates to your 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). However, do not do a direct cut and paste of a peer's work. If this kind of plagiarism is discovered, all parties involved will receive a zero (0) for the entire CTL assignment (10% of the final grade).

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

Rehearsal Log: Out of class **rehearsals for in class presentations** will be documented in a Rehearsal Log. NOTE: This is for recording the work you do outside of class for class presentation and/or review. Logs will include time, date, location, scene, who was present, what was accomplished, and what discoveries were made. When noting discoveries, be sure they

reflect sophisticated thoughts regarding acting. Also note what was successful and what was a challenge to be worked on in the next meeting. All Rehearsal Logs will be a separate section at the end of the weekly Critical Thinking Log. Students are expected to record a MINIMUM of two rehearsal logs per week. Memorization, stretching/warm-ups, or looking for material DOES NOT count as rehearsal.

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 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. This assignment must be written in third person. See page 8.

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

Character Analysis: An analysis of you. See page 9.

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 on page 8.

See full description of playcards further 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”.

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.

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, 3) TEN minute presentation of research. See Research Paper description further in the syllabus.

Required Viewing: *And Jesus Moonwalks the Mississippi*, *Eurydice*, *MacBeth*, *Dance 2020*, *BFA Dance Showcase*

### Critical Dates:

A separate course calendar will be provided in class.

### 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  
Elizabethan Research Projects/Presentations  
Reading Assignments

### 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. Students get 3 absences with no questions asked and no excuses needed, use them only if you need them and use them wisely.

If a student plans to miss classes for religious observation, they must notify this course’s instructor by **Wednesday, January 15<sup>th</sup>, 2020.**

**Scenes and Monologues:** Students are required to bring hard copies of scenes and monologues to class.

**Make-Up Work:** Late written work will not be accepted. 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 with your scene partner (if applicable) and the instructor to present the work early.

**Written Work (Playcards, Critical Thinking Papers, Research Papers):** All papers and assignments must be typed and handed in on time electronically. 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 are late or that do not adhere to font size and spacing requirements. Pay close attention to minimum and maximum word counts.**

**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.

### **Campus Resources:**

#### Health and Wellness

- *U Matter, We Care*: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto: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.

**Academic Honesty:** 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.

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 photos or videos of class.

### **Other Classroom Expectations**

**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 and clearing it after you are finished working. Part of learning the acting process is also learning how to act professionally. Unprofessional conduct will not be tolerated.

**Behavior:** 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.

**Food and drinks (except water) are not permitted in class. 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.

**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/evals/Default.aspx>. Evaluations are typically open during the last two or three weeks of the semester.

**Course Fees:** Associated fees can be found at <https://one.ufl.edu/soc/>.

**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.

- 10% Playcards
- 10% Critical Thinking Logs/Rehearsal Logs
- 10% Prelim. Approach, Prelim. Character Analysis, Final Approach, 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 Actions 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-	

Grading will be based on participation, quality of work, approach, enthusiasm, development, completion of fully memorized monologues, scores, 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.

\*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

### 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.

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 Assessment Papers

Critical Assessment Papers will reflect on the “Lessons of the Day” gained from class meetings. Comparisons and applications of concepts/tasks will be made between Movement Training and the acting process.

500 word min.-1000 word max., No title page

12 pt. Times or Calibri Font

Double spaced (headings will be single spaced)

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.

Be sure to provide support or examples for any claims or statements, provide mini-definitions for all professional jargon, provide mini-descriptions of class exercises mentioned. Proof-read you paper for clarity and organization.

Students will write in an academic manner using third person, do NOT use the first person narrative form. Do not write in second person. 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.

<https://writing.ufl.edu/writing-studio/>

### **Acting Process Papers, Initial and Final**

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 spark boards, the use of rehearsal logs, rehearsal preparation including physical and vocal warm-ups, rehearsal compartment, any post-rehearsal habits, your performance etiquette.

-- This is about character creation/discovery/exploration and professional habits.

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

\*\* 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.

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

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.

### **Character Analysis, Initial and Final**

--Handout provided separately

## **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 make up the body of the paper and must be supported by evidence, testimony, comparisons, etc. 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.

Areas of Research for Shakespeare/Elizabethan Era:

Fashion and Dress

Music (instruments, style, known composers types of songs)

Etiquette and Manners (including greetings, social decorum)

Dance (social, court, entertainment)

Theatre Architecture

Painting/Art

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)

Presentation:

10 minutes – Time this, you will be stopped at 10 minutes and points will be deducted for lack of preparation.

Give “cheat sheet”/outline of information to all students AND a copy of your annotated bibliography

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

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.

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.

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 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, 2020

Movement I

### 1. Observation (WHAT):

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

Note: this is only an example. The activities on a given day might not be “Discussion,” “Warm-Up,” Exercises,” Monologue Work.” Be sure to list the 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

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.

**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 2020.

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 2020.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
date

\_\_\_\_\_  
Instructor Signature

\_\_\_\_\_  
date

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\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
date

\_\_\_\_\_  
Instructor Signature

\_\_\_\_\_  
date