

University of Florida
School of Theatre and Dance
TPP 4531, sect. 14F8, Stage Combat/TPP 6536, sect. 14GA, MFA Stage Combat
Spring 2020, MWF periods 4 & 5 (10:40-12:35), O-Dome Rm: Practice Court

Instructor: Tiza Garland

Office: 226 Nadine McGuire T&D Pav.

Phone: 273-0518

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

e-mail: tgarland@arts.ufl.edu

Prerequisites: Acting II or

permission of instructor

Course Catalogue Description: An introduction to stage combat that teaches unarmed and various weapon techniques. Emphasis is on safety and control.

Specific Course Description: Instruction in standard stage combat techniques of Unarmed and Rapier & Dagger. Safety is emphasized in the creation of the illusion of unarmed and armed violence.

Course Objectives:

- Understand and apply basic stage combat techniques in a safe and effective manner
- Develop a better sense of awareness, balance, control, and coordination.
- Learn partnering skills that include clear communication and trust.
- Learn and use a specific vocabulary for unarmed and armed stage combat techniques.
- Integration of acting exercises, exploring the balance between technique and emotional involvement.

Course Requirements:

Dress: Jazz sneakers are required (or dedicated indoor-only studio shoes). Thin Leather gloves with fingers are required. Knee pads and elbow pads are recommended. Dress appropriately for the situation at hand. Wear comfortable, casual, non-binding clothes in which you can move (no skirts, tight pants, no jeans, or fragile clothing). No bare mid-drifts, no t-shirts with cut off sleeves (tank tops ARE acceptable). Cover underwear and chests. **NO HATS.** No pajamas nor clothing that is excessively baggy. No jewelry. **Take out facial piercings, naval piercings.** Bring a change of clothes if necessary. A clean professional look in movement clothes is preferred; solid colored shirts and appropriate athletic pants/shorts.

Be ready to work at 10:40, not ready to change clothes.

**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.

**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). See Attendance Policy.

Participation in class exercises

Rehearsal: **Students are expected to prepare and rehearse scenes outside of class**

for in-class evaluation. All out of class rehearsals for class assignments are to be noted in your **Rehearsal Log** which is a separate section of your Critical Thinking Log.

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.

Performance: Various scenes will be evaluated for a grade. **Scenes not prepared for presentation dates will receive a zero for that assignment. This includes being off-book.**

Critical Thinking Logs: Included will include specific vocabulary, key phrases, concepts, exercises. Descriptions, personal notes and personal observations are optional. Must be ELECTRONICALLY SUBMITTED before the beginning of class, see course calendar for due dates. Label each section and submit it in the basic outline form provided below. **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.**

The following 4 sections are REQUIRED for a COMPLETE log entry.

1. Observation (WHAT): A list of activities and techniques learned each day. This is a bulleted list. This is to be in chronological order of how events of the day progressed.
2. Description (HOW):
 - Detail any choreography that is part of an evaluation. Do not detail drills.

Optional: For each item on the bulleted list, provide a clear description of exercises and activities listed under "Observation." DESCRIBE exercises and techniques. For said techniques note the safety measures of the technique, and the staging used for the technique. For presentations note who did what in class. Note the skills and techniques.

Consider this your TECHNIQUE LOG. Simply note in chart form how to execute a technique.

--Use the following basic chart for Unarmed Techniques:

	Aggressor	Recipient
Eye-Contact		
Target		
1		
2		
Safety Considerations:		
Staging Considerations:		

--For R&D techniques a simple move-by-move (one move per line) description will be the clearest way to note technique.

--Note any drills, but *there is no need to detail the movement sequence of the drills*, just the techniques addressed and helpful hints.

--DO NOT CUT AND PASTE FROM PREVIOUS CTL ENTRIES.

**Once you have accurately described an activity, you do NOT need to describe it again in subsequent CTL entries. Simply refer to the date of the CTL entry where you first documented the activity.

3. Critical Thinking/Lesson of the Day (WHY): What is the lesson or lessons gained **and/or principles** that can be applied to the process of acting? Note: A “lesson of the day” is NOT “I learned how to parry today”. Do NOT list techniques, rather **note concepts**. 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.” This must be stated as a complete sentence that indicates a topic and a specific thought about the topic. Do NOT use the lead-in “Today’s lesson is...” It is a weak filler statement and is not reflective of collegiate level writing.

4. Application (WHAT IF): Be SPECIFIC. What is the relationship of the Lesson to the Acting Process? Think of expanding the concept.

1) State how the concept relates to the acting or rehearsal process.

2) Personalize it; state how you will apply these lessons to your personal acting approach or rehearsal 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. This statement is bigger than class, it is about transferring knowledge to your process.

Note a specific task you will attend to in your next NON STAGE COMBAT 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 it 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). You need a CTL for every day of class whether you were in attendance or not. 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.

--CTL entries may also include other notes from class in addition to personal observations, self assessment notes, observations, questions, etc.

Rehearsal Log: Out of class rehearsals of in class (Stage Combat) work will be documented in a rehearsal log. Logs will include location, start & end time, date, scene, what was accomplished, with whom, and what discoveries were made. When noting discoveries, be sure they reflect sophisticated thoughts regarding stage combat and acting. Also, note what was successful and what was a challenge to be worked on in the next meeting. Rehearsal logs will be a separate section at the end of each actor/student’s weekly Critical Thinking Log.

Students are expected to record a MINIMUM of two rehearsal logs per week.

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.

Playcards: See course schedule for due dates. All play cards will include title, author name, date written, plot summary – do an act and scene breakdown (500 words 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 person’s NAME). Late playcards

will receive a grade of zero. If the summary is longer than the max page/word limit, the student will receive a maximum of half credit for the assignment.

See full description of playcards further in the syllabus.

****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 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 Stage Combat training and the acting process. This assignment must be written in third person. This will be written in a 5-paragraph essay format.

3 scenes: Submit 3 scenes from dramatic literature that establish character relationships, a reason to fight, a fight, and a resolution. Be creative, look in new works or lesser done classics. We will create a list of plays that will NOT count for this assignment in class.

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 and the date of the event
2. The Action and the date(s) of the Action
3. What the purpose of the Action was and who it served

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

Grad Student Teaching Day: Each grad students will lead a class period or portion of class. The focus of the class will be movement, improv, Michael Chekhov tools, or objective/tactic/obstacle work in relation to stage combat exercises or choreography.

Undergrad “Play It Forward”: Undergrad 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.

Critical Dates:

A separate course calendar will be provided in class.

Course Content/Outline:

- I. Actor Preparation
 - A. Warm-ups
 - B. Stretches
- II. Partnering
 - A. Fight Distance
 - B. Eye Contact
 - C. Physical Listening
- III. Safety Elements
 - A. Eye-Contact
 - B. Distance
 - C. Partnering
 - D. Victim in Control
 - E. Repetition & Practice
 - F. Targeting
 - 1. Placement
 - 2. Displacement
 - 3. Reference
 - G. Redirection of Energy
- III. Weapon work: Unarmed, Rapier & Dagger
 - A. Stance
 - B. Footwork
 - C. Punches, Slaps, Chokes, Hairpulls
 - D. Kicks
 - E. Falls, Rolls
 - F. Elbow Attacks, Knee Attacks
 - F. Blocks, Avoidances
 - G. Kicks
 - G. Knaps
 - H. Reactions
 - I. Parries
 - J. Attacks
 - 1. Cuts
 - 2. Thrusts
 - K. Prises de Fer
 - L. Disarms
 - M. Wounds/Kills
- IV. Acting the Fight
 - A. Identifying Objectives
 - B. Identifying Obstacles
 - C. Identifying Tactics
 - D. Moment by Moment Exploration
 - E. Scene Work
- V. Written Assignments
- VI. 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, the student must notify this course’s instructor by **Wednesday, January 15th, 2020.**

Scenes: Students are required to bring hard copies of scenes 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 partner and the instructor to present the work early.

Written Work: All papers and assignments must be typed and handed in on time. 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. All papers must be submitted no later than the beginning of class on the due date.

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 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. 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).

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: Part of learning the acting process is also learning how to act professionally, in order 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:

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.

- 10% Critical Thinking Log/Rehearsal Log
- 10% Tech Quizzes, written work, daily assignments
- 10% Playcards
- 10% Critical Assessment Papers (2)
- 30% Choreography/Scene Presentations
- 10% Tech. Presentation of Final Chor
- 10% Final Presentation of Chor/Scene- UA/R&D
- 10% Professionalism, Participation, Potential, 3 scenes, Teaching Day, 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 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.

*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 & submitted electronically

Playcards:

12 pt. font (Times or Calibri), double-spaced

Include: 1) title, 2) author name, 3) date written, 4) plot summary—do an act and scene breakdown (500 word max), and 5) a monologue selection – include character name.

DO NOT tell me what the play is about. Rather, 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 ends as the curtain falls. Be sure to introduce or describe who the characters are as you mention them in your plot summary. Write this in third person. All actions in plays are written in present tense.

The plot summary should be about 2 pages/500 words in length if done well, some classics may take a bit more space (3 page/750 word max for anything prior to 1700). Playcards that include summaries that exceed the page/word limit will not be graded. This means that exquisite editing must happen to have a complete yet succinct summary. **MFA Students must read a DIFFERENT play than the one they are assigned in scene study class.

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 (state the NAME of your peer). 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 a 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/Thinking Papers

Critical Assessment/Thinking Papers will reflect on the "Lessons of the Day" gained from class meetings and comparisons and contrasts will be made between Stage Combat 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.

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 be used to 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. Use professional jargon. Avoid conversational, casual phrasing.

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 your 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 use second person. Be strong and have conviction in your thoughts and work. With 500-1000 words, there is no need for "filler."

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/>

Basic Notes on Training:

Do not be late.

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. 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 UFL 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

Aug XX, 2019

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 Stage Combat, 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 Stage Combat, Spring 2020.

Student Signature

date

Instructor Signature

date

This is to acknowledge the receipt of the syllabus and course calendar for Stage Combat, 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 Stage Combat, Spring 2020.

Student Signature

date

Instructor Signature

date