

University of Florida
School of Theatre and Dance
TPP: 6930 Special Topics: Somatic Studies, MFA1
Fall 2021, TR 8:30--10:00, Room# G- 15

Credits: 2.0

Prerequisites: MFA Acting Candidate

Instructor:

Mariel Brewster

Office Hours: TBD and by appointment

Office Room: TBD

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Instructor:

Tiza Garland

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Please note that the preferred method of communication outside of class time is email or Canvas messaging.

Course Description:

Psycho- physical process that offers actors an alternative way of thinking about character embodiment, introducing basic physical awareness and the exploration of self.

Alexander Technique Section:

This course is a graduate study of the Alexander Technique, a mind-body awareness technique that helps us to recognize, inhibit, and redirect the physical and mental habits that interfere with the body's natural coordination and to consciously restore ourselves to a better functioning of the body as a whole. This knowledge of the "use of the self" will be an invaluable tool as you hone your craft as actors and dancers, both on the stage in performance and when you meet yourself in the practice room. The emphasis of this course, as much as it is possible, will be hands-on work with the teacher, in individual, small group, and workshop setting, providing you the tools for an individualized understanding of your body and your particular habits. These experiences will be further supported by a theoretical study of the fundamental principles of the technique based in reading, discussion, self-observation, and peer feedback.

Bartenieff/Laban Movement Analysis Section:

This course will explore movement theories and concepts of Laban Movement Analysis in relation to the self and the meaning of movement for the mover and observer. The section will include using information to create movement studies and to perform observed and created characters through LMA.

Course Objectives:

- Develop a physical and intellectual vocabulary to describe, analyze, and perform movement and
- Develop an understanding of the body as an actor's tool through awareness of somatics using the

Alexander Technique and Laban Movement Analysis.

-Experience a method of movement preparation based on the teaching theories of F. M. Alexander (AT) and R. Laban (LMA).

-Develop a greater use of the creative imagination through the use of the body.

-Develop a better sense of awareness, balance, control, and coordination.

AT Section Objectives

- To understand the fundamental principles of the Alexander Technique in both theory and practice
- To apply the principles of awareness, inhibition, and direction to activate your Primary Control through the use of constructive thinking as defined by F.M. Alexander
- To apply the Technique to everyday life activities, as well as to your craft as actors and dancers during both practice and performance
- To learn basic anatomy and physiology of the body in terms of a good use of the self and how the parts of the body work together to create a holistic use of the body
- To learn to apply the concepts of kinesthetic awareness, opposition of forces, and allowing art to “be in the present moment” as a means to creating an Alexander Technique actor’s toolbox
- To learn how to bring mindful awareness to our bodies, minds, and emotions

Bartenieff /Laban Section Objectives:

- Develop an awareness of personalized meaning of movement and assessing the meaning of movements in communities and cultures.

-Apply principles of LMA to script and character analysis.

-Use LMA for character exploration

-Introduction to consent culture in the acting classroom/studio.

*As our purpose is to explore various techniques and to develop a new personal process for stage preparation by incorporating new perspectives, a flexible and open approach to the work is encouraged as we explore physical approaches that inform the actor and acting with curiosity.

Personal Statement—Tiza Garland:

In support of antiracism and anti-biased practices, I am committed to being responsive, informed, and accountable to the students we serve at SoTD and creating an inclusive community focusing on equitable practices for traditionally marginalized groups. In the movement classroom, this is reflected in many ways. First is my approach to movement, there are no hierarchies in movement. There is not inherent right or wrong, good or bad, in movement or gesture. There is meaning in movement for the mover and the observer. Understanding those meanings requires an understanding of various social contexts and cultural awareness that invites interrogation of positionality and power structures. Approaching movement training for the actor in this way allows us to challenge historically accepted behaviors and social “norms.” The exploration of movement as a tool for the actor allows actors an opportunity to discover things about themselves and others. Understanding that there is no ideal movement, and an interrogation of what has been held as “norms” or “ideal” is an anti-racist and anti-biased practice. The interrogation of movement will offer opportunities to engage in conversation and reflection. Some of the exploration will be exhilarating, some might include discomfort. The discomfort usually is a signal of unfamiliarity: Question the comfort and lean into the discomfort; that is the growing and learning edge.

Course Calendar:

The basic outline of the course will be distributed in the first week of classes. It is subject to change as the course progresses.

Course Policies:

Attendance Policies, COVID related:

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

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

Class Attendance

Students are expected to be in attendance daily and to be on time. Students are allowed 1 “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of a full letter grade (10%) from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

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

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

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

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course's instructor and/or area faculty to discuss the student's continued participation in the course.

Failure to attend this meeting will result in Artistic Probation.

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

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

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

Three tardies equal 1 absence.

Clothing/Dress: Dress appropriately for the situation at hand.

Dress for AT Sessions:

If wearing a dress or skirt, please make sure that it is long or that you are wearing leggings underneath. Be prepared to take your shoes off. If this means you would prefer to wear socks, then please bring socks.

Dress for BF/LMA Sessions:

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; for your safety and the protection of the jewelry you will be asked to take it off. Solid colored shirts and appropriate athletic pants/shorts is preferred.

-Hair should be pulled back out of the face.

-Hats must be removed.

**A student not dressed in a way that allows full participation in the class activities (see above) 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.

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

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

This is a space where we will need to step out of our comfort zone and try new things. It is very important that we are supportive of each other. In order to be successful in this technique, you have to break yourself open and not be afraid to look at reality. This can be physically, emotionally, and psychologically difficult work. We need to have a protective spirit for each other. Please remember this every day we are in class together. We will celebrate each other’s triumphs and pick each other up when we fall.

Food and Drinks: Food and drinks (except water) are not permitted in class. –If you have an access need that requires an accommodation, please let us know.

No gum.

Cell phones/electronic devices: Silence or Turn off all cell phones and electronic devices. Do NOT leave them on vibrate.

Late/Make-Up Work: Assignments are due on the date specified on the class schedule unless otherwise discussed. Assignments that are late will have 5 percentage points deducted per day late. Assignments over a week late will receive zero credit.

Academic Honesty: All students in attendance at the University of Florida are expected 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. Any act of plagiarism may result in failing the course.

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: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The allowable purposes include “for personal educational use.” Students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by

any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform

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

Campus Resources:

Health and Wellness

- U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website (<https://umatter.ufl.edu/>) to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: Visit the Counseling and Wellness Center website (counseling.ufl.edu) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website (<https://shcc.ufl.edu/>).
- University Police Department: Visit UF Police Department website (<https://police.ufl.edu/>) or call 352-392-1111 (or 9-1-1 for emergencies).
- UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352- 733-0111 or go to the emergency room at 1515 SW Archer Road,
- Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website (<https://shcc.ufl.edu/>).
- GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website (<https://gatorwell.ufsa.ufl.edu/>) or call 352-273-4450.

Academic Resources

- Writing Studio: <https://writing.ufl.edu/writing-studio/> --2215 Turlington Hall, 352-846- 1138. For help brainstorming, formatting, and writing papers.
- Library Support: <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
- E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via email at helpdesk@ufl.edu.

Critical Dates:

A separate course calendar will be provided in class.

Course Requirements AT:

Participation in class exercises/applying the AT to the activities of life

Anatomy/Reading Assignments: Students will be expected to have read assigned material prior to each class and actively participate in class discussion.

Monologue Papers: Minimum 500 words in length, maximum 1000 words in length. Include word count at the bottom of the paper. Double spaced 12 pt. Times, Arial, or Calibri Font

There will be two monologue assignments in the class due at the 4th and 8th week. Students will need to pick a monologue to perform for the class and write a 500 word essay on the application of the Alexander Technique in the preparation leading up to and performance of the monologue. Papers may be written in the first person, but must be written to the highest academic level. It is expected that you use Alexander Technique jargon, as well as citations from texts read in class.

Prompts to guide your thinking:

-What physical, mental, emotional habits did you struggle with in your preparation process? Did the application of any/all of the 5 Principles help you to respond differently?

-What physical, mental, emotional habits served you in your process?

-How did you utilize objective feedback (visual, aural, peer)?

-How did you choose to respond differently to stimuli (i.e. the power of choice, change, openness, and malleability)? What stimuli did you encounter? (character analysis, audience, memorization, content) ?

-Did you dare to actually free your neck during the performance? What was the result?

-What did you sense in your body? (Be specific! Use your anatomy and direction language).

-Did you ever connect to IT? (The Life Force, the Up thrust of Universal direction? Because if so, what a marvelous experience as an artist and human being.)

Course Requirements Bartenieff/LMA:

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.

Notes: Note taking is expected, do not interrupt the flow of class to run to your notebooks to take notes, this takes time away from doing work. You are welcome and expected to make notes, but don't disrupt the class to do so. Using a notebook so you can take written notes or draw is preferred, you are asked not use computers/mobile devices to take notes in class (if you have an access need that requires accommodation, please let us know).

Critical Thinking Logs (CTLs): Included should be specific vocabulary, key phrases, concepts, exercise descriptions, personal notes and personal observations.

Clearly identify and label each of the four sections for CTL entries.

1. **Observation:** A list of exercises and activities of each day. This is a bulleted LIST.

2. **Description:** [OPTIONAL] Provide a clear description of specific exercises and activities listed under "Observation". It is in this section that you note who did what in class. This should be organized 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:** This is a **CONCEPT**, do NOT list a technique. Rather, answer "What is the lesson or lessons I gained from being 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." [Can be a single lesson for both sessions]

4. **Application:** Be SPECIFIC. What is the relationship of the Lesson to the Acting Process? Personalize it; How will YOU apply these lessons to your personal acting approach or rehearsal process? Mention if the lesson challenges/broadens your preconceived ideas of the acting process or

character creation process. Do NOT list how you will apply it to class work, this 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 rehearsal (the idea is to state how a concept and task from class will be applied to your other production work or rehearsal process). You can complete the following sentence: “In my next rehearsal for (Between Riverside and Crazy) I will (do what task) in order to (make a statement about the professional or artistic goal the task supports).” [Can be a single application for both morning and afternoon]

Length of Entries—Daily Entries need not be any longer than ½ - ¾ page if written well and succinctly.

Rehearsal Log: Out of class rehearsals for in class (MFA 14Somatic Studies) 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/person rehearsal. 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 for Movement. --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.

Acting Process Paper: See page 10. Written in first person.

Critical Thinking Paper: See page 10. Critical Thinking/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. This will be written in a 5-paragraph essay format.

Required Viewing: *Dog Act, A Little Night Music, Newberry Six, Agbedidi, BFA Dance Showcase*

Course Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals.

Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>.

Grading/Evaluation:

The two sections of the course will be graded separately. Each instructor will be responsible for determining the grades for each student for 50% of the course.

Alexander Technique Grading:

The work for the Bartenieff/LMA Section of the course will constitute 50% of the final grade.

AT Course Evaluation and Grading Percentages:

Assignment Category	Percentage of Grade	Total Points
Monologue/Sce	30%	300

Final Papers		
Reading Assignments	25%	250
Participation	20%	200
Quizzes/Anatomy Assignments	25%	250
Total	100%	1000

Bartenieff/LMA Grading:

The work for the Bartenieff/LMA Section of the course will constitute 50% of the final grade.

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

- 10% Critical Thinking Logs/Rehearsal Logs
- 10% Prelim. and Final Process Papers
- 10% Critical Thinking Paper #1
- 30% Performance: Monologue/Scene Presentations with scores
- 20% Final Presentation with score
- 10% Professionalism, Participation, Potential,
- 10% Quizzes, Daily Written Assignments (E-mailed/Impromptu responses)

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-

Content Disclosure: In this course, we will cover content and materials that some may find difficult. It is important that in a theatre/performance skills course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult, and I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

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

Written Assignments for Bartenieff/LMA Section

Preliminary and Final Acting Process Papers

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, any post-rehearsal habits, practices of keeping the role alive through a run (how you maintain consistency in tandem with continued discovery).

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

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

-- This 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.

Critical Thinking Paper

Critical Thinking 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.

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 will be single spaced), no title page MLA Format (8th ed.)

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

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

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

Papers that fail to meet the above requirements will receive a maximum grade of 75% for the assignment.

Take advantage of the university writing studio if you need assistance in writing.

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

Basic Notes on Training:

Please do not be late. If you are going to be late, please send an email to me or text a pal so we know you are safe.

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 cell phone off or on silent. 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. We will use moments from one assignment to inform subsequent assignments.

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 Canvas for class announcements.

Schedule appointments with instructor(s) as necessary regarding the training and your work in class.

CTL Submission #1

June 3, 2021

1. Observation (WHAT) -- Morning:

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

Observation (WHAT) -- Afternoon:

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

2. Description (HOW) --Morning: [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
 -

Description (HOW) -- Afternoon: [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 LOGS

Rehearsal Log #1

Date: May 28, 2021 Time: 3:30-3:55 Location: Zoom/My back porch

Scene: Scene #1—*Merchant of Venice*

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: May 30, 2021 Time: 9:00-9:30am Location: My Room

Monologue: Monologue #2 – *12th Night*

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.

