

University of Florida School of Theatre and Dance  
TPP: 2282, section 013E, Movement Training for the Actor I  
8:30am -10:25am (Periods 2&3), Rm#: G-15  
Fall 2022

Instructor: Tiza Garland

Credit: 3.0

Office: Rm# 226 Nadine McGuire T&D Pav.

Prerequisites: TPP 2110,

Office Hours: Mon. 12:45-1:45pm, alternate Weds 12:35-1:45 & appt.

Theatre Major

Office Phone: 273-0518

Email: [tgardland@arts.ufl.edu](mailto:tgardland@arts.ufl.edu)

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

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

**Course Objectives:**

- -Students will demonstrate their comprehension of a physical approach to character creation and exploration by using a physical and intellectual vocabulary to describe (verbally and in written format), analyze, and perform movement and vocal techniques.
- -Students will discuss and demonstrate methods of movement preparation based on the teaching theories of Jerzy Grotowski, Michael Chekhov, Ann Bogart, Rudolf Laban, FM Alexander and other innovators in Actor Movement Training.
- -Students will use physical prompts to activate the creative imagination as an embodied practice.
- -Students will demonstrate their understanding of the body as an actor's tool by describing (verbally and in writing) various physical explorations they are executing using jargon of the methods practiced while accurately identifying terms of basic anatomy.
- -Students will analyze their continued growth by demonstrating and assessing their progress regarding their sense of awareness, balance, control, and coordination.
- Students will demonstrate acquired knowledge of major movement for the actor innovators through a scholarly research project.
- Students will demonstrate familiarity with dramatic literature by completing playcards and reading plays from which monologue and scene choices come.

\*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 to acting with curiosity.

**Personal Statement:**

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.

**Discussion and Material Regarding Systemic Racism, Sexism’s Impacts on Society, and One’s Relationship to These Topics As a Member of a Race, Gender, or Potentially other Categories (HB7):**

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

**Course Content:**

Actor Warm-up

- Isolation Exercises
- Consent Culture
- Intro. to Bartenieff Fundamentals
- Intro. to Basic Anatomy
- Partnering/Physical Listening
- Plastique Work
  - Impulse Initiated
  - Image Initiated
  - Action Initiated
- Monologue Work
- Scene Work
- Written Critiques
- Reading Assignments
- Research Paper
- Laban Movement Analysis
- Animal Exercise
- Viewpoints

**Class Policies**

COVID 19: Students, faculty, and staff are encouraged to follow the mask wearing guidance of the Center for Disease Control. As of this writing, masks are recommended indoors, but there is no requirement via UF.

**Attendance:** 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 half a letter grade (5%) 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
- Title IX related situations
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate.
- Court-imposed legal obligations (e.g., jury duty or subpoena)

For all planned absences, a student in a situation that allows an excused absence from a class, or any required class activity must inform the instructor as early as possible prior to the class. For all unplanned absences because of accidents or emergency situations, students should contact their instructor as soon as conditions permit.

Note that sorority/fraternity or UF Student club/organization activities are not “official university activities.” Job interviews/auditions are not considered excused absences. Please schedule around your academic obligations.

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.

**TBD:** What about excessive absences regarding partner work? What are consequences of 3 unexcused absences in the context of the class?

**Involvement in Hippodrome Productions:** Please see the SoTD Fall 2022 Student Handbook regarding involvement in Hipp productions. Best practice is to consult with your instructors before accepting a role so you are fully aware of the expectations.

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.

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

**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 rollcall has been completed, you will be considered tardy. If you enter the room any time after 30 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. 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 are 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.

Your classroom and out-of-class rehearsal decorum strongly impacts the quality of instruction for you and your partners. Honor your work and the work of your partners and the art and craft of theatre. Honor the spaces in which we work by preparing the space for work and clearing it after you are finished working. Honor your work and the work of your partners by being off book by off-book dates, respecting your time and your partner’s time by being prepared for out-of-class rehearsals, being on time for out-of-class rehearsals, and ending on time.

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

**No gum.**

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

**Written Work (Playcards, Critical Thinking Papers, Research Papers):** All papers and assignments must be submitted on time. Electronic submissions must be submitted prior to the beginning of class on the deadline. Pay close attention to minimum and maximum page/word length. The instructor will not read your “draft” prior to submission. However, discussion prior to submission is welcomed. Submit only well-written work that has been proof-read.

**Late Work: Written Work** -- Late Critical Thinking Logs (CTLs) or Playcards will not be accepted. All other paperwork submitted after the deadline will receive an automatic -10% late penalty, plus an additional -10% late penalty for every calendar day beyond the due date. **Performance/Presentation Work:** Performance work must be presented on time. Work not prepared for the due date or a performance missed due to an unexcused absence will receive the grade x.7 (70% of the grade). In the event that an absence is known in advance, you must make arrangements to present performance assignments early.

**Academic Honesty:** UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Honor Code: <https://sccr.dso.ufl.edu/process/student-conduct-code/>  
If you have any questions or concerns, please consult with the instructor

\*Plagiarism is an act of Academic Misconduct. Any act of plagiarism may result in failing the course.

\*\*You will be reported to the Dean’s office for plagiarism on summary of Playcards (monologue selection is exempt from this).

\*\*\*Copying and pasting the work of your peers for your CTLs is considered plagiarism. Students copying work from their peers or copying from a social media sharing platform on CTLs will receive a 0 for the submission.

\*Review the requirement to acknowledge who aided you in completing a CTL if you are absent. Even in acknowledging who aided you, change the text to reflect that you were not actually in class to third person.

**Unauthorized Use of 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](mailto: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* ([nseling.ufl.edu](https://nseling.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\\_](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 e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

### **Course Requirements:**

Participation in class exercises.

Rehearsal: Students are expected to prepare and rehearse scenes outside of class for in-class evaluation.

Performance: Various solo and partner/ensemble scenes including improvisation, monologues and scenes from dramatic literature will be evaluated for a grade. **Assignments not prepared for preliminary or final presentations will receive a maximum grade of 70% 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 to not use computers/mobile devices to take notes in class (if you have an access need that requires

accommodation, please let me know). All students are expected to take daily notes as well as notes on their work in class and observation notes of their colleagues to aid in the completion of written assignments (ie, CTLs CTPs, and Process Papers).

Critical Thinking Logs (CTLs): Included should be specific vocabulary, key phrases, concepts, exercise descriptions, personal notes and personal observations. Must be ELECTRONICALLY SUBMITTED, see course calendar for due dates.

The following 3 sections are REQUIRED for a COMPLETE log entry: OBSERVATION, LESSON, APPLICATION.

**Clearly identify and label each of the three (or four) sections for CTL entries. CTLs that do not follow the required outline format will not be read and will receive a grade of zero (0) for the entry. While you are encouraged to talk with each other after class to review class activities, do not copy and paste from social media sharing and apps to complete this assignment.**

1. **Observation (WHAT):** A list of exercises and activities of each day.  
This is simply a bulleted LIST (like a table of contents) in the order in which the activities were executed.
  - 1.A. (OPTIONAL) **Description (HOW):** Relist the exercises/activities and provide a clear description of specific exercises and activities from the "Observation" section. It is in this section that you describe an exercise, topics of discussion, and note one or two specifics of peer work. This should be organized with clearly labeled subsections. \*\*Once you have accurately described an activity, you do NOT need to describe it again in subsequent CTL entries, simply refer to the description by date.
2. **Lesson of the Day (WHY):** This is a CONCEPT, do NOT list a technique. Rather, answer "What is the CONCEPT I gained from being in class today?" This must be stated as a complete sentence that indicates a topic and a specific thought about the topic. This is a cause-effect statement or a concept that leads to clarity. Write full sentences, not fragments. For example, "Physical listening leads to a visible 'give-and-take' between scene partners." Don NOT use the lead-in, "My lesson of the days is..." or other derivatives. Simply state the lesson as a helpful hint or reminder.
3. **Application (WHAT IF):**
  - A. Be SPECIFIC. What is the relationship of the Lesson to the Acting Process?
  - B. Personalize it; How will YOU apply these lessons to your personal acting approach or rehearsal process? Do NOT list how you will apply it to class work, this section is for making relationships between concepts learned in class and the craft of performing. Note a specific task you will attend to in your next NON MOVEMENT I rehearsal (the idea is to state how a concept and task from class will be applied to your production work or rehearsal process or another class). You can complete the following sentence: "In my next rehearsal for (*Rhinoceros*) I will (do what task) in order to (make a statement about the professional or artistic goal the task supports)." State clear observable and measurable tasks—"I will explore" is not specific, you need to state/define what "explore" looks like in this instance, note what exercise you will use in order to explore. Be specific. Think of it as a To Do task for your next rehearsal.

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

\*\*If you are absent it is your responsibility to get notes/assignments from a colleague (State your colleague's name, not doing so is considered plagiarism). You must acknowledge that you were not there by using third person narrative.

--If any student is guilty of a simple cut and paste of another's CTL or from a group social media discussion, all students involved will receive a grade of zero (0) for the entry.

--Do not cut and paste from your own CTLs, there is no need to repeat what has already been written, instead cite the date of the entry to which you are referring.

--Logs may also include other notes from class in addition to personal observations, self- assessment notes, observations, questions, etc. separate from the above 3-4 sections.

**Rehearsal Log:** Out of class rehearsals for in class (Movement I) will be documented in a Rehearsal Log. Logs will include: 1) start and end time, 2) date, 3) scene/assignment/exploration, 4) location, 5) with whom (if appropriate), 6) what was accomplished, and 7) what discoveries were made. Note what was successful and what was a challenge to be worked on in the next meeting.

Rehearsal logs will be a separate section of each actor/student's Critical Thinking Log.

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

--Memorizing lines, looking for material, researching, or doing warm-ups or asana practice **will NOT** be considered for Rehearsal Logs. Exploration and application of in-class exercises are appropriate activities for Rehearsal Logs.

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

**Contemporary Theatre Factoids:** Weekly as part of the CTLs, 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 a citation of where you got the information. DO NOT CUT AND PASTE FROM A WEBSITE, summarize the information in your own words. If a student does a simple cut-and-paste from the source, they will receive a zero (0) for the entry.

**Playcards:** See page 10. See course schedule for due dates. 1 playwright of color, 1 Theatre for Youth play, 1 female playwrights. All playcards will include title, author name, date the play was written/published, plot summary (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 NAME of a classmate or a peer). Late playcards will receive a grade of zero. Playcards that include summaries that exceed the page limit will not be graded.

\*\*\*Plagiarism is considered an act of Academic Misconduct. You will be reported to the dean and receive a failing grade for the class if plagiarism on this SIMPLE assignment is discovered.

**Critical Thinking Papers:** See page 10. Critical Thinking Papers will reflect on the "Lessons of the Day" gained from class meetings and comparisons and contrasts will be made between Movement Training and the acting process. Written in third person. This will be written in a 5-paragraph essay format.

**Acting Process Papers:** See page 11. Written in first person.

**"Play It Forward":** This assignment uses the Facebook group "Play It Forward."

<https://www.facebook.com/groups/9617434940/>

Each student will invite a minimum of 2 people NEW to the theatre who don't normally attend live theatre productions. Their night at the theatre must be documented and posted on "Play It Forward." Be sure your guests make a comment about the production & include your name so you can get full credit. Also post a photo of you & your pal at the theatre. Your pal must comment for you to get full credit. If you are not on Facebook, please make arrangements for accommodations with me.

**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.
- 2) The Action
- 3) What the purpose of the Action was and who it served.

If you are not on Facebook, please make arrangements with me for accommodations.

**Required Viewing:** *Fahrenheit 451*, *Rhinoceros*, *Cabaret*, *Agbedidi*, BFA Dance Showcase

**Critical Dates:**

A separate course calendar will be provided in class.

**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.aa.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.bluera.com/ufl/>.

Course Fees: Information about associate course fees can be found at <https://one.uf.edu/soc/?category=%22CWSP%22&term=%222228%22&course-code=%22TPP2282%22>

**Grading/Evaluation:**

Scenes/Monologues will be evaluated on quality of work, preparation, improvement in vocal/physical skills, commitment to embodied action with integrated meaning, growth, ability to incorporate notes into performance. Students will be accountable for application of skills and techniques in scenes and monologue presentation by self-assessing what they gained from the exploration. Rubrics will be discussed prior to performance/due dates.

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.

**Graded Assignments:**

- 6% Critical Thinking Log Collections w/ Rehearsal Logs
- 6% Playcards
- 6% Process Papers (2),
- 18% Performance:  
Anticipated Assignments: 2 monologues, 1 scene
- 6% Critical Assessment Papers (2)
- 12% FINAL =Revised Scene Presentation and revised monologue
- 6% Professionalism/Participation, Play It forward, Daily Written Assignments (E-mailed/Impromptu responses)
- 20% AT Module w/ M. Brewster
- 20% Module w/M. Gossman

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-	

\*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:** 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, blasphemy or content that explores or interrogates discrimination. 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. You will be selecting your own material you are asked to explore material that allow you to grow in your skills set and promotes your work as a transformative actor.

### **Written Assignments**

**Playcards:** 2 playwrights of color, 1 Theatre for Youth play, 1 female playwright  
12 pt. font (Times or Calibri), double-spaced

Include: 1) title, 2) author name, 3) which category requirement the playcard satisfies, 4) date written/published, 5) plot summary—do an act and scene breakdown (approx. 375-500 words), and 6) a monologue selection – include character name.

DO NOT write what the play is about. Note the events and what occurs in each act and scene. State what HAPPENS in the beginning, what EVENTS lead to the middle, what HAPPENS at the end, and how the play ends as the curtain falls. Clarify the dramatic logic of the action by providing necessary context. Be sure to introduce or describe who the characters are as you mention them in your plot summary. An act and scene break down is a good way to organize the summary.

The plot summary should be approximately 375 words in length if done well, some classics may take a bit more space (500 word max). Playcard summaries that exceed the page/word limit will not be graded. This is an opportunity to practice specificity and concision.

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 at SoTD 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 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 Movement training and the acting process.

**Format:** 500 word minimum. 1000 word maximum. Include word count at the bottom of the paper.  
12 pt. Times or Calibri Font  
Double spaced (headings should be single spaced)  
MLA Format (9<sup>th</sup> 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 a Composition Assignment.

Students will write in an academic manner using third person, do NOT use the first-person narrative form, nor second person. Be strong and have conviction in your thoughts and work. Don't use questions as a rhetorical device.

Papers that fail to meet the above requirements (including word count) will receive a maximum grade of 75% for

the assignment.

Take advantage of the university writing center if you need assistance in writing: <https://writing.ufl.edu/writing-studio/>

**Acting Process Papers, Preliminary and Final**

Minimum 500 words in length, maximum 1250 words in length. Include word count at the bottom of the paper.

Double spaced

12 pt. Times, Arial, or Calibri Font

This is to be a well-organized paper that describes your preparation for a role once you have been cast. Be mindful that this paper is about what you currently do to explore character realization in tandem with the script.

You are asked to focus on what you do to embody and bring choice to the character. Consider How you EXPLORE before you decide. Also consider how you decide which choices to keep. What does workshopping a character mean for you?

-- Describe WHAT YOU DO, not what you think you should do, nor what you wish you did. 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 that clearly state the main aspects of your process, the body which expands on the main points introduced in the introduction, and a conclusion that reiterates the main points of your process.

As a practice, be sure each paragraph is at least 4 sentences long.

Final Process Paper: This is will be a paper about how your process has changed and which practices for character exploration have been impactful from this and other classes.

---

**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. You will likely want to do something that you uniquely need that the group warm-up won't address, so be sure to attend to that.

Turn cell phone to silent. Do not leave them on vibrate.

Do not wear jewelry or watches. For your safety, the safety of others, and the protection of your belongings, 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 me as necessary regarding the training and your work in class.

CTL Submission #1

Aug XX, 2022

Movement I

1. Observation (WHAT):

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

1. A. 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* in Period Styles class I will use Shape Flow and cellular breathing along with at least 3 different abstract images to explore various choices in the scene.

Note activities in the chronological order they were done and experienced in class.

Note that this is only a SAMPLE. You will have to organize/rename the sections in Part 1 (Observation) and Part 2 (Description) based on the actual activity of the particular day.

It might also look like:

1. Observation (WHAT):

- Warm-up
  - Running
  - Asana practice
  - Grid Work
- 3 minutes of writing: Why do I want to do theatre?
- Discussion: What are my hypocrisies?
- Review Direct & Indirect
- Movement Exploration – Light vs. Strong
- Scene presentations

Rehearsal Log #1

Date: X/XX/20XX

Time: 3:30-3:55

Location: G-12

Sasha and I began rehearsal with a quick line pick up, going through the lines fast and not really paying mind to any particular blocking helped to start to give a playful mood to the scene. The next run

through we played with only Spoke-like and Arc-like action which was interesting because Sasha chose mostly Arc-like, and I chose mostly Spoke-like. However, I did switch between the two worlds as I would deliver a punchline which added to the comedic beats of the scene. The final run of the scene was done with a combination of Shape Flow and various Effort State exploration. I found that taking my time and sustaining through Shape Flow made the Clown much more contained which was a funny contrast.

### Rehearsal Log #2

Date: X/XX/20XX

Time: 9:00-9:30

Location: My Room

Going through my script and scoring out the lines I wanted to create a contrast to the comedic nature of the Clown. By removing the set up and punchline of the jokes through opposing movement choices I found that I could accomplish just that. Playing around with Effort Actions I was immediately drawn to Wring and Press because they gave a much more immediate and stronger feel to the scene. While playing with Shape I discovered pin-like and ball-like were fun to put adjacent to one another because my entire body posture is forced to change with the transition between the two. Finally the States that were chosen gave me the option to play with flow especially Bound which I have found gives such a contained sense of fun to my character.

**Contemporary Theatre Factoid:** Kenny Leon is an American director whose credits include Broadway and Regional theater. He recently directed *American Son* on Broadway. It is a new play by Christopher Demos-Brown, starring Kerry Washington. He has won a plethora of prestigious awards. The most well known is his Tony award for “Best Direction of a Play” for his Broadway rendition of *A Raisin in the Sun*. And in addition, under his direction for the Broadway rendition of *Fences*, Viola Davis and Denzel Washington won respective tony awards for “Best Performance for Female/Male in a Play”. He also recently received the Abbott award for his lifetime of work as a director. This award is presented from the Stage Director & Choreographers Foundation.

\*This entry is missing a citation for the CTF.

Participation in Hipp Performances:  
From Student Handbook

11.A. PARTICIPATION IN HIPPODROME THEATRE PRODUCTIONS (BFA PERFORMANCE AND MFA ACTING)

If a student is cast in a Hippodrome production and they are on a typical rehearsal schedule, then students will likely miss 4 classes (2 weeks of Tues/Thurs or Wed/Fri classes), in some cases rehearsals might extend into 3 weeks (potentially resulting in 2 more absences of Tues/Thurs or Wed/Fri classes). In this instance, faculty will not penalize the student for the absences. Absences incurred due to Hipp productions absorb all "unexcused" absence allowances in any course attendance policy.

MFA Students can be in one production per semester that interferes with courses (whether taught or courses they are teaching).

BFA Students (Musical Theatre and Acting) can be in one production per academic year that interferes with courses.

Students are responsible for notifying their SoTD instructor about casting in a Hippodrome production.

This policy applies to SoTD courses only. Students are responsible for notifying instructors of non-SOTD classes and will need to adhere to the attendance policies of non-SOTD classes.

In instances where matinee productions interfere with class meetings, a clear conversation about missing those additional classes should be had with the course instructor. The total number of classes missed due to rehearsals, costume fittings, media promotions, and performances may prohibit students from progressing successfully in the course. An excess of 6 total absences due to a rehearsal and production related activities may result in a grade reduction up to and including a failing grade.

