

SOT #215B Movement II

Spring 2020 – Tuesday and Thursday– 1:00 until 2:50pm

Location: PED 208

Instructor: Stephanie Shroyer

Office: MCC 204

Office Hours: Mon. 12:00 – 1:00 p.m. in PED (meet outside room 208) or by appointment please. Students are encouraged to use this as an opportunity to speak privately with the instructor about individual in-class progress

Contact Info: shroyer@usc.edu; (213) 740-8904

Course Description

This course continues the comprehensive actor training method employing voice, speech and acting anchored by rigorous and meticulous physical movement begun in 215A. While continuing specific focus on training the actor’s physical instrument emphasizing observation techniques, iconic gesture, alignment principles and minimizing the learned habits inhibiting physical choices, 215B expands into the areas of period and style. This class emphasizes the importance of time, place, and historical, environmental and spatial influences as essential elements in the actor’s movement choices and physical acting.

Learning Objectives

Upon completion of studies in 215b:

1. The student will have continued undertaking physically transformative characterization efforts. Through two different characterization exercises, they will have included period/different time/different place influences to have developed structural and behavioral traits of character.
2. The student will have researched, acquired objects and/or constructed the physical components of the environment for each text that is the source of their characterizations and performed excerpts in these environments.
3. The student will have, in written form, utilized the movement vocabulary introduced in 115a, b and 215a to observe, analyze and hypothesize the causal principles of physical communication that completes meaning when speaking text.

Learning Aspirations

1. To cultivate a pervasive “questioning” state of mind predicated on a commitment to taking responsibility for one self.
2. To continue development of a process through which breaks inhibiting habitual movement patterns in order to allow unencumbered choice, conscious control, and spontaneity in movement.
3. To recognize the importance of and exhibit competency in determining the necessary behavioral, environmental and spatial choices as they relate to:
 - a. The “reality of doing” principle with different time/different place givens.
 - b. Making of “meaning” through period movement (story and relationship connotations).
 - c. The active pursuit of character objective within a period text.
 - d. History, period and style.
 - e. Continued integration of the mechanics of movement into performance.

Prerequisite(s): Admittance to the BFA in Acting for Stage, Screen and New Media

Co-Requisite (s): THTR 120A, THTR 140A and THTR 125

Concurrent Enrollment: THTR 120A, THTR 140A and THTR 125

Recommended Preparation: N/A

Course Notes

The principles introduced in Movement II are processes that take time to absorb and understand. Remain patient, positive and curious about the work. Remember the results are not instantaneous. Your commitment to a physically oriented process is of much greater importance than a definitive result. Resist judgment and expectation of any particular outcome. Explore. Play. Be fearlessly inventive within the parameters given. Each student works and learns in a unique manner.

Required Readings and Supplementary Materials

- *Playing Period Plays* by Lyn Oxenford – Required
- *The Expressive Body* by David Alberts – Recommended (should have from fall semester)
- *The Seagull* by Chekhov (Signet Classic)- Required
- *Daily Life in Russia Under the Last Tzar* by Henri Troyat-Recommended
- In addition, the Instructor may supply necessary handouts and excerpts from suitable sources throughout the semester.
- Journal/Class Notebook

Description and Assessment of Assignments

A. Attendance, Time Requirements and Additional Policies (Failure to adhere to the following guidelines will significantly affect the Class work portion of your grade.)

1. Students should dress in movement attire for movement vocabulary work. It is of the utmost of importance to be able to observe physique and form. Sweats, athletic shorts, yoga pants/leggings and non-baggy T's are appropriate. No jeans. No belts. Character studies require attire / costuming that supports movement choices.
2. The period / style portion of the class will require inventive use of available "found" garments and props to simulate the period needs of the texts we're exploring (see addendum)
3. Students are expected to be in class, dressed, and ready to work by 1p.m. sharp.
4. Attendance is *mandatory*.
5. Three episodes of tardiness equal 1 absence.
6. Late work will be accepted at the discretion of the instructor and then will be reflected in the grade by docking no less than 2 points per day. The administrative assistant in the DRC office must date-stamp all late papers before they are placed

in my mailbox.

7. Check email and Blackboard. Important class notices/announcements may be relayed in this way.
8. Cell phones are to be turned off and put away for the duration of class.
9. Electronic Capture of any portion of class is strictly prohibited without prior approval of the instructor.

B. Assignments & Schedule

1. Various out of class observation/research assignments throughout semester as necessary for class work.
2. Continue your movement observation journal. In addition to class notes and other acquired pertinent information to your movement study the journal has two components:
 - a. Personal Observation & Assessment of your movement discoveries, difficulties and questions. Include associations between your areas of study throughout the semester. These notes will aid in personal integration of the disciplines.
 - b. Continuation of Iconic Study. Select a film performance by an actor who utilized the techniques of iconic physical work to prepare and actualize transformation to the role.
 - i. Watch the film and analyze the actors' process from your own observation of the performance, then research any and all sources available to you to find documentation of the actor's actual process of transformation. You may find written accounts from press junkets where the actor was interviewed, perhaps the director of the film can be found discussing the actor's process...if the performance is by an actor of lasting significance you undoubtedly can find extensive documentation on the artists transformational process not only in the role you've chosen to scrutinize but in other performances from his/her body of work. Feel free to compare/contrast if you find the research pertinent. Be curious and inventive in researching/seeking this information.
 - ii. Research briefing in class. Bring in an excerpt of your chosen performance. Show 2-3 min. of the work and then talk to us about how the performer achieved his/her transformation.
 - iii. Document your discoveries about, and reactions to, this actor's use of transformational physical work in your journal. Do the accounts surprise you, inspire you and, in any way, affect your opinion of the authenticity of the performance? How so? Does the actor utilize any techniques you might find useful in your work?
3. Chekhov Scenes brought to class for initial reading. Due: Thurs., January 30th.
4. Scene Pairs present research briefings on scenes. Due: Tues., Feb. 13th
5. Scenes first presentation. Due: Tues., February 18th and Thurs., February 20th.
6. Research Briefs of Film Physical Perf. Due Thurs. Feb. 27th & Thurs. March 5th.
7. Scenes Midterm Showing. Accompanying paperwork/research. Due: Tues., March 10th and Thurs., March 12th.

8. Group Period /Style Scenes Selected and brought to class for initial Reading. Due: Tues., March 31st and Thurs., April 2nd.
9. Group Presentations in Period/Style. Due: April 7th, 9th, 14th and 16th.
10. Period Style Scenes First Present. Due: Tues., April 21st and Thurs., April 23rd.
11. Personal Journey Summary and Journals/Film Icon research. Due Thurs. April 30th.
12. Final Exam. Period Style Scene Presentation Due: Wed., May 13th, 2:00 – 4:00 p.m.

C. Written Assignments

a. Scene Paperwork

- i. Paperwork to accompany each scene includes:
- ii. A working copy of your script with operative and image words circled, beat changes and status changes noted.
- iii. Physical choice commitments. Iconic picture of your character, structural and behavioral choices, physical typing (Mirror Process from last semester).
- iv. Environment / spatial decisions (your Do Re Mi's)
- v. *Of paramount importance* in 215B: All research pertaining to period, style, and historical givens as they affect the physical world of your text. **Follow our 215b physical approach guidelines for scene work (class handout).**
- vi. Please assemble your scene paperwork into an organized format. We are working to establish order and documentation to your evolving process. *Due: On final share day of your scene.*

b. Personal Journey Summary

- i. Discuss your personal journey in the physical acting process we've explored together this year. *Where did you start? Where are you now? Where do you need to go from here? Do you look at movement and physical acting from any different perspective from the one you had in August of 2011?* Take time to review your 30 weeks in 215A and 215B (Movement II) AND remember you have an *additional* 15 weeks of process and progression from our encounters in 115 (Movement I)! Please consider all portions of your BFA movement training to date in your reflection. Of particular interest is associations made between the areas covered in this class and application to other areas of your BFA curriculum and rehearsal/performance processes. The aim of this summary exercise is to move to a point of clarity about the work through written articulation of a visceral experience. Length of the paper is whatever length you need to articulate your experience. **Due: Final Class Meeting, Thurs. April 30th.**

D. Journal/Iconic Performance Research Due: Last day of class. Thurs., April 30th.

Grading Breakdown

30 pts	Active regular <i>participation</i> in class work. <i>Participation</i> means preparation, concentration, curiosity, commitment and attitude.
10 pts	Journal and Iconic Film Performance Research/Presentation.
20 pts	Midterm Scenes* (10 points performance, 10 for accompanying paperwork and research).
30 pts	Period / Style scenes* (15 for performance, 15 for group presentation, accompanying paper work, and research.)
<u>10 pts</u>	Final Summary.
<u>100</u>	<i>total points</i>

*Scenes are adjudicated based on completeness of period research, physical choices inspired by that research, and ability of student to develop a lasting recognizable, physicality as observed by the instructor on a continuum basis.

Grading is done on a curve using a 100-point scale. Observed rehearsals are graded in concert with grading of class-work. Scenes are graded based on clear evidence of preparedness and clear objective in each presentation effort.

Assignment	Points	% of Grade
Participation	30	30%
Journal/Perform/Research	10	10%
Midterm Scenes	20	20%
Period Style Scenes	30	30%
Final	10	10%
TOTAL	100	100%

Process and Progression

Week 1	1/14	Intro and course outline. Hatful Finals/Levels of Objectives. Begin to Discuss Rock Stars.
	1/16	Rock Star Discussion cont.
Week 2	1/21	Rock Star Discussion completed. Physical approach guidelines distributed for research/rehearsal process. Chekhov scenes assigned.
	1/23	Movement Vocabulary. <u>Hatful</u> scene work
Week 3	1/28	Movement vocabulary. <u>Hatful</u> scene work
	1/30	Movement vocabulary. Read Chekhov scenes in class.
Week 4	2/4	“But they’re only printed words!” How your cognition of physical action/movement patterning translates into content & meaning of a scene. “Chekhov Cold” exercise.
	2/6	Movement vocabulary. Do Re Mi, Primary/Secondary actions of the movement pattern in your Chekhov scene.
Week 5	2/11	<u>Hatful</u> final sharing (evidencing clear objectives, obstacle and

		physical/spatial storytelling in support of time, place and character relationship). Open to core BFA faculty.
	2/13	Research briefings on Chekhov Scenes. What's pertinent to physical choices?
Week 6	2/18	First share Chekhov.
	2/20	First Share Chekhov.
Week 7	2/25	Movement Vocabulary. Scene Reworking.
	2/27	Research Briefings on a Physical Performance in Film.
Week 8	3/3	Chekhov Scene Work.
	3/5	Research Briefings on a Physical Performance in Film.
Week 9	3/10	Midterm: Chekhov Final Sharing & Paperwork Due
	3/12	Midterm: Chekhov Final Sharing & Paperwork Due
		--- SPRING BREAK March 15th – 22nd ---
Week 10	3/24	Movement vocabulary. "Rag scenes" to class. Period Movement assignments and project guidelines given.
	3/26	Movement vocabulary "Period/Style in a Snap" Exercise
Week 11	3/31	Move Vocab then Period/Style Scene read in class.
	4/2	Move Vocab then Period/Style Scene read in class.
Week 12	4/7	Group #1 Medieval and Early Tudor Period.
	4/9	Group #2 Elizabethan and Jacobean Period.
Week 13	4/14	Group #3 Restoration and Georgian Period.
	4/16	Group #4 Victorian and Edwardian Period.
Week 14	4/21 & 23	First Share Period & Style Scenes...All Groups
Week 15	4/28	Let's look at "from whence we came". Year-end wrap up exercises TBA.
	4/30	Year-end wrap up exercises TBA. Personal Journey Summary & Journals (including film Icon research) due.

Final Exam: Final Share of Period Style Scenes & Paperwork Due.
Wed., May 13th 2:00 –4:00 p.m.

*** Process and progression subject to change according to the needs/progress of the group***

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m.,

Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

This syllabus serves as your contract for course 215B, Spring Semester 2020.

