

USC School of Dramatic Arts

SOT #115 Movement I

Fall 2021 – Mondays and Wednesdays – 8am until 9:50am

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

Course Description:

Movement I begins the actor's physical training of the body as a principle instrument for expression and communication. Awareness and control of the physical instrument is explored through mind-body techniques and improvisation. The work focuses on defining and developing a core physical discipline that provides the philosophical and aesthetic spine of the physical training program in the subsequent 3 ½ years. Concentration emphasizes the notion of play; infusing movement with breath; breath with imagery; and imagery leading to impulse for physical action.

Learning Objectives

- a. At the conclusion of this course the student will have constructed an individualized physical warm-up for the actor.
- b. At the conclusion of this course the student will have demonstrated shared vernacular that precedes the construction of a group physical warm-up.
- c. To observe, analyze and hypothesize the physical trajectory for addressing inhibitive learned/habitual physical patterns of oneself.
- d. To observe, analyze and hypothesize the physical trajectory for addressing inhibitive learned/habitual physical patterns of another.
- e. To devise, rehearse and present an original two-person scene according to the physical principles presented in Movement I.

Learning Aspirations

- a. To cultivate a pervasive “questioning” state of mind predicated on a commitment to taking responsibility for one self.
- b. To hone a flexible and communicative physical instrument capable of sending and receiving impulse.
- c. To develop mindfulness concerning individual tension and resistance patterns.
- d. To develop the ability to observe, identify and subsequently explore within and embody form.
- e. The ability to commit to imagery and exhibit sustained intent throughout all effort.

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, Required Readings and Supplementary Materials

- Required Text: Course reader- Movement for the Actor by Lucille S. Rubin.
- Instructor may supply handouts and excerpts from suitable texts as needed.
- Notebook/Journal suitable for daily notations of curiosities and progress and collecting class notes/handouts.
- The Syllabus is posted on Blackboard. Necessary day to day updates and communications will be done via USC email.

Description and Assessment of Assignments (& Due Dates)

- **CLASSWORK** Various out of class observation assignments throughout semester as necessary for class work. (Assessment: Summative)
- **MONOLOGUE** Present at our second class meeting a contemporary American, Naturalistic monologue to assess baseline patterns of tension.(Assessment: Formative) **Due Aug. 25th.**
- **JOURNAL** Keep a movement observation journal. Content includes but is not limited to; class notes and other acquired pertinent information as well as your thoughts and responses to experience during your process journey. This journal will be useful in written assignments #1 and #2.(Assessment: Summative) **Due Wed. Dec. 8th.**
- **MOVEMENT VOCABULARY** Instructor to provide Movement vocabulary the use of which will be practiced and assessed throughout the semester. Evidence of command of vocabulary is to be exemplified throughout journal entries, peer feedback, and written assignments. 5 Points
- **MIDTERM** Midterm Exercise: Expanded Nonsense/Open Scenes. **Due Oct.18th and 20th.** (Assessment: Formative)
- **WRITTEN ASSIGNMENT #1** Observation, Analysis, Hypothesis for Remedy of Held Tension Patterns/Self.
To hypothesize a physical trajectory for addressing your inhibitive learned/habitual physical patterns of your physical instrument, write a Personal Observation & Assessment of your movement discoveries, difficulties and questions. Please consider and incorporate associations made between movement, voice, text and acting classes. (Assessment: Summative) **Due Oct. 11th.**
- **WRITTEN ASSIGNMENT #2** Observation, Analysis, Hypothesis for Remedy of Held Tension Patterns/Classmate.
Case Study of your choice. Select one individual from performance class. Observe, analyze and assess his/her movement and physical presence on an ongoing basis throughout the semester. Are there differences in “pedestrian” and “performance” tension/expression patterns? Using your growing understanding of concepts explored this semester in 115; hypothesize the strengths and territories in need of attention as exhibited by your case study. Finally, conceptualize a path of attention in the physical work that would address your hypotheses. (Assessment: Summative) **Due Mon. Nov. 22nd.**

***Note about Written Assignment #2: A necessary but often overlooked area of physical training is the ability to see on others what we might not be readily able to observe in ourselves. There is great potential for personal growth by first looking out in order to see in.**

- **FINAL** Final Exam Exercise: Presentation of your dynamically sequenced text accompanied by written documentation of the movement vocabulary explored and utilized in the process. This is the devised, rehearsed original two-person scene begun for midterm and expanded according to the physical principles presented in Movement I. (Assessment: Summative) **Due: Wed. Dec. 8th, 8-10a.m.**

Grading Criteria and Assessment of Assignments

100 possible points. All points are awarded and based on prompt and effective completion of the stated requirements.

40 pts	Classwork. Evaluation is based on the student's regular participation, completeness of preparation and concentration during exercises.
20	Journals
10	Written Assignment #1: Observations of Held Tension Patterns/self
10	Written Assignment #2: Observation of Held Tension Patterns/classmate
5	Command/Use of Movement Vocabulary (Evidenced thru The Warm-up, peer discussion, and submitted written work)
15	Final

Assignment	Points	% of Grade
Classwork	40	40%
Journals	20	20%
Written Assignment #1	10	10%
Written Assignment #2	10	10%
Vocabulary	5	5%
Final	15	15%
TOTAL	100	100%

Assignment Submission Policy and Grading Timeline

- Assignments due as described above.
- All paper-work submissions must be turned in to me electronically through Blackboard, your Google File Folder set up for Fall '21 or USC email.
- Once submitted, please look for email confirmation from me that I can access your submissions. If there is a problem with the digital submission, I will contact you and we will trouble-shoot to complete successful transfer of your materials.
- Instructor and peer feedback for in class exercises and scene work is regular practice in our class sessions.
- Students can receive written feedback for all performance assignments immediately if the student wishes to capture electronically my handwritten notes.
- Formalized grading of performance and written work can be expected within 3 class sessions from the due date.

Additional Policies

Notes from the Instructor

- The principles introduced in Movement I are processes that take time to absorb and understand
- Do not become impatient
- Remain 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 definitive result
- Resist judgment and expectation of any specific outcome
- Explore
- Play
- Be fearlessly inventive within the parameters given
- Each student works and learns in a unique manner

Attendance and Time Requirements

- Students are expected to be in class: dressed, and ready to work by 8:00 a.m. sharp
- Attendance is *mandatory*
- Three episodes of tardiness equal 1 absence
- 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
- Check your USC email regularly for scheduling changes and other timely information

Classroom Rules

- Unless otherwise directed, students should dress in movement attire. It is of the utmost of importance to be able to observe physique and form. Sweats, sports shorts, fitted yoga pants, leggings, etc. are appropriate. No Jeans!! No belts. No shoes. Certain exercises/explorations will require specific clothing, shoes and props.
- Bring your journal to class every day. We'll have lot's of notes to jot down!
- No food or beverages permitted in the studio. Bottled water the exception...keep some handy!
- A towel is recommended.
- The space where you work should ideally be open and yield many possibilities. We'll work together to develop the workspace your individual environs can provide.
- Cell phones are to be turned off and put away for the duration of class.
- Electronic capture of any portion of class is strictly prohibited without prior approval of the instructor.

Course Schedule and Weekly Breakdown

Weeks one thru nine will center on preparing the actor's physical instrument for the work at hand and on defining the parameters for spontaneous free "play" evolving from impulse.

Week 1	8/23	Introduction. Totem Exercise.
	8/25	Baseline Patterns/Monologues.
Week 2	8/30	Labor Day. University Holiday.
	9/1	Building the warm-up. Foundations: "Breath, Image, Action. (Have read pp.1-27 in the course reader)
Week 3	9/6	Labor Day. University Holiday
	9/8	Building the warm-up. The Encounter (a creative exercise). Foundations: "Trust".
Week 4	9/13	The Warm-up. Foundations: "Seeing" & "Play"
	9/15	EDI@USC Faculty Development. Class Canceled.
Week 5	9/20	The Warm-up. Foundations: "Unification". Ensemble. Introduction of Shared Imagery.
		Read pp. 101-121 in the reader by 9/26.
	9/22	The Warm-up. "Unification". Ensemble. Introduction of Shared Imagery con't.
Week 6	9/27	The Warm-up. Foundations: "Space/Reality of Doing": Individual Imagery. <i>Objects.</i>
	9/29	The Warm-up. Foundations: "Space/Reality of Doing": Individual Imagery. <i>Spatial.</i>
Week 7	10/4	The Warm-up. Foundations "Space/Reality of Doing": Shared Imagery. Relationship/Place/Situational givens. Assign Open Scenes
	10/6	The Warm-up. "Space/Reality of Doing": Open scenes.
Week 8	10/11	The Warm-up. Foundations: "Space/Reality of Doing": Private Moment Exercises. Paper #1 Due.
	10/13	The Warm-up. "Space/Reality of Doing": Private Moment Exercises.
Week 9	10/18	Midterm Share: Expanded Open Scenes from Week 7.
	10/20	Midterm re-work. Projects assigned for weeks 10-15.

Weeks ten thru fifteen will center on catalysts for the actors' imagery and the dynamic sequencing of impulse into relationship and story.

Week 10	10/25	The Warm-up. Dynamic Sequencing: The catalyst of sound...
	10/27	The Warm-up. Dynamic Sequencing: The catalyst of shape...
Week 11	11/1	The Warm-up. Dynamic Sequencing: The catalyst of environment and objects...
	11/3	The Warm-up. Dynamic Sequencing: The catalyst of words and image phrases...
Week 12	11/8	The Warm-up. Dynamic Sequencing: Application to projects.
	11/10	Application to projects cont.
Week 13	11/15	The Warm-up. Dynamic Sequencing of developed texts: First Showing
	11/17	First Showings cont.
Week 14	11/22	Dynamically Sequenced texts re-worked. Paper #2 Due
	11/24	Thanksgiving Break
Week 15	11/29	Command/Use of "The Warm-up" assessment. Semester Wrap-up. "The necessity of conflict in the dramatic universe and the commitment to "theatrical danger" in imagery leading to an actor's action." Always part of the physical actor's work!!
	12/1	Hunter/Hunted.

Final Exam: Final presentation of assigned texts. Journals due. Wed. Dec. 8th, 8-10a.m. in PED 208.

Course Schedule subject to change according to the needs and progress of the group

**EDI @SDA: Professional Development/Mandatory EDI Training
Wednesday, September 15, 2021**

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort.

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

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 Accessibility Requirements

Any student requesting academic accommodations based on a disability is required to register with *The Office of Student Accessibility Services (OSAS)*. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS 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.

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

This syllabus serves as your contract for course #115, Fall Semester 2021