

USC School of Dramatic Arts

SDA #215A Movement II

Fall 2021 – Mondays and Wednesdays – 10am until 11:50am

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

This course explores the components of a comprehensive actor training method employing voice, speech and acting which rigorous physical movement anchors. The student will strengthen the body and voice. Specific focus is on training the actor's physical instrument emphasizing observation techniques, alignment principles and assessment of learned habits inhibiting the physical choices made in the students acting. This class introduces the incorporation of behavioral, environmental and spatial influences as they relate to the actor's craft.

Learning Objectives

Upon completion of studies in 215a:

1. The student will have undertaken three physically transformative characterization efforts where they are able to differentiate structural and behavioral traits of character from their own.
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 develop a process through which one can break 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.

- b. Making of “meaning” through movement (story and relationship connotations).
- c. The active pursuit of character objective within a text.
- d. History, period and style.
- e. Integration of the mechanics of movement into performance.

Prerequisite(s): THTR 115A, THTR 115B

Co-Requisite (s): THTR 220A, and THTR 240A

Concurrent Enrollment: THTR 220A and THTR 240A

Recommended Preparation: See above

Course Notes, Required Readings and Supplementary Materials

Course Notes:

- The Syllabus, weekly agenda and assignments are posted on Blackboard. Necessary day to day updates and communications will be done via USC email.

Required texts: (available at the USC Bookstore or online)

- *The Expressive Body*, by David Alberts
- Course Reader - *Movement for the Actor*, by Lucille S. Rubin (from 115)

Recommended texts for further study: (available at the USC Bookstore or online)

- *The Body Speaks*, by Lorna Marshall.
- *An Acrobat of the Heart*, by Steven Wangh,
- *On the Technique of Acting*, by Michael Chekhov

Supplementary Materials:

- Instructor may supply necessary handouts and excerpts from suitable texts as needed.
- A Journal for documenting of process, progression, and Iconic Studies throughout the semester. Bring to class every day.
- Ideally, the Journal can accommodate the preservation of supplementary handouts by adding them to this book for easy reference.

Description of Assignments

- **CLASSWORK** Various out-of-class observation assignments will be given throughout semester as necessary for class work. (Assessment: Formative) *Due as listed on the Course Schedule: Weekly Breakdown (see below).*
- **JOURNAL** Keep a movement observation journal. (Assessment: Summative) *Due: Mon., Dec. 13th.*

In addition to class notes and other acquired pertinent information to your movement study the journal has 2 components:

1. Personal Observation & Assessment of your movement discoveries, difficulties and questions.
 2. Documentation of Rock Star case study (see below)
- **MOVEMENT VOCABULARY.** Assessment of your command of the movement vocabular. (Assessment: Summative) **Mon., Nov 30th.**

- **MIRROR PROCESS MONOLOGUE** Choose a physically challenging monologue. Then find an iconic image that provides inspiration. (Bring a picture of a full figure, not just the face or torso. The setting should be indicative of the world of play). (Assessment: Formative)
 - **Bring to class on Mon., Sept.13th.** Provide two hard copies of the text (one is for me to keep) and your iconic image. (Keep in mind you must be able to bring this picture with you to class every day for the duration of this unit).
 - Icon inspired/Mirror Process monologues presented in class. (Assessment: Formative) **First sharing: Sept 27th.**
 - Present Mirror Process Monologue. (Assessment: Summative) Due: **Oct. 11th and 13th.**

- **ROCKSTAR.** Select a Rock (or Music) Icon of your choice. Find an individual who will hold a fascination for you throughout the semester. By viewing and studying varied documentation of this performer; observe, analyze and assess their movement, gestures and physical presence on an ongoing basis throughout the semester. Look to compare and contrast between the individual's "pedestrian" and "performance" life. The aim of this extended movement study is to exactly replicate the iconic persona of the individual to be demonstrated in a lip sync performance performed by you at the end of the semester. Document the progress of your replication journey in your journal (see above).
 - Rock Star Briefings. In class viewing of your iconic source material and share your Mirror Process Analysis. (Assessment: Formative) **Due: Oct. 4th & 6th.**
 - Rock Star Performed (Assessment: Summative) **Wed., Dec.1st.**

- **PAPER #1** (description below). Due: **Wed. Oct. 13th.**

- **PAPER #2** (description below) Due: **Wed., Dec.1th.**

- **FINAL SCENE**
 - Scene Partners will be assigned. Begin work on Final scenes (Assessment: Formative) **Oct. 18th**
 - First Share. (Assessment: Formative) **Nov.8th.**
 - Observed rehearsals of final scenes (Assessment: Formative) **Nov. 10th, 15th, 17th and 22nd.**
 - Final Exam scene presentation and Journal Due. (Assessment: Summative) **Mon., Dec.13th, 8-10a.m.**

Written Assignments

Paper #1 (Assessment: Summative) After viewing The Wolves (10/3 through 10/6 in MCC), The Normal Heart (10/7 through 10/10 in the Scene Dock), and Body Of Faith (10/7 through 10/10 in the Bing Theatre) choose one of the performances and discuss the physical world created by the ensemble. Think in terms of material introduced, discussed and experienced in class. I'm especially looking for your observations regarding physical

characterization and the actors' use of physical environment as a storytelling tool and exercising the movement vocabulary you are acquiring in the Movement trajectory of your BFA program. The paper should be three to five pages in length. **Due: Wed., Oct. 13th.**

Paper #2 (Assessment: Summative) Attend Spring Awakening (11/15- 11/18 in MCC), The Seagull (11/4-11/7 in PED 207, Everybody (10/25 - 10/28 in MCC), Stupid F***ing Bird (11/11-11/14 and 11/18-11/21 in the Scene Dock) and Everybody (11/18-11/21 in MCC). Choose one and write a proposed *alternative* physical approach (character based and environmental/spatial) that you think would serve another production of the play. This exercise is to encourage lateral possibility in physical approach to any text. Assess and articulate the approach taken physically in the production and using your growing knowledge of 215a physical principles, imagine and then propose an alternative approach that could be just as effective. As in paper #1, utilize our movement vocabulary from your BFA movement trajectory. **Due: Wed., Dec. 1st.**

Grading Criteria and Assessment of Assignments

100 possible points. Scores will be totaled and graded on a curve. All points are awarded based on prompt and effective completion of the stated requirements.

40 pts	Class-work. Evaluation is based on the student's regular participation, completeness of preparation and concentration during exercises.
10 pts	Journal including Rock Star Case Study
10 pts	Mirror Process monologue
10 pts	Written Assignment #1:
10 pts	Written Assignment #2:
5 pts	Command of Movement Vocabulary and Technique
15 pts	Final Scenes

Monologues and scenes are adjudicated based on completeness of physical choices and ability of student to develop a lasting recognizable, physicality as observed by the instructor on a continuum basis.

Assignment	Points	% of Grade
Classwork	40	40%
Journal	10	10%
Mirror Process	10	10%
Written Assignment #1	10	10%
Written Assignment #2	10	10%
Movement Vocabulary	5	5%
Final Scene	15	15%
TOTAL	100	100%

Assignment Submission Policy and Grading Timeline

- Assignments due as described above
- 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
- Hard copy of all Mirror Process paperwork is required. Papers should be submitted on Blackboard, your Google Drive Folder set up at beginning of the semester or through USC email
- 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

Attendance and Time Requirements

- Students are expected to be in class, dressed, and ready to work by 10 a.m.
- 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. Hard copy of all Mirror Process paperwork is required. Papers should be submitted on Blackboard, your Google Drive Folder set up at beginning of the semester or through email.
- 215a course work will require rehearsal outside of scheduled class time. Please schedule space according to the guidelines put forward by SDA's Academic Services Office.
- The syllabus is posted on Blackboard. Check your USC email regularly. Scheduling changes and other timely information will be sent via email.

Classroom Rules

- Students must dress in movement attire. To maximize safety and learning potential, it is utmost importance to be able to observe physical technique and form during movement vocabulary. Sweats, yoga pants, gym shorts etc. are appropriate. Attire should be fitted to avoid saggy, baggy or loose attire that can "catch" during the work. Also be mindful that the movement attire provides the necessary coverage for unencumbered participation in physical activity. **No Jeans. No belts. Bare feet preferred. A towel is recommended.**
- No food, coffee, tea, soda allowed in the studio. Bottled water is welcome and recommended.
- Character studies and scenes require attire and props to support movement choices and to define the physical world as specified by the text (see "Goody Bag" addendum to syllabus). There will be no miming of the physical elements of the work. *The reality of doing principle* is paramount in Movement II.
- 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.

Notes from the Instructor

- The principles introduced in Movement II 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

Course Schedule: A Weekly Breakdown

EDI @SDA: Professional Development/Mandatory EDI Training

Wednesday, September 15, 2021

All SDA students are welcome to join an interactive community building experience that explores how we integrate core values of equity, diversity, and inclusion into our educational and artistic journey at SDA. Competencies that will be covered will include, but not limited to, Anti-Racism as Everyday Practice; Equity-Mindedness (w/colleagues from USC Race & Equity Center); and Theatrical Intimacy & Building Cultures of Consent. More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort. We encourage all to participate.

Week 1	8/23	Intro and course outline
	8/25	Movement Vocabulary Assignments: Read pp. 1-11 in the Course Reader (Movement for the Actor) Begin search for a new monologue that presents a physical challenge. Then find an iconic inspiration for the physicality of the character. In “picture” form, this will be the physical model for your character, the “icon” to stimulate your physical imagination. Bring ideas to class Wed. 9/11.
Week 2	8/30	Baseline Monologues. Individual “isms”. Check in on Monologue ideas.
	9/1	“Isms” cont. Assignments: “Street” person Iconic Study observation exercise. Read: pp.45-96 in The Expressive Body Pp.29-49 in the Course Reader
Week 3	9/6	Labor Day. University Holiday.
	9/8	“Street” person Iconic Study observation exercise. Begin work in iconic gesture. Observation. Physical imitation. Imaginary givens. Assign: Rock Star Iconic Study

Week 4	9/13	Movement vocabulary. Cont. work on iconic gesture. Introduction of the Mirror Process. Having selected a monologue & iconic image (the icon in picture form) for your character, bring them back to class today. Remember to bring 2 copies of the monologue (see Assignments and schedule).
	9/15	Movement Vocabulary. Structural and Behaviorals. SDA admin cancelled classes. Faculty Professional Development/Mandatory EDI Training.
Week 5	9/20	Movement vocabulary. Different time, different place...your <i>characters'</i> environment—a springboard for your imagination. Finding spatial givens from the text and the imagination. Do Re Mi Spatial Grid.
	9/22	Do Re Mi cont. Time, Place and Environs as they affect the physicalization of story and text. Why and how do we adjust our physical choices according to time and place givens?
Week 6	9/27	Movement vocabulary. Operative words—a source for ACTIONS!
	9/29	First presentation of monologue using iconic inspiration (the mirror process). Putting it all together... Structural, Behaviorals, Do Re Mi Grid (use of time, place and space in storytelling) and Operative words as forwarding action. First Presents cont. Notes and reworks.
Week 7	10/4	Movement vocabulary. Briefings on Rock Star Icons.
	10/6	Movement vocabulary. Briefings on Rock Star Icons continued.
Week 8	10/11	Midterm. Present Mirror Process Monologue.
	10/13	Monologue re-works. First Paper Due!
Week 9	10/18&20	Movement vocabulary. Partners and scene assignments. Cold reading in class. Making cold choices “ <i>active</i> ”. Read: pp.97-130 in <i>The Expressive Body</i> .
Week 10	10/25&27	Movement vocabulary. Scene environment (Do Re Mi). Physical action as objective—How do I use physicality to pursue my “wants”? The “language” of movement and space.
Week 11	11/1&3	Movement vocabulary. Status (lead/follow, major/minor, hunter/hunted, pursuer/pursued) in physical choices-how does power shifting in a scene affect physical choice?
Week 12	11/8	First Share of Scenes
	11/10	Movement Vocabulary. In class observed rehearsals.
Week 13	11/15	Movement Vocabulary. In class observed rehearsals.
	11/17	Movement Vocabulary. In class observed rehearsals.
Week 14	11/22	Movement Vocabulary. In class observed rehearsals.
	11/24	Thanksgiving. University Holiday.
Week 15	11/29	Movement vocabulary. (Movement vocabulary assessment).
	12/1	Last class. Perform Rock Stars! Paper #2 Due.

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

Final Exam: Monday, December 13th from 8:00 to 10:00 a.m.
Final presentation of scene. Journals Due.

**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 #215A, Fall Semester 2021