

USC School of Dramatic Arts

THTR 216 Movement

Units: 2

FALL 2021—Monday & Wednesday—19am-10:20am

Location: PED 204

Instructor: Sabina Zuniga Varela

Office Hours: PED 204 Monday & Wednesday
10:20am-10:50am

*By Appointment Only

Contact Info: zunigava@usc.edu

* I will respond in 24 hours

“There is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.”

~Martha Graham

Course Description

This movement class is an opportunity for artists to explore the dynamic power and creativity of their physical selves. Through ensemble exercises, warm-ups, play, devised projects, meditation, journaling and independent exploration, student artists will develop a deeper understanding of their individual and unique physical capabilities. Using a guided warm-up based on 6 dynamics of movement (fast/slow, heavy/light, direct/indirect) we will build a vocabulary that will enhance emotional expression and character development. In addition to the physical journey we will also embark on a communal wellness journey to acquire various self-care techniques to address burn out, stress- relief and decompression for the artistic lifestyle. Using our powers of observation and inspiration we will investigate themes and concepts that we feel are important to investigate as storytellers and change-makers. We will begin by building our ensemble, move into examining human emotions and characters, transform our bodies into living sculptures inspired by global art and culture, and finally create a clown based variety show that explores the many meanings of freedom.

Learning Objectives

- Understand and acquire a deeper awareness of one’s physical capabilities and curiosities.
- Build and apply a movement vocabulary through guided explorations in order to communicate dynamic elements of character and emotion.
- Nurture connection, trust and innovation with fellow ensemble members through exercises and group projects.
- Develop and remember an arsenal of self-care methods to use during the semester and in the future.
- Practice the art of stillness in regards to the creative mind as well as the physical self.
- Demonstrate and remember a sense of *play* throughout the course in order to strengthen flexibility, instinct and openness.
- Create individual, partner and group projects utilizing methods explored in class.

Required Reading

The Empty Space by Peter Brook

Available on [PDF](#)

To order a paperback copy visit: [ThriftBooks](#), [AbeBooks](#), [Amazon](#)

Description and Evaluation of Assignments

Our class is broken up into four sections. At the end of each section will be a project that will be developed, rehearsed and presented to the class. Each project is worth 15% of the final grade. . Along with four projects, there will be four reading reflection papers for each section of the required reading of *The Empty Space* by Peter Brook.

Section One: Ensemble Work & Playbuilding

The Playbuilding Project

Using a variety of theatre games and facilitated explorations we will deepen our connection as an ensemble. At the end of week three the ensemble will be broken into two groups that will each present a devised piece developed in class that will include movement and text. The topic of the piece will be decided by the ensemble through a group discussion. This Playbuilding project will be evaluated through creativity/precision/completion.

Learning objectives addressed:

- Nurture connection, trust and innovation with fellow ensemble members through exercises and group projects.
- Create individual, partner and group projects utilizing methods explored in class.

Section Two: Inspiration & Interpretation

The Qualities Project

Utilizing text from *The Book of Qualities* by J. Ruth Gendler the ensemble will explore movement through various human emotions and conditions. Embracing Viewpoints exercises, developed by Anne Bogart, we will devise a presentation that combines individual expression as well as partner and group scenes. The Qualities Project will be evaluated through creativity/precision/completion.

Learning objectives addressed:

- Build and apply a movement vocabulary through guided explorations in order to communicate dynamic elements of character and emotion.
- Understand and acquire a deeper awareness of one's physical capabilities and curiosities

Section Three: Stillness and Transition

The Living Museum Project

This individual assignment will utilize movement work learned in class with a presentation of 6 or more sculptural imitations with creative transitions, set to music and presented to the class. The assignment will be evaluated through three aspects: creativity/precision/completion.

Learning objectives addressed:

- Practice the art of stillness in regards to the creative mind as well as the physical self.

Section Four: Clowning & Freedom

Freedom Variety Show Project

At the culmination of learning various clowning techniques and exploring play through games the class will present a variety show. The topic will be *Freedom*. The variety show can consist of individual, partner and group acts. The Variety Show project will be evaluated through creativity/precision/completion.

Learning objectives addressed:

- Practice the art of stillness in regards to the creative mind as well as the physical self.
- Nurture connection, trust and innovation with fellow ensemble members through exercises and group projects.

Required Reading Reflection Papers: There will be four reading response papers due this semester. Each paper should be 1-2 pages in length. Papers will only be evaluated by completion.

Grading Breakdown

Participation	15%
Attendance	25%
Assignments	60%
Reflection Papers	5%

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Rubric

Criteria	Exemplar (5)	Developed (4)	Limited (3)
Creativity	The presentation contains original and personal movement ideas that promote a clear understanding of the actor's playfulness and curiosities in regards to their body.	The presentation contains a few original and personal movement ideas and vaguely promotes an understanding of the actor's playfulness and curiosities in regards to their body	The presentation contains very little original and personal movement ideas and it is unclear what the actor's playfulness and curiosities in regards to their body are.
Precision	The actor demonstrated excellent control of their body throughout the presentation for a fluid and exact performance.	The actor demonstrated an efficient amount of control over their body throughout the presentation that could have been improved through more rehearsal.	The actor was unable to demonstrate control over their body throughout the presentation.
Completion	The actor rehearsed and completed a fully realized presentation on time.	The actor rehearsed and completed a partially realized presentation on time.	The actor was unable to present a completed presentation and/or did not complete the project on time.
Total _____(15%)			

Assignment Submission Policy

Reflection Papers should be submitted via Blackboard

Grading Timeline

Evaluations for projects will be completed 72 hours after presentation.

Sharing of course materials outside of the learning environment

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with with me as the instructor to offer any feedback on the course.

Participation Requirements

Participation is essential to this class.

Any unexcused absences will result in a grade deduction.

Excused absences must be documented by email to instructor no less than 24 hours before class time.

Attire & Conduct:

Please wear comfortable clothing that you can move in and bring water to every class.

We will work without shoes and socks for this course.

Masks must be worn for the entire class period.

Course Schedule

***** Subject to change depending on the ensembles needs and desires.*****

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.

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1	<u>Begin Section One: Ensemble Work & Playbuilding</u> Introductions/Meditation/Warm-up/Stranger Observation/ Exquisite Corpse art project & movement exploration/Journaling at the close of each class	Download PDF or order copy of <i>The Empty Space</i> by Wednesday September 1st. 5 minute meditation and journaling at home one day a week outside of class	1st Reading Reflection Paper will be due on Sunday September 12th
Week 2	Continue with meditation/warm-up/Explore movement based theatre games inspired by Augusto Boal and Viola Spolin/Class discussion to choose Playbuilding Project topic/Begin devising Playbuilding project/Journaling at the close of each class	Begin reading <i>The Empty Space</i> by Peter Brook, section one: The Deadly Theatre 5 minute meditation and journaling at home one day a week outside of class	
Week 3	Continue with meditation/warm-up/Explore theatre games inspired by Augusto Boal and Viola Spolin/Rehearse Playbuilding project and present/Journaling at the close of each class	Continue reading <i>The Empty Space</i> by Peter Brook, section one: The Deadly Theatre Rehearse movement for Playbuilding project out of class in preparation for presentation	Presentation of The Playbuilding Project on Wednesday September 8th. 1st Reflection paper Due: The Dead Theatre 1-2 pages Due by Midnight Sunday September 12th
Week 4	<u>Begin Section Two: Inspiration & Interpretation</u> Continue with meditation/warm-up/Begin Viewpoints exercises/Journaling at the close of each class	Continue reading <i>The Empty Space</i> by Peter Brook, section two: The Holy Theatre	2nd Reading Reflection Paper will be due on Sunday October 10th
Week 5	Continue with meditation/warm-up/viewpoints/ Introduce The Qualities Project/Journaling at the end of each class	Continue reading <i>Empty Space</i> by Peter Brook, section two: The Holy Theatre	

Week 6	Continue with meditation/ warm-up/viewpoints/ Rehearse The Qualities Project/Journaling at the end of each class	Continue reading <i>Empty Space</i> by Peter Brook, section two: The Holy Theatre Rehearse movement for The Qualities Project outside of class in preparation for presentation.	
Week 7	Continue with meditation/ warm-up/viewpoints/ Rehearse and Present The Qualities Project/Journaling at the end of each class	Continue reading <i>Empty Space</i> by Peter Brook, section two: The Holy Theatre	Presentation of The Qualities Project on Wednesday October 6th 2nd Reflection paper Due: The Holy Theatre 1-2 pages Due by Midnight Sunday October 10th
Week 8	<u>Begin Section Three: Stillness and Transition</u> Continue with meditation/ warm-up/Begin The Living Museum Project/journaling at the end of class	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre	3rd Reading reflection paper will be due Sunday November 7th
Week 9	Continue with meditation/ warm-up/develop The Living Museum Project/journaling at the end of class.	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre	
Week 10	Continue with meditation/ warm-up/rehearse The Living Museum Project/journaling at the end of class.	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre Rehearse movement for The Living Museum Project outside of class in preparation for presentation	

Week 11	Continue with meditation/ warm-up/rehearse and present The Living Museum Project/journaling at the end of class.	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre	Presentation of The Living Museum Project. 3rd Reflection paper Due: The Rough Theatre 1-2 pages Due by Midnight Sunday November 7th
Week 12	<u>Begin Section Four: Clowning & Freedom</u> Continue with meditation/ warm-up/Introduce clowning games/journaling at the end of class	Continue reading <i>Empty Space</i> by Peter Brook, section four: The Immediate Theatre	Reading reflection paper will be due on Sunday December 5th
Week 13	Continue with meditation/ warm-up/clown games/ exploration of what <i>freedom</i> means/Begin The Freedom Variety Show brainstorming/ journaling at the end of class	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre	
Week 14	Continue with meditation/ warm-up/clown games/ exploration of what freedom means/Develop and Rehearse The Freedom Variety Show brainstorming/journaling at the end of class	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre	
Week 15	Continue with meditation/ warm-up/clown games/ exploration of what freedom means/ Rehearse and present The Freedom Variety Show brainstorming/journaling at the end of class	Continue reading <i>Empty Space</i> by Peter Brook, section three: The Rough Theatre Rehearse acts for The Freedom Variety Show in preparation for presentation.	4th Reflection paper Due: The Immediate Theatre 1-2 pages Due by Midnight Sunday December 5th
FINAL	MONDAY December 13th 11am-1pm The Freedom Variety Show Presentation		

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 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 GFS 120 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) 814-4618 (Vidoe Phone), (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.

