

SDA #215B Movement II

Spring 2022 – Tuesday and Thursday– 1:00 until 2:50pm

Location: MCC 111

Instructor: Stephanie Shroyer

Office: MCC 204

Office Hours: Tues. 12:00 – 1:00 p.m. 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 projects, they will have included period/different time/different place and genre/style 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 character environment for each text and performed scenes in these environments.
3. The student will have, in written form, utilized the movement vocabulary introduced in 115A, 215A and 215B 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): All courses listed on the ASCM Curriculum Grid

Concurrent Enrollment: THTR 220B, THTR 240B

Recommended Preparation: N/A

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 Seagull* by Chekhov (Signet Classic)- Required
- *Intimate Apparel* by Lynn Nottage – Required

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

- *Playing Period Plays* by Lyn Oxenford
- *The Expressive Body* by David Alberts – Recommended (should have from fall semester)
- *Daily Life in the Industrial United States* by Julie Husband and Jim O’Loughlin
- *Daily Life in Russia Under the Last Tzar* by Henri Troyat
- *Steal Like an Artist* by Austin Kleon
- In addition, the instructor may supply necessary handouts and excerpts from suitable sources throughout the semester.

Supplementary Materials:

- Instructor may supply necessary handouts and excerpts from suitable texts as needed.
- A Journal for documenting of process, progression, class notes, associations between core classes 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.
- Costuming and Props. 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.

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: Thurs., April 28th.***

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

- Ongoing personal observations & self-assessments of your movement discoveries, difficulties, and questions. Discussion of associations with other

core BFA classes is useful. These associations between your areas of BFA study throughout the semester will aid in personal integration of the disciplines and provide context for your personal journey summary at semesters end.

- Documentation of Film Iconic Study, Project One, and Project Two
- **PROJECT ONE** After choosing either *The Seagull* by Anton Chekhov or *Intimate Apparel* by Lynn Nottage, we will explore these different time/different place texts utilizing the Movement Toolbox assembled from 115A and 215A (Movement Vocabulary, Mirror Process and Movement Patterning) and adding to it the use of Objectives and Research as sources of physical acting.
 - Chekhov/Nottage Scenes chosen and brought to class for initial reading (Assessment: Formative). **Due: Thurs., January 27th.**
 - Chekhov/Nottage Scene Pairs present research briefings on scenes (Assessment: Formative). **Due: Tues. 8th & Thurs., Feb. 10th**
 - Chekhov/Nottage Scenes first presentation (Assessment: Formative). **Due: Tues., Feb. 15th & Thurs., Feb. 17th.**
 - Chekhov/Nottage Scenes re-working (Assessment: Formative). **Due: Tues., Feb. 22nd & Thurs., March 1st.**
 - Chekhov/Nottage Scenes final share (midterm) (Assessment: Summative) **Due: Tues., March 8th & Thurs., March 10th.**
- **FILM ICONIC STUDY** 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.
 - Watch the film and analyze the actors' process from your own observation of the performance, then research all sources available to you to find documentation of the actor's 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.
 - 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. (Assessment: Formative) **Due: Thurs. Feb. 24th & Thurs. March 3rd**
 - 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? (Assessment: Summative) **Thurs., April 28th.**

- **PROJECT TWO** After being assembled into a group, choose a text that was either written, or is set, during one of the time periods assigned. Your group's choice should present a movement challenge/curiosity that your group will use the movement tools accrued across our three semesters together to meet these challenges, rehearse and present a fully realized excerpt of your chosen text according to period/world of play.
 - Group Period /Style Scenes Selected and brought to class for initial Reading. Bring a copy to for me (Assessment: Formative). **Due: Tues., March 29th and Thurs., March 31st.**
 - Group Presentations on Project's Period/Style (Assessment: Formative). **Due: April 5th, 7th, 12th, and 14th.**
 - Period Style Scenes First Present (Assessment: Formative). **Due: Tues., April 19th and Thurs., April 21st.**
 - Final Exam. Period/Style Scene Final Share (Assessment: Summative). **Due: Wed., May 11th, 2:00 – 4:00 p.m.**

- **CHARACTER PAPERWORK** Paperwork to accompany both **Project One** and **Project Two** include:
 - Your working copy of your script with operative and image words circled, beat changes, major/minor status changes noted, beat objectives and actions (verbs) noted in the margins.
 - Physical choice commitments. Iconic picture of your character, structural and behavioral choices, physical typing (**Follow Mirror Process worksheets from last semester**).
 - Character Objectives: Universal, Super, Scene
 - Environment / Movement Pattern spatial decisions (**your Do Re Mi's**)
 - *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 (215B class handout).**
 - Please assemble your scene paperwork into an organized format. We are working to establish order and documentation to your evolving process (Assessment: Summative). **Due: On final share day of your scheduled midterm (either March 8th or 10th) and final scene (May 11th) shares.**

- **PERSONAL JOURNAL SUMMARY**
 - 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 2020?* Take time to review your 30 weeks in 215A and 215B (Movement II) AND remember you have an *additional* 13 weeks of process and progression from our encounters in 115A (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 (Assessment: Summative). **Due: Final Class Meeting, Thurs. April 28th.**

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.

30 pts	Classwork: Active regular <i>participation</i> in class work. <i>Participation</i> means preparation, concentration, curiosity, commitment and attitude.
5 pts	Journal
5 pts	Iconic Film Study Research & Presentation.
20 pts	Project One (10 points performance, 10 for accompanying paperwork and research).
30 pts	Project Two (10 for performance, 10 for group presentation, 10 accompanying paperwork, 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.

Description	Points	% of Grade
Classwork	30	30%
Journal	5	5%
Iconic Film Study	5	5%
PROJECT ONE		
Performance	10	10%
Character Paperwork	10	10%
PROJECT TWO		
Performance	10	10%
Group Presentation	10	10%
Character Paperwork	10	10%
Final Summary	10	10%
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
- Hard copy of paperwork is preferred but scanned digital copy is acceptable. Digital paperwork should be submitted on Blackboard, your Google Drive Folder (we can 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 4 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 1p.m.
- Attendance is *mandatory*.
- Three episodes of tardiness equal 1 absence.
- There will be a bio-break scheduled mid-class session for participants. Please refrain from exiting and re-entering the learning space outside of this time.
- Hard copy of all Mirror Process paperwork is required for in class scene work and may be asked for to reference during work sessions. Papers should be submitted on Blackboard, your Google Drive Folder set up at beginning of the semester or through email.
- 215B 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

- For Movement Vocabulary, 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 on Blackboard). 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 written approval of the instructor. When granted the files are to be used only for the purpose of educating that specific student, and may not be distributed or shared for any purpose whatsoever.

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

Week 1	1/10	Intro and course outline. Hatful Finals/Levels of Objectives. Begin to Discuss Rock Stars.
	1/12	Rock Star Discussion cont.
Week 2	1/18	Rock Star Discussion completed. Physical approach guidelines distributed for research/rehearsal process. Chekhov/Nottage scenes decided.
	1/20	Movement Vocabulary. Scene work
Week 3	1/25	Movement vocabulary. Scene work
	1/27	Movement vocabulary. Scene work
Week 4	2/1	Movement vocabulary. Do Re Mi, Primary/Secondary actions of the movement pattern in your Chekhov/Nottage scene.
	2/3	Movement vocabulary. Do Re Mi, Primary/Secondary actions of the movement pattern in your Chekhov/Nottage scene.
Week 5	2/8	Research briefings on Chekhov/Nottage Scenes. What's pertinent to physical choices?
	2/10	Research briefings on Chekhov/Nottage Scenes. What's pertinent to physical choices?
Week 6	2/15	First share Chekhov/Nottage scenes.
	2/17	First Share Chekhov/Nottage scenes.
Week 7	2/22	Movement Vocabulary. Scene Reworking.
	2/24	Research Briefings on a Physical Performance in Film.
Week 8	3/1	Movement Vocabulary. Scene Reworking.
	3/3	Research Briefings on a Physical Performance in Film.
Week 9	3/8	Midterm: Chekhov/Nottage Final Sharing & Paperwork Due
	3/10	Midterm: Chekhov/Nottage Final Sharing & Paperwork Due

--- **SPRING BREAK March 13th – 20th** ---

Week 10	3/22	Movement vocabulary. “Rag scenes” to class. World Period/Style assignments and project guidelines given.
	3/24	Movement vocabulary “Period/Style in a Snap” Exercise
Week 11	3/29	Move Vocab then Period/Style Scene read in class.
	3/31	Move Vocab then Period/Style Scene read in class.
Week 12	4/5	Group #1 Centuries B.C.
	4/7	Group #2 1 st century A.D. to 15 th century
Week 13	4/12	Group #3 16 th , 17 th , 18 th centuries
	4/14	Group #4 19 th , 20 th centuries (up to 1960’s)
Week 14	4/19	First Share Period & Style Projects...Groups 1&2
	4/21	First Share Period & Style Projects...Groups 3&4
Week 15	4/26	Let’s look at “from whence we came”. Year-end wrap up. Exercises TBA.
	4/28	Year-end wrap up exercises TBA. Personal Journey Summary & Journals (including film Icon research) due.

**Final Exam: Final Share of Period Project Two & Scene Paperwork Due.
Wed., May 11th 2:00 –4:00 p.m.**

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

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.

The Statements and Disclosures portion of this document are subject to SDA updates. Addendums will be posted on the Blackboard posting of this syllabus/contract

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 215B, Spring Semester 2022.