Course Description:
Movement I initiates the actor’s physical training of the body as a principal 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 and THTR 125
Concurrent Enrollment: THTR 120A 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. 24th.
- 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 Papers #1 and #2. (Assessment: Summative) Due Wed. Dec. 7th.
- MOVEMENT VOCABULARY Instructor to provide Movement Vocabulary thru warm-ups and exercises, the use of which will be practiced and assessed throughout the semester. Evidence of command of this vocabulary is to be exemplified throughout journal entries, peer feedback, and papers. (Assessment: Summative)
- PAPER #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. 10th.
- PAPER #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/their 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. 21st.  
*Note about Paper #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 to see in.

- **FINAL** 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. 7th, 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.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
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<tbody>
<tr>
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<tr>
<td>Journals</td>
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<tr>
<td>Paper #1</td>
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</tr>
<tr>
<td>Paper #2</td>
<td>10</td>
<td>10%</td>
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<tr>
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<tr>
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<tr>
<td><strong>TOTAL</strong></td>
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<td>100%</td>
</tr>
</tbody>
</table>

Levels of achievement are defined as follows:

- **Excellent:** Evidence of clear understanding of class concepts coupled with original and creative insight and confident preparation
- **Good:** An understanding of class concepts is evidenced with competence
- **Satisfactory:** A general understanding of class concepts but definable gaps are in evidence
- **Poor:** Definable gaps in class concepts and lack of preparation are in evidence.
- **Unsatisfactory:** Absence of preparation, work not completed on time and no communication with professor and student partners.
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 ‘22 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.

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 me as the instructor to offer any feedback on the course.

Additional Policies

Notes from the Instructor

- The principles introduced in Movement I are processes that take time to absorb and understand
- Remain patient with self and others
- 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

Health and Participation in Class
- There is no online attendance, observation, participation option for this class. All classes are held in person, on ground in PED 204. Classes will not be recorded for future viewing and there is no zoom option for 115.
- My hope is that if you are feeling ill, you will use your best judgement as to whether you need to be absent.
- I will ensure that you have opportunity to access my lecture notes (should there be any) or schedule office hours so that you can remain current in content covered during your absence but know that there is no way to reconstruct missed sessions in totality.
- 115 is a highly participatory, experiential, activity-based class. It requires extensive group exercises, large and small group discussion, outside rehearsal and peer observation/feedback of in-class presentations. If I, as your instructor, or you find your health presents a consistent interruption in your engagement with the above we will meet to decide best way forward under the circumstances.
- The University, as of this writing, states masks are highly recommended in the classroom but not required. We will follow University health protocols as adjusted throughout the semester.

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 will have lots 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.
- As 214A is an in-person class there is not an online/zoom participation option available.

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** 8/22 Introduction. Totem Exercise.
8/24 Baseline Patterns/Monologues.

(Have read pp.1-27 in the course reader)

**Week 3** 9/5 Labor Day. University Holiday
9/7 Building the warm-up. The Encounter (a creative exercise).
  Foundations: “Trust”.

**Week 4** 9/12 The Warm-up. Foundations: “Seeing” & “Play”
9/14 EDI@USC Faculty Development. Class Canceled.

**Week 5** 9/19 The Warm-up.
  Read pp. 101-121 in the reader by 9/26.
9/21 The Warm-up.

**Week 6** 9/26 The Warm-up.
  *Objects*.
9/28 The Warm-up.
  *Spatial*.

**Week 7** 10/3 The Warm-up.
  Relationship/Place/Situational givens.
  Assign Open Scenes
10/5 The Warm-up.
  “Space/Reality of Doing”: Open scenes.

**Week 8** 10/10 The Warm-up.
  **Paper #1 Due**.

**Week 9** 10/17 **Midterm Share:** Expanded Open Scenes from Week 7.
10/19 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 10/24 The Warm-up. Dynamic Sequencing: The catalyst of sound…
10/26 The Warm-up. Dynamic Sequencing: The catalyst of shape…

Week 11 10/31 The Warm-up. Dynamic Sequencing: The catalyst of environment and objects…
11/2 The Warm-up. Dynamic Sequencing: The catalyst of words and image phrases…

Week 12 11/7 The Warm-up. Dynamic Sequencing: Application to projects.
11/9 Application to projects cont.

Week 13 11/14 The Warm-up. Dynamic Sequencing of developed texts: First Showing
11/16 First Showings cont.

Week 14 11/21 Dynamically Sequenced texts re-worked. Paper #2 Due
11/23 Thanksgiving Break

Week 15 11/28 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!!
11/30 Hunter/Hunted.

Final Exam: Final presentation of assigned texts. Journals due. Wed. Dec. 7th, 8-10a.m. in PED 204.

***Course Schedule subject to change according to the needs and 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 following 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 Disabilities
Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 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) 814-4618 (Video 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.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:
Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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 2022**