

ADVANCED MOVEMENT
BODY & SELF
#515A
Section 63022D
Fall 2014

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Office Hours

Available by appointment. Call or email as above. Mentorship is an essential element of the instructional technique in the MFA program; make it a point to make an appointment.

Course Goals

"If during creation we hide the things that function in our personal lives, you may be sure that our creativity will fail."

Jerzy Grotowski

The goal of the course is to marry the internal and external expressivity of the actor.

Course Overview

The course seeks to accomplish the marriage of internal and external expressivity by offering the actor an embodied understanding of 9 essential principles of movement.

- Attention
- Action
- Association
- Energy
- The Fixed Point
- Time
- Weight
- Space
- Flow

In each case, care is taken to balance the analytical and the experiential, and to forge lasting relationships between the workings of thought, feeling and movement; in Meyerhold's memorably simple phrase, "to make the body think."

An initial phase of the work opens up the terrain of movement as it relates to the internal life of the actor/performer, establishes a lexicon of terms that will be used throughout the course (and program), and begins the process of exercise, improvisation, and experimentation that will guide the individual into a relationship with their physical creativity. As embodied understanding begins to occur, further elements of psychophysical technique are introduced. In the final weeks of the course, each actor creates a personal movement series, known as the *21 Movements*, which culminates the work, balancing technical and emotional, outer and inner, form and content, in a clearly defined physical sequence that is entirely their own construction.

(NB Throughout the course, two distinct but interconnected warm-up structures demand that the actors are challenged to connect with core principles on a daily basis.)

Supporting Materials

A booklet detailing the source of the various techniques explored, the structure of the course, and a number of references, literary and visual, is available both on Googledrive (I will provide access to each student), and in hard copy. This booklet has been created to assist you in your pursuit of this area of your study.

Class Meetings

T, Th 10 – 11.50AM
Location MCC 107

Final Exam

21 Movements demonstration

Grading Policy

- A work of excellent quality
- B work of fair quality
- C work of substandard quality
- D work of dire quality

Your grade is assessed according to

Class Work – 50%

Midterm – 25%

Final – 25%

Attendance, Tardiness, Absences

No absences are permitted except in case of illness or emergency.

No lateness permitted.

Violation of these requirements will result in grade deductions.

Course Assignments & Class Schedule

- Text in **bold** indicates **assignment requiring preparation**.
- “Open class” means session set aside for catch-up, discussion, and other explorations

WEEK	FIRST CLASS	SECOND CLASS
1	Introduction & Warm-up <i>Massage & Stretch</i>	Attention <i>Kinesphere, Dimensional Scale</i>
2	Attention <i>Blind-work</i>	Attention <i>Blind-work</i>
3	Action <i>Leading Edges</i>	Action <i>Physical actions</i>
4	Association <i>Imagery & Memory</i>	Association <i>Imagery & Memory</i>
5	Open Class	The Fixed Point
6	Space <i>Constriction, expansion</i>	Time <i>Rhythm & Tempo</i>
7	Weight	Rodin: Images
8	Rodin i(a)	Rodin i(b)
9	Rodin ii(a)	Rodin ii(b)
10	Rodin iii(a)	Rodin iii(b)
11	Open Class	Open Class

12	21 Movements	21 Movements
13	21 Movements	21 Movements
14	Open Class	Thanksgiving
15	21 Movements	21 Movements

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 STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

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.