Movement Awareness and Analysis
Center for Dance, Movement and Somatic Learning College of Arts and Sciences

Course Instructor: Amy Yopp Sullivan, Associate Professor
Class Meeting Times: Tu/Th 10:20AM - 12:20PM

Office Hours:
M/Tu/W/Th 9am – 10am and by appointment  Nassau Hall 115-C
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Course Description: A course covering the fundamentals of movement, linking theory and techniques from the disciplines of dance and theatre. Using anatomical principles to understand effective use of the skeletal and muscular systems, students are guided, through an interplay of theory and practical work, toward efficient posture and movement habits and test the presence, action, and performance necessary for effective communication and the development of a physical language.

Further Notes: Investigations include theories, principles and techniques from Laban Movement Analysis, Bartenieff Fundamentals, Body Mind Centering, Feldenkrais, Human Motor Development, and Somatic Therapy/Education. Students study the interrelated processes of awareness, biological function and interaction with self, others and the environment through an interplay of theory and practice. The goal is to perceive, describe and make meaning of human movement in order to decode and develop awareness, sensory perception and creative skills, as well as support applications and translations across disciplines. Throughout the course, students will practice somatic approaches to learning. Students will examine elements of Time, Weight, Space and Flow in movement; the relationship of movement and space, the use of imagery and intention, and the balance of motor function and creative expression.

Required Articles: We will be referencing various texts throughout the semester. Handouts will be distributed and posted on Blackboard. Readings will average one to two articles per week. If you need a printed handout of the post, please contact the instructor.

“The Essence of Movement is Change.” “It is mobility (sequencing of movements), rather than muscle strength that creates the power of your actions.” (Irmgard Bartenieff, 1979)

GRADING:
DAILY Class work (attendance, focus, improvement,, etc) 30%
CHALLENGE STATEMENT WITH GOALS AND PERSONAL EVALUATIONS (MID, FINAL) 10%
2 QUIZZES on Reading Assignments and Terminology, 10% Each 20%
MOVEMENT EVALUATIONS (mid term and final) . 15% Each 30%
CREATIVE SOLO/ DUETS (Due 10/16): 10%
ATTENDANCE AND MAKEUP POLICY

You are expected to attend class.

You will be allowed three absences during the semester. These absences include excused and unexcused cuts.

1. **Class begins at 10:20am.** You need to arrive to class on time, and begin your personal warmup at 10:20am. Arriving late to class will equal one-half cut. Leaving class early (before 12:20) equals one-half cut. 12:10 to 12:20 will be writing and reflection daily.

2. If a student accumulates more than three absences, your final grade will be lowered half of a letter (or 5 points) for each additional cut. There are no make-ups for the class. You are expected to arrive to class on time and ready to work. *If you are recovering from an injury or illness, and have a doctor’s note; you may watch class and take notes about what you are observing. Please inform the professor before class begins. Suggestions for observation may include: descriptions of movement and technique observed, a record of the theory/corrections/technical instruction made during the class, notes about creative training, focus and concentration, and/or descriptions of movements and combinations explored. At the end of the class, you will turn your notes into the professor. Please inform the professor at the beginning of class, when you need to watch class; and be sure to turn in your notes for credit for the day’s work.*

3. It is the student's responsibility to make-up material you have missed due to an absence. It is recommended that you meet with a student/peer from class or arrange a meeting with the faculty so that you do not fall behind on the work.

STUDENT PARTICIPATION IN UNIVERSITY-SPONSORED ACTIVITIES: Students may be required to miss class as a result of their participation in an event or activity sponsored by the University. Please see the on-line Undergraduate Bulletin for the policy regulating the accommodations that should be made for these students: [http://sb.cc.stonybrook.edu/bulletin/current/policiesandregulations/policies_expectations/participation_univsponsered_activities.php](http://sb.cc.stonybrook.edu/bulletin/current/policiesandregulations/policies_expectations/participation_univsponsered_activities.php)

Please have any and all events and activities in writing, with dates and supervisor, before the end of drop/add.

ACADEMIC SUCCESS AND TUTORING CENTER: This important program opened in September 2013. Please be aware of the available services. Information can be found at: [http://www.stonybrook.edu/commcms/academic_success/](http://www.stonybrook.edu/commcms/academic_success/)

AMERICANS WITH DISABILITIES ACT: If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC(Educational Communications Center) Building, Room 128, (631)632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential. [http://studentaffairs.stonybrook.edu/dss/](http://studentaffairs.stonybrook.edu/dss/)
Academic Integrity: Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty is required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty please refer to the academic judiciary website at http://www.stonybrook.edu/commcms/academic_integrity/index.html

CRITICAL INCIDENT MANAGEMENT  Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of University Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students’ ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures. Further information about most academic matters can be found in the Undergraduate Bulletin, the Undergraduate Class Schedule, and the Faculty-Employee Handbook.

- Please turn off all Cell phones and Electronic Devices before class.
- Please bring phones or cameras, since we will use cameras on your phones to record your personal movement at the end of every class.
- Please open a Youtube account to hold your recordings for the full semester.
- All bags, books, notebooks, etc, not needed in class are to be stored in the Dressing Area, not in the studio space.
- Please bring a lock you can use every day to store valuables in the small lockers. Unfortunately, we have had some thefts at the Dance Center during classes, so you are encouraged to lock your valuables while in class. You will need to keep your lock with you, since students in other classes during the day also need the small lockers for use as well.
- Wear comfortable movement clothing; non-restrictive but not baggy. No shoes. Socks are recommended. Please bring warm clothing for discussion times.
- Water bottles can be brought to class.
- No street clothes or shoes. No jeans, zippers, or shirts with buttons. No hats, watches, jewelry. No gum in class.

EXTRA CREDIT:
Wednesdays from 6pm – 7pm, Open Improvisation Jam Center for Dance, SBU: Open to all students, faculty, staff who are interested in improvisation
Course Outline

8/28: Overview of Course Syllabus and Introduction to Movement Practice.

WRITING CHALLENGE Statement: 5 Goals for your work and development in the class.

8/30: Recording Your Work BODY: (Breath Support, Total Body Connectivity, Kinetic Chains)
* Reading Assignment: Overview of Bartenieff Fundamentals

9/4: No Class, Labor Day

9/6: Change, Relationships, Patterns
(Breath Support, Upper/Lower, Head Tail, Kinetic Chains)
Reading Assignment: Moshe Feldenkrais, Hackney, Bartenieff

9/11: Inner Connectivity and Outer Expressivity
(Body: Breath, Upper Lower, Core-Distal) Authentic Movement Experience
Reading Assignment: Peggy Hackney
Laban and Bartenieff Biography Handouts to review

9/13: Overview of Principles of Bartenieff Fundamentals Stability/Mobility, Exertion/Recuperation
(Body: Body Half, Cross Lateral) BESS (Body, Effort, Shape, Space) Breath
Handout and Charts for overview

9/18: Introduction to Movement Improvisation for Creative Explorations
Reading: Article for Authentic Movement

9/20: Introduction to Authentic Movement and Partnering
Review for Quiz Practice and theory

9/25: WRITING CLASS: FIRST QUIZ (FIRST PART OF CLASS) EARLY CHALLENGE STATEMENT UPDATE,
*SOLO CREATIVE PROJECT DESCRIPTION: HANDED OUT DUE DATE: 10/16

Theme and manipulating through variations of phrases (time, space)
Reading: Laban’s Series for Core-Distal

10/2: Head-Tail Connectivity and Movement Explorations Rehearsal
Reading Assignment: Tools for Creative Movement Explorations and Studies

10/4: Upper-Lower Connectivity; Yield/Push and Reach/Pull
Review for Movement Evaluation
Reading: Weight Sensing development for Creative solo
10/9: **FIRST MOVEMENT EVALUATION**

10/11: **Showing of Creative Solos** to partners for feedback

10/16: Rehearsal for Creative solos

10/18: **SHOWING FINAL CREATIVE SOLOS**

10/23: REVIEW FOR QUIZ (Articles, Terms and Practice)

10/25: **WRITING CLASS: QUIZ 2 AND MID-TERM CHALLENGE STATEMENT:**

10/30: MASK WORK WITH PARTNERS

11/1: **SETTING A PRACTICE AND A WARMUP**

11/6: **SHARING A PRACTICE AND TEACHING THE PRACTICE**

11/13: **DUETS, IMPROVISATION BUILT FROM PARTNER WORK, SENSING WEIGHT, AND SOLOS**

11/15: **DUET SHOWINGS, IMPROVISATION BUILT FROM PARTNER WORK, SENSING WEIGHT, AND SOLOS**

11/20: **FILM AND MOVEMENT OUTSIDE WORK** (Individual selections, reviewed with one paragraph and sent to build a collective)

11/22: No Class, Thanksgiving Break

11/27: REVIEW FOR FINAL MOVEMENT EVALUATION

11/29: **FINAL MOVEMENT EVALUATION AND FINAL CHALLENGE STATEMENT**

12/4: **MOVEMENT CHALLENGE, CLASS EVALS**

12/6: **CLASS WRAPUP, REVIEW OF PROCESS, AFFIRMATIONS**