

## **Ready, Set, Go. Teaching, Training, and Performing the Extraordinary.**

Boston University & The Westin Boston Waterfront: Boston, Massachusetts

July 31 & August 1, 2018

### **Special Offers for ATME Pre-Conference Attendees**

*ATME Pre-con Workshop attendees and their students are eligible for the following scholarships:*



#### ❖ University/College Professor Only:

- \$350 Scholarship for the ***Introduction to Margolis Method*** for Professors Workshop, and an \$800 scholarship if they stay the full three weeks of the ***Professor Certification Program*** \*Please note: these scholarships do not stack, it's one or the other.

#### ❖ Students & Professors:

- \$500 Scholarship to the Margolis Method ***Study Abroad Barcelona*** Program

#### ❖ Students:

- \$500 Scholarship to the Margolis Method Center Int'l ***Summer Program***

- ❖ One-week trial memberships to **Margolis Method Online** are available by emailing [info@margolismethod.org](mailto:info@margolismethod.org) and mentioning the ATME Precon.

## **Margolis Method Community & Contacts**

#### ❖ *Websites:*

- [www.MargolisMethod.org](http://www.MargolisMethod.org) (Everything Margolis!)
- [www.MargolisMethod-Online.org](http://www.MargolisMethod-Online.org) (Online Training)

#### ❖ *Online Communities:*

- [www.facebook.com/margolismethod/](https://www.facebook.com/margolismethod/) (Open to All)
- <https://www.facebook.com/groups/margolismethod> (Open to All)
- [www.facebook.com/margolismethodonline](https://www.facebook.com/margolismethodonline) (Open to Subscribers)

- ❖ *Email:* [info@margolismethod.org](mailto:info@margolismethod.org)

<b>Exercise</b>	<i>Voluntary/Involuntary, Up/Down the Core</i> “Lines of Force – In the Vertical, Inside (Private) World”		p.195, MMO 
<b>Prep</b>	<b>Stance</b>	<b>Gesture</b>	
	Neutral Stance, with an open core (Heels just to the outside of the pelvis, weight equally distributed between both legs, arms at sides, and core in a relaxed state.)	Arms travel from the navel to below chin, remaining inside the core	
<b>Primary Focus</b>	<p><b>Objective:</b> practice moving energy up and down the core while focusing on the conditions necessary to create either a voluntary or involuntary moment</p> <ul style="list-style-type: none"> <li>Arms represent the energy created by the core and not the source of the effort</li> <li>Language interacts differently: when the character is cognizant (voluntary), they speak on the <i>strongpoint</i> of the intention, but when they are taken by surprise (involuntary), the text is spoken <i>after the action</i>.</li> <li>Allow time in transition between Voluntary to Involuntary (don't rush)</li> <li>Placing the audience's focus to the <i>inside world</i>, the inner emotional/psychological state of the character.</li> </ul>		
<b>Scholarly Text</b>	<p>“It's a voluntary (or inv) up <u>but</u> an involuntary (or vol) down.”  “<u>But</u>” is used in contrasting (vol to invol), “<u>And</u>” is use when same (vol to vol)</p>		
<b>Sequence</b>	<p>See next page for full breakdown of exercise.</p> <ol style="list-style-type: none"> <li><b>Vol Up / Vol Down</b>, Repeat 4x.</li> <li><b>Inv Up / Inv Down</b>, Repeat 4x.</li> <li><b>Vol Up / Inv Down</b>, Repeat 4x.</li> <li><b>Inv Up / Vol Down</b>, Repeat 4x.</li> </ol>		
<b>Tendencies</b>	<ul style="list-style-type: none"> <li>To effort on the involuntary, allow for vulnerability, character is reacting to action happening to them (without their control)</li> <li>Rushing transition, need to change conditions of Vol/Inv</li> <li>Gesture becomes too primary, needs to initiate from inside the core</li> </ul>		
<b>Filters/ Feedback</b>	<ul style="list-style-type: none"> <li>Is there clear difference between voluntary and involuntary?</li> <li>Are you making time in transition to change conditions? Justifying change.</li> <li>Are you allowing yourself to be vulnerable, to react to involuntary action?</li> <li>Is language/strong point in the correct place in action? (Vol on action, Inv after action)</li> <li>Is action engaging/manifesting from the core, or is gesture too primary?</li> </ul>		
<b>Vocab</b>	<p><i>Voluntary:</i> An action or an emotion that manifests its own <i>causal</i> impulse.</p> <p><i>Involuntary:</i> an action or emotion that is the <i>effect</i> of a <i>causal</i> impulse.</p> <p><i>Strong Point:</i> 1) A manifestation of strength expressed at the moment that effort meets its greatest resistance. 2) "Early," "middle," and "late" <i>strongpoint</i> refer to where a <i>strongpoint</i> occurs within a fixed trajectory or finite spatial relationship.</p> <p><i>Vulnerability:</i> 2) Setting <i>conditions</i> of emotional, psychological, or physical susceptibility within a character in response to a <i>causal</i> impulse.</p> <p><i>Lines of Force:</i> The direction of energy running perpendicular to or vertical in the tube of the actor.</p>		

### **Exercise Details: Voluntary/Involuntary, Up/Down the Core**

The following exercises allow the actor to practice moving energy up and down the core while focusing on the conditions necessary to create either a voluntary or involuntary moment. In each variation, allow the arms to act as a representation of the energy created by the core and not as the source of the effort.

The limitation of the vertical plane (up/down) the actor can practice dramatically working with and against the fundamental force of *gravity*.

The focus on energy inside the core builds sensitivity of the actors deepest inner muscles as the “seed” of a character’s emotion/energy.

\*Note: This exercise is available on Margolis Method Online and in Workbook.

#### **Voluntary Up / Involuntary Down**

1. Neutral Stance with an open core.
2. With a voluntary effort, pull energy up through the core to hover just below the whalespout. Say “It’s a Voluntary,” on the preparation and “Up,” on the impulse.
3. Let gravity take over, and with supportive resistance, allow the energy to fall back down the core to the navel. Say “It’s a,” as the actor creates the conditions of vulnerability and “Involuntary Down,” after the fall.
4. Repeat 4x.

\*Note: To highlight the different states of voluntary and involuntary, note how the language interacts differently with the physical script. When the character is cognizant (voluntary), they speak on the strongpoint of the intention, but when they are taken by surprise (involuntary), the text is spoken after the action.

#### **Variation: Involuntary Up / Voluntary Down**

1. Neutral Stance with an open core. Say “It’s a,” while creating vulnerability. □
2. Allow the energy to rise on the inside and say “Involuntary Up,” after the impulse. □
3. At the moment of suspension, make a transition to engage and draw the energy back down the core while saying “It’s a Voluntary,” on the transition and “Down,” on the engage. *Remember the arms are only reflecting the intention of the core and are not the motor for □this action.* □
4. Repeat 4x.

#### **Variation: Voluntary/Voluntary**

- Follow the instructions for “Voluntary Up,” and “Voluntary Down.”

#### **Variation: Involuntary/Involuntary**

- Follow the instructions for “Involuntary Up,” and “Involuntary Down.”

#### **Next Steps:**

- Solo Research
- Scripting: Beats, Packets
- Applying Dramatic Text: Monologue