THAR 19 Course Outline as of Fall 2019

CATALOG INFORMATION

Dept and Nbr: THAR 19 Title: INTRO TO MOVEMENT & MASK
Full Title: Introduction to Movement and Mask
Last Reviewed: 5/13/2024

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	2.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	2.00	Lab Scheduled	1.00	6	Lab Scheduled	17.50
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00 Total Student Learning Hours: 122.50

Title 5 Category:	AA Degree Applicable
Grading:	Grade Only
Repeatability:	00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:	
Formerly:	THAR 9

Catalog Description:
Fundamental study of movement and masks for the student performer. Emphasis is placed on developing within the actor an understanding of their body as an instrument of expression and communication. The course encompasses exercises and improvisational explorations based on a variety of techniques for developing body and spatial awareness. These include an introduction to mime, the use of Neutral Mask and character masks, and ensemble development exercises.

Prerequisites/Corequisites:

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: Fundamental study of movement and masks for the student performer. Emphasis is placed on developing within the actor an understanding of their body as an instrument of expression and communication. The course encompasses exercises and improvisational explorations based on a variety of techniques for developing body and spatial awareness. These

include an introduction to mime, the use of Neutral Mask and character masks, and ensemble development exercises. (Grade Only)
Prerequisites/Corequisites:
Recommended:
Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	**Area**			Effective:	Inactive:
CSU GE:	**Transfer Area**			Effective:	Inactive:
IGETC:	**Transfer Area**			Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Spring 1987	Inactive:	
UC Transfer:	Transferable	Effective:	Spring 1987	Inactive:	

CID:

Certificate/Major Applicable:
Certificate Applicable Course

COURSE CONTENT

Student Learning Outcomes:
At the conclusion of this course, the student should be able to:
1. Confidently take risks onstage in contexts involving movement and masks.

2. Use their body as an instrument of expression and communication in performance.

3. Deploy gesture, spatial relationships, and storytelling in performance, while being cognizant of the expressive meanings of space, time, and weight onstage.

Objectives:
At the conclusion of this course, the student should be able to:
1. Learn systems of classification of movement dynamics pertaining to characterization.
2. Develop flexibility and originality in movement.
3. Analyze the importance of changes in tempo, mood and character through movement and mask.
4. Put into action the techniques of movement through rehearsal of original routines for class performances.
5. Compare and contrast the effects of personal intervention, invention, cleverness, and heart in a performance.
6. Analyze and put into action the concept of "hollow flexibility."
7. Safely and respectfully use physical contact with another's body, controlling the transfer of weight to achieve dramatic effect onstage.
8. Employ a variety of physical characterization techniques specific to mask work.
9. Create classic mimetic illusions such as the wall, leans, rope manipulation, climbing, levitating, making an object appear active or frozen independently of the actor, and manipulate and interact with imaginary objects or persons.

10. Embody classic clown types with characteristic lazzi, solo or ensemble.
11. Physically analyze and reproduce in their own body observed character movement and the movement of animals and machines.

Topics and Scope:

I. Body Mechanics and Conditioning for the Actor
   A. Body alignment and balance
   B. Exercises to strengthen and stretch the limbs
   C. Focus and concentration
   D. Working with the breath
   E. Warming up the voice
II. Appropriate Use and Care of the Body
   A. Stress reduction
   B. Relaxation
   C. Safety
III. Introduction to Theories of Movement and Movement Terminology using Two or more of the Following Techniques:
   A. Delsarte
   B. Decroux
   C. Laban
   D. Viewpoints
IV. Movement-based Character Studies
   A. Application of imagery as a tool to evoke character-appropriate movement
   B. Drawing on sources of movement such as:
      1. Observation of human movement in our world
      2. Dreams and fantasy
      3. Myth and legend
   C. Movement with props and costumes
V. Use of Mask
   A. The neutral mask
   B. The character mask
VI. Introduction to Movement Improvisation
   A. Individual, duo, and group explorations
   B. Creative problem-solving through body movement
VII. Working with Other Actors including Topics such as:
   A. Trust exercises
   B. Introduction to basic partnering techniques
      1. Giving and taking of body weight
      2. Following the "script" of spontaneous contact onstage
VIII. Correct and Safe Body Mechanics in the Execution of Common Falls used in the Theatre
IX. Incorporation of Vocal Sounds and Words to Punctuate Movement and Improvisation
X. Fundamentals of Mime
   A. Brief history
   B. Pantomime vs. mime
   C. Creation of imaginary objects and situations
   D. Portraying a narrative, character, mood, and/or idea through body

All topics are covered in both the lecture and lab portions of the course.

Assignment:

Lecture and Lab Related Assignments:

1. Class Attendance and Participation - The student is expected to:
   A. Arrive promptly and prepared for all class meetings.
   B. Participate in body conditioning exercises, relaxation, centering and mind-body awareness exercises.
   C. Participate in solo, duo, and group movement activities, applying techniques and concepts studied.
   D. Participate in class discussions on personal understanding of concepts introduced in class and applications of the principles of physical theater.

2. Perform four to eight solo movement studies applying principles covered throughout the semester. (Examples of such studies are on file in department.)

3. Create and perform an improvised story using movement, either in solo or in an ensemble class performance, while observing the narrative guidelines:
   A. Allow the story to grow organically without personal intervention, invention, or cleverness.
   B. Put into action the concept of "hollow flexibility" to intuitively feel what wants to come next and allow that to appear through movement improvisation.
   C. Reincorporate motifs, names, characters, and situations.

4. Script and perform a collaborative story or sketch emphasizing movement:
   A. Develop the text through collaborative thought and physical improvisation.
   B. Put into action the concept of "hollow flexibility" to intuitively feel what wants to come next.
   C. Allow that to appear in thematic material, in plot, and in development of characters.

5. Constructively analyze and critique the work of fellow actors in class discussion and/or written critique assignments.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Devised script(s); written critiques	Writing 10 - 15%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None	Problem solving 0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Movement improvisations; movement studies; routines for public performances	Skill Demonstrations 50 - 75%

Exams: All forms of formal testing, other than skill performance exams.

None	Exams 0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation	Other Category 15 - 35%

Representative Textbooks and Materials:
Instructor prepared materials
Lazzi. Gordon, Mel. PAJ Publications. 2001 (classic)
Improvisation for the Theater. 3rd ed. Spolin, Viola. Northwestern University Press. 1999 (classic)
Clown Scenes. Remy, Tristan. Ivan R Dee. 1997 (classic)
Every Little Movement. Shawn, Ted. Princeton Book Co Pub. 1976 (classic)