

Mask and Movement Overview

Content Area: **Theatre**
Course(s): **MASK AND MOVEMENT**
Time Period:
Length: **N/A**
Status: **Published**

Course Overview

This new course will provide an opportunity for students who have completed *Acting Studio 2* to hone their acting skills, explore higher-level acting work with peers, and most importantly – explore how to use their body to effectively communicate character and express emotion. Students will explore advanced acting and movement concepts and apply them to scene work, mask work, stage combat, and movement exercises. Students will study such theorists as Michael Chekov, Suzuki, Grotowski, Fishbeck, and Laban, among others, and learn how to apply these theories to their acting. The course will culminate in a mask party where students will utilize all the skills and concepts they have learned over the course to interact with strangers as a masked character they have created from the ground up.

PRIMARY CONTENT AREA AND SECONDARY AREAS OF FOCUS

NJ Student Learning Standards		NJ Student Learning Standards		NJ Student Learning Standards	
1. Visual and Performing Arts	P	5. Science		9. Career Education and Consumer/ Family/ Life Skills	
2. Health and Physical Education	S	6. Social Studies			
3. Language Arts Literacy		7. World Languages			
4. Mathematics		8. Technology Literacy			

Textbooks and other resources

COURSE RESOURCES

Scene & Monologue books, plays

Music

Masks

Standards

Students will demonstrate a clear understanding of the basic physical execution of unarmed stage combat, especially the safe execution of stage combat (1.4.12.A.2) (M) (1.2.12.C.2) (M). Students will demonstrate the ability to create a character with clear motivation and emotional depth engaged in stage combat (1.4.12.A.2) (M) (1.3.12.C.1,.2) (M). Students will utilize stage combat techniques in both comedic and dramatic ways and explore the difference in physical characterization between the two styles (1.1.12.A.4) (1.4.12.A.2,.B.3)(1.3.12.C.1,2) (M), Scripts to be included in the course of study will represent varied cultures and time periods (1.2.12.A.1, .2) (M). Students will learn various approaches to theatrical movement including (but not limited to) Laban, Suzuki, Grotowski, and Fishbeck (1.1.12.A.4) (1.3.12.C.1,.2) (M). Students will actively engage in movement exercises designed to connect emotion and body (1.1.12.A.1) (M) (1.2.12.C.4) (M), Students will explore the history of mask in theatre (1.2.12.A.1,.2) (M). Students will explore how the use of masks affects the body and characterization by creating an original masked character and interacting as the character with other masked characters, culminating in bringing that character into a contact with non-actors at the “party” (1.4.12.A.2) (M) (1.3.12.C.2) (M) (1.4.12.B.1) (M) (1.2.12.C.1, .2) (M).

COURSE SCOPE AND SEQUENCE CHART

Unit Description:	Associated CPI's to be Achieved	Marking Period Guide	Other Pacing Guide References	Proficiency (Summative) Assessments
Unit 1 <u>Team Building</u> : Movement exercises to develop comfort in performing in front of the group and encourage an open, honest exchange of ideas and a supportive atmosphere.	1.3.12.C.1 (M) 1.3.12.C.2 (M)	1	5 days	Participation
Unit 2 <u>Stage Combat</u> : Students will learn & demonstrate correct and safe unarmed stage combat techniques. Students will create characters and apply stage combat to scenes both scripted and improvised exploring both comic and dramatic applications of the techniques.	2.5.12.A.3 (D) 1.1.12.A.4 (M) 1.4.12.A.2 (M) 1.4.12.B.1 (M) 1.3.12.C.2 (M)	1	40 days	Performance Assessments Stage Combat tests

	1.3.12.C.1 (M)			
	1.2.12.A.1 (M)			
	1.2.12.A.2 (M)			
	2.5.12.A.4 (D)			
	2.5.12.A.2 (D)			
Unit 3 <u>Movement Theory & Practice</u> : Students will explore various movement theories and approaches to characterization including Laban, Suzuki, Grotowski, and Fishbeck through exercises.	1.1.12.A.4 (M)	1	40 Days	Performance Assessments
	1.4.12.A.2 (M)			Character Homework
	1.3.12.C.1 (M)			Critique
				Performance
	1.3.12.C.2 (M)			
	2.5.12.A.3 (D)			
	8.1.12.A.1 (D)			
	8.1.12.A.3 (D)			
	9.2.12.C.3 (D)			
Unit 4 <u>Mask Technique</u> : Students will learn about the history of mask in theatre. Students will create an original mask character through a controlled process and use that character in improvised interactions with other masked characters, finally interacting with the general public in character at the “mask party”.	1.1.12.A.4 (M)	2	Entire marking period	Performance Assessments
	1.4.12.A.2 (M)			Journal
	1.3.12.C.2 (M)			Mask Party
	1.4.12.B.1 (M)			
	1.3.12.C.2 (M)			
	1.3.12.C.1 (M)			
	1.2.12.A.1 (M)			
	1.2.12.A.2			

(M)

8.1.12.A.1 (D)

8.1.12.A.3 (D)

9.2.12.C.3 (D)

HPE.2.5.12.A.1	Explain and demonstrate ways to apply movement skills from one game, sport, dance, or recreational activity to another (e.g., striking skills from/to tennis, badminton, ping pong, racquetball).
HPE.2.5.12.A.2	Analyze application of force and motion (weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.
HPE.2.5.12.A.4	Critique a movement skill/performance and discuss how each part can be made more interesting, creative, efficient, and effective.
VPA.1.1.12.A.4	Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.
VPA.1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
VPA.1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
VPA.1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
VPA.1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
VPA.1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
VPA.1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

Grading and Evaluation Guidelines

GRADING PROCEDURES

Marking period grades will be based on the average of:

- Class participation
- Performance assessments
 - Scenes, mask interactions
- Written assignments
- Tests and quizzes
- Journal entries
- Mask Party

In terms of proficiency level the East Brunswick grades equate to:

A	Excellent	Advanced Proficient
B	Good	Above Proficient
C	Fair	Proficient
D	Poor	Minimally proficient
F	Failing	Partially Proficient

COURSE EVALUATION

In Mask and Movement the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

Other Details

SCED 1519-Mask & Movement (East Brunswick High School)

Projected School Number #’s of Students	Course Level	Course Length	Grade Level	Credits	Min. Per Week	Elective/ Required	Date of Initial Adoption
25 50	A	S	10-12	2.5	210	E	12/06/07

