

# Advanced Movement for the Actor

Content Area: **Music**  
Course(s):  
Time Period: **Marking Period 1**  
Length: **35**  
Status: **Published**

## Essential Questions/Enduring Understandings

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- How do spatial and tempo extremes affect a character in a scene? Do these same extremes affect you in the same way in life?
- What ways can you intensify a scene through movement?
- How do the relationships formulated through viewpoints work reflect stage relationships as well as relationships in your own lives?
- What are the ways you can collaborate both verbally and non-verbally with your classmates and scene partners?
- How can you show a character's journey simply through movement?

## Objectives

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- Students will know the vocabulary associated with viewpoints and Suzuki.
- Students will know ways to access emotions through physical work.
- Students will know the history behind Anne Bogart and Tadashi Suzuki's work.
- Students will know ways to use non-western theater in a western theater context.
- Students will be skilled at using space and tempo as a way to unlock character.

## Learning Plan

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- Work with students to learn the language of Viewpoints and Suzuki Technique.
- Have the students work through several physical exercises and games demonstrating grid, space, shape, and tempo.
- Find the psychological gesture of different characters.
- Use music to explore different rhythms and move with and against them.
- Have the students tell a story using physicality in place of words by taking a scripted scene and continually stripping away the verbal until the physical is all that's left.

## Assessments

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- Students will brainstorm about the essential questions through regular written reflections in the Actor's Journal.
- Students will demonstrate through the application of viewpoint movements on the stage, how to be

physically expressive in portraying a character.

- Students will demonstrate through performance the musical similarities of movement and rhythm on stage when building a scene.
- Students will demonstrate through devised physical performance, an understanding of Viewpoints and Suzuki technique.

## **Materials**

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None

## **Suggested Strategies for Modifications**

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[Acting 2/3 Accommodations](#)