

## Physical Theatre II

PEIMS Code: N1170181

Abbreviation: PHYTHE2

Grade Level(s): 10-12

Award of Credit: 1.0

### State Approved Innovative Course

- Districts must have local board approval to implement innovative courses.
- In accordance with Texas Administrative Code (TAC) §74.27, school districts must provide instruction in all essential knowledge and skills identified in this innovative course.
- Innovative courses may only satisfy elective credit toward graduation requirements.
- Please refer to TAC §74.13 for guidance on endorsements.

### Course Description:

Physical Theatre II, is the second level of a series of courses designed to build physical communication for the theatre. Students will continue study of abstract movement, and corporal and illusionary mime. Students will develop three-dimensional mask designs with more complex features and characteristics. Students will perform secondary leads in full-length silent theatre productions, and student developed and directed silent scenes. Students will explore each of these areas to develop the skills necessary to create and perform in-depth and nuanced non-verbal characters. These skills are vital in creating dynamic theatrical pieces. This course engages students in the development of the physical character analysis, physicalization of specific characteristics, and in-depth performance. Students will explore and analyze scripts and the archetypal characters, implementing physicality necessary to silently communicate information vital to the audience. Students will collaborate with students to create nuanced three dimensional masked performances. Precision and clarity will be the goal within the performance.

### Essential Knowledge and Skills:

#### (a) Knowledge and Skills.

- (1) Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment, using elements and conventions of physical theatre. The student is expected to:
  - (A) build on the foundation of abstract movement, illusionary mime techniques, and mask work found in full-length silent theatre productions;
  - (B) build a repertoire of physical skills and performances using previous exploration of Rudolf La Ban's Eight Efforts for advanced physical communication in the theatre;
  - (C) build a repertoire of physical skills and performances using the previous exploration of the Corporal Mime of Etienne Decroux, and Illusionary Mime for advanced physical the communication in the theatre;
  - (D) build a repertoire of physical skills and performances using previous exploration of the masks of Jacques Lecoq for advanced physical communication in the theatre;

- (E) develop and perform specific characterizations based on script requirements;
  - (F) analyze and perform original characters and the physicality required in scripts;
  - (G) analyze the psychology of each character in relationship to action and intent;
  - (H) create a three dimensional mask design, with specific characteristics, based on a commedia character;
  - (I) develop specific physicalization of a commedia character using the mask; and
  - (J) collaborate with peers to develop a clear and precise, original performance incorporating the students' masked characters.
- (2) Creative Expression/Performance. The student interprets character, using the body expressively, and creates physical theatre studies compounded with the psychological aspects of the characters. The student is expected to:
- (A) create complex original characters and physically communicate specific information in performance;
  - (B) choreograph and perform original movement studies, mimes, and masked pieces;
  - (C) perform abstract movement studies based on specific scripted characters;
  - (D) develop and produce advanced three dimensional character mask designs;
  - (E) create and perform a physical character based on three dimensional masks, using the Lecoq masked staging rituals;
  - (F) create and perform the abstract movement in combination, to physically translate clear characters, ideas, and emotions;
  - (G) create and perform non-verbal characters with precision of subtext and reaction;
  - (H) build a set of complex physical skills and techniques for performance that lead to advanced physical character communication;
  - (I) develop a repertoire of performance- ready characters; and
  - (J) create a character for a full-length silent theatre production using the elements of character developing including physicalization and sub-text.
- (3) Historical and Cultural Relevance. The student relates physical theatre to history, society, and culture. The student is expected to:
- (A) research the movement styles of cultures, as appropriate to script or source material;
  - (B) examine the customs and rituals of a time period or culture as they pertain to movement style and physical communication; and
  - (C) apply research findings to the original character and masked character.
- (4) Critical evaluation and Response. The student responds to and evaluates theatre and physical theatre performances. The student is expected to:
- (A) analyze and employ styles and skills of physical communication in stage performances;
  - (B) analyze characters and storylines in staged performances;
  - (C) demonstrate ensemble work habits and artistic collaboration.
  - (D) analyze masked performances by peers; and
  - (E) support and defend choices made and used in character development.

**Recommended Resources and Materials:**

Dewey, John. Human Nature and Conduct. Courier Dover Productions, 2012.

Duchartre, Pierre Louis. Translation by Randolph Weaver. *The Italian Comedy*. Dover Publications, Inc, New York, 1966.

Fava, Antonio. *The Comic Mask in the Commedia dell' Arte*. Northwestern University Press, Evanston, Illinois, 2007.

Grantham, Barry. *Commedia Plays, Scenarios, Scripts, and Lazzi*. Nick Hern Books, London, 2006.

Nicoll, Allardyce. *Masks, Mimes, and Miracles*. Cooper Square Publishers, Inc. New York.1963.

Rolfe, Bari. *Commedia dell'Arte: a Scene Study Book*. Persona Products, San Francisco, 1977.

Shepard, Richmond. *Mime: The Techniques of Silence*. Drama Book Specialists, 1977.

Access to library sources such as books and periodicals.

Access to electronic research tools.

Access to willing professionals in the Physical Theatre.

Access to guest speakers, mimes, movement specialists.

Access to mime and physical theatre workshops.

#### Recommended Course Activities:

- Experiment with body placement, and creation of abstract movement based on La Ban's "Eight Efforts."
- Demonstrate an understanding of appropriate vocabulary related to physical theatre at appropriate levels.
- View and evaluate live and recorded professional performances, which utilize physical communication.
- Evaluate specific movements and character choices. Students will defend their reasoning.
- Create mimes using various prompts and themes
- Performance in full-length mime show in minor and secondary role.
- Creation of a three-dimensional mask, using more advanced painting techniques.
- Physical character development using character masks with clarity and precision.
- Utilize Lecoq's mask ritual in performance.
- Use advanced illusionary techniques.
- Dramatize expression of subtext.

#### Suggested methods for evaluating student outcomes:

- Evaluate daily physical warm- ups.
- Appraise students' selection and use of vocabulary.
- Appraise weekly journal entries.
- Evaluate student participation.
- Evaluate choreographed mime studies.
- Evaluate student mask work, design and 3D execution of mask design.

- Evaluation of masked character studies.
- Evaluate the use of collaborative and ensemble work
- Evaluate the use of professional work habits.
- Scheduled semester exams

### Teacher qualifications:

- Any secondary theatre certification (e.g. Theatre: EC-12) as defined by SBEC rules, TAC §231.241
- Recommended: Experience in professional/community theatre
- Recommended: BFA or MFA in Acting and/or Physical Theatre

### Additional information: