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| **Course code:**  GLU 0404 | **Course name: MOVEMENT IV – CLOWN/LARVAL MASK IN DRAMATIC SITUATION** | | | |
| **Cycle: I** | **Study year: II** | | **Semester: IV** | **ECTS:** 3 |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 30 + 30**  Lectures: **20**  Laboratory/practical exercises: **20**  The contents of the course are delivered in a unique combination of lectures, exercises, seminars and individual exercises that cannot strictly be separated in the teaching process, whereas course dynamics depends on individual student’s engagement and their understanding of the theme.  Seminar or individual work with teacher supervision: 20 hours  In addition to regular content under the course Clown, a workshop-seminar is organised on Larval Mask for students to further explore articulated stage action through larval mask. Relying on experience acquired in the previous semester, the larval mask is placed in its specific dramatic circumstances and, by creating relations with other masks, it builds the dramatic play. This activity is not compulsory but is assigned extra points and impacts the final result and grade. | |
| **Teaching participants** | | **Teachers and associates in the course field** | | |
| **Enrolment preconditions:** | | Exam in Movement III passed. | | |
| **Course goal(s):** | | The contents of the course are delivered in a unique combination of lectures, exercises, seminars and individual exercises that cannot strictly be separated in the teaching process.  Task assignments are:  1. Shedding acting stereotypes, focusing on spontaneity and truthfulness  2. Learning of actor stage presence through contact with audience  3. Learning of individual skills and flaws and applying them as advantages in building individual stage action  4. Learning and applying articulated and focused physical action as a basic communication tool  5. Comprehending and achieving through-line of action of clown in a dramatic situation | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | Themes:  1. Discovering one’s personal clown  2. Elements of a dramatic situation  3. Clown in a dramatic situation  4. Relations | | |
| **Learning outcomes:** | | Individual physically conscious stage action  Non-verbal reaction  Differentiating between the non-specific and the articulated in non-verbal communication  Differentiating between repetition of the process and the result  Actor with a stage presence | | |
| **Teaching methods:** | | Teaching methods and content acquisition:  Lectures, exercises, seminar, consultations, individual work, presentation.  Students are offered a range of explorative exercises which lead to achievement of course goals. Based on experiences and discoveries from the third semester, the clown (larval mask) is placed in specific circumstances and it builds the dramatic play by entering relations with partners and the audience. In this case also, success mostly depends on student’s engagement. | | |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):** | | Requirements for a successfully completed process:  1. Regular class attendance, active participation in the exploratory process, regular presentations of assignments  2. Midterm exam  3. Workshop results  4. Seminar paper  5. At least one individual exercise or partner exercise, and one group exercise   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Knowledge assessment and grading | | Criteria | | Points | Exam requirement  min-max | | Points | Grades | | do 54 | 5 (F) | 1. | Regular attendance | 10 | 7 – 10 | | 55 - 64 | 6 (E) | 2. | Active participation in the exploratory process, regular presentations | 15 | 10 - 15 | | 65 - 74 | 7 (D) | 3. | Midterm exam | 10 | 2 – 10 | | 75 - 84 | 8 (C) | 4. | Workshop – seminar | 10 | 1 – 10 | | 85 - 94 | 9 (B) | 5. | Seminar paper “My clown experience in the exploratory process” | 5 | 1 – 5 | | 95-100 | 10 (A) | 6. | Final exam | 50 | 30 - 50 | |  | | | TOTAL | 100 | 55 - 100 | | | |
| **Literature[[2]](#footnote-2):** | | 1. Anne Dennis “Artikulisano tijelo - fizička obuka glumca” / Institut za pozorište, film, radio i televiziju; Fakultet dramskih umjetnosti-Beograd 1997.  2. Jerzy Grotowski “Ka siromašnom pozorištu”ICS, Beograd,1976.  3. Jacques Lecoq with Jean-Gabriel Carasso and Jean-Claude Lallias: “The moving body”, Methuen PL, London, 2000.  4. Desmond Morris “Manwatching” (“Otkrivanje čovjeka kroz gestove i ponašanje”), Izdavački zavod Jugoslavija, Beograd,1979.  5. Desmond Morris “Bodywatching” (“Govor tijela”), ITRO August Cesarec, Zagreb, 1986. | | |

1. **The system of points and the grading criteria for each subject shall be defined by the organizational unit’s Council prior to the commencement of the academic year in which the teaching activity is performed in accordance with the Article 64, paragraph 6 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-1)
2. **Acting on behalf of the higher education institution as a public institution, the Senate or organizational unit Council respectively, shall define the mandatory and recommended textbooks and manuals list as well as the other recommended literature as a basis for preparing and taking the examination by rendering a special Decision which is to be published on their websites before the start of the academic year in accordance with the Article 56, paragraph 3 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-2)