

DEREE COLLEGE SYLLABUS FOR: DR 3038 LE THE FACE AND THE MASK

**2/2/3
UK LEVEL 5
UK CREDITS: 15**

(Fall 2015)

PREREQUISITES: NONE

**CATALOG
DESCRIPTION:**

History, practice and key developments of facial masking in theatre and the arts in a historical, cultural, political and social context, through theory and workshops. Introduction exercises to working with masks on stage.

RATIONALE:

Fundamental questions of face, mask and masking as relevant to necessary for all performance practitioners whether actors, directors, dancers, choreographer and designers. Students will gain an understanding of face and masking as a scenic element and art form that moves beyond the boundaries of the stage proper and defines a particular domain of expression. Students gain basic studio skills that may complement their future professional aims.

LEARNING OUTCOMES: As a result of taking this course the student should be able to:

1. Demonstrate understanding of the contribution that the face and the mask make to the idea of theatre as an art of metamorphosis.
2. Demonstrate a familiarity with representative examples of masking and masks from different historical periods, their material culture, and the purposes for which they were made and contexts in which they were used.
3. Identify how masks influence the meaning-making in theatre by providing a visual and sometimes even an acoustic context for action.
4. Experiment with the use of masking and masks in stage productions, and their relation to acting, stage design and to the interpretation of dramatic texts.
5. Develop their studio craft skills including mould making, casting and sculpting techniques in relation to individual design concepts.

**METHOD OF TEACHING
AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

- Lectures, class discussions, video presentations.
- Workshops
- Office hours where students can discuss with instructor their concerns over ongoing projects.
- Use of a Blackboard site where lecture notes, assignment instructions, announcements, and other materials related to the module are posted.

ASSESSMENT:

Summative:	
Portfolio of critical writings (3,500-4,000)	40%

Final project: Portfolio of masks and masking designs for a specific play. This should include visual proof and written notes on research done, rough renderings of masks and completed designs	60%
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Formative:	
In class discussion of projects in progress	0

The 'class discussion of projects' prepares students for all summative assessments.

The Portfolio of Critical Writings tests Learning Outcomes: 1,2,3

The Final Project Tests Learning Outcomes: 2,4,5

INDICATIVE READING:

REQUIRED READING:

Cumming, L. (2014). *A Face to the World: On Self-Portraits*. Harper press.

Emigh J. (1996) *Masked Performance: The Play of Self and Other in Ritual and Theater*. Philadelphia: University of Pennsylvania Press.

McNeill, D.(2000): *The Face: A Natural History*, Black Bay Books.

RECOMMENDED READING:

Bell, J. (2001). *Puppets, Masks, and Performing Objects*.MIT Press.

Brame, B.F. & Wick-reaves, W. (2014) *Face Value: Portraiture in the Age of Abstraction*, Giles Publishers.

Fava. A. (2007) *The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival* Northwestern University Press.

Malkan, S. (2007) *Not Just a Pretty Face: The Ugly Side of the Beauty Industry*, New Society Publishers.

Nunley, J.W. & McCarty, C. (1999) *Masks: Faces of Culture*, Harry Abrams Publishers

Schönborn, C. & Krauth, L. (1994) *God's Human Face: The Christ-Icon*, Ignatius Press.

INDICATIVE MATERIAL:

(e.g. audiovisual, digital material, etc.)

REQUIRED MATERIAL: n/a

RECOMMENDED MATERIAL: n/a

COMMUNICATION REQUIREMENTS:

Use of proper English for all written and oral assignments.

SOFTWARE REQUIREMENTS:

Word

WWW RESOURCES:

www.artslynx.org

INDICATIVE CONTENT:

1. Ontologies of the face in the monotheistic religions and the 20th century cultural and philosophical critique of the face.
2. The politics of the face. Surveillance technologies and facial recognition in the 21st century.
3. The art of physiognomy and the meaning of expression in European culture from Ancient Greece to now.
4. Masking and the painted face as a theatrical signal in the European theatre arts.
5. Masks in historical theatre forms, from Ancient Greek theatre and Commedia dell arte to Japanese Noh and Balinese Topeng.
6. Masks, puppets and the performer in 20th century performance.
7. Masks and the negation of face in 21st century Performance and fashion.
8. Masks, Carnival and the Carnavalesque as performative strategies of identity production in between the social and political life.