



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

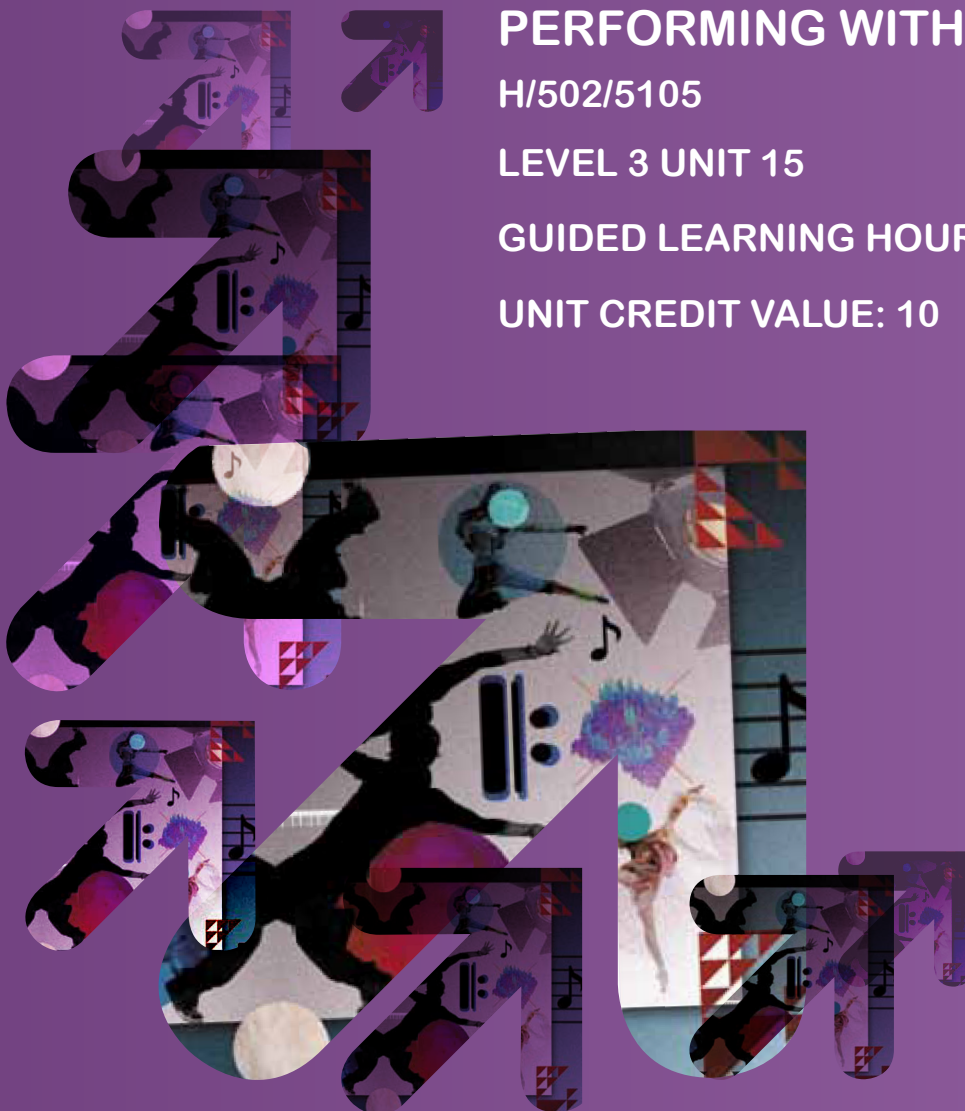
## **PERFORMING WITH MASKS**

H/502/5105

LEVEL 3 UNIT 15

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# PERFORMING WITH MASKS

H/502/5105

LEVEL 3 UNIT 15

## AIM OF UNIT

The theatre has a rich tradition of masks dating back thousands of years to Eastern theatre and early Greek theatre. The contemporary performer is able to draw on this rich tradition, crossing language barriers and many cultural divides, capturing the imagination of an audience when they use masks as a globally understood semiotic. This unit allows learners to reflect on the origins, purpose and use of mask through individual research, practical experimentation, devising, rehearsing and performing. The learner will, through their practical exploration, understand the possibilities, limitations and implications the use of masks historically, culturally and within contemporary performance.

## ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
The learner will:		The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1	Understand the mask as a performance instrument	P1 explain the origins, different uses and types of performance masks	M1 explain the use and purpose of mask within a contemporary performance and context	
2	Be able to develop mask acting techniques in practical workshops and rehearsals	P2 develop mask performance, applying some of the key principles of mask work		
3	Be able to create and perform mask drama	P3 perform in a mask, showing some character and meaning that partially communicates with an audience	M2 describe how the use of mask, props and costume effectively enhance the character and meaning for an audience	
4	Understand the effectiveness of mask performance	P4 evaluate the success of practical work making some recommendations for development	M3 evaluate the quality of the devised narrative/ script, for the effective use of mask within the performance space	D1 evaluate own strengths and weaknesses within masked performance and suggest refinements

## TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

### Understand the mask as a performance instrument

- Origins of mask within various cultures and countries including:  
Pre historic, Egyptian, Mycenae, Aztec and Inca, Anglo Saxon, North/South America, African, Korean, India, Sri Lanka, Switzerland, German, Austrian, Venetian.
- Purpose  
Ceremony, ritual, paganism/Christian, Shamanism, burial, rites of passage, initiation, hunting, warfare, protection, disguise.
- Performance masks  
Greek theatre, Roman theatre, Mummers plays, Mystery and Miracle plays, Commedia dell'arte, Balinese dance, Chinese festivals, Japanese.
- Noh and Kyogen Theatre, Ballet, Carnival
- Development of mask within performance by a variety of practitioners including:  
W.B. Yeats, Bertolt Brecht, Eugene O'Neil, Luigi Pirandello, Edward Gordon Craig, Jacques Le Coq, W T Benda, Antonin Artaud, Toby Wiltshire.
- Use of mask by contemporary companies including:  
Trestle, Strange Face, The Village Idiots, Ramos Theatre, Masque theatre
- Advantages and disadvantages of different types of performance mask including:  
Full face, half mask, full head, eye masks, body masks.  
  
How to undertake and deliver individual /group research projects and appropriate methods of presentation and feedback.

### Be able to develop mask acting techniques in practical workshops and rehearsals

Games and exercises before putting on the mask, for example:

Grandma's Footsteps – focus and concentration – participants whilst moving towards Grandma should also aim to also put on a tie and a hat.

Chorus work/movement – in three's learners should walk around as a 'block', changing speeds and direction, making gestures etc. with no obvious leader – join with another three = six, repeat exercises.

Learners work in a group on a series of synchronised movements – walking through a wood, hearing strange sounds, united reaction/response facially, emotionally, physically

'Fruit bowl' – imagination, physicality – learners move around space – tutor shouts size of group and 'item', e.g. twos, threes, whole group, in groups learners make various items using their bodies – knife and fork, salt and pepper, aeroplane, boat, bowl of fruit etc.

Emotional Charades – physicality, exaggeration – participant to act out an emotion for other learners to guess (no sound).

Clowning exercises – physicality, playing to audience – exaggerated emotions and states of being enacted to 'audience'.

Explore simple clowning activities, e.g. 'A' tips pretend bucket of water down back of 'B's trousers etc.

'Splat, Dash and Bodge It', three decorating clowns – imagination, physicality, playing to audience – in groups of threes learners devise simple scenarios developing characters and exaggerated clowning techniques – show to audience and evaluate.

Leading body around space – imagination, physicality – learners to move around space on instruction from tutor, being led by their – nose, elbow, knee etc.

Learners walk around space focus, imagination – 'see and be seen', 'be seen but don't see', 'see and be seen'.

Sculpting – imagination, physicality, develop characterisation – sculpt each other into various stock or given characters – expand on this exercise by exploring movement and sound of characters – cultivate rhythm, pace, walk and physicality of character – individual develop 'inner monologue' for character.

Triangle of Power – engage the audience, use of performance space – learner enter from stage right or left – establish yourself – stillness – eye contact with audience – approach the upstage centre point – introduce self to audience – variations on this exercise – fast/slow/ shout/whisper – continue exercise in silence, entering in one emotional state, stillness, something happens to change emotional state, e.g. learner is sad on entering, finds £20, exits happy, all using the Triangle of Power within the space – introduce another learner – 'A' and 'B' two different emotional states – 'A' on first establishes and emotional state. 'B' joins and is either affected by 'A' and joins state or 'A' is affected by 'B' – there must be a reason for the change – introduce sounds then words – discuss effectiveness at each level.

Introduce more learners and develop scenarios.

Grommelot – use of sound – learners explore the sound that a character would make (not words): should sound like gibberish or ‘gobbledygook – gradually’ introduce words, evaluate effectiveness and use of sound and words.

Introduction to Commedia characters – movement, sound, e.g. Captain Spavento – walks on tip toes, always wants to be perceived as tall, chin thrust forward, sword at the ready, chest out, proud, boastful character, feet apart, heel of the boot down first, big strides, almost bounces. However he is a coward and if frightened will run and make up an excuse why he should not stay and fight. Learners should explore and ‘play’ with the possibilities and demands of the character through exercises and simple scenarios. Other Commedia characters should also be explored – Pantalone – Zanni etc – learners should explore a range of Lazzi exercises and devise their own using the stock Commedia characters.

Putting on the mask

Learners should be encouraged to really consider the possibilities of the mask independently by spending time looking at it before wearing.

Ensure comfortable fit; ensure ‘hair’, hat or scarf covers elastic or fittings. Putting on the mask, away from audience.

Exploring the effectiveness of the mask within the performance space – repeat the ‘Triangle of Power’ exercises wearing the mask – develop ‘clocking the audience’, discover the ‘character’ of the mask – walk, physicality, pace, rhythm, central weight, gesture for the mask, hot seating, develop sound and voice if appropriate to the type of mask, use recorded or live sound to develop character, use costume and props to develop character, inner monologue for the character, develop simple scenarios wearing the mask, e.g. waking up in the mask as the character, carrying out simple tasks, a ‘day in the life’ etc.

Introduce a variety of dramatic contexts and apply techniques that create character and situations.

Counter Mask

The contradiction and purpose of the counter mask.

Learners working in two’s – A speaks aggressively and says hostile things whilst behaving as though courting B

‘A’ has high status ‘B’ low status. During the scene/scenario the status of each should be reversed, e.g. bank manager and customer.

Individually repeat the ‘triangle of power’. Learner enters wearing a grumpy expression/mask. They find a large amount of money or similar; they show their joy physically without changing expression. Continue with similar short scenes or scenarios where the facial expression/mask is juxtaposed to the emotion/physicality enacted.

Neutral Mask

Explore the purpose and effectiveness of the neutral mask – stance, purpose, economy of movement – exploring the environment, awakening, the journey, one mask starts an activity two or three others join in.

Explore the potential and possibilities of the use of mask within a variety of genres and styles of performance.

Understand the advantages and disadvantages of different types and styles of masks within drama performances.

**Be able to create and perform mask drama**

Developing, rehearsing and responding to feedback

Commedia – work with simple scripts or develop simple scenarios using Lazzi

‘Trestle Masks’ or similar; use one learner as narrator, compere or questioner and other learners wearing masks to enact performance

Develop well known stories – fairy stories, myths legends, use poems, text, music as stimulus

Evaluation of stories, scripts, scenarios and characters for mask performance

Social issues as basis for scenario

Developing and exploring stereotypes and using masks for therapeutic drama

Establishing appropriate and effective distance between masked performers and audience

Introduce sound, lighting, costume, props as appropriate.

**Understand the effectiveness of mask performance**

Dos and don’ts of performing in masks

Assess and evaluate the use and function of mask for communicating narratives and intentions for an audience

Evaluation of the potential of scripts, narratives and scenarios for the use of mask

Evaluating final performance – self and audience response – verbal, written

Collating feedback – reflecting, reviewing, refining, developing and extending characters and performance in the light of feedback.

## DELIVERY GUIDANCE

### **Understand the mask as a performance instrument**

Using a variety of visual aids, handouts and presentations, tutors should introduce learners to the history and diversity of performance masks. To ensure a comprehensive understanding, learners should be allocated individual or group research projects both into the historical context of performance mask and the contemporary use and purpose of mask within performance. The tutor should ensure learners have an understanding of relevant research methods and methods of presentation and feedback of research should be understood. Questioning and discussion should follow learners' presentations.

### **Be able to develop mask acting techniques in practical workshops and rehearsals**

This element of the unit could be delivered by the tutor and/or a professional mask practitioner. Sufficient time should be spent on a series of practical games and exercises which build learners' confidence and introduce them to some of the fundamental aspects of mask work. The suggested games and exercises documented within this unit could form the basis of the introductory work prior to putting on the masks. Following the introductory work, learners should be encouraged to experiment using a range of different types of masks (as available) and styles of mask performance. 'Hot seating' the mask to develop characters and potential scenarios should be encouraged. Learners should be guided through a series of simple scenarios, working either individually or in groups of different sizes. Learners should experiment with the use of mask and a variety of published scripts of various genres and styles. Tutors should encourage the exploration of the use of a range of masks within a variety of drama/performance contexts. Learners should be encouraged to discuss and evaluate the theatrical effectiveness of their own practical work and that of others. Tutors may find it beneficial to film practical work to enable further effective self and group reflection and evaluation. Tutors should guide learners through the practical realisation of using props, costumes and sound to enhance their performances.

### **Be able to create and perform drama**

If possible, learners should be encouraged to watch a live professional mask performance or a filmed performance and discuss and evaluate the use of mask within the production and its theatrical effectiveness. Tutors should encourage learners to develop either in groups or individually short scenarios/scripts which allows them to further explore mask performance, create/play a character and consolidate the skills and ideas explored in L02. Learners should have a clear understanding of their aims and intentions for the audience. As performances progress, feedback and discussion should become a regular and positive encouragement to developing the learner's narrative/text and practical skills. To this end, they should be enabled to utilise the various production elements available and working to a deadline, bring their practical performance to fruition.

### **Understand the effectiveness of mask performance**

Learners should be encouraged to appraise for themselves the advantages and disadvantages of different styles of masks. Tutors should encourage reflection and discussion around the potential of dramatic contexts/scripts and scenarios as the basis for the effective use of mask. Having reflected upon their experience of mask performance, learners should compile a comprehensive list of 'Dos and don'ts' for mask performance. Learners should be prepared to ask the audience apposite questions and determine whether they fulfilled their performance aims and objectives. Through discussion, reflection and evaluation of feedback learners should be facilitated to further rework and extend existing work to good effect as well as explore new ideas.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, M1

Learners should collate their research and presentation work as appropriate, e.g. a portfolio of visual aids and supporting notes or a DVD of the presentation. For a group presentation, it is essential that whatever the format, the individual learner's input is clearly highlighted and available for the moderator. To gain M1 it is essential that the learner provides evidence of research into a contemporary mask performance. This could be a detailed response to the work of a current professional mask company.

### Assessment and Grading Criteria P2

Learners should provide evidence of the application, progress and achievement throughout the exploration and development stage of practical work. Such detailed evidence could be written and/or filmed and should be made available for the moderator. Such evidence could be supported within the learner's portfolio and might include workshop notes and evaluation as appropriate to the given tasks.

### Assessment and Grading Criteria P3, M2

Learners should work towards a polished performance for a suitable audience. Where learners are working in groups it is essential that each learner has sufficient performance time and development of character and style for them to be marked as an individual. Evidence of the learner's performance should be clearly filmed and the DVD should be appropriately formatted and made available for the moderator. To obtain M3 learners should produce a report on how the use of costume, props and sound could further the character and meaning for an audience.

### Assessment and Grading Criteria P4, M3, D1

Learners should provide an evaluation of their own performance and of the performance of another. Evidence could be written or recorded. To obtain M3 learners should analyse and evaluate the strengths and weaknesses of the narrative/script/scenario for effective mask performance. For D1 learners should provide evidence of how they have used audience feedback to develop and extend the performance, e.g. learners could include completed audience questionnaires within their portfolios and through a written evaluation, response detail 'how they could or have' developed their performance piece. Alternatively, there could be a recorded oral response recorded for the moderator, or the learner could chose to develop their ideas for camera. All evidence should be made available for the moderator.

## RESOURCES

A range of suitable visual aids of performance masks

Computer access

Workshop/rehearsal space to accommodate all learners

A range of masks, elastic, scissors, mirror

Props, items of costume, suitable music and sound as appropriate to the demands of the unit

Camera for filming work

Performance facilities as appropriate to the demands of the unit

[www.forbidden.org.uk](http://www.forbidden.org.uk)

[www.thevillageidiots.co.uk](http://www.thevillageidiots.co.uk)

[www.trestle.org.uk](http://www.trestle.org.uk)

[www.theater-mask.com](http://www.theater-mask.com)

[www.strangeface.co.uk](http://www.strangeface.co.uk)

[www.geese.co.uk](http://www.geese.co.uk)

[www.masque-theatre.com](http://www.masque-theatre.com)

[www.vamostheatre.co.uk](http://www.vamostheatre.co.uk)

[www.raonline.ch/pages/bt/visin2/bt\\_dance01.html](http://www.raonline.ch/pages/bt/visin2/bt_dance01.html)

[www.didaskalia.net/issues/vol7no1/monaghan.html](http://www.didaskalia.net/issues/vol7no1/monaghan.html)

[www.library.thinkquest.org/05aug/00717/pages/masks/html](http://www.library.thinkquest.org/05aug/00717/pages/masks/html)



Sears A. Eldredge	<i>Mask Improvisation for Actor Training and Performance</i>	North Western University Press	978-0810113657
Libby Appel	<i>Mask Characterization</i>	Southern Illinois University Press	978-0809310395
Jean Gabriel, Jacques Le Coq Jean-Claude Lallias, Simon McBurney	<i>The Moving Body</i>	Routledge	978-0878301416
Toby Wilsher	<i>The Mask Handbook</i>	Routledge	978-0415414364
Eugenio Barba	<i>A Dictionary of Theatre Anthropology</i>	Routledge	978-0415378611
Barry Grantham	<i>Playing Commedia</i>	Nick Hern Books	978-1854594662
Susan Harris Smith	<i>Masks in Modern Drama</i>	University of California Press	978-0520050952
John Rudlin	<i>Commedia dell'arte An Actor's Handbook</i>	Routledge	978-0415047708
Baim, Brook & Mountford	<i>The Geese Theatre Handbook</i>	Waterside Press	978-1872870670

## LINKS TO NOS

Reference Suite	NOS
CCSCCS 75	Develop and deliver learning and interpretation for a creative organisation
CCSCA 8	Obtain and use research information



## CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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