

# Kesgrave Drama Mask

March – April Lesson 1 out of 7

## Aims:

To develop pupils understanding of how to use Masks and more importantly how to use them appropriately and effectively

- Introduce the term 'Facing Front' 'Clocking the Audience' and 'Passing the Focus'
- To learn the basic techniques that are used in Mask work
- To understand how to use the mask effectively and correctly to create a high standard piece of work

**Starter: 1. Focus Exercise:** Get them to think about why we are doing this exercise to start off our work with Mask. Group standing in circle: Eyes up and down: You will call out eyes down, they all must look at the floor, then call out eyes up, the students must then look up and make eye contact with someone else in the circle. If they do and the other person looks at them, the pair sit. If not they remain standing. Keep repeating the 'eyes down, eyes up' until all are sitting. Discuss the game and question its purpose. Recap Mime scheme of work and the essential ingredients: They should give words listed in the vocab list. This scheme is a perfect follow on to Mime.

**Development: 1. solo activity:** pupils in own personal space, create a still image that shows the following emotions: Happy, lost, worried, angry, and tired. Spotlight individuals that are effective. Ask the pupils to choose their favourite. **2. Pupils partner up** and show off the favourite emotion still image. HOWEVER whilst one is remodelling and checking the other, they must also make sure that their face is now completely neutral and is not showing any emotions at all. Question the class why. Obviously as they will be wearing masks and that their mask and will always be facing the audience they must therefore rely on body language / gesture to put across the emotion. They should check appropriateness, and adapt and re model in the light of this. Spotlight more individuals again for effective work and question whether the emotion still comes across? Is it stronger? Why is it difficult? **3. Question** the starting exercise and its purpose in the lesson. Introduce the notion of Focus and clocking the audience and its importance in Mime. It's a way of addressing the audience, talking to them directly. If a masked actor looks directly at the audience, that character is made the focus of attention. When there are a number of masked characters on stage and a particular character needs the attention because of the plot then they will 'clock the audience' to make sure the audience focuses and concentrates on them. **4. Using the whiteboard question** the group to name as many different emotions as they possible can, adding to the first 5 from the previous exercise, get at least 10. Divide the class into 2. A group ready to perform and a group to be the audience. Split the two groups equally again into A and B. The group performing first in their A's and B's line up at each end of the room looking at each other, the other half watch. Working down the lines, A and B alternatively, each pupil is to walk in to the middle of the room, turn and 'clock the audience' and wave in an emotion that they contributed earlier and then walk off. They can choose any emotion and they can repeat them if necessary. Swap over and see other half. **5. Discuss how easy/difficult it was.** Did pupils quickly do the 'clock' and soon move off? Stress that when using the Mask, everything must slow down so the 'clock' must be slow and big, making sure you do clock rather than quickly doing it then moving on. It must be 3 separate stages. If necessary re do in the light of this. **6. Introduce the notion of 'Passing the Focus'.** Question the group on its relevance to mask work in Drama. When using mask the focus can be moved to another character or a prop, by simply holding the focus, then turning its attention to that character or prop – handing on the action. Later on in the scheme when there will be more than one character on stage it will be vital that they all know where the focus is at any one time. There CAN NOT be more than one focus point at any one time. Question this in relevance to the Mime last term. They should, mention that they didn't have more than one person moving at any one time, slow movements so we knew who to look at so it doesn't turn in to a blur of movements. **7. Re do the previous exercise** except instead of pupils walking off after clocking the audience they should turn their heads only, pass the focus to the next person on the opposite side. The audience's attention should pass to this new person. That next person will feel the attention and focus and will then walk on 'clock the audience' and then 'pass the focus' and so on. They will all end up in the middle. They can change the emotion if they wish or they can keep the same character they had before. Swap over and see all.

**8. Again discuss and question its effect.** Talk about the importance of stopping, looking and passing. What does it do? How do the audience benefit?

**9. Final Extension: Everyone in performance position.** Using volunteers who wish to use the mask experiment and improvise the same style set up. A masked volunteer walks in, 'clocks the audience' and does a gesture of some kind and then walks off. Watch a couple and discuss.

**Consolidation:** Re cap and discuss objectives this lesson: Is clocking the audience difficult? Talk about speed and that it is more effective slowing everything down, to the point where the person in the mask feels awkward, then that is the right speed for the audience to watch! Question what would be the next step for someone learning about mask...lead them on to Character Walk and Stance if they don't. End of lesson.

## By the end of the lesson the pupils will have...

- Participated in a mimed activity as on their own, in pairs and as a whole class
- Worked together in moulding and adapting each others work
- Improvised
- Understood the terms introduced this lesson
- Understood the basics of Mask and its place in theatre
- Participated in Group Discussion and evaluation
- Performed in front of others

## Vocab:

- Facing Front
- Clocking the Audience
- Passing the Focus

**Resources:** Whiteboard and Masks to show. Each group has 12 Trestle masks to use. They will be kept in The Drama Cupboard.

# Kesgrave Drama Mask

March – April Lesson 2 out of 7

## Aims:

To develop pupils understanding of how to use Masks and more importantly how to use them appropriately and effectively

- To begin to develop a character especially for the use of Mask
- To understand the term 'Centres of Weight'
- To understand how creating a walk and stance is crucial in the development of a character
- To re affirm the importance of 'Facing Front' and 'Clocking'

## Starter: Quick warm up before starting the starter!

**Teacher Model:** Class in Performance positions. Teacher to walk on from one side of the room to the middle. Teacher then turns to 'Clock audience' waves and then walks off...EASY!

Question what went on and ask the class of the one fault. They all did this last lesson without but we did not pick up on it. Lead them to Facing Front and the Masks Entrance. Did they walk on normally so we only saw the mask side on? When you do the Model you purposely get it wrong, re do if necessary. What should they do? FACE FRONT AT ALL TIMES!

**1.** Get the group in half again like last week, A's and B's, A's lining up at one end of the room with B's sitting watching to check A's are doing the exercise correctly. Number off A's so that only 4 or 5 pupils go at any one time. Get them to walk across the room but facing front. Making sure it doesn't look too strained, get the A's to walk to the other side. Get them to walk back with a massive fixed smile on their face walk back to their original starting point, still facing B's all the way across. Swap over A's and B's except this time B's walk across just facing the audience, however when they walk back to their original starting point they are to have an angry face as if they are going to murder someone on that side of the room. Discuss. Was it had keeping the face to the front? What other things changed? They should mention Walk, Speed and Direction.

**1. Development: Teacher Model:** Class in Performance positions. Teacher to walk on from one side of the room to the middle (remembering to face front at all times!!!) **HOWEVER**, Once in the middle you step in some dog doo. Teacher then turns head up again to 'Clock audience' and then looks back down at foot to examine mess, looks back up to 'clock' audience again and then...Its up to you...run off in a huff, laugh and wipe it on your other foot, take off your shoe and chuck it away...etc. Question what happened.

**2.** In Pairs pupils re- do the model, choosing their own ending. Spotlight a couple of funny, different examples.

**3.** Question the class on the model and whether you could remember much about the characters? Could you say who they were? What type of person they may be? What their age is? Introduce the idea that as soon as you step foot into the performance Area you should be in character and it should be quite clear as to who, what, age you are. Recap some of the walks that came out during the Starter. Walks and Stances are a crucial element in Acting as a whole let alone when using Mask. Develop this into the notion 'Centres of Weight'.

**4. Centres of Weight:** Get the group to walk around the space in any direction filling the gaps.

- Tell them to concentrate on where the weight is centred. Tell them to think of it being centred in their stomachs as they are walking, move the weight up into their chests. This should make them feel lighter
- Move the weight to the chin and get them to feel the difference. How do their arms feel? Move the centre of weight up to the top of the head.
- At a given signal get them to snap back to their centre being in their stomachs again. Repeat, this time taking the centre lower, to the hips, knees and ankles and snap back up.

**5.** Get them to start thinking that this how a character can be built or be used to show the difference in a character, their age, whether they are happy or sad.

Develop this further by getting the class to walk around the room again in any direction.

This time get them to isolate parts of their body like in the previous exercise but to LEAD their walking with that part of the body.

- Lead their walk from the Head; Lead their walk from the nose: Does this affect their character? Has it affected the way they are walking? Lead their walk from the stomach and try from the Knees: Did they at any point turn into a pregnant lady? Old Man?

**6.** Every now and again stop the class and get them to stand still and ask them to create a stance bearing in mind the particular walk they have just done.

**7.** Discuss these two techniques and how it should affect their work. Re do the paired activity with these new two techniques being implemented. However, this time instead of Dog Doo, they find a 20 pound note on the floor... They can either add these two techniques into their character or create a brand new one. Spotlight a couple of excellent examples.

**8.** Extend this activity further by putting a couple of very good pupils on the spot with a mask and get them to make one up a new one but wearing a mask this time. Speak to them outside of the room, let them see the mask and understand its face and emotions, giving them time to match the face up with appropriate body language, weight and walk, reminding them to 'clock the audience' too. Call the pupil in and watch a couple do the same exercise with the 20 pound note except in a mask!

**Consolidation:** Discuss with the group what they have learned so far and question aims of lesson? Is it easier to create a character now? Does it make acting easier? What about from an audience's point of view?

## By the end of the lesson the pupils will have...

- Participated in a mimed activity as on their own and in pairs
- Worked in pairs to further a piece of Drama
- Improvised
- Understood the term Centres of Weight and how to implant this
- Began to develop their understanding of Mask
- Participated in Group Discussion and evaluation
- Performed in front of others

## Vocab:

- Facing Front
- Clocking the Audience
- Centres of Weight
- Walk and Stance

**Resources:** Whiteboard and Mask Box

# Kesgrave Drama Mask

March – April Lesson 3 out of 7

## Aims:

To use the Masks and understand how to act when under the Masks Illusion

- To wear a mask and feel comfortable performing in it
- To understand the principles of 'Facing Front' and 'Accepting + Blocking' and how it develops Drama
- To develop confidence when performing in front of the class

**Starter: Teacher Model:** Exercise "Yes Lets". Ask for a volunteer to come up and to perform a short improvisation with you. The rest of the class in performance positions you ask them to watch specifically at the content of the Drama – What happens? Why? Outside you brief the volunteer. Tell the pupil to refuse anything that you say. The pupil can say what they like but must refuse to participate, therefore stopping the Drama happening. E.g. T- Do you want to go to the park? P – No, nothing to do there! T – Well, err, shall we go swimming instead, I'll pay for you? P – How Boring? Anyway I've just washed my hair... The point of this model is to show that by refusing to join in and '**BLOCK**' the improvisation by saying No, which pupils often do, the Drama does not develop. Perform and Question. What is it a successful piece of improvisation? No? Why? Re do model after discussion except this time you both have to say something to do followed by Yes Let's. E.g. T- Do you want to go to the park? P – Yes Lets, and then we can swim afterwards! T – Yes let's and I'll pay and we can then go for some food...It should get more and more exciting as the piece goes on. The point is that the scene develops because of '**ACCEPTING**' and saying YES!

**In Pairs redo "Yes Lets" model, accepting all ideas and see where the improvisation goes to.**

**THE REST OF THIS LESSON IS ENTIRELY TEACHER LED: IT IS AN INTENSE LESSON BUT EXTREMELY REWARDING.**

**By the end of the lesson EVERYONE should have worn the mask.**

**Development: 1. Putting on the Mask:** Get the pupils to look at the mask they have chosen, try and read the expression and the emotion of the mask. Try and mimic the masks expression through your body language and through the use of gesture. Find a stance and a walk. Then the pupil is ready. Put the Mask on and try and pull the fringe hair over the join on the forehead, if the volunteer has long hair, great, pull it out and mess it up, this really pushes the Mask illusion to a greater depth and lastly tell the volunteer that you will refer to him as a number!!

**2. Enter and Exit.** Some pupils can enter the stage, clock the audience, do any gesture and then go off. It can be done with a group of 3 or 4, one after each other, with one person only on the stage at any time. This is good for initial contact with the audience for the shy and weaker pupils as they are working in a group and do not have to stay on stage for very long! Hopefully they will discover how little they need to do to get a response from the audience!

**3. Hot Seating.** Choose a more confident pupil that works well in Drama, keeping the group in performance positions: A quick discussion on body language and gesture and its importance in creating effective Mask work, introduce the term Illusion and its relation to the use of Mask. Brief the volunteer to always nod, as if they are agreeing and saying yes. Stress they shouldn't say no as it hinders the Drama (linking in the starter). They must always face the front, keeping their head and the mask up

4. Go back into the group and start off the model. Call in Number 1 and the Mask should come to life. Ask them simple questions that can be answered with a nod or a shrug to let the pupil in the mask relax into the role that they are finding for themselves. Go with the mask and reinforce the obvious so the actor and audience are comfortable that what they are seeing on the actors face and the use of body language match. Get them to look around at the audience and to be aware of them. The pupil may play directly off them at this point, go with it if they do) Try throwing in a few hard questions at the mask or accuse them of something (watching the mask **think** can be effective as watching it answer) Try to push the COUNTER MASK: If a mask blocks then become more authoritative and accuse them of lying. If it is a sad mask make out that someone fancy's them in the audience. The length of these individual scenes will vary depending on who the pupil is and how comfortable you feel they are. Repeat with a couple of different masks, so they get an idea of what to do, at this point volunteers suddenly appear!!

**Consolidate after every mask has been on! Discuss how they felt it went, point out bits that really worked. What did it feel like in the mask? Was it Easy?**

**Here are some Ideas that you can impose:**

- **Welcome in number 2, sitting comfortably, now number 2 is an expert at letting off big, smelly farts, aren't you number two?**
- **Number 3; tell me how you did it? Did you really drive into a lamppost, explain?**
- **Number 4; show us how you play the air guitar again? You see Number 4 has won many awards mimicking Jimi Hendrix playing the guitar, swing those arms number 4 go go go!**

**This Lesson continues over the page**

## By the end of the lesson the pupils will have...

- Participated in a mimed activity as on their own and in pairs
- Used the Hot Seating Technique and understood its use in Drama
- Worked in pairs to further a piece of Drama
- Understood the term Centres of Weight and how to implant this
- Began to develop their understanding of Mask
- Understood Blocking and Accepting
- Performed in front of others

## Vocab:

- Accepting
- Blocking
- Hot Seating
- Facing Front
- Clocking the Audience
- Centres of Weight
- Walk and Stance

**Resources:** Whiteboard and Mask Box that will be kept in the Drama Cupboard.

### Lesson 3 out of 7 continued...

**The next activities are all done as a group, so after seeing the individuals perform, everyone should have a clear idea of what to do and what is expected.**

**The Lesson:** Call 4 masks onto the stage, one by one so they can each make an entrance and have some one to one with the audience. When they are all on, standing in a line, get them all to look at each other. Ask them if any of them know each other? Ask questions like

- Which ones is Dad?
- Who's Mum?
- Who are the sister and brother?
- Who is the strongest?
- Who has the best clothes?

They will probably argue amongst themselves so get them to demonstrate their strength, beauty etc. End with creating the family photo

**DON'T LET THEM FIGHT and DON'T LET THEM TOUCH EACH OTHER!**

**The World Disco Dancing Championship:** Call 5 masks onto the stage, one by one so they can each make an entrance and have some one to one with the audience. They each have to do their own special dance using a particular part of their body which they have been rehearsing for! Let them all limber up first, then do some general disco moves and then do individual routines. Audience chooses winner!

**EXAM:** Set up 4 chairs with a blank piece of paper on them: Call in the masks to sit at a chair each. Ask questions about revision and who has done lots and who hasn't. Start the exam off give the masks 10 seconds to turn the piece of paper into something exciting. Watch the results and take preference. Do you like someone, do you expel someone? Who will pass and who will fail?

**JOB INTERVIEW FOR NANNY TO POSH and BECKS:** Call 4 masks onto the stage, one by one so they can each make an entrance and have some one to one with the audience. Give one mask a bundled up cloth to represent a Baby. Get them to show the panel how they would look after the baby, get them to feed the baby, change, and wind, resuscitate etc. Do a couple, passing the baby down the line! Most amusing results. Again the audience can decide who gets the job.

**Consolidation:** This would probably have been done through out whilst groups swap over etc. But finish off explaining that they are all now ready to create their own pieces, using the masks. Next weeks lesson will see them begin to create a scenario and performing their own piece of Drama using Masks only.

# Kesgrave Drama Mask

March – April Lesson 4 out of 7

## Aims:

To create a simple scenario with two masked characters using all the techniques learned so far

- To allow time for pupils to experiment with the mask
- To wear a mask and feel comfortable performing in it
- To create a simple character
- To develop a walk and stance crucial to the character

**Starter:** Quick Warm up Game: Grandmothers footsteps...with CLOTHES and PROPS. Using 8/10 at a time, the rest act as audience, Spread out loads of Clothes and Props across the room. You start off as Grandmother, at one end of the room facing the audience. The chosen pupils have to get to you without being caught out. You start off with your back to them and every now and again you turn around, the pupils then have to freeze, if you see pupils move, they are sent back to the beginning. HOWEVER...to make it more fun, they have to dress up in the clothes and props on the way to Grandmother! The results are most amusing, especially when pupils go for the Dresses and Hats!!! Have fun with this warm up. Rotate through the class. If you want you can allow a pupil to be grandmother.

**Development:** 1. Get the pupils into Pairs and get them to join up with another pair to make groups of 4. Give each Group of four two tops/coats and two hats each. This will help pupils to focus on thinking and creating a character and developing it further. Give out a different scenario to each group. (See resource sheet 1) One pair act as directors for the pair who will be wearing masks. They direct the masks in every way, making sure the focus on them (they act as the audience) and making sure the 'clock the audience'. They must also make sure that there is only one focus at a time and that there isn't too much moving at any one time. Stress that it doesn't have to be funny; it can be quite sad and emotional. It will very much depend on the two masks they get given! Give out two masks to each group of four.

2. Create a piece of Masked Drama with ALL 4 of the group involved wearing Masks. Handout the new scenarios on resource sheet 1. There will not be enough masks to go round at this stage for the pupils to practice with. Get them to choose the masks they want to be and the specific clothing and props. They do not need to wear the masks when they are devising anyway so they can devise and practice their scenario without the masks and just add them at the end if they perform.

Allow a large part of the lesson for the development and creating of the small scenarios.

**Consolidation:** Show back a couple of the scenarios: Don't watch them all, the PRODUCT is not important. The PROCESS is the most important aim of this lesson. Allow pupils the time to explore using the Masks, experimenting and, getting comfortable with wearing them. Therefore you don't have to watch them all, pick a couple of good examples that show excellent MASK TECHNIQUES...remember the content of the end result is not important, how they perform in the mask is. Question this and discuss the techniques. What was it like performing a story? Was it hard coming up with the story? Was it hard having to have one FOCUS point at all times when two masks were on stage? What was it like performing in a two compared to performing in a four? Easier? More supportive in a four? Harder?

**End Lesson.**

## By the end of the lesson the pupils will have...

- Worn a Mask
- Directed each other in producing a piece of Drama
- Worked in groups to develop a piece of Drama
- Improvised
- Implemented techniques learned so far in their mask work
- Began to develop their understanding of Mask
- Understood how Clothes and Props help you get into and develop a character.
- Performed in front of others

## Vocab:

- Facing Front
- Clocking the Audience
- Centres of Weight
- Walk and Stance

**Resources:** Whiteboard  
Mask Box PLUS  
Special Box that contain Clothes and Props.  
Again this will be kept in the Drama Cupboard.

Resource Sheet 1 – Print out or use handouts in Drama filing Cabinet – Bottom drawer in relevant section.

## Kesgrave D

### Aims:

- To introduce and start working towards a large scale performance piece.
- To devise a narrative
- For each pupil to devise and develop a strong character
- To use all the Mask skills they have learned during the scheme
- To work towards a performance piece, using mask

**Starter: Focus Exercise.** Ask the class to stand apart facing a particular spot on the wall and get them to twist and turn their bodies as much as they can without losing sight of their spot! As they do, get them to explore Height, crouching on the floor, looking through their legs etc. Get them to walk around the room, slowly at first still looking at their spot. They must not bump into each other, but then they must not check who's near and lose sight of their spot! Discuss and Recap skills learned so far and how important Focus is. Mention 'Clocking' and 'Passing the Focus'. Today's lesson is about using both these skills and integrating them almost without thinking into a large piece group Mask piece.

### Development: Introducing Major project – Working towards a performance piece

- In groups of 4/5
- Pupils are to create a performance piece using Mask only. No speaking what so ever.
- They are to create a piece based on any of the starting points (resource sheet 2)
- They have this entire lesson (5) and all of lesson 6 to devise and rehearse their performance piece.
- They can choose any of the masks for their performance piece.
- They will not wear the masks during lessons as there are not enough to go around. If they organise Lunchtime rehearsals then they can use the masks.
- Next week's lesson, if groups have devised their piece and have rehearsed it several times then they can use the masks: Maybe each group can have the masks on a timed rota. 10 minutes per group?
- The pupils can use Music if they want.
- They can use the clothes and the props if they want. If they want to bring in their own clothes and props pupils can do but they are responsible for this.
- Groups can choose what to do, where to set their piece and what characters to have. If some groups are stuck with this then set them a scenario like at the cinema, at the park.

Here are some pointers to write on the Whiteboard when setting up the performance piece. Take your time with setting it up, it will lead to better performances and save you time during this and next weeks lesson. Each group will have a sheet (resource sheet 2) that contains all of the following info so pick and choose how much detail you want to go in to.

- Introduce each character one at a time or in pairs
- Give the scene ONE main objective
- Each character must be aware what all the other characters are doing
- Each character must be aware who has the focus at any one time
- Make sure someone checks, stands out to check where the focus is, or where it should be every now and again
- Break down the narrative into small chunks
- Go through all the chunks without the masks so everyone knows where everyone is!
- Talk through your internal feelings at out aloud. When acting in a mask you should always be thinking what you are doing, even if its 'I'm asleep'
- Another way to check is to say 'I look at the bat and give it focus; I take the focus back again and clock the audience.'
- Remember don't do a scene where the builder explains how to use a step ladder; do the scene where he demonstrates its use.

After the set up, give out resource sheet 2.

They are to choose a starting point to start them off. On the back of these sheets they will find information that will remind and help them to produce an effective masked performance.

### By the end of the lesson the pupils will have...

- Addressed all the techniques learned so far
- Worked in a group to devise and create a narrative
- Improvised
- Understood what is expected of them for the next two weeks
- Participated in Group Discussion and evaluation

### Vocab:

- Facing Front
- Clocking the Audience
- Passing the Focus

**Resources:** Whiteboard  
Mask Box  
Clothes and Prop Box  
Resource Sheet 2 – Print outs or use handouts in appropriate file in Drama Filing Cabinet – Bottom Drawer

# Kesgrave Drama Mask

March – April Lesson 7 out of 7

## Aims:

- To perform and assess pupils masked performance pieces
- To watch and assess performance pieces

**Starter:** Discussion of the standards expected. Recapping all techniques so far, and reminding groups of the task set and the criteria that you will use for marking.

**Development:** Allow 5 / 10 minutes for a quick run through of their piece whilst you prepare performance space and assessment

**Consolidation: PERFORMANCE ASSESSMENT:** Watch all groups and Feedback after every group. Discussing the Narrative, what went on, the characters and how they portrayed them. Discuss the GOOD, CLEVER things that each group did and perhaps a couple of areas that each group could have expanded on or changed.

After watching all performances, SUM UP. What worked well? Why? What did they enjoy best? What did they find difficult? Why? What would they change in their piece if they had more time? Get them to analyse each others work, what was good and what could they change and why.

END LESSON AND SCHEME. END OF TERM

## By the end of the lesson the pupils will have...

- Performed in a Mask
- Performed in front of others
- Participated in Group Discussion and evaluation
- Used various techniques learned over the last term
- Questioned and Analysed fellow peers' performances

## Vocab:

- Facing Front
- Clocking the Audience
- Passing the Focus

**Resources:** Whiteboard  
Mask Box  
Clothes and Prop Box

Kesgrave Drama  
**Mask**

Pair Improvisations Resource Sheet 1

**STARTING POINTS**

- **The Park Bench**
- **The Zoo**
- **The Cinema**
- **The Supermarket**
- **The Toilets**
- **The Courtroom**
- **The Bus Stop**
- **The Exam**
- **The Funeral**
- **The Café**
- **The operating Theatre**
- **The Classroom**
- **A Field Trip**
- **The Night Club Queue**
- **The Accident**
- **The Near Miss**

Kesgrave Drama  
**Mask**

Pair Improvisations Resource Sheet 1

**STARTING POINTS**

- **The Park Bench**
- **The Zoo**
- **The Cinema**
- **The Supermarket**
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- **The Near Miss**



Kesgrave Drama  
**Mask**

Mask Performance Piece Resource Sheet 2

### **STARTING POINTS**

- **Yet to be decided...still thinking! Stimuli will be done by this Lesson!!**

### **MASK HINTS AND TIPS**

- Introduce each character one at a time or in pairs
- Give the scene ONE main objective
- Each character must be aware what all the other characters are doing
- Each character must be aware who has the focus at any one time
- Make sure someone checks, stands out to check where the focus is, or where it should be every now and again
- Break down the narrative into small chunks
- Go through all the chunks without the masks so everyone knows where everyone is!
- Talk through your internal feelings at out aloud. When acting in a mask you should always be thinking what you are doing, even if its 'I'm asleep'
- Another way to check is to say 'I look at the bat and give it focus; I take the focus back again and clock the audience.'
- Remember don't do a scene where the builder explains how to use a step ladder; do the scene where he demonstrates its use.
- Don't have more than one person moving at any one time – if you need to make sure it is strictly planned and rehearsed so the audience know where to focus

### **TECHNIQUES**

- Face Front
- Clocking the Audience
- Passing the Focus

### **ASSESSMENT CRITERIA**

**You will be assessed on the following criteria**

- 1. Facing Front and Getting and Holding the audiences Focus and attention**
- 2. Character: Including Stance and Walk**
- 3. Contribution to group and the performance.**

**You can book rehearsal space at Lunchtimes...Good Luck and ENJOY, let the mask do the work**