THE MASK
Stage 4 drama unit

Implementing the Drama 7-10 syllabus
ACKNOWLEDGEMENTS

These support materials have been designed and written and implemented by experienced drama teachers in schools in NSW for the new 7-10 drama syllabus. Each unit of work has been trialled in classroom situations in Term 4 2004 and/or Term 1 2005. Work samples, assessment materials and records of student learning activities were collected and are being evaluated in Phase 2 7-10 drama syllabus workshops. The focus of these workshops and materials is on assessment, recording and reporting of and for student learning.

The units of work, work samples and support materials will be published during 2005 on the Curriculum K-12 website at http://www.curriculumsupport.nsw.edu.au/creativearts

Student work samples for each unit demonstrate significant learning in drama related to new syllabus outcomes. Activities recorded in the process of assessing for learning include relevant warm-ups, practices in making, performing and appreciating and examples of possible recording and reporting for students, teachers and parents.

Many thanks to the students involved in the collection of work samples and to their teachers.

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Preamble

The presence of the mask is an almost universal cultural phenomenon. It has been utilized from pre-historical eras, through the Antique, Early Modern and Renaissance periods and is equally prevalent in both Western and Eastern cultures. It continues to be a vigorous part of contemporary culture. A study of the form allows students an introduction to a span of cultural knowledge, which can be as deep as is appropriate to the particular classroom.

The topic can be approached at a level easily comprehensible to all. All students can appreciate the use of the mask to protect and conceal - industrial, medical, criminal, parties, events and other revelry. Further exploration can lead the students to think of the mask at a deeper level, to consider man’s search for meaning in life, for a greater power that can give direction, resolve problems and if approached correctly affect the course of events. The mask can be seen as a physical manifestation of man’s desire to be more than human, to be larger than life, to seek the supernatural and the archetypal, to demonstrate, perhaps by intimidation, perhaps by humour and celebration, that life has significance and that man might be able to affect the course of events. This is a timeless and universal preoccupation and its consideration requires higher order thinking and substantive communication.

The use of mask develops skills - physical, vocal, communicative and collaborative. It also promotes an awareness of how presentational rather than naturalistic means can be used to communicate with, even manipulate an audience / congregation / populace. It can lead to an understanding of how our own and other cultures view the world and search for insight, whether in a spirit of celebration, sanctification or supplication.

The unit is intended to follow previous work developing movement skills, also addressed in the latter part of Stage 4. It is intended to cover a 10 or 11 week term but might, due to general interruptions or chosen deletions, occupy more or less time. Prior skills would include a practical deconstruction of the elements of movement and practical experience of movement in terms of specific dramatic forms such as Greek or Shakespearean Theatre, Melodrama etc. The unit allows the student to develop the collaborative skills required in performance during Stage 5 as well as preparing the way for a more sophisticated interpretation of scripted and unscripted material. Reflection, discussion and inquiry into the way in which people have used this theatrical form since the beginnings of drama also provides the basis for deeper analysis of forms styles and conventions in Stage 5.
Unit Focus and Outcomes

Focus

In this unit of work the students will be introduced to a traditional, almost universal, non-naturalistic dramatic convention, the use of Mask. Its exploration through different cultures and historical periods will develop physical, vocal and collaborative skills whilst allowing dissociation from the personality of the individual performer in order to better contribute to the aims of the group. Students will work without dialogue and with both scripted and devised materials. They will use neutral masks, half masks and character masks.

Outcomes

Making

4.1.3 A student devises and enacts drama using scripted and unscripted materials
4.1.4 A student explores a range of ways to structure dramatic work in collaboration with others.

Performing

4.2.1 A student uses performance skills to communicate dramatic meaning.
4.2.2 A student experiments with performance spaces and production elements appropriate to purpose and audience.
4.2.3 A student explores and uses aspects of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.

Appreciating

4.3.1 A student identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama.
4.3.2 A student recognizes the function of drama and theatre in reflecting social and cultural aspects of human experience.
4.3.3 A student describes the contribution of individuals and groups in drama using relevant drama terminology.
## Course Overview

<table>
<thead>
<tr>
<th>Weeks</th>
<th>Focus</th>
<th>Outcomes</th>
<th>Suggested Strategies</th>
<th>Reflecting, Appreciating, Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Purpose of the mask; Using the mask; Using the body when masked; Ritual; Entrances and exits; Creating dramatic tension - the climax.</td>
<td>Making 4.1.4, Performing 4.2.1, 4.2.3, Appreciating 4.3.1, 4.3.2, 4.3.3</td>
<td>Introductory discussion using collected masks and other visual materials; physical work based on space, time, weight and flow to recall awareness of elements of movement; creating group tableaux which express emotional states; developing tableaux using neutral masks; physical exercises which explore collective movement; introductory discussions on the subject of ritual; groups work on devising their own ritual to be presented in last lesson.</td>
<td>Journal entries that reflect on the skills required for this dramatic convention. Questions given out which are to be considered while watching class performances. Responses to be written at home, presented and/or submitted at next class</td>
</tr>
<tr>
<td>3-5</td>
<td>Exploration of chorus work in the theatre of Ancient Greece; Preparation to performance of a short section of the chorus from The Bacchae; Presentation in pairs of research on</td>
<td>Making 4.1.3, 4.1.4, Performing 4.2.1, 4.2.2, 4.2.3, Appreciating 4.3.1, 4.3.2</td>
<td>Preliminary discussion to revise and recap the main conventions of Ancient Greek theatre. Present and discuss the Research/Presentation task and note names of pairs. Present physical exercises to help develop chorus techniques including co-ordination and precision. Using the words of Humpty Dumpty the</td>
<td>Journal entries. Work on internet-based research task. Present both performance and presentation tasks in Week 5</td>
</tr>
<tr>
<td>The 7-10 drama syllabus</td>
<td>students will prepare a choral piece. Present the performance assessment task with a synopsis of The Bacchae and form groups. Continue physical exercises while the students work on performance task.</td>
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<td>6-7</td>
<td>The Zanni types of the commedia dell’arte—Arlecchino, Brighella, Pulcinella, Zanni—masks, physicality, characteristic behaviour, Presentation of a lazzi.</td>
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<tr>
<td><strong>Making</strong>&lt;br&gt;4.1.3&lt;br&gt;4.1.4&lt;br&gt;<strong>Performing</strong>&lt;br&gt;4.2.1&lt;br&gt;4.2.2&lt;br&gt;4.2.3&lt;br&gt;<strong>Appreciating</strong>&lt;br&gt;4.3.1&lt;br&gt;4.3.2</td>
<td>Physical warm-ups before each lesson. Recap on the commedia form and introduction of the individual Zanni Masks and their particular characteristics. Technical exercises to teach physical style required. Improvisation exercises to develop technical skills. Preparation of a lazzi to performance level.</td>
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<td>Written task requiring responses to given questions using selected web sites. Students either present orally or hand in for marking.</td>
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<td>8-10</td>
<td>Rehearsal and presentation of a group devised mask task to performance standard. Design and construction of a half mask, which represents an abstract human quality to be used in the group piece.</td>
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<tr>
<td><strong>Making</strong>&lt;br&gt;4.1.3&lt;br&gt;4.1.4&lt;br&gt;<strong>Performing</strong>&lt;br&gt;4.2.1&lt;br&gt;4.2.2&lt;br&gt;4.2.3&lt;br&gt;<strong>Appreciating</strong>&lt;br&gt;4.3.1&lt;br&gt;4.3.2</td>
<td>Introduce and discuss assessment task. Assign groups for task. Groups present ideas for theme of presentation and plans for mask design. Groups work on task with regular presentation of segments for class discussion and analysis. Performance is assessed by teacher and class within given criteria.</td>
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<tr>
<td>Journal entries record process of work done and responses to final performances of own and other groups.</td>
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## Teaching Program

<table>
<thead>
<tr>
<th>Focus</th>
<th>Students learn to</th>
<th>Students integrated learning experiences</th>
<th>Registrartion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appreciating 4.3.2</strong>&lt;br&gt;A student recognizes the function of drama and theatre in reflecting social and cultural aspects of human experience.</td>
<td>• inquire into the nature of the contemporary and historical use of the mask form&lt;br&gt;• respond to and express ideas about drama in oral and written form</td>
<td>• respond to various three dimensional masks and visual images of masks (<em>Masks: The Art of Expression</em>) in terms of their purpose to: protect, disguise, conceal, frighten, enlarge, impress, heighten, transform etc&lt;br&gt;• consider in discussion why dramatic performers throughout the ages have chosen to use the mask. What is its dramatic purpose? How might the use of mask affect or change physical and vocal work of the performer?</td>
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<tr>
<td><strong>Performing 4.2.1</strong>&lt;br&gt;A student uses performance skills to communicate dramatic meaning</td>
<td>• apply movement skills to enhance performance</td>
<td>• Sequenced stretches followed by more vigorous warm-ups&lt;br&gt;Whole-class teacher led work/remind them of the elements of movement: space, time, weight and flow (<em>Practical Approach to Performance</em>)</td>
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<tr>
<td>Performing 4.2.1</td>
<td>• apply movement skills to enhance performance</td>
<td>• Using the neutral mask groups of 4 or 5 students work on Task 1, to create a frozen tableau representing a strong emotion – love, terror, pride etc. They then create a tableau of the opposite emotion; link the two using controlled slow motion, holding each tableau for 5 beats. Each group presents its work to the class.</td>
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<td>Performing 4.2.3</td>
<td>• develop acting performance and physical skills to enhance the mask style</td>
<td>• Class considers performances in terms of given questions: How well did the group express the emotions? Did they use the space well? Were the physical possibilities explored? Did they demonstrate control? How did the neutral mask affect the performance? • Rules for using the mask are developed and recorded</td>
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<tr>
<td>Appreciating 4.3.1</td>
<td>• respond appropriately to their own work and that of others • describe the conventions and techniques used in mask work • develop linear scene/plot structures to communicate dramatic idea</td>
<td>• Class discusses the nature of ritual, that is, its seriousness, significance, regularity and uniformity of enactment. • Students devise ways of groups formally entering and exiting a performance space. • In groups of 4 or 5 students develop their own ritual according to Task 2. The piece must involve a prepared entrance and exit and include a climactic moment to which the dramatic tension will build. • Students refine the work during the rehearsal time given</td>
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<tr>
<td>Making 4.1.4</td>
<td>• apply the conventions/techniques of the mask style • refine work in collaboration</td>
<td>• Class discusses the nature of ritual, that is, its seriousness, significance, regularity and uniformity of enactment. • Students devise ways of groups formally entering and exiting a performance space. • In groups of 4 or 5 students develop their own ritual according to Task 2. The piece must involve a prepared entrance and exit and include a climactic moment to which the dramatic tension will build. • Students refine the work during the rehearsal time given</td>
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Curriculum K–12 Directorate
NSW Department of Education and Training
<table>
<thead>
<tr>
<th>with others.</th>
<th>with others</th>
<th>and present to class.</th>
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<tbody>
<tr>
<td><strong>Appreciating 4.3.1</strong> (as above)</td>
<td>• read and respond to performance orally and in written form</td>
<td>As the groups perform students will watch them considering the given criteria. They will write about one group using these criteria.</td>
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<tr>
<td>Ancient Greek Theatre Weeks 3-5</td>
<td>Students learn to</td>
<td>Students integrated learning experiences</td>
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<tr>
<td>Appreciating 4.3.2 A student recognizes the function of drama and theatre in reflecting social and cultural aspects of human experience</td>
<td>• recall ways in which people of Ancient Greece used drama to express ideas</td>
<td>• The main conventions of the Ancient Greek Theatre form are recalled and discussed.</td>
</tr>
<tr>
<td>Performing 4.2.1 A student uses performance skills to communicate dramatic meaning</td>
<td>• use computer-based technologies to enhance dramatic meaning in performance</td>
<td>• Task 4 (Assessable) is introduced to the class with the possible web sites for use in research. Presentation is due in Week 4 or 5 of the pair work on The Chorus.</td>
</tr>
<tr>
<td>Making 4.1.3 A student devises and enacts drama using scripted and unscripted material</td>
<td>• develop aspects of physicalisation to develop chorus techniques</td>
<td>• Students work on physical exercises to develop skills of coordination and precision of movement and to provide sources of material from which to draw. Matthew Clausen’s Centre Stage provides some excellent examples including Running Jogs, Chorus Lines, cannoning etc.</td>
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<td></td>
<td>• transform the words of a basic text, Humpty Dumpty, into a dynamic and active experience.</td>
<td>• Students work in a group to create a performance, Task 3, which demonstrates physical/ vocal choral techniques and structured performance. Neutral masks will now be cut to reveal more of the mouth for vocal clarity.</td>
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<td>• Students present Humpty Dumpty to the class.</td>
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<td>• Work is discussed in terms of the questions given for Ritual performance.</td>
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</table>
| Commedia dell’arte  
Weeks 6-7 | Students learn to | Students integrated learning experiences | Registration |
|-----------|------------------|------------------------------------------|-------------|
| Performing  
4.2.1  
A student uses performance skills to communicate dramatic meaning | • use movement skills to enhance commedia dell’arte performance  
• use physicalisation, specific postures and gestures to help an audience read the performance | • Students warm up prior to each lesson, essential for such a physically demanding style; exercises include stretching, aerobic and strengthening activities  
• Recall zanni characters and their masks as the physical postures, moves and character traits are recapped. Rudlin’s *An Actor’s Handbook* provides information on character traits/zanni walks. Ross Brown’s video provides visual examples of the above. | |
| Performing  
4.2.3  
A student explores/uses aspects of dramatic forms & theatrical conventions/technologies to create dramatic meaning | • use information technologies to enhance dramatic meaning in playbuilding  
• recognize and discuss techniques of commedia style  
• use improvisation to explore the commedia form. | • Students receive Task 6, questions which require responses derived from Internet information, to be presented orally and/or submitted in the second week of this section.  
• Show any available visual material which demonstrates techniques e.g. Chaplin, Keaton, Kramer  
• Warm-ups and recall and practice of zanni business  
• Students practise individual, pair and group impro with *commedia* masks to develop familiarity and skills e.g. Arlecchino enters, finds a purse. | |
| Appreciating  
4.3.2  
A student recognizes the function of drama and theatre in reflecting social and cultural aspects of human experience | • Students warm up prior to each lesson, essential for such a physically demanding style; exercises include stretching, aerobic and strengthening activities  
• Recall zanni characters and their masks as the physical postures, moves and character traits are recapped. Rudlin’s *An Actor’s Handbook* provides information on character traits/zanni walks. Ross Brown’s video provides visual examples of the above. | • Students receive Task 6, questions which require responses derived from Internet information, to be presented orally and/or submitted in the second week of this section.  
• Show any available visual material which demonstrates techniques e.g. Chaplin, Keaton, Kramer  
• Warm-ups and recall and practice of zanni business  
• Students practise individual, pair and group impro with *commedia* masks to develop familiarity and skills e.g. Arlecchino enters, finds a purse. | |

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**NSW Department of Education and Training**
### Implementing 7–10 drama syllabus

#### Making 4.1.4
A student explores a range of ways to structure dramatic work in collaboration with others.

<table>
<thead>
<tr>
<th>• create the basic actor/audience relationship within the style of commedia.</th>
<th>• Students practise using eye contact and similar non-touching communication to establish appropriate relationship with audience.</th>
<th>• Students work on prepared impros e.g. three or four zanni enter after an exhausting day's work. Individually they fall asleep (never lying down). Include sounds; two zanni are given the task of painting a wall. Disaster ensues.</th>
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<tbody>
<tr>
<td>responds to it and exits; two zanni want to sit on the same seat; two zanni enter a house to steal something but are surprised and run away.</td>
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### Implementing 7–10 drama syllabus

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<thead>
<tr>
<th>Half Mask work</th>
<th>Students learn to</th>
<th>Students integrated learning experiences</th>
<th>Registration</th>
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<tbody>
<tr>
<td><strong>Weeks 8-10</strong></td>
<td>Use performance techniques specific to the use of masks</td>
<td>• Introduction and discussion of Task 7, a creative half mask exercise.</td>
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<td><strong>Making 4.1.3</strong></td>
<td>Respond appropriately to their own and the dramatic work of others</td>
<td>• Students explore how an abstract quality might be presented theatrically using elements of movement e.g. beauty – light in weight, smooth flowing, regular rhythms, extensive use of space; envy – little use of space, jerky and irregular rhythms etc</td>
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<td>Develop plot structures within given basic scenarios</td>
<td>• Students explore how they might personify an abstract quality by naming</td>
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<td>Collaborate to use specific dramatic techniques</td>
<td>• Improvisations which explore possible conflicts between characters/roles</td>
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<td>Explore character relationships and develop a sustained role</td>
<td>• Groups formed to decide on roles and how each might react to the given problem Gaining The Prize. Group ideas presented to class.</td>
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<td>Contribute ideas, collaborating in creating effective drama</td>
<td>• Groups work together to devise a style for their masks, which has an obvious unity and present to the class. Any visual reference material could be provided.</td>
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<td></td>
<td>Develop linear scene and plot structures to communicate dramatic ideas</td>
<td>• Groups show parts of work each lesson for feedback</td>
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<td>Performing 4.2.2</td>
<td>Performing 4.2.3</td>
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<tr>
<td>A student experiments with performance spaces and production elements appropriate to purpose and audience.</td>
<td>A student explores/uses aspects of dramatic forms &amp; theatrical conventions/technologies to create dramatic meaning.</td>
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<tr>
<td>- understand and use some production elements creatively in a performance situation.</td>
<td>- actively demonstrate skills, knowledge and understanding of the form and style of masked performance.</td>
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<td>- Development of structure which has clear opening and closing moments and a climax.</td>
<td>- Masks to be completed at home and left at school so that as much rehearsal as possible is done with them.</td>
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<tr>
<td>- Performers to wear blacks but can add an item which reflects the quality they are portraying clearly.</td>
<td>- Final performance to be assessed by peers as well as teacher on the basis of an evaluation sheet, which covers the given criteria for performance.</td>
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<tr>
<td>- Final performance to be assessed by peers as well as teacher on the basis of an evaluation sheet, which covers the given criteria for performance.</td>
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</table>
Tasks - non-assessable and assessable

**Task 1 - Tableaux**

- In groups of 3-4 people, using the neutral masks, create a frozen tableau which expresses an emotional state e.g. fear, pride, aggression, joy. Hold for a count of 5.
- Show the class.
- Create a statement of the exact opposite emotion e.g. bravery, modesty, timidity, misery. Hold for a count of 5.
- Link the two using slow controlled movements.
- Show the class.

**Points for Reflection**

- How well did the group express the emotion?
- Did they use the space well showing awareness of movement principles?
- Did the group fully explore the physical possibilities?
- Did they demonstrate physical control?
- How did the mask change the effect?
- Were the masks used effectively? If not, why not?

**Task 2 - Ritual**

- In groups of 4 - 5, using the neutral mask, prepare a solemn and significant ritual, which is performed regularly and always identically.
- Formally enter and exit the performance space.
- Ensure your ritual has a climactic moment.
- Use sound but not dialogue.

**Points for Reflection**

- Were you engaged by the performance?
- Did the performance build dramatic tension to a climax?
- Was the performance well structured?
- Were the entrance and exit successful?
- Did the performers work well together as an ensemble?
- Were all the performers well-focused?
- How well did the performers use their bodies and voices?
- How does wearing a mask affect the way in which a performer must use their body and voice?
Task 3 – Humpty Dumpty

- In groups of 5-6 devise a short, masked performance using as a basis the words from the nursery rhyme Humpty Dumpty.
- After your entrance to the performance space, do not exit until the end.
- Try to ensure that your work builds to a climax.
- Cut out the mouth section from your mask to allow vocal clarity.
- Consider the actor/audience at all times when wearing the mask.

Points for Reflection

- Were you engaged by the performance?
- Did the performance build dramatic tension to a climax?
- Was the performance well structured?
- Were the entrance and exit successful?
- Did the performers work well together as an ensemble?
- Were all the performers well-focused?
- How well did the performers use their bodies and voices?
- How does wearing a mask affect the way in which a performer must use their body and voice?

Task 4 – Assessable

The Chorus - Research and Pair Presentation

Focus - Pair work Presentation

Appreciation 4.3.2 A student identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama
Performing 4.2.3 A student recognizes the function of drama and theatre in reflecting social and cultural aspects of human experience

Students learn to

- Use information technologies in drama and theatre to help reflect on aspects of human experience
- Use information to enhance meaning in their performance
- Actively demonstrate knowledge and understanding of Ancient Greek theatre in a presentational form
- Use terminology associated with Ancient Greek conventions
- Work collaboratively to process and present information to an audience
The Chorus of Ancient Greek Theatre

Research, Oral Presentation, Printed Submission
Pair work  presentation length  4-5 minutes

**Task Description**
Students will:

- use the internet and library to research aspects of the chorus in Ancient Greek theatre
- present analysed and collated information on the subject to the class in an engaging way using visual material, practical demonstrations etc
- submit a computer document presenting their research

**Suggested websites:**
- [www.theatrehistory.com/ancient/greek.html](http://www.theatrehistory.com/ancient/greek.html)
- [www.novaonline.nv.cc.va.us/eli/spd130et/ancientgreek.html](http://www.novaonline.nv.cc.va.us/eli/spd130et/ancientgreek.html)

**Important points to be considered:**
- What is the origin of the chorus of Ancient Greek drama?
- When and where do the chorus enter and exit the performance space?
- What is the purpose of the chorus in the drama?
- How is the chorus composed?
- How are they dressed and masked?
- What is the performance style of the chorus?

Students will be marked as a pair, given a mark for each of the three components and assessed as High, Satisfactory or Progressing
# Marking Guidelines

Students will be assessed as High, Satisfactory or Progressing in:

- **Research**  
  - Responses to important given points and other points

- **Oral Presentation**  
  - Creativity and clarity of presentation
  - Presenter/Audience relationship

- **Written Submission**  
  - Use of technology to create documents

### Student Names

<table>
<thead>
<tr>
<th></th>
<th>Research</th>
<th>Oral Presentation</th>
<th>Written Submission</th>
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</thead>
<tbody>
<tr>
<td>8-10</td>
<td>Substantial and comprehensive response to points</td>
<td>Substantial degree of creativity and clarity of presentation</td>
<td>Substantial use of technology to create documents</td>
</tr>
<tr>
<td>HIGH</td>
<td>Highly satisfactory response to points</td>
<td>Engaging Presenter/Audience relationship</td>
<td>Highly satisfactory use of technology to create documents</td>
</tr>
<tr>
<td>4-7</td>
<td>Adequate response to points</td>
<td>Adequate level of clarity and creativity of presentation</td>
<td>Adequate use of technology to create documents</td>
</tr>
<tr>
<td>SATISFACTORY</td>
<td>Adequate response to points</td>
<td>Adequate Presenter/Audience relationship</td>
<td>Limited use of technology to create documents</td>
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<td>1-3</td>
<td>Limited or incomplete response to points</td>
<td>Limited creativity and clarity of presentation</td>
<td>Limited use of technology to create documents</td>
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<tr>
<td>PROGRESSING</td>
<td>Limited or incomplete response to points</td>
<td>Limited Presenter/Audience relationship</td>
<td>Limited use of technology to create documents</td>
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### Total Marks

**General Comments**
## Task 5 Assessable

### Group Performance - *The Bacchae*

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<tr>
<th>Focus</th>
<th>Group</th>
<th>Performance of Ancient Greek choral work</th>
</tr>
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<tbody>
<tr>
<td>Making</td>
<td>4.1.4</td>
<td>A student explores a range of ways to structure dramatic work in collaboration with others.</td>
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<tr>
<td>Performing</td>
<td>4.2.1</td>
<td>A student uses performance skills to communicate dramatic meaning.</td>
</tr>
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<td></td>
<td>4.2.2</td>
<td>A student experiments with performance spaces and production elements appropriate to purpose/audience.</td>
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</table>

**Students learn to**

- apply the conventions and techniques of Ancient Greek theatre including chorus work and the use of mask
- develop and refine work in collaboration with others
- use vocal and movement skills to enhance performance and communicate dramatic meaning
- create and maintain clarity of focus in dramatic action
- alter and use a performance space according to the dramatic form

### Task Sheet 5

**Group Performance - *The Bacchae* - Task description**

Students will:

- form groups of 5-6 people
- rehearse to performance standard the given section of *The Bacchae*
- demonstrate skills and techniques which have been learned
- show a clear entrance and exit
- structure work carefully to build dramatic tension
- wear blacks, use the mask, add small elements of costume

**The Bacchae**

From far off lands of Asia’
From Tmolus the holy mountain,
We run with the god of laughter;
Labour is joy and weariness is sweet,
And our song resounds to Bacchus

On, on! Run, dance, delirious, possessed!
Dionysus comes to his own;
Bring from the Phrygian hills to the broad streets of Hellas
The god, child of a god,
Spirit of revel and rapture, Dionysus!

You will be marked as an individual within the group on the following:

- dramatic interpretation of the script
- use of vocal and movement skills appropriate to the task
- appropriate use of the mask
- relationship with the audience
- contribution/commitment to the ensemble in rehearsal/performance
### Marking Guidelines - Task 5

Students will be assessed as HIGH, SATISFACTORY or PROGRESSING on:

- **Skills** – vocal and movement skills, use of mask.
- **Dramatic interpretation of script** – structure of piece, sense of dramatic tension, actor / audience relationship, engagement of audience
- **Commitment and contribution to the ensemble**

### Students in this range are able to:

#### 15-20

**HIGH**

- Use appropriate vocal and physical skills at a substantial level
- Demonstrate outstanding focus
- Demonstrate appropriate use of the mask
- Contribute fully to the creation of dramatic tension within the developed structure
- Maintain a strong actor/audience relationship
- Contribute and commit to the group at an outstanding level

#### 8-14

**SATISFACTORY**

- Use vocal and physical skills at an adequate level
- Demonstrate reasonable focus
- Demonstrate adequate use of the mask
- Show an adequate contribution to the creation of dramatic tension and some awareness of dramatic structure
- Show a reasonable sense of the actor/audience relationship
- Contribute and commit to the group at an adequate level

#### 1-7

**LIMITED**

- Use vocal and physical skills at a limited level
- Demonstrate limited focus
- Show little awareness of the use of mask
- Show little contribution to tension and limited sense of structure
- Contribute and commit to the group at a basic level

### FINAL MARK

### GENERAL COMMENTS
Task 6 – commedia dell’arte Internet research

Use the given websites, and one other which you find, to answer briefly the following questions:

1. When was *commedia dell’arte* first recorded historically?
2. What is the meaning of *commedia dell’arte*?
3. What are the major groups of stock characters?
4. Select one *zanni* and describe his physical appearance and characteristic behaviour.
5. How is *commedia* staged?
6. Which of the given websites was most valuable and why?

Websites:
www.geocities.com/commedia_dell’arte (click on Jeremy’s Commedia page)
http://alpha.furman.edu/~dcummins/commedia/index.html
Task 7 Assessable Group-devised Performance in half mask

Focus
Group-devised mask performance with given starting point

Making
4.1.3 A student devises and enacts drama using scripted and unscripted materials.
4.1.4 A student explores a range of ways to structure dramatic work in collaboration with others

Performing
4.2.1 A student uses performance skills to communicate dramatic meaning
4.2.2 A student experiments with performance spaces and production elements appropriate to purpose and audience

Students learn to:
• explore character relationships and develop a sustained role
• contribute, collaborate and support the collective process
• research and apply the techniques applicable to group-devised mask task
• use aspects of body language and physicalisation for roles based on the abstract
• explore the mask form by designing and constructing a character half mask

Task 7 Group Performance   Half Mask

Task Description
Theme Gaining the Prize. Use this as the basis of the plot you develop.
Characters Each student will base character on a specific quality such as beauty, generosity, greed, pride, anger etc. Vocal and movement characteristics and design of the mask must reflect this quality.

Steps
Students will:
• work in groups of 3 or 4
• decide on individual characters and mask style and present findings to class
• use improvisation to develop ideas for the piece
• structure the plot
• rehearse and refine to performance standard
• remain on stage throughout
• complete mask at home and use as much as possible in rehearsal
• wear blacks for performance with one selected item which clearly reflects the role chosen

Students will be marked as individuals within the group on:
• creativity in dramatic interpretation of the theme
• development of appropriate structure in formation of piece
• creativity in design and use of mask
• use of appropriate vocal and physical skills which reflect the selected mask role
• contribution/commitment to the ensemble in rehearsal/performance
## Marking Guidelines – Task 7

### Criteria for task:

Students will be marked as individuals within the group on:

- creativity in dramatic interpretation of the theme
- development of appropriate structure in formation of piece
- creativity in design and use of mask
- use of appropriate vocal and physical skills which reflect the selected mask role
- contribution and commitment to the ensemble in rehearsal and performance

### 15 – 20 HIGH

- demonstrates and explicitly reflects a clear understanding of the theme
- follows and has refined the developed structure of the piece
- creates a thoughtful, well-designed mask and uses it appropriately
- uses mask in a way which vocally and physically fully reflects the role
- shows outstanding commitment to the ensemble

### 8 – 14 SATISFACTORY

- demonstrates a reasonable understanding of the theme
- shows an awareness of the structure of the piece
- creates a mask which partially reflects the chosen role and uses it adequately
- demonstrates vocal and physical skills which adequately reflect the role
- shows a reasonable commitment and contribution to the ensemble

### 1 – 7 PROGRESSING

- demonstrates a limited understanding of the theme
- shows little awareness of the structure of the piece
- creates a mask which demonstrates a limited reflection of the role
- demonstrates limited vocal and physical skills
- shows a superficial commitment to the ensemble

### FINAL MARK

### GENERAL COMMENTS
Task 7 - Peer Evaluation Sheet

Peer Evaluation Sheet
As you watch one of the groups consider the following questions and later write your responses:

**Group Members** …………………………………………………………………

1. Was the performance engaging? Why or why not?

2. Was the performance well-structured? Why or why not?

3. Did the performers use their voices and bodies well? Give examples.

4. Were the masks well-designed to reflect the chosen quality? How appropriately were they used?

5. Were the performers well-focused and contributing to the performance?

Individual Student Evaluation

**Name of Student** …………………………………………………………………

Circle evaluation of performance:

- OUTSTANDING
- HIGH
- SATISFACTORY
- PROGRESSING

What are your reasons for this evaluation?
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