

Trestle Masks Scheme of Work

Aims

- To raise confidence when performing
- To develop understanding of masked performance
- To develop exaggerated characterisation skills
- To relate masked performance to theatre history and traditions
- To give all students the opportunity to achieve at Level 5 or above.



Lesson Overview

Lesson 1	History of masks and synchronised movement
Lesson 2	Mask Rules and Countermasking
Lesson 3	Exaggerated characterisation
Lesson 4	Trestle Masks and Scenarios
Lesson 5	Developing Masked Scenarios
Lesson 6	Masked assessment

Homework Overview

Lesson 1	To research one of the following masked traditions and present this in a creative way, e.g. fact file, poster, research document etc. - Greek masked performance - African masked performance - Chinese masked performance
Lesson 2	None Set – collect books in for marking
Lesson 3	Reflective writing homework in front of exercise book.
Lesson 4	None Set – collect books in for marking
Lesson 5	Reflective writing homework in front of exercise book.
Lesson 6	None Set – collect books in for marking

Assessment Criteria

Students will be assessed three times during this SOW, on **Making**, **Performing** and **Responding** to Drama. When these assessment take place is left to the teacher's discretion, although it is recommended that the **Making** assessment takes place in lesson 3, the **Performing** assessment takes place in lesson 6, the **Responding** assessment is based on students' response to homeworks 2 and 3, as well as taking into account students' oral evaluations of performances in lessons.

	MAKING	PERFORMING	RESPONDING
5	<p>Students can:</p> <ul style="list-style-type: none"> Explore and interpret ideas, issues and relationships in their drama work, and structure it using appropriate dramatic forms, eg documentary drama, and conventions such as the use of the aside Combine their skills and knowledge of drama to devise plays of different types for different purposes Sustain a defined character for a reasonable amount of time Select and use a range of available technical resources for dramatic effects, eg a CD player, an overhead or data projector and lights Interpret and rehearse extracts from a range of scripted plays Write scripts or short plays based on devised work, using appropriate theatre conventions 	<p>Students can:</p> <ul style="list-style-type: none"> Organise a short, clear and coherent performance for an audience Use an increasing range of different drama techniques, effects and theatre conventions in the plays they present Improve and refine their acting, directing or technical contribution through the rehearsal process 	<p>Students can:</p> <ul style="list-style-type: none"> Relate, compare and contrast their work with drama from other times and cultures Discuss the way that ideas are presented and represented, how plots are developed and characters portrayed Compare different interpretations of the same text, eg extracts from two videos of the same play Use technical terms when talking or writing about dramas they have seen or participated in
6	<p>Students can:</p> <ul style="list-style-type: none"> Devise dramas in various forms, based on a range of challenging issues and themes Give and accept suggestions and ideas during the rehearsal process Make plays which employ symbolic representations or effects to communicate meaning Create and represent clearly defined characters from the written work, add depth and consider motivation 	<p>Students can:</p> <ul style="list-style-type: none"> Organise and present performances to a range of audiences for different purposes and in a range of styles Make good use of available technology to enhance and support their productions Select and control appropriate vocal and movement skills, with some subtlety and develop them in rehearsal 	<p>Students can:</p> <ul style="list-style-type: none"> Discuss and give reasons for their preferences in drama, based on their knowledge of theatre past and present, eg the use of stock characters drawn from commedia dell'arte Use correct terminology to describe their own work and begin to analyse how actors, technicians and directors have achieved specific effects or communicated ideas, emotions and feelings
7	<p>Students can:</p> <ul style="list-style-type: none"> Create performances for different audiences and purposes using various genres, styles and traditions, such as a chorus from Greek theatre or costume from Kabuki theatre Contribute creatively to the devising and collective authorship of their own dramas Make considered use of appropriate theatrical devices and technical effects to establish atmosphere and enhance the whole presentation, eg using simple props as symbols throughout the piece or creating specific colours in stage lighting and costume Interpret material from assorted sources, including both classic and contemporary texts, creating pieces of drama which can both educate and entertain. 	<p>Students can:</p> <ul style="list-style-type: none"> Refine their work in rehearsal, work and develop a piece of devised work and transcribe it into a scripted scene Make full use of the available performance space and resources in their productions Combine sound and silence, movement and stillness, light and darkness to create a powerful piece of theatre 	<p>Students can:</p> <ul style="list-style-type: none"> Make connections between their own work and wider theatre traditions Show initiative in seeking information about their drama work from a range of sources, eg the internet Recognise and articulate strengths and weaknesses in a piece of work, suggesting areas for improvement

LESSON 1 - History of masks and synchronised movement	LESSON 2 – Mask Rules and Counter masking	LESSON 3 - Exaggerated characterisation
<p>LEARNING OBJECTIVE: To identify the history of masks within theatre (Level 5c)</p> <p>CHALLENGE : To describe how masks and synchronised movement can be used for effect within a piece (Level 5b+)</p>	<p>LEARNING OBJECTIVE: To identify and describe the mask rules and how they maintain the illusion (Level 5b+)</p> <p>CHALLENGE : To define and describe the term counter masking and use this effectively in a piece (Level 5a+)</p>	<p>LEARNING OBJECTIVE: To exaggerate movement and gestures in a masked performance (Level 5c+)</p> <p>CHALLENGE : To sustain accurate and controlled characterisation throughout your masked piece (Level 5a+)</p>
<p>Resources: Resource 1 – PowerPoint lesson 1 Resource 2 – History of Mask Fact Cards (printed and copied) Plain white masks and Music (Listed below)</p>	<p>Resources: Resource 3 – PowerPoint lesson 2 Resource 4 – The mask rules Trestle Masks</p>	<p>Resources: Resource 5 – PowerPoint lesson 3 Trestle Masks</p>
<p>Lesson Outline: STARTER: In groups of 5/6, students mind map the different types of masks that they can think of. Why are masks used in theatre? Give a brief history of masks.</p> <p>MAIN ACTIVITY 1: In groups of 5/6, hand each group a fact card about a different tradition of masked performance (African, Chinese, Greek, Middle Ages and Commedia Dell’Arte). Students should read through their fact card and their challenge is to present this information back to the class in an interesting way.</p> <p>Challenge for higher ability: To consider the context in which these masks were used and why they were designed in this way.</p> <p>PROGRESS CHECK – Watch these performances back and peer assess. What did you learn about masked performance?</p> <p>MAIN ACTIVITY 2: Explain that when the face is removed, body language and gestures must become exaggerated and OTT. In modern times, white masks and synchronised movement to show unity. Students take a scene from the list below and they should use their movement skills to create a unity in the characters. In this activity, they will use plain masks and use synchronised movement.</p> <p>Birds in flight – All students are masked and create a V and use synchronised movement to show birds climbing and swooping in the sky. Use the following track as music – http://www.youtube.com/watch?v=qy-OP9rGFJE</p> <p>Exam – Use chairs to show students in an exam, turning pages over, writing. One student unmasked and is trying to copy the others. Use the following track as music – http://www.youtube.com/watch?v=mLPJy1VS27U</p> <p>Exercise Class – Students exercising. Is someone finding it tough? Use the following track as music – http://www.youtube.com/watch?v=hiVnU4TeV6U</p> <p>Building site – Builders digging and working. Does an accident occur? Use the following track as music – http://www.youtube.com/watch?v=DaERHs8Q93E</p> <p>PLENARY: Watch these back and peer assess. How are synchronised movement and masked used to create unity?</p>	<p>Lesson Outline: STARTER: Use ‘Resource 3 – PowerPoint lesson 2’ to project a series of optical illusions onto the screen. Discuss. What is an illusion? Explain that using masks in theatre is an illusion – we want the audience to believe that the masked character is real.</p> <p>MAIN ACTIVITY 1: In groups of 4, students will move around the room visiting each of the mask rules and trying them out. They will spend 2 minutes at each station before moving on.</p> <p>Challenge for higher ability: Students should focus on the activities on each station and consider how each of the rules would maintain the illusion. PROGRESS CHECK – What are the mask rules? How do they maintain the illusion?</p> <p>MAIN ACTIVITY 2: Regroup as a class. Split class in half. Have half go to back of the room whilst the others watch and peer assess. Target questioning.</p> <ul style="list-style-type: none"> - Put your mask on - Take two steps left (face the front at all times) - Take two steps right - Sit down, stand up, etc. - Look at the expression on your mask and match your body language to this. - Counter mask (where the emotion on the mask is the opposite to the body language of the actor). <p>Swap over and peer assess.</p> <p>In pairs (one masked, one unmasked), students will create a scene in which the masked character is taking their first driving lesson. The unmasked character must keep the performance going.</p> <p>Challenge: Use counter-masking effectively in your piece. Perform this scene again with a different Trestle Mask and evaluate how the effect/meaning of the scene changes.</p> <p>PLENARY: Watch these back and peer assess. Whose body language was most effectively? Did they follow the mask rules?</p>	<p>Lesson Outline:</p> <p>STARTER: Levels of exaggeration with 1 being normal and 10 being OTT. Students move around the space and follow instructions...</p> <p>OTT Emotions: Walk around the space showing you are sad (level 1 and slowly increase the level). Spotlight and peer assess. Other emotions...happy, angry, scared, envy.</p> <p>OTT Actions: Find a space to work on mimed exaggeration exercises. Perform at level 10. Complete the mime at ‘normal’ level then creating a complete contrast. Cleaning teeth, peeling fruit, eating spaghetti, ice skating, the evil stare, opening a parcel.</p> <p>Support for lower ability: Teacher to model if needed. Spotlight effective work.</p> <p>MAIN ACTIVITY 1: Choose a Trestle Mask and move around the space as this character. Freeze and spotlight individual students for excellent work.</p> <p>PROGRESS CHECK – Who is standing out? Why? Whose characterisation would sustain the masked illusion most effectively?</p> <p>MAIN ACTIVITY 2: Groups of 3, two masked ‘students’ and one unmasked ‘teacher.’ The unmasked student’s role is to keep the piece going. Students to create a performances based on one of the following scenarios: Two students being told off by their teacher. One student has been bullying the other and is being reprimanded. Teacher having a ‘tough’ lesson with two students. Or another of their choice.</p> <p>Challenge for higher ability: To create controlled characters and counter masking.</p> <p>PLENARY: Watch back and peer assess. Whose body language was most effectively? Did they follow the mask rules? Did they use counter masking effectively? How effective was the unmasked character?</p>
<p>Homework: To research one of the following masked traditions and present this in a creative way. Greek masked performance, African masked performance, Chinese masked performance.</p>	<p>Homework: None Set – collect books in for marking</p>	<p>Homework: Reflective writing homework in front of exercise book.</p>
<p>Assessment Opportunities:</p>	<p>Assessment Opportunities:</p>	<p>Assessment Opportunities: Making assessment and use reflective homework as a Responding assessment opportunity.</p>

LESSON 4 - Trestle Masks and Scenarios	LESSON 5- Developing Masked Scenarios	LESSON 6 - Masked assessment
<p>LEARNING OBJECTIVE: To create clearly defined characters and sustain these for a reasonable amount of time (Level 5b+)</p> <p>CHALLENGE : To create highly imaginative characters and respond imaginatively to the other actors in your scene (Level 5a+)</p>	<p>LEARNING OBJECTIVE: To devise a drama to entertain and educate (Level 5b+)</p> <p>CHALLENGE : To identify and describe the features of Theatre in Education/ Didactic Theatre (Level 5a+)</p>	<p>LEARNING OBJECTIVE: To devise a drama to entertain and educate (Level 5b+)</p> <p>CHALLENGE : To create highly imaginative characters and respond imaginatively to the other actors in your scene (Level 5a+)</p>
<p>Resources: Resource 6 – PowerPoint lesson 4 Trestle Masks</p>	<p>Resources: Resource 7 – PowerPoint lesson 5 Trestle Masks</p>	<p>Resources: Resource 8 – PowerPoint lesson 6 Trestle Masks</p>
<p>Lesson Outline: STARTER: Warm up game to allow students to perform in an exaggerated manner – e.g. one student does a small gesture, exaggerate it as it goes around the circle.</p> <p>MAIN ACTIVITY 1: First Date One student is masked; the other is unmasked and needs to keep the performance going. Students should create a short scene in which two people are going on a blind date and need to act in an exaggerated manner. Students can decide on whether the couple like, dislike or one student disliked the other and should create an engaging, entertaining and exaggerated scene. Challenge for higher ability: To use counter masking to entertain your audience. Use music to create atmosphere for the scene, e.g. Barry White.</p> <p>PROGRESS CHECK – Watch these back and peer assess. Who created clearly defined characters? Who was highly imaginative in their characterisation?</p> <p>MAIN ACTIVITY 2: Jeremy Kyle Show In groups of 5/6, students will create a story from the Jeremy Kyle show. Students must have a mixture of masked and unmasked characters (Jeremy Kyle must be unmasked) and should aim to use exaggerated characters and body language/gestures as well as counter masking in their performance. Challenge for higher ability: To create highly imaginative characters and respond imaginatively to the other actors in your scene. Support: Teacher may wish to give three stories to choose from to support students’ dramas.</p> <p>PLENARY: Watch back and peer assess. Whose body language was most effectively? Did they follow the mask rules? Did they use counter masking effectively? How effective was the unmasked character?</p>	<p>Lesson Outline: STARTER: In groups of 4/5 (differentiated by the teacher), student should mind map as many stories as they can think of that have morals or are didactic (define). Feedback.</p> <p>MAIN ACTIVITY 1: Explain that masks are used in children’s theatre to teach a moral or in didactic theatre, as they are engaging and entertaining. Students will create a piece of didactic theatre using masks for a primary school audience. Mind map all the topics they could create a piece of drama about, e.g. road safety, stranger danger, healthy eating, helping the elderly, be kind to animals etc. Students should develop a brief plan for their piece, including masked and unmasked characters, narrator, plot, techniques (cross cutting, freeze frames etc.).</p> <p>PROGRESS CHECK – Split groups in half. One half to stay seated with their ideas and one half to move to another group. Each group to present their ideas to their new group and then gain feedback. How can they develop their pieces further? What could they change or adapt? Regroup and feedback and set action plans.</p> <p>MAIN ACTIVITY 2: Students have 20 minutes to practice and develop their dramas, concentrating on making their piece easily accessible for a young audience and making their moral crystal clear. Students should consider: energy, masked/unmasked characters, narrator, plot, techniques, OTT acting style etc. Challenge for higher ability students: To engage a young audience through energetic portrayal of characters.</p> <p>PLENARY: Watch back and peer assess. Whose body language was most effectively? Did they follow the mask rules? How effective was the unmasked character? Was the performance didactic?</p>	<p>Lesson Outline: STARTER: Go through Performing assessment criteria and focus on allowing students creating highly imaginative characters and plot. How will they engage a young audience? Discuss. Feedback.</p> <p>MAIN ACTIVITY 1: Students to work in groups to rehearse for their assessment. Students should use this time to think carefully about building imaginative and creative characters. Challenge for higher ability: To create clearly defined and imaginative characters in performance, as well as conveying a clear moral and using the mask rules.</p> <p style="text-align: center;">PROGRESS CHECK</p> <p>MAIN ACTIVITY 2: ASSESSMENT Watch each group back as a formal performance and assessment. Record levels on the Drama tracking sheet and ask students to record their levels on the tracking sheets in their books. Brief peer assessment after each performance – these can be used to influence their responding levels also.</p> <p>PLENARY: Peer assessment – which groups performance stood out the most and why? Which features of didactic theatre did we see and where? Who sustain exaggerated characterisation throughout? Whose voice/body language/movement was most effective and why?</p>
<p>Homework: None Set – collect books in for marking</p>	<p>Homework: Reflective writing homework in front of exercise book.</p>	<p>Homework: None Set – collect books in for marking</p>
<p>Assessment Opportunities:</p>	<p>Assessment Opportunities: Use reflective homework as a Responding assessment opportunity</p>	<p>Assessment Opportunities: Performing Assessment</p>