

SchoolTime Study Guide



Imago Theater *FROGZ*

Monday, November 25, 2013

Zellerbach Hall, University of California Berkeley

Welcome!

Welcome to SchoolTime!

On Monday, November 25 at 11am, your class will attend a performance of Imago Theatre's *FROGZ* at Cal Performances' Zellerbach Hall.

Penguins in musical chairs, a cat trapped in a giant paper bag, huge frogs doing calisthenics, larger-than-life alligators taunting the audience – *FROGZ* is Imago Theatre's signature work of illusion, puppetry, and acrobatics. The inventive staging, clever plots, breakneck physicality, and goofy creatures will captivate children and adults alike. Packed with delights, *FROGZ* is a "rare theatrical event... lively... inventive... remarkably acrobatic... mysterious... deeply satisfying... sensational... thrilling... hysterical... truly goofy fun... now, that's entertainment." – *Boston Globe*

Using This Study Guide

- You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:
Copy the student Resource Sheet on pages 2 & 3 and give it to your students several days before the show.
- Introduce your students to the Performance & Artists using pages 3 & 4.
- Teach students about the art form using material from About Mime on page 5, and A Short History of Masks and To Carry A Mask on pages 9 & 10.
- Engage your students in two or more activities on pages 11-13.
- Reflect with your students by asking them guiding questions, found on pages 1, 3, 5 & 9.
- Immerse students further into the subject matter and art form by using the Resource section on page 14.

At the performance:

Your class can actively participate during the performance by:

- OBSERVING how the performers use their bodies to communicate ideas, emotions and thoughts.
- CONSIDERING how the performers, masks, costumes, lights, sound and staging work together to create the illusion of fantastical worlds.
- THINKING ABOUT the messages and ideas expressed in the performance and reflecting on their own response to the performance.
- MARVELING at how the performers use their movement skills to depict a range of characters.
- REFLECTING on the sounds and sights experienced at the theater.

We look forward to seeing you!

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1 Theater Etiquette

Be prepared and arrive early.

Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet.

The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding.

Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage.

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers.

These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note:

Backpacks and lunches are not permitted inside the theater. Bags are provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone before the performance begins.

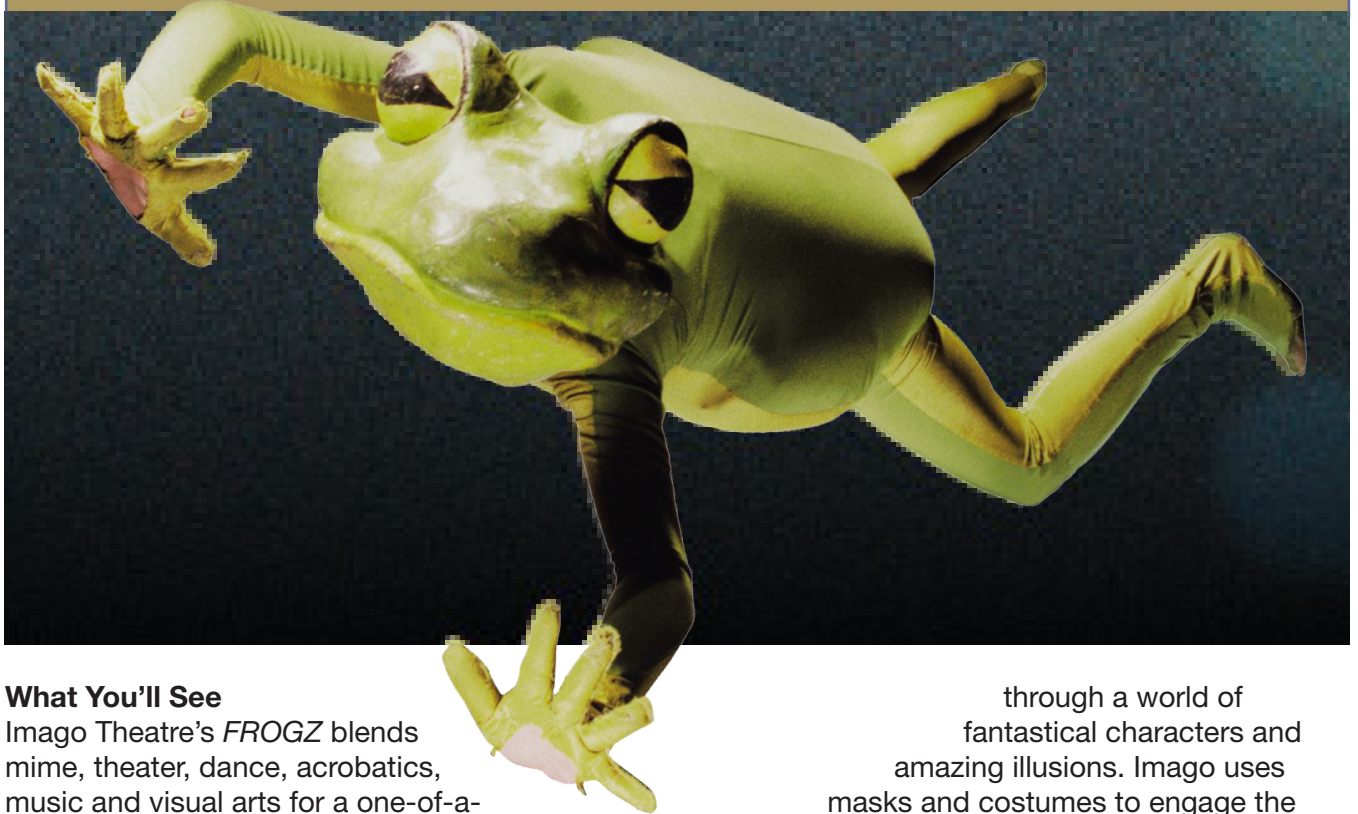




2 Student Resource Sheet

Guiding Questions

- Describe some of the characters in *FROGZ*.
- Who was Jacques Lecoq and what did he teach his students?
- How did mime change through time?
- Name some ways masks have been used in the theater.



What You'll See

Imago Theatre's *FROGZ* blends mime, theater, dance, acrobatics, music and visual arts for a one-of-a-kind production. Giant penguins, shy frogs, sloths that can't spell and many other curious creatures lead us on a zany adventure

through a world of fantastical characters and amazing illusions. Imago uses masks and costumes to engage the audience's imagination and to bring stories to life so that the fantasy seems "real."



Carol Triffle



Jerry Mouawad

About Imago Theatre

Carol Triffle and Jerry Mouawad founded Imago in Portland, Oregon in the late 1970s. Both were students in master French mime Jacques Lecoq's school. Lecoq encouraged performers to show emotion and character through movement and to let the masks they wore guide them in their performances. In 1979, the company's production of *FROGZ* created a worldwide sensation. Since then, their original work and unique physical style has won acclaim, audiences, and awards all over the globe.

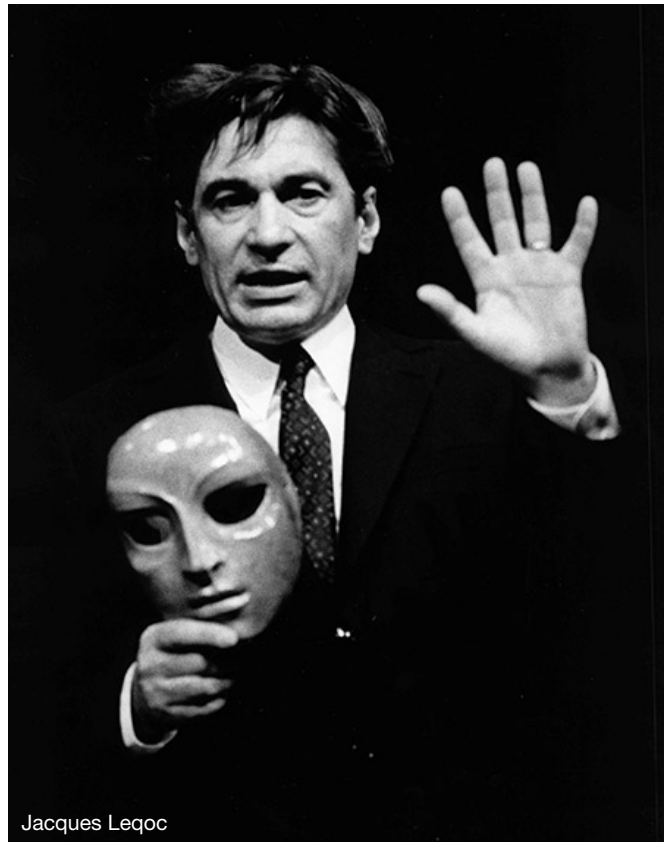
About the Art Form

The founders of Imago Theatre trained in mime, a style of theater that uses movement instead of words. Mime began in ancient Greece and featured actors performing scenes using gestures (a gesture is movement that shows an idea or emotion) and large movements.

By the 1500s, an Italian theater style called Commedia dell'Arte used mime in comedic performances that poked fun at different types of people. The characters (called *Zanni*) were often foolish old men, servants playing tricks on their employers, silly know-it-alls, boastful but cowardly military officers, and young lovers.

Through the next years, other mime characters developed, such as the dreamily unaware Pierrot, whose face is painted white. Marcel Marceau's creation, Bip, is another recognizable mime character. Bip wears a top hat with a flower sticking out and a short jacket. Marceau was influenced by silent film stars Charlie Chaplin and Buster Keaton, and like their characters, bad luck seems to follow Bip everywhere.

Jacques Lecoq, an inspiration for Imago's founders, came to mime through an interest in sports. He saw the rhythm of athletics as a kind of physical poetry and used mime as a research tool to further dramatic creativity. His training



Jacques Lecoq

program mixes clowning, melodrama, acrobatics, dance and natural body movement among other styles. Lecoq thought it was important for performers to closely observe movement and strive to imitate it.

About Masks

Imago Theatre members regularly wear masks in performances. Performers have used masks throughout history because a mask can magically change a person into a whole new kind of being.

In ancient times, masks were used in rituals as well as for entertainment and storytelling. Mask makers created the “faces” of animals (real or imaginary), ancestors, gods, demons and spirits. The Greeks introduced the mask to theater as a way to sort out the human characters (who wore masks) from the spirits and gods. Roman masks exaggerated facial features to show the characters' traits, and later in history, Commedia Dell'Arte masks did the same for comic effect. Masks were used during religious plays and festivals in Medieval Europe.

Today, professional mask-makers regularly work in theater and dance productions. Masks can range from realistic to fantastical and are made from a wide variety of materials, as you will see in *FROGZ*.



Marcel Marceau as Bip

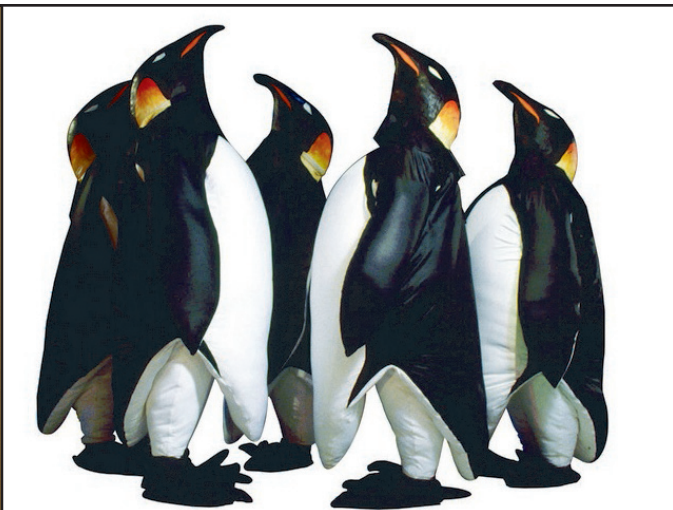
3 About the Performance and Artists

Guiding Questions

- What might you see during the *FROGZ* performance?
- How does Imago Theatre create its onstage illusions?
- Who has inspired Imago Theatre's work?



Carol Triffle



Jerry Mouawad

About the Performance

The innovative Imago Theatre returns to Cal Performances' Zellerbach Hall with its signature work *FROGZ*. Blending mime, drama, dance, acrobatics, music and visual arts, the show features panicking penguins, poor-spelling sloths, introverted frogs, and many other curious creatures. Co-founders and artistic directors Carol Triffle and Jerry Mouawad lead the audience on a zany adventure through a world of animated characters and wondrous illusions. Based on the movement theories of theatrical innovator Jacques Lecoq, this performance explores the themes of innocence and the human condition.

Imago uses illusion, engineering, architecture and physics to make each of their productions a one-of-a-kind theatrical experience. Mood is set through the use of silence or a diverse soundtrack that includes folk music from Bali, Italy and Indonesia, movie scores and rock 'n' roll. Visual arts play a role in the creation of the masks and costuming. Imago often uses traditional

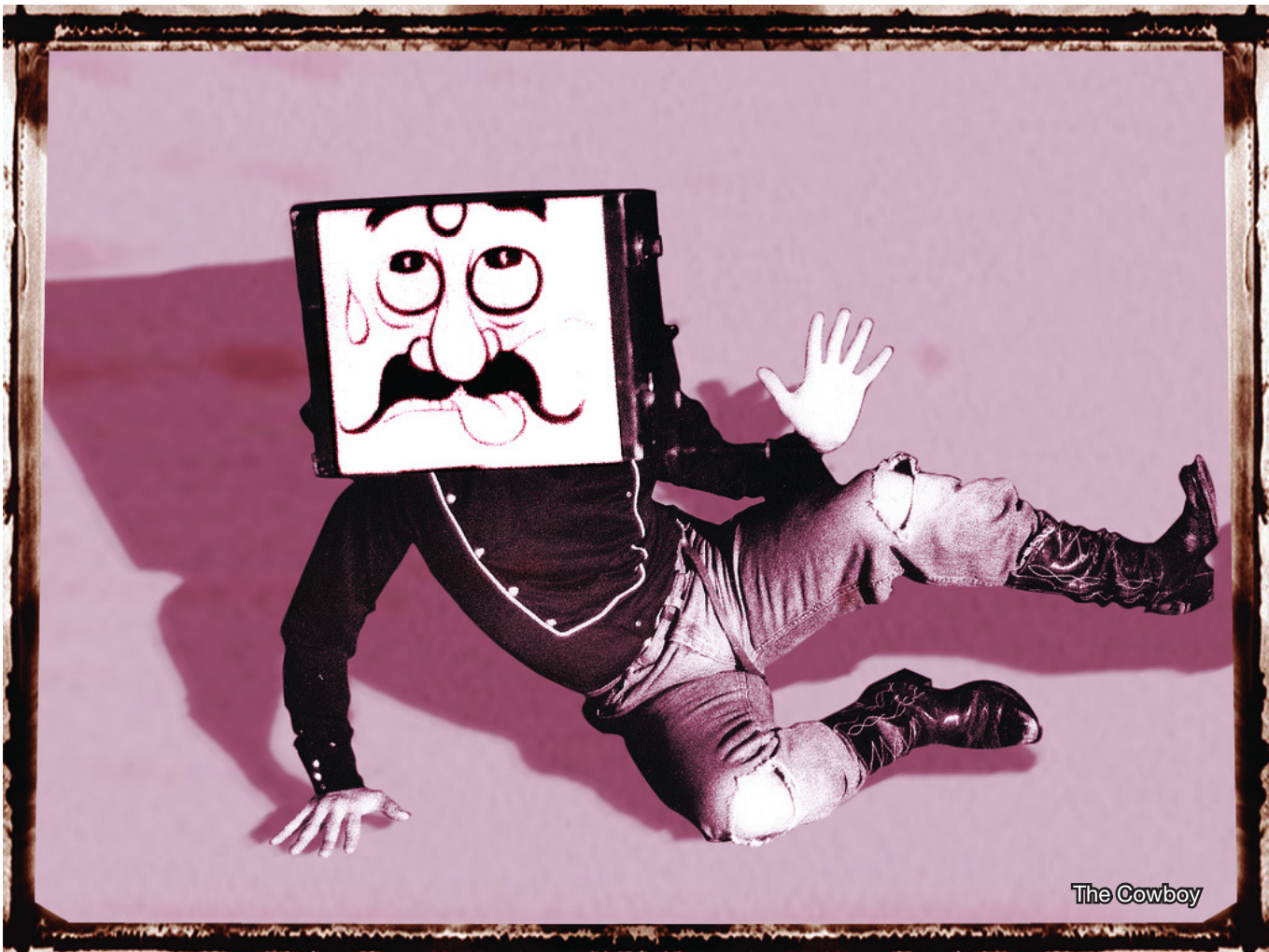
masks along with contemporary costumes, so that legends, myths and stories are presented in a creative and animated form, encouraging the viewer's imagination to take over and allow the illusion to be "real." The company delights audiences of all ages with its mastery of mime, dance and acrobatics, its dazzling technical wizardry and depiction of whimsical situations taken from everyday life.

About the Company

Imago Theatre, founded by Triffle and Mouawad in the late 1970s, started out as a mask theater company that traveled around small communities in the Pacific Northwest. They found inspiration in the late French actor and mime Jacques Lecoq's approach to theater training, which prescribes a series of exercises encouraging performers to express emotion and character with movement as their faces are covered by masks. With influence from artists Robert Wilson, Richard Foreman, Alain Platel, and Trisha Brown, Imago's creators have produced some of the

most innovative productions in the United States. Working out of a 18,000-square-foot theater laboratory in Portland, Oregon, Imago's ensemble of actors, dancers, designers, fabricators, and musicians have become alchemists seeking fresh perspectives of performance infused with an idiosyncratic physical energy.

FROGZ was first introduced to audiences in 1979 and became an international sensation. The universal nature of Imago's world and the company's range of original work won audience and critical acclaim in tours across Asia, Europe, Canada, and the United States. The company has been honored frequently by the National Endowment for the Arts for innovative works that push the boundaries of form, design and story and has performed its works on stage and on television in Europe, Asia, Russia and North America.



4 About the Form

Guiding Questions

- How is mime performed?
- How did the art of mime evolve through time?
- Describe some stock Commedia characters.
- What are the types of mime performed today?



Ancient Greek Theater

About Mime

The founders of Imago Theatre trained in mime and based their form of physical theater on the art form's expressive movement and gesture without speech. The artists create distinct characters ranging from animals to even the most abstract of objects with recognizable emotions and relationships because of the specificity of action grounded in mime.

The History of Mime

Mime is considered one of the earliest mediums of self-expression. Before there was spoken language, humans used gesture and movement to communicate. When spoken language evolved, mime became a form of entertainment which developed into a true theatrical form in ancient Greece.

Ancient Greeks and Romans

Mime's roots go back to the Theater of Dionysus in Athens where performers enacted everyday scenes with the help of elaborate gestures. The

principle mimes were known as *ethologues*, and the scenes they performed were meant to teach moral lessons. Masked actors performed outdoors, in daylight, before audiences of

Mime:

The theatrical technique of expressing an idea or mood or portraying a character entirely by gesture and bodily movement without the use of words.

10,000 or more at festivals in honor of Dionysus, the god of theater. The most elaborate form of mime, known as *hypothesis*, was performed by companies of actors, who often concentrated more on the development of their characters than the plot itself. Often one actor would play the part of several individuals in the production.



When the Romans conquered Greece, they brought the Greek art of mime back to Italy and made it their own. Roman mime enjoyed much success and growth under Emperor Augustus. But after the fall of the Roman Empire the Christian church frowned on the bawdiness and

indecency associated with mime. The church closed down the theaters and ex-communicated the performers. Despite this, mime survived and later, when the Church relaxed its attitude, religious-themed mystery and morality plays began to appear, many performed in mime.

Commedia dell' Arte

Performers continued to entertain with mime through the Middle Ages. The form reached its peak in Italy in the form of Commedia dell'Arte, which originated in the market places of the Italian streets in the early 1500's. Commedia troupes, often composed of several generations of the same family, traveled from place to place, regularly using wagons for both transportation and staging. Although the plays also featured dialogue, the focus was on movement as Commedia performers used heightened physicality to depict their larger-than-life characters and choreographed short slapstick routines called *lazzi* that they regularly inserted into scenes. Performances were generally improvised around a skeletal plot, and performers wore masks with exaggerated features to draw attention to their comic characterizations.

Commedia featured a set of stock characters that appeared in every play, with the same actor in a company always playing the same stock role.

These characters often had the same name and could be divided into several types:

- The lovers, who usually did not wear masks and were costumed in fashionable garments.
- Comic character roles who wore masks with caricatured features and costumes that made them instantly recognizable to audiences. The three most common were **Pantalone**, a miserly old merchant; **Capitano**, a boastful, foolish soldier, and **Dottore**, a pedantic bore who was usually a doctor or professor.
- The comic servants, commonly known as **Zanni**, were clever tricksters and often the most popular characters. The male Zanni, called **Arlecchino** (Harlequin), was required to be an acrobat, musician and a comic. Arlecchino is identified by his white skull cap, black half-mask and a suit with diamond-shaped patches.

By 1550, Commedia dell'Arte had become a firmly established genre. Its performances were accessible to all social classes and the subject matter was always contemporary. With masks

concealing their identity, performers could ridicule any aspect of society. Ironically, the more a troupe's performances displeased authorities, the more popular and successful it became.

Even though troupes travelled away from their homeland, language was no barrier. Skillful mime and *Zanni* antics conveyed the story lines to audiences throughout Europe. Soon, performers from other countries began to imitate the *Zanni* style. In 1576, a company of Italian players led by Flamino Scala went to France, where the art of mime became immensely popular.

Commedia later influenced playwrights like Shakespeare and Moliere who created versions of its stock characters in their comedies. Pantomimes (musical comedies usually based on fairy tales that were popular in 19th century Britain) are a direct descendant of Commedia, and we can still see elements of Commedia in modern day farces.

Mime in the 20th Century and Beyond

Around 1811, almost two and a half centuries after Commedia's heyday, Jean Gaspard Batiste Deburau of Paris began converting the more slapstick form of mime into the form we recognize today. A master of his art, Deburau created the lovesick Pierrot, the eternal seeker.

Mime received new impetus after the First World War from mime master Jacques Copeau. Etienne Decroux, Copeau's pupil, took the work a stage further, and together with his own pupil Jean-Louis Barrault, developed the initial elements of modern mime. Barrault later went his own way to create the first true mimo-dramas.

By the mid-20th century, Paris was the place for mimes. Several great masters gave new life to the mime art and merged it with other forms. Marcel Marceau (another pupil of Decroux), and Jacques Lecoq developed new schools of mime that no longer represented traditional 19th century pantomime. Their schools and styles differed from one another as much as they differed from Eastern European and Asian styles.

Marcel Marceau converted corporeal ("body language") mime into an art that could be readily communicated and created his own special character, known as 'Bip'. Now an iconic mime image, Bip wore a top hat with the flower sticking out, and a short jacket. A down-trodden

character, Bip shares characteristics with Pierrot, who despite brief triumphs, always ends up at the bottom of the ladder. Influenced by silent film stars like Charlie Chaplin, and Buster Keaton, Marceau was the architect of a totally new style and tradition, a true creator and master of modern mime.

Jacques Lecoq had a different approach: he taught mime not as a separate art but as a research tool to further dramatic creativity, as well as one that could be combined with other arts. He came to theater through an interest in sports – through gymnastics he came to understand the geometry of movement and saw the rhythm of athletics as a kind of physical poetry. Lecoq's global training method explores buffoon and Commedia dell'arte clowning, melodrama, and tragedy, and fuses juggling, acrobatics, spoken text, dance, and plastic arts with natural body movement. His expression, based on the observation of real-world movement dynamics, opened up new directions for physical theater.

Two Types of Mime

Today **literal mime** and **abstract mime** are dominant in performances of mime. Sometimes artists combine both forms.

Literal mime is primarily used for comedy and story-theater. It usually tells a humorous story through a main character who encounters a conflict.

Abstract mime is used to generate feelings, thoughts and images from a serious topic or issue. Normally there is no plot or central character, so instead of watching a narrative unfold through literal actions, audiences engage in a more intuitive experience.



Marcel Marceau

(adapted from Meaning Through Motion: A Study Guide by Trent Arterberry and Bev Sawatsky.)

Is it all right for mimes to talk?

Strictly speaking, mime is silent, however some mimes feel that dialogue enhances their performance and allows greater range of communication. Most mimes today feel they must communicate primarily in movement to be considered mime even if they use words.

What is the difference between mime and dance?

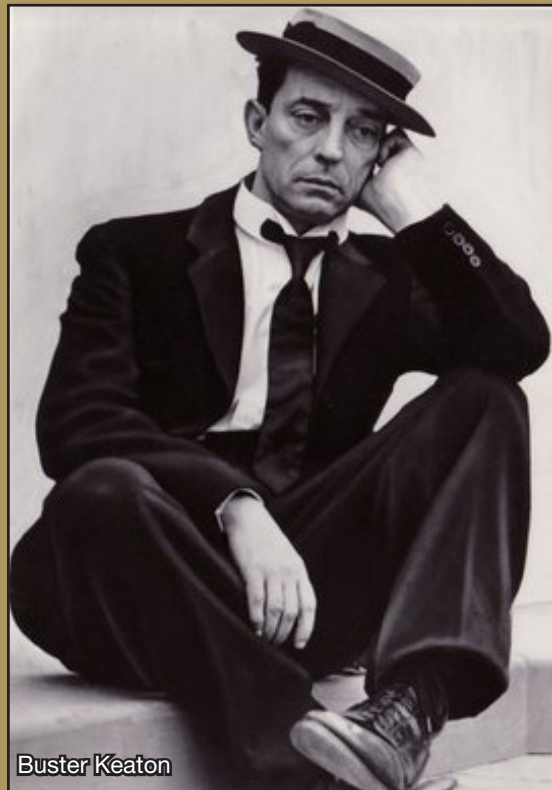
Like dance, mime uses stylized (not natural) movement. But while dancers evoke feeling with movements that are abstractly related to a theme, a mime communicates with movements that more literally convey the theme. Furthermore, the styles of movement in dance and mime are different. Dancers leap through the air, and in forms like ballet attempt to achieve “weightlessness” while mimes stay rooted on the stage. Dancers move to a consistent rhythm. Mimes employ broken rhythms and stillness.

What is the difference between mime and acting?

Mime is a form of acting because it portrays characters and stories. In other forms of theater, actors rely on dialogue and costuming to create a character. Mimes rely on body positioning, movement and rhythm to do the same. Actors with speaking roles communicate emotion in a natural fashion, where mime does so in a stylized or symbolic fashion. For example, an actor using speech would tell another “I love you” in a heartfelt voice, whereas a mime might put his hands to his beating heart.

What is the difference between mime and clowning?

Mimes and clowns are related and often overlap, because both rely on physical movement to communicate. The essence of the clown character is that he fails at whatever he attempts to do. The mime attempts to find the truth of the human condition, and his characters may fail or succeed. He also attempts to identify with animate or inanimate objects. These are not usually the concerns of the clown.



Buster Keaton

American Masters of Mime

Imago's members also take inspiration from famous American mimes. Buster Keaton was an American comic actor and filmmaker best known for his silent films. His trademark was brilliant physical comedy combined with a consistently stoic, deadpan expression, which earned him the nickname “The Great Stone Face.”

Sir Charles Spencer Chaplin, known simply as Charlie Chaplin, became one of the world's most popular film stars in the early 20th century. In silent films and later in “talkies” he featured comic characters like The Tramp and skillfully used mime, slapstick and other visual comedy routines.



Charlie Chaplin

5 About Masks

Guiding Questions

- What kinds of masks were created in ancient times and how were they used?
- What role did masks play in Greek theater?
- How do Imago Theatre performers learn to bring their masks to life?



Ancient mosaic depicting Greek masks

A Short History of Masks *(adapted from an educational guide by Kathy Friend)*

In their performances, Imago Theatre members use masks and costumes that fully cover their faces and bodies, allowing audiences to fall under the illusion that giant alligators, penguins and objects are really interacting in front of them. Throughout the history of theater performers have used masks because of their power to transform a person into a new kind of being, to shift the moment from reality to fantasy.

Historically, primitive and ancient mask makers were highly respected, as masks often took months to complete. Faces represented in masks were diverse representations of animals (real or imaginary), ancestors, deities and spirits. Masks were used ceremonially for rites of passage, for the curing of diseases, in invocations for rain

and good crops, as well as for entertainment and storytelling.

The use of masks in both ritual and theatrical realms has overlapped since the Ancient Greeks whose classical masks of Comedy and Tragedy have become a universal symbol of theater. The Greeks introduced the mask to theater as a way to represent human characters and differentiate them from spirits or supernatural beings. Roman masks were grotesque and exaggerated to emphasize the traits of a character. In Medieval Europe masks were incorporated into religious plays, festivals and pageants. Later, Commedia Dell'Arte performers used masks to punctuate their characters' comic personalities.

Intricate theatrical masks have been produced in Asia for thousands of years and continue to be used to depict gods, demons, spirits and ghosts. Kwakiutl Indians of the Pacific Northwest have unique ceremonial masks; a single mask is multi-layered, and what appears to be a bullhead opens to reveal a raven's face, which then uncovers a stylized mask of a human face.

Today, the professional mask-maker primarily works in theatrical production and the masks they create cover the range from realistic to fantastical or abstract, from simple to complex and may be made from a wide variety of materials as we'll see in Imago Theatre's *FROGZ*.

From "To Carry a Mask" by Imago Theatre's Artistic Director Carol Triffle

Since 1979, Jerry Mouawad (Imago's co-founder and co-creator) and I have been exploring masks. Over 30 years of experience has reinforced one important realization – the mystery of the mask is evasive. How does a mask come to life? When I attended the Lecoq School in the 1980s and '90s, students were asked to watch when the actor falls away and all that is left is the mask persona. We would watch intensely as a single actor performed on a bare stage. We leaned forward as instructed by Monsieur Lecoq, and opened our eyes looking for a single moment when the mask came to life. We watched like theater archeologists for a moment that is not so easily defined by inexperienced eyes. The moment when the actor's cleverness, inventiveness, and talents fall away and what remains is the mask. That moment is rare. I only saw it a few times.

In our works *ZooZoo*, *FROGZ* and *Biglittlethings*, we work with actors to find the truth of the mask. As choreography, timing, special effects and the entire event of theater takes place, it is difficult for the actor to stay focused on mask theater – the very thing the actor is there to do. Many times we give actors notes reminding them that they are not performing alone, but rather they are in partnership with the mask, that in order for the mask to come alive they need to let the mask share the stage. Lecoq used the phrase "to carry a mask." I think this phrase to carry signifies that an actor must support the mask; much the same way a supporting actor supports the lead. The actor cannot take the lead or the mask will have no life.



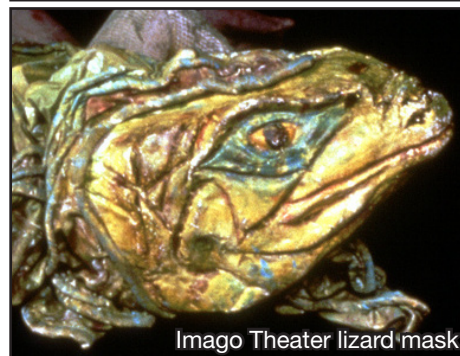
An African mask



A Commedia Dell'Arte mask



A Chinese mask



Imago Theater lizard mask

6 Learning Activities



Theater (Grades K-12)

Observe/Remember/Imagine/Imitate

Human beings are mimics by nature. As children we learn through copying the world around us. Mime or mime theater is the art of reflecting the world by imitation. However, the highest form of imitation is not parody. To really imitate the performer must observe closely and then try to embody the object, animal, element or form he is attempting to mimic.

Trees & Wind

- Bring students outside to look closely at a tree. How does it move when the wind is blowing?
- Prompt students with the following questions and suggestions and invite them to show you with their bodies:
 - How would you move if you were a

tree in the wind?

- How would you move if the wind had gusts and lulls?
- How would you move if there was a faint breeze?
- Go further than just making the shape of the tree. Plant your body firmly into the ground. Feel the trunk, extend your arms. Notice how the outer branches will sway more in the wind than parts of the branch closer to the trunk.
- Invite half the class to watch while half performs, then switch groups.

Bacon

- Prompt for students:
 - Have you ever watched bacon frying in a pan?
 - How does the bacon begin?

- What is its shape?
- How does it feel? (If the bacon could feel.)
- What happens to the bacon when it begins to heat?
- What happens to the bacon as it shrivels and becomes crisp?
- Have the whole group explore these movements, then invite half the class to watch while half performs, then switch groups.

Water & Ice

- Prompt for students:
 - You are a cup of water. The temperature is slowly getting colder and colder.
 - How does the water feel as it becomes heavier?
 - How does it feel when it turns to ice?
 - How does it move when someone turns the cup over and the ice falls through the air and breaks on the ground?
- Have the whole group explore these movements, then invite half the class to watch while half performs, then switch groups.
- Reflect together on what they saw each other do and on the experience of observing, imagining and mimicking these objects in motion.

Theater (Grades K-12) ***Bringing Objects to Life***

When children play with toys they often pretend the toys are alive and speak for them. Your students can take this one step further by examining how to bring an inanimate object to life. Jacques Lecoq used the following approach to guide actors in bringing objects to life – first examining the physical nature of the object and then finding its opposite nature.

- Have students each choose an object, something they can carry in their hands, for example a pencil.
- Prompt for students:
 - Look at your object. What is its shape?
 - How would something with a shape like that move through space?
 - What is the opposite move?
- Ask students to bring their objects to life by going from one extreme to the other. For

example, they might start with sharp, fast moves and then change to slow, curvy moves. Invite students to add sound to each of their two extreme movements.

- Have the whole group explore these movements, then invite half the class to watch while half performs, then switch groups.
- Repeat this movement exploration with different objects.
- Reflect together on what they saw each other do and on the experience of observing, imagining and becoming these objects in motion.

Theater (Grades K-12)

The Magic Bag

- Have students sit in a semi-circle.
- Mime carrying a large bag and then place it in front of the students.
- Prompt for students:
 - This magic bag has an infinite number of objects in it. One by one you will come up, pull open the sack, reach in, and pull out an object. Your job is to show us what the object is by the way in which you handle it and how you use it.
- Reassure students to trust their imaginations and not to talk. They can even reach into the bag without having an idea and, by believing in the bag, an object will come to them. Remind students to take a minute to see the object in their mind's eye and to use slow, precise movements to show size, shape and weight.
- Ask students to remain silent until the student returns to his or her place, or if you choose, until everyone has removed their "object" from the "bag".
- If needed, guide the students to notice the specific gestures, facial expressions, etc. that help identify the object and make it more "present".
- Reflect together on what it was like to mime using and handling these objects and what was observed and wondered about.

Option:

Explore how movements can convey emotion, attitude, energy and tone.

- Hand out cards with different adverbs on them to all the students.
- Have each student use their object in keeping with the adverb they received. For example, a student might "peel an orange" angrily,

fearfully, joyfully, proudly, nervously, lovingly, etc.

- After a student performs, ask the class to guess the adverb they were portraying.

Visual Art (Grades 2-12)

Masks

Masks are central to Imago Theatre's performances and the actors spend much time in rehearsal imagining and experimenting with ways to bring the mask to life.

- Using paper and pencil, ask students to think of a prominent feature on the face – nose, ears, forehead, cheeks or eyes.
- Have students draw that feature first before anything else.
- Once that feature is drawn, ask students to draw the other features of their "mask" while still trying to emphasize the prominent

feature. For example, if the student has drawn a pointed nose, then the lines of the cheek should lead to the point. Perhaps the lips are pointed too. Maybe the eyes are diagonal. All of the lines of the mask should support this prominent feature.

- Have students do a "gallery walk" examining each other's mask drawings.
- Reflect together on what was observed, and wondered about.

Options:

- If students are more advanced, have them draw the mask face from different perspectives, for example, profile, three-quarter or bird's eye view.
- Use the drawings as a jumping-off point to create a three-dimensional mask. Inexpensive plastic masks can be purchased online or at party stores. Layering papier-mâché onto the masks students can create character masks which emphasize various facial features.



7 Additional Resources

Imago Theatre web site: <http://imagotheatre.com/index.html>

Interview with Imago Co-artistic Directors: <http://www.youtube.com/watch?v=rR94x9S1Yos>

Video Clips of Imago Theatre Performances

FROGZ: <http://www.youtube.com/watch?v=Bevb3ByXscl>

ZooZoo: <http://www.imagotheatre.com/zoozoo.html>

Biglittlethings: http://www.youtube.com/watch?v=XR_88zJoYS0

Video Clips of companies who share a focus on Physical Theater

Mummenschanz: http://www.youtube.com/watch?v=Zy_l4z2TrN0

Cirque de Soleil: <http://www.youtube.com/user/cirquedusoleil/videos?view=0>

Aurélia Thierrée: <http://www.youtube.com/watch?v=ZQ5S0TdvHzU>

James Donlon: <http://www.youtube.com/watch?v=yN9k3gnNEPw>

How to Make Theater Masks

http://www.ehow.com/videos-on_2740_make-use-theatre-masks.html

Books

How to Make Masks!: Easy New Way to Make a Mask for Masquerade, Halloween and Dress-Up Fun, With Just Two Layers of Fast-Setting Paper Mache Paperback by Jonni Good

The Mask-Making Handbook by Thurston James

The Mime Book Paperback by Claude Kipnis

The Moving Body: Teaching Creative Theatre by Jacques Lecoq

Children's Books

Harvey the Child Mime by Loryn Brantz

Bip in a Book by Marcel Marceau and Bruce Goldstone

Monsieur Marceau: Actor Without Words by Leda Schuber (Author) and Gerard DuBois (Illustrator)

Local performers you might also be interested in...

Pilobolus: <http://www.pilobolus.com/>

Dance company renowned for its imaginative and athletic exploration of creative collaboration.

Lunatique Fantastique: <http://www.lunfan.com/>

Found object puppetry performances.

8 California State Standards

Theater

1.0 Artistic Perception

Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theater

Students observe their environment and respond, using the elements of theater. They also observe formal and informal works of theater, film/video and electronic media and respond, using the vocabulary of theater.

Comprehension and Analysis of the Elements of Theater

1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script of theatrical experience.

2.0 Creative Expression

Creating, Performing and Participating in Theater

Students apply processes and skills in acting, directing, designing and script writing to create formal and informal theater, film/videos and electronic media productions and to perform in them.

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Theater

Students analyze the role and development of theater, film/video and electronic media in past and present cultures throughout the world, noting diversity as it relates to theater.

Role and Cultural Significance of Theater

3.2 Interpret how theater and storytelling forms (past

and present) of various cultural groups may reflect their beliefs and traditions.

4.0 Aesthetic Valuing

Responding to, analyzing, and making judgments about works of theater

Students critically assess and derive meaning from works of theater, performance of actors, and original works according to the elements of theater and aesthetic qualities.

5.0 Connections, Relationships, Applications

Connecting and Applying What Is Learned in Theater, Film/Video and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theater, film/video and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theater.

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For information on supporting our Education and Community Programs, contact, Sarah Sobey at 510.643.7053 or email ssobey@calperformances.org.

About Cal Performances and Cal Performances in the Classroom

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter and producer of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. A deep commitment to excellence in service, facilities, staff and volunteer leadership provides a unique environment where artists flourish and where the community is enriched through programs of innovation and diversity.

Our Cal Performances in the Classroom and SchoolTime program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences. Workshops and classroom visits prepare students for deeper engagement when they experience hour-long, daytime performances by the same world-class artists who perform as part of the main season. Cal Performances in the Classroom and SchoolTime have become an integral part of the academic year for teachers and students throughout the Bay Area.



Cal Performances in the Classroom educational materials were written, edited and designed by Laura Abrams, Rica Anderson, and David McCauley with material adapted from Imago Theatre's education guides.

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