



**Course Breakdown:**  
**UNRECOGNISABLE | Character Acting Intensive**

***Facilitated by Selina Scott-Bennin***

**Prerequisite:**

***Introductions:*** You will receive a ***short questionnaire to outline your fears and goals so that we can support each other in the process.***

***Attire:*** Participants should ***wear black, logo-less clothing that is easy to move in. No jewellery*** etc. until ***accessories, costumes and props*** are required for transformation (***Class 3-5***).

***Supplementary Materials:*** You will be provided with the following.

- ***A guide to creating Mask and Character.***
- ***Paper Mask selection-*** Choose a minimum of 2 to print & mount to pliable card for use in session. (***You will need to and secure an elastic fastening and cutaway eyes before class***)

***Class 1: Monday 14th June***

***CREATING CHARACTER AND AN INTRODUCTION TO MASK***

***What you will need:***

***Attire: All black***  
***2 or more masks***

- A short warm up, preparing the group physically and mentally
- Discussion: The characteristics of mask
- We will explore the 6 territories of character (HISTORY, WORLD, EXTERNAL & INTERNAL CHARACTER, DREAM, OBSTACLES)
- Group exercises exploring non-verbal communication
- Learning how to create a character physically
- An introduction to mask techniques
- Hot-seating in a mask
- Introductory mask scenes: meeting and communicating

**Class 2: Friday 18th June**  
**THE IMPORTANCE OF SOUND AND STORYTELLING**

**What you will need:**

**Attire: All black**

**5 household props- example: a utensil, colander, a bag, book, keys, blanket, cushion, pen and paper, a ball, a piece of clothing.... (it can be anything- try not to think about it, just bring it)**

- Warm up: massage, stretch and movement. How do we prepare our bodies for performance?
- Building & Identifying character (age, height, weight, energy, vocal quality, habits gesture and so on...)
- Exploring Imagination and Immersive tools / Sensory Awareness
- Self-Study: "The worst part / the best part of yourself"
- Scene study / Ensemble Improvisation exercises.
- Communication: The art of gibberish
- Virtual Viewpoints- Spatial Relationship, Kinaesthetic Response, Shape, Gesture, Repetition, Architecture, Tempo, Duration, and Topography).
- Feedback and Class Preparation: How to become **Unrecognisable**

**Class 3: Monday 21st June**  
**UNRECOGNISABLE- ALLOCATED CATEGORY**

**What you will need:**

**Attire: Personal choice, a fully formed character, with personal props, dialect and movement choice.**

**Note:** Spending a large sum of money is not encouraged, the actor should be inspired by what they already have to formulate their characters. However, experimenting with prosthetics, wigs and make up is welcome, provided it serves your performance.

Research is free — the more you know about the character you have designed, the more believable your creation will be.

- Arrive to class Unrecognisable: ***You will be briefed prior to these classes.***
- Be prepared to stay in character throughout.
- Be prepared to answer questions.
- While watching others, remain in character but do not be too obtrusive.

- There is no order for when you are asked to 'go up'. The space will be fairly minimal with a table and chairs or whatever the participants have available to them. In depth set dressing is not the focus, it can be fairly barebones.

***You must come into class in character, stay in character for the duration of the class, and only break character once each person has completed our showcase / you have been instructed to do so.***

### **UNRECOGNISABLE Classes**

**Class 3: Monday 21st June**

**Class 4 - Friday 25th June**

**Class 5 - Monday 28th June**

**As above, each class will be dedicated to a category that will stimulate the transformation.** But it is merely a base block for each participant to build on. Such as, but not limited to:

#### **FICTIONAL:**

Developing a ***complete character from scratch***. It is possible to change gender and participants are encouraged to explore age. If there is a desire to explore race, then this must be expressed with careful practice. Stereotype must not be used as an anchor for this transformation. However, if this serves the world and the character being shared, I will allow this.

#### **GENRE:**

Using a character from a play; comedy, drama, restoration/period/melodrama, contemporary? The participant must ***use a play they have read*** and thus understand their relationships to others in the play. The backstory they create will be informed by the text. ***I would recommend that Shakespeare is not used for this exercise, so not to be overwhelmed by iambic in the work.***

#### **SOCIAL / HISTORICAL:**

***Biographical character transformation.*** Using the life work of a ***known person or celebrity***, the participant will not base their character on them, but ***play them in entirety***. Should the selected person have an extensive influence on the world, they may select a period of their work and disclose that in advance of the class.

***When each participant has had an opportunity to show themselves, we will debrief and talk about our experiences and discuss how to prepare for the upcoming transformation.***