

# Mime Unit

Movement

Drama 10



March 1-6

Asker School

Melissa Marois

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## Rationale

Performance based learning is at the core of engagement and education. This engagement is pursued through the creation of a well-rounded individual. As an educator, this can be done through the teaching of social skills such as imaginative exploration, communication and reflection which are all encompassed in the drama curriculum and focus on the development of self.

Specifically, movement allows students to identify their inner being and create a unique sense of self through the characterization of others. This development is the essence of drama; to find one's self through play. This allows students to engage more activity in the class and in social settings. What students learn in a mime unit can be applied to other areas of life to smooth the transition of childhood to adulthood.

In this unit, we focus in abundance on focus, concentration, object articulation, characterization, portraying emotions, and the art of storytelling. These skills are skills used directly outside of the classroom in one's everyday life. For example, a student who is able to focus and concentrate on a specific task may be able to create a more extensive project in a shorter time. A student who is able to properly display their emotions and relate them to a person experience will be well put together when in a stressful social setting. These skills learnt in the drama room help create an explorative individual with unique strengths.

## Unit Objective

**By the end of this unit, students will successfully engage in a 5 minute storytelling performance using mime. This performance will include specific skills learnt within this unit such as focus, isolation, characterization, and object articulation.**

Outcome	Skills	Lesson
Demonstrate focus, concentration and energy in all movement and gesture. (Movement 10)	Focus, concentration, control of energy, object articulation	1, 2, 3, 4, 5, 6
Demonstrate the ability to move isolated body parts. (Movement 11)	Isolation, body awareness	2,3, 6
Translate words, images and emotions into movement. (Movement 22)	Body awareness, emotion, characterization	1,2, 3, 4, 5, 6
Demonstrate non-verbally the: who, what, where, why and when of a story. (Movement 23)	Focus, characterization, emotion, concentration	4, 5, 6
Create experiences through imaging, visualizing and fantasizing. (Improv 5)	Imagination, creativity, emotion, characterization	2, 3, 4, 5, 6
Communicate meaning without words. (Improv 13)	Concentration, emoting, characterization, storytelling	1, 4, 5, 6
Sustain a character throughout a scene or exercise. (Improv 32)	Storytelling, characterization	2, 4, 5, 6

## Unit Overview

### Lesson 1-TSW be able to play a round of sculpture museum

Warm up (walking, environment walking, and walking with object), history (The what, why, how, and where of miming), focus, concentration and articulation (Make my face and stick charades, sculpture museum), reflect

*Drama 10: Theatre Studies 1, Improv 13, Movement 10, 22,*

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### Lesson 2-TSW be able to play a game of Putty

Quiz, warm up (walking, environment walking), articulation (tennis ball, assembly line, putty), reflect

*Drama 10: Movement 10, 11, 22 improv 5, 32*

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### Lesson 3-TSW be able to play a game of Duck, Duck, ?

Warm up (walking, character walking, match partner walking), Characterization (mirror me), emotions (emotional name game, Duck, duck, ?), reflect

*Movement 10, 11, 22, Improv 5*

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### Lesson 4-TSW be able to participate in a round of Sculpture Museum

Warm up (walk, imitation walk, speed differentiation walk), storyline building/acting (Cat, window, puddle, quiet contest sculpture museum), reflect

*Movement 10, 22, 23, Improv 5, 13, 32*

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### Lesson 5-TSW be able to create a 5 slide tableaux storyline

Warm up (walk, character walk, imitation walk), story line/ tableaux (Still image story) performance prep, closure

*Movement 10, 22, 23, Improv 5, 13, 32*

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### Lesson 6-TSW be able to perform a 5 minute storytelling mime performance with a definite beginning, middle, and end.

Warm up (walk, levels, character walk) performance prep, perform, reflection, closure

*Movement 10, 11, 22, 23, Improv 5, 13, 32*

*Stick Charades*

*LESSON PLAN*

**Name:** Melissa Marois      **Grade/Subject:** 10 Drama      **Unit:** mime      **Topic:** concentration and focus  
**Date:** March 1      **Class Length:** 50 minutes

**GLOs from Program of Studies:** To develop competency in communication skills through participation in and exploration of various dramatic disciplines

**SLOs from Program of Studies:**

- Demonstrate focus, concentration and energy in all movement and gesture
- Communicate meaning without words
- Translate words, images and emotions into movement.
- Recognize theatre has evolved as a traditional art form.

**Learning Objectives:**

*Students will:*

1. Play a successful round of ‘Stick Charades.’

**Resources Consulted:**

1. Alberta program of studies
2. <http://www.yale.edu/ynhti/curriculum/units/1990/2/90.02.02.x.html>

**Materials:**

- activity space
- stick
- activity cards

**Procedure:**

Introduction: (3-5 min)

- convey the point of the message to the students: Will be able to play Stick Charades by the end of class (sub-lessons: focus, concentration, and articulation)
- begin walking- relax students, set expectation, provide routine

Body: (40 min)

*Activity #1 – walking continued (8minutes)*

- ask students to make introductions as they walk around
- do the same activity asking students to questions to change their environment (i.e. it is cold, there is quicksand, the wind picked up, the sun got warmer)
- repeat walking activity with students pretending they have a small object with them. Use prompt questions to get students thinking on their feet (i.e. how big is your object? Is it heavy?)
- ask students to create a circle. What does our warm up activity show us? Was talking needed? Were you acting? What is that called? (Mime)

*Activity #2 – History (12 minutes)*

- define: Mime- is self-expression without words. It is a silent form of communication. When performing, your body becomes your instrument. Ask students for examples
- identify main/exciting points in history- Mime is one of the earliest modes of communication. The first cave people acted out their daily experiences. The adventure of the hunt made for an exciting drama, though the excitement of the drama was not the objective. Primitive people used mime to influence their environment.

Mime was used in religious ceremonies. Man expressed his myths and traditions through mime. It was in the Orient that mime was first used in organized theatre. In fact, since the inception of the national theatres of Japan and China, mime has had an active role.

The Greeks and the Romans used mime to perform a skit. The Greeks were probably the first to use mime as a pure art form. Many times masks were used and were very strongly connected with dance. The use of mime was frequently risqué. Through the middle Ages and the Renaissance period, the expression “dumb shows” was used to describe a silent play. The middle Ages brought the jester. With the exception of the jester, most of the performance of mime during this time period had a religious connection. The miracle plays used mime, within the church, to express the mysteries and morals of that time. During the sixteenth century mime was brought back for pure entertainment. The Italian Commedia Dell Arte was extremely popular

By the 1800s mime was recognized in many countries as an entertaining art form. Three schools of mime developed a certain individualized style.

Three schools of mime:

The Orient- use simple plots and sets, elaborate make-up and costumes. The mime has a sense of a spirit that comes from within.

Italy- style is mostly comic, with broad, exaggerated movements.

France-the youngest of the schools. It combines the French ballet with the Italian characters they create very believable, well-developed characters. Their movements are very precise, creating an illusion of reality.

- why is this important? How does it affect miming today? Ask for examples of modern miming?

### *Activity 3- Make my Face (5 minutes)*

- start with everyone sitting in a circle facing the back of the person in front of you. One student will be instructed to make a face and turn around and show it to the person behind them, then, return to normal. That person now makes the same face and passes it on accordingly. This continues around the circle until it reaches the person who created it. This person then shows the group the ending face. Hopefully it's the same face that we began with.
- reflect: why would the face change? What is important to keep the face the same from beginning to end? Ask students to think of these answers when playing the next game.

### *Activity #4- small group-Stick Charades (15 minutes)*

- separate the class into groups of 4
- using two 2 foot long dowels, each group member will choose a slip of paper identifying an activity they must act out using the dowels. Students will use the sticks in an activity or as an object (i.e. playing the violin, walking on stilts, or looking in binoculars). This will be acted out, with the sticks and without words. Students will then guess the actor is doing and what the sticks have become. Continue in this manner until everyone has a turn.
- play again, this time dividing the class into two larger groups suggesting that this time two or more people may work together to create a scene.

### Closure: (5-7 min.)

- have students walk around the classroom to cool down
- ask students the 3 types of miming schools? Important cues in history? How the games we played showcased mime? Important attributes of miming that we worked on today?

### **Assessment Methods:**

1. Observation
2. Participation

### **Reflection:**



## *Putty*

### *LESSON PLAN*

**Name:** Melissa Marois    **Grade/Subject:** 10 Drama    **Unit:** mime    **Topic:** concentration and object articulation    **Date:** March 2    **Class Length:** 50 minutes

**GLOs from Program of Studies:** To develop competency in communication skills through participation in and exploration of various dramatic disciplines

#### **SLOs from Program of Studies:**

- Demonstrate focus, concentration and energy in all movement and gesture
- Demonstrate the ability to move isolated body parts.
- Translate words, images and emotions into movement.
- Create experiences through imaging, visualizing and fantasizing.
- Sustain a character throughout a scene or exercise.

#### **Learning Objectives:**

*Students will:*

2. Play a successful round of 'Putty.'

**Resources Consulted:** Alberta program of studies

#### **Materials:**

- activity space
- putty
- tennis ball

#### **Procedure:**

Introduction: (3-5 min)

- convey the point of the message to the students: Will be able to play *Putty* by the end of class (sub-lessons: focus and articulation)
- begin walking- relax students, set expectation, provide routine

Body: (40 min)

*Activity #1 – quiz (8minutes)*

- remind students of quiz expectations, hand out quiz

*Activity #2- walking (5 minutes)*

- when all students are done, begin walking
- keep walking: ask students to questions to change their environment (i.e. it is cold, there is quicksand, the wind picked up, and the sun got warmer)
- repeat walking activity with students pretending they have a small object with them. Use prompt questions to get students thinking on their feet (i.e. how big is your object? Is it heavy?)
- ask students to create a circle. What does our warm up activity show us? Why do these activities? What was important to remember from yesterday?

*Activity #3 – tennis ball (5 minutes)*

- have students sit in circle formation
- pass around the tennis ball. Ask prompt questions such as how much could it weigh? What's the texture? Can you throw it? What is the size in relation to your palm?
- remove the tennis ball. Ask students to close their eyes and hold one's hand out as if a tennis ball is still in their palm. Play with it. Use prompt questions. Can students move with it? Is it hard, soft, or smooth?
- remind students of the importance of clear articulation of objects. Ask what would happen if one person thought the ball was a certain size, and when he passed it off, it grew in size? Does this affect a performance? How? Why?

*Activity 4- Assembly Line (10 minutes)*

- break the class into small groups of 4-5 people
- explain that each group needs to create a simple machine that can use an assembly line. Each assembly line person must have a specific job (focus) and think of isolating one part of their body to perform their function
- give groups a few minutes to create a machine
- have each group perform their assembly line for the class in a short 30 second skit
- how can the class see the articulation? What body part was being isolated? Did the articulation help keep the skit realistic?

*Activity #5- Putty (12 minutes)*

- in a circle formation, demonstrate molding the putty into a formation, and then using one's imagination to utilize the putty to perform a simple task (i.e. molding the putty into a coffee cup)

and then pretending to sip from it). Once the action is done, the group will guess what the putty was formed into before passing it on to the person beside them. That person will accept the object as it is and then will then smooch the putty down and build another object to perform another task. So on and so forth until all individuals have had a turn.

Closure: (5 min.)

- have students walk around the classroom to cool down
- ask students the importance of articulation? How can we show articulation well? What does it do for us as performers of mime?

**Assessment Methods:**

3. Observation
4. Participation

**Reflection:**

## Assessment

### General/ Daily Assessment

**Participation:** (used for lessons 1-6)

Student was:	
5- focused, all materials prepared, on task, talking only in turn, respectful of class, positive influence to classroom environment, worked hard, eager to explore new concepts and activities	
3- mostly on task, minimal talking out of turn, worked well, tried new concepts and activities with prompting	
1-Here in body, unprepared, unfocused, disruptive to class, disrespectful, off task, negative influence on classroom environment	
N/A- student was absent	

**Observation: (used for lessons 1-6)**

Objective	Student:
Demonstrate focus, concentration and energy in all movement and gesture. (Movement 10)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>
Demonstrate the ability to move isolated body parts. (Movement 11)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>
Translate words, images and emotions into movement. (Movement 22)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>
Demonstrate non-verbally the: who, what, where, why and when of a story. (Movement 23)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>
Create experiences through imaging, visualizing and fantasizing. (Improv 5)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>
Communicate meaning without words. (Improv 13)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>
Sustain a character throughout a scene or exercise. (Improv 32)	Student Could demonstrate: <b>Y or N</b> <b>Notes:</b>

**Lesson 2:**

**Quiz:** List one of three skills we worked on yesterday in regards to miming. Identify and explain two suggestions how a game from yesterday's class showcased an important skill in miming.

**Lesson 6:**

Performance Checklist

**Storyline**

Story was clear and concise \_\_\_\_\_

Story had clear beginning, middle, and end \_\_\_\_\_

Story had conflict \_\_\_\_\_

Story had climax \_\_\_\_\_

Story had conflict resolution \_\_\_\_\_

**Skills**

Obvious to the audience who the characters were and what they were doing \_\_\_\_\_

Characters were maintained throughout \_\_\_\_\_

No verbal communication \_\_\_\_\_

Elements of mime were utilized:

Size \_\_\_\_\_

Shape \_\_\_\_\_

Weight \_\_\_\_\_

Tension \_\_\_\_\_

Texture/temperature \_\_\_\_\_

Emotion \_\_\_\_\_

Over exaggerated facial expressions \_\_\_\_\_

Eyes were key to movement \_\_\_\_\_

**Performance**

Presentation was roughly 5 minutes (give or take 30 seconds) \_\_\_\_\_

The group was well rehearsed \_\_\_\_\_

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Reflections /2

**Comments:**

**Total: /20**

## Bibliography

Alberta Education. (1989). Program of Studies: Drama 10 – 20 – 30.  
<http://education.alberta.ca/media /313060/drama10.pdf>

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