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Subject/Grade: Theatre Arts
Sophomore

Course: Movement and Voice

Unit Title: Good Morning Mime

Stage 1 - Desired Results

Content Standards:

Content Standards: Using the National Art Common Core Standards -

TH:Cr1.1.HSI

a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.

TH:Cr2.1.HSIII

b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

TH:Cr3.1.HSI

b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

TH:Pr4.1.HSII

a. Discover how unique choices shape believable and sustainable drama/ theatre work.

TH:Pr5.1.HSI

a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

TH:Pr6.1.HSII

a. Present a drama/theatre work using creative processes that shape the production for a specific audience

TH:Re8.1.HSI

b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.

TH:Cn11.1.HSI

a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Essential Questions: Why do we speak if we can use our expressions to do so instead? What do you think the character is feeling? How will you express it through your face and hands? What sorts of things can you do to alter your habits of expression to enhance your speech?

Understanding: : *It is not only about making glass boxes appear on street corners with our hands. Mime has much more to offer the actor than creation of imaginary worlds. The expressions that we carry with us every day tell stories far beyond that of words. When you get to school, your friends know just what mood you're in by the look on your face. Let's explore that. The volume of our actions can speak for us. Gross motor skills define the bigger picture and our sections of immediate occupied space Minute actions, the fine motor skills that we take for granted, tell the details of our stories. Our faces finish the task giving reality and humanity a visual voice translating the scenes we make. The translation via these expressions and defining bold movements determine how we understand each other beyond language.*

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<p>Students will know:</p> <ul style="list-style-type: none"> • The basic principles of Mime • How to create an environment from movement • How to use “volume” in our expressions and movement • How to combine the gross and fine motor skills in order to tell a story without words 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Create and manipulate scenic elements using gross motor skills through mime • Actively and fully express a story without words • Mime actions and objects creating time, place, and substance in blank space
<p>Stage 2 - Assessment Evidence</p>	
<p>Assessments:</p>	
<p>Formative classwork assessments (participation and peer critique)</p>	
<ol style="list-style-type: none"> 1. Answer the essential questions in a Google Form. (Answers will be recorded as a Google Sheets document for reference at end of unit. This forms a baseline for each student to determine differentiation within the lessons. 2. Participation in discussion after viewing the videos on Google classroom for homework. 3. Participation working with partners to develop skills in visual listening and visual response. Basic miming games such as “Mirror” and simple scenes of everyday activities - <i>Building a Sandwich/Brushing your teeth</i>. <ol style="list-style-type: none"> a. Mirror: Students stand with feet shoulder width apart facing a partner in the same stance. One partner will begin moving their hands in basic sweeping motions. the second partner will then try and follow the movements using the opposite hands (in mirror effect) eventually synchronizing with the first partner. The movements become more and more complex as slowly the other hand, torso, and legs are added into the movements. Repeat this with the second partner now in the lead. <ol style="list-style-type: none"> i. ALTERNATE EXTENSION: Have the flow of movement continue between the partners and become fluid by switching who leads without stopping. The premise being that the partners become so in tune they are naturally moving in mirror without a distinguishable “lead.” b. Building a Sandwich/Brushing your teeth: Students partner up standing about the classroom in pairs. Student A will begin to mime all of the gross motor skills required to build a sandwich (I usually make it easy and do a peanut or sunbutter sandwich with jelly). ALL movements involved must be accounted for ex. establishing the counter, taking out the plate, knife, bread... unwrapping the bread, and/or twisting the caps of the jars off (and placing them back on afterward... etc. The same set of rules apply to Student B as they trade off and Student B has the task of miming the act of brushing one’s teeth. The students critique each other about steps each may have missed. 4. Working with scenery - gross motor skills training in mime: Have each student “build” a room in which a portion of their morning routine takes place. Make sure they highlight everything. Now have the students devise a mime that shows the gross and fine motor skills required for the morning routine task. 5. Creating a dialog with expressions - have each student now add comedy to their morning routine scenes. Some form of farcical disaster or interruption works well normally (Someone’s dog eating their makeup sponge for example). 	
<p>Summative Assessments:</p>	
<p>Performance: After what is deemed a reasonable amount of rehearsal time to perfect the comedic morning routine mime scene, students will perform the scene. Typically once in a workshop critique format where they</p>	

receive peer and instructor feedback, and a final performance for which they receive a grade.

Reflection: Students will write a four paragraph essay in MLA format answering these four questions (one paragraph each question).

- 1. How was your experience preparing for the performance? What things did you do to prepare? How was the process?*
- 2. What was your favorite piece of your performance(s) or you feel was your biggest success? Why? (What are you most proud of? What worked the best? What was easiest?)*
- 3. What was the most difficult and challenging portion of your performance(s)? Why? (What part did you not like? What part did not work? What was the most challenging?)*
- 4. What understanding(s) of theatre are you taking away from this experience?*

Stage 3 - Learning

Learning Activities: *This section lists suggested ENGAGING & EFFECTIVE activities for students to demonstrate their competency in the standards identified in this unit*

Note: These activities are differentiated in order to best reach all levels & types of learners:

Activities for ALL students:	Supports Provided:
<p>Activity 1. Watch the videos on the webpage at home. In class the following day, be prepared to discuss what was seen and how the artists found different ways to express themselves without the use of words.</p> <p>Activity 2. Participate in class exercises that concern visual communication and vocalization including - Mirroring, listen and respond, act/react, and three times a charm.</p> <p>Activity 3. Develop a scene with a partner that involves miming. The scene should include expression in face and hands as well as the use of all of the skills learned in the "Body and Space" unit. The scene also must include vocalization when appropriate and creation of a basic environment.</p> <p>Activity 4. Perform the scene that was developed and participate in the group critique of each person's project. Take notes on what you could improve, then return to rehearse and perform it again in final form.</p> <p>Activity 5. Write a four paragraph reflection of the process and final product.</p>	<p>Discussion in a modified Socratic method as introduction to the subject matter. Discussion resumes with the introduction of each new artistic principle introduced.</p> <p>Individual critique during working lab periods.</p> <p>Differentiation as needed for individual learning needs of each student artist</p> <p>Written resources available when applicable - i.e. rubrics for performance and written reflection, graphic organizers for writing reflections</p> <p>Utilization of learning support and integration staff as required.</p>
Activities for MOST students:	Supports Provided:
<p>Student Artists will participate in all of the activities listed above attentively and with good discipline.</p> <p>Student Artists offer peer support throughout the process.</p> <p>Student Artists practice both in class and at home to prepare their work for critique.</p>	<p>Discussion in a modified Socratic method as introduction to the subject matter. Discussion resumes with the introduction of each new artistic principle introduced.</p> <p>Individual critique during working lab periods.</p> <p>Differentiation as needed for individual learning needs of each student artist</p> <p>Written resources available when applicable - i.e. rubrics for performance and written reflection, graphic organizers for writing reflections</p> <p>Utilization of learning support and integration staff as required.</p>

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Activities for SOME students:	Supports Provided:
<p>Student Artists will show appropriate leadership in the classroom concerning exercises and critiques above and beyond expectations.</p> <p>Student Artists will be well prepared, take criticism and apply it, grow in knowledge of the uses of the methodology and discipline of mime in theatre through extra research.</p>	<p>Discussion in a modified Socratic method as introduction to the subject matter. Discussion resumes with the introduction of each new artistic principle introduced.</p> <p>Individual critique during working lab periods.</p> <p>Differentiation as needed for individual learning needs of each student artist</p> <p>Written resources available when applicable - i.e. rubrics for performance and written reflection, graphic organizers for writing reflections</p> <p>Utilization of learning support and integration staff as required.</p>
<p>Instructional Resources: http://www.arts-core.com/expression-without-words.html</p>	