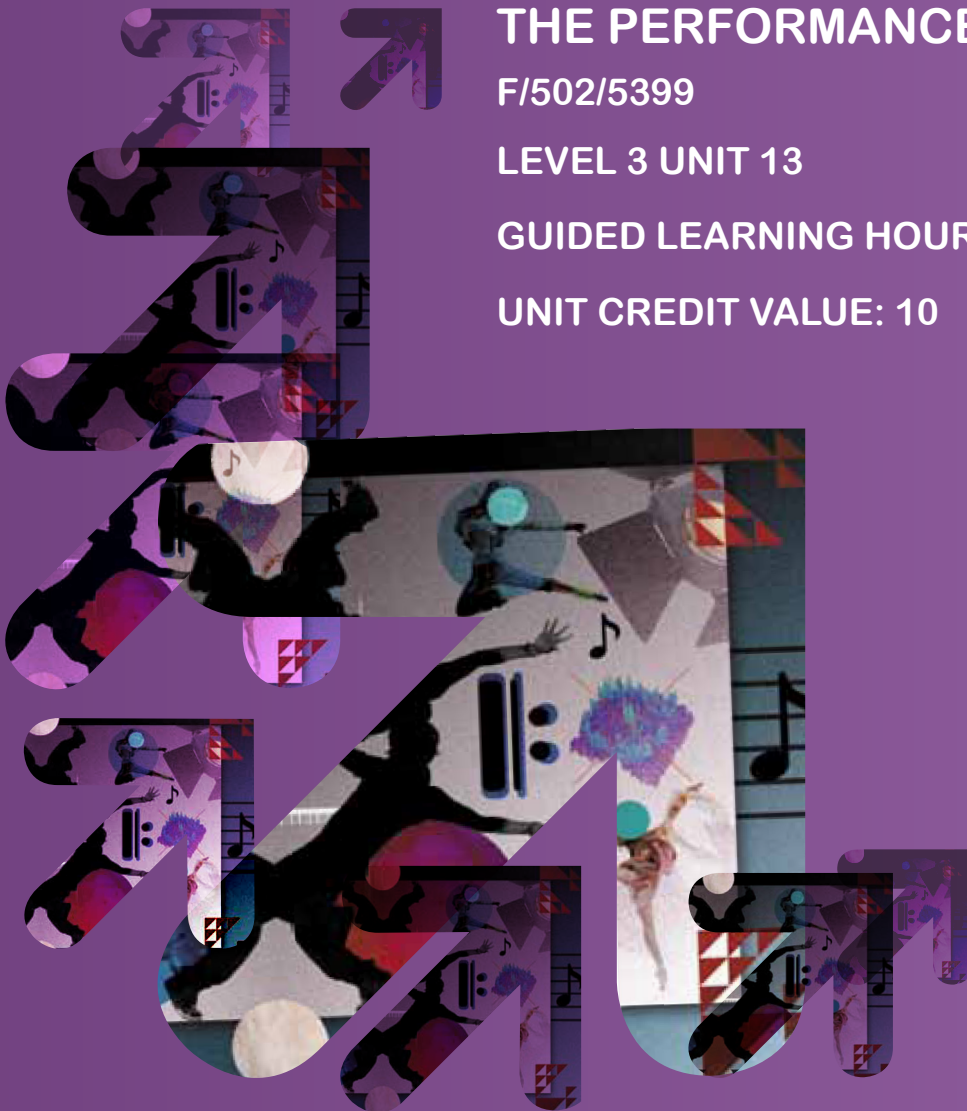




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OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN PERFORMING ARTS



THE PERFORMANCE OF MIME

F/502/5399

LEVEL 3 UNIT 13

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



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LEVEL 3 UNIT 13

AIM OF UNIT

Mime is an ancient and universal art form, a powerful medium, compelling in its effect and accessible to all. Mime is an integral component of physical theatre and demands active participation at the core of its study. This unit introduces learners to the cultural and historical background to mime and affords learners the opportunities to experience and reflect upon a range of mime skills, shaping and structuring skills for performance.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The assessment criteria are the pass requirements for this unit. The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand the history and key practitioners of mime	P1 explain the origins and development of mime, recognising key influences in methods and techniques		
2 Be able to develop mime skills and techniques	P2 develop individual mime skills, with support and guidance	M1 participate in classes showing measurable improvements in skills and techniques	
3 Be able to create and rehearse mime performances	P3 devise and rehearse one group and one solo piece with support and guidance	M2 analyse the strengths and weaknesses of the draft material	
4 Be able to perform in mime acts	P4 perform one group and one solo piece communicating with the audience	M3 demonstrate appropriate mime skills which communicate context for an audience	D1 evaluate and analyse the effect of the performances on an audience

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Understand the history and key practitioners of mime

Learners should be made aware of :

• History

- Mimetic rites within primitive cultures associated with early forms of religion/worship/mourning, celebration of nature/animals/hunting/the seasons
- Transition of the ancient rites into Greek drama
- Development of mime during the Roman period
- Noh theatre, Kabuki theatre, Kathakali dance/drama
- Bouffons/Commedia delle'arte
- Mummer's plays, Mystery plays, Miracle plays, Guild plays
- Elizabethan and Jacobean dumb shows
- Pantomime Blanche
- Grimaldi & English pantomime
- Melodrama
- Silent Movies

• Practitioners

- Antonin Artaud – The Theatre of Cruelty
- Meyerhold – bio-mechanics
- Jacques Copeau & Etienne Decroux – Corporal Mime
- Jacques Le Coq
- Jeans-Louis Barrantt
- Marcel Marceau
- Steven Berkoff
- Dario Fo
- Rowan Atkinson
- Theatre de Complicite
- Blue Man Group
- Silent Film Charlie Chaplin/Harold Lloyd/Buster Keaton.

Be able to develop mime skills and techniques

Learners should be practically acquainted with:

- Suitable warm up exercises, including a series of limbering up exercises for the whole body and co-ordination exercises,
- games to energise learners
- games which demand concentration
- focus and inventiveness
- improvisation activities and commedia games.

For key mime skills and techniques learners should participate in exercises in:

- Manipulation of objects
- Gesture
- Clowning
- Weight and resistance
- Rhythm
- The fixed point
- Height/climbing/falling and depth
- Illusions of locomotion
- Story telling
- Animal movement
- Character physicalisation.

Learners should practically explore mime styles:

- Character mime
- Abstract mime
- Occupational mime
- Traditional mime
- Pantomime blanche
- Exercises of style (Etienne Decroux).

Be able to create and rehearse mime performances

- For both solo mime and group performances learners should be proactive in:
- Selecting suitable performance space, target audience, length of performances
- Working as an individual and as part of an ensemble to devise performance
- Selecting one or more of the following – suitable story, theme, issue, stimuli , context , mime style
- Warming up prior to rehearsals and performance
- Exploring, selecting and evaluating suitable mime skills and techniques
- Having a strong regard for health and safety
- Drawing up rehearsal schedules and meeting deadlines
- Reflecting, analysing and evaluating work and responding to feedback – implementing changes.

Be able to perform in mime acts**Learners should take responsibility for :**

- Individual warm ups
- Clarity of individual movement, emotion and context
- Communication with audience
- Work as member of the ensemble
- Work as an individual
- Health and safety elements of the performances.

DELIVERY GUIDANCE

Tutors should use a variety of methods as appropriate to deliver the content of this unit. Such methods should include classroom presentations, lectures, practical demonstration and practice, workshops, DVD evidence and, where possible, visits/workshops with companies and professional practitioners with experience in the field of mime.

Understand the history and key practitioners of mime

Learners should be given an introductory overview of the history and development of mime from its early origins to the present day. They should then undertake short research projects to further their understanding and knowledge of the history and share their findings with the class using appropriate presentation and feedback skills. Having established the 'History of Mime', learners should be taught of the recent developments, role, influences and styles of mime advocated and used by key practitioners.

Be able to develop mime skills and techniques

As much of the delivery of this unit is of a practical nature, constant awareness of, and adherence to, health and safety practices is essential when delivering this unit. Before commencing each practical session, a warm up procedure should be undertaken.

Initially, the delivery of this element should be through practical demonstrations and learners imitating. Teacher and learners should draw heavily on the historical development and styles and influences of key practitioners (LO1) to underpin the practical work. Where possible, contact time spent with practitioners working within the field of mime should be available through demonstrations and workshops for learners. Once learners are acquainted with a range of mime skills and techniques, they should further facilitate and develop such skills and techniques with minimum support, both individually and as part of a group working on short practical scenarios. Such scenarios could focus on the style and influence of a key practitioner and/or historical influences from LO1, and if applicable a selected stimuli, story, theme or issue. Work in progress should be shown to the tutor and peer group and learners should respond to feedback and discussion by further refining their work and ideas.

Be able to create and rehearse mime performances

Learners should be encouraged to recognise their strengths within the field of mime and select a particular style, practitioner, and range of mime skills or combination of influences to instigate the devising process. A story, scenario, concept and context should be considered to further facilitate the realisation of both the solo and group performances. Learners should be encouraged to manage their time effectively and meet deadlines. Learners should also be encouraged to take practical responsibility for the selection and realisation of any design and technical elements to realise the performances. It would be helpful throughout the devising process if peer and tutor feedback could be given on a regular basis as the work 'unfolds.' Where possible, the filming of rehearsals would allow learners to further reflect and evaluate on their progress and performances.

Be able to perform in mime acts

Prior to any performance, learners should prepare themselves mentally and physically for the demands of the performance. They should be encouraged to take responsibility, both as an individual and as part of an ensemble, for the design and technical preparation and realisation of the performance. Learners should be encouraged to communicate clear intentions through their use of mime for an audience, clarity of movement and a performance which conveys context and meaning for the audience. The learner should be encouraged to engage with the audience post performance. This could be through discussion, an oral question-and-answer session or pre-prepared questionnaires.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1

Evidence for the assessment criteria should take the form of a practical presentation/demonstration to the teacher and class with reference to at least the work of one key practitioner and period of development. This could take the form of a practical workshop or more formal presentation using PowerPoint or alternative methods of communication. Handouts should be provided and the presentation or demonstration should be filmed as evidence for moderation. Copies of the handouts and presentations should be retained at the Centre for moderation.

Assessment and Grading Criteria P2, M1

As learners progress through the range of mime skills and techniques, tutors should record the learner's individual achievement. This record should be available for the moderator. Following the initial exercises, learners should further demonstrate practical evidence of further exploration of particular mime skills/techniques or practical understanding of a particular historical development or the work of a key practitioner. This could take the form of a short repertoire of extension exercises or short devised presentation. The evidence should be recorded on a DVD with the learner working individually or as part of an ensemble. The DVD should be formatted and available for moderation.

Assessment and Grading Criteria P3, M2

Learners should provide a portfolio of the devising process. The portfolio should be divided into three parts. The first part should focus on the solo performance and the second part should focus on the group performance. The third part of the record should be written after the final performances. The focus of Parts One and Two should be on the intentions for an audience and the devising process including the key decisions made in realising the work for performance. Learners should avoid adopting a diary approach. The two sections could include a storyboard, diagrams and photos of rehearsals and written descriptions. To evidence M1, learners should duly analyse and evaluate their ideas, intentions and techniques including response to feedback; they should further describe and detail refinements to their performances. Unit specific vocabulary and reference

to historical development, style and key practitioners should be referenced as appropriate. Learners may find it appropriate to supplement their portfolio with further filmed evidence of their development and rehearsal. Such evidence should be formatted onto a DVD and made available for the moderator.

Assessment and Grading Criteria P4, M3, D1

Learners will perform one solo performance and one group performance. Both performances will be filmed and recorded onto a DVD which will be formatted and chaptered by performance for the moderator. Following the performances, the learner will complete the third part of their Working Record which will provide an evaluation of their performances with particular reference to 'the effect on the audience'.

RESOURCES

Suitable spaces for the class to undertake a range of practical exercises (if possible a dance studio) and final performances.

A camera and equipment for evidencing rehearsals and final performances.

A range of DVDs of salient Mime work / History of Mime / the work of key practitioners.

Books

Jacques LeCoq	<i>The Moving Body</i>	413 77194-6
	<i>The Frantic Assembly Book of Devising Theatre</i>	780-415-46760-5
Barry Grantham	<i>Playing Commedia</i>	1-85459-466-4
Claude Kipnis	<i>The Mime Book</i>	0916260550
Jack Feder	<i>Mime Time Happy</i>	0916260739
Annette Lust	<i>From the Greek Mimes to Marcel Marceau & Beyond</i>	0810845938
Pat Keysell	<i>Mime Themes & Motifs</i>	0823802450
Joan Lawson	<i>Mime the Theory and Practice of Expressive Gesture</i>	0916260550

LINKS TO NOS

Reference Suite	NOS
CCSCA 8	Obtain and use research information
CCSDL 4	Communicate how to carry out creative and compositional skills appropriate to your target market



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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