E-ProF in association with Helen O’Grady International presents

EXPRESSIONS

An International Workshop on Creative and Developmental Dramatics for Teachers and Trainers

with

Markus Schmid
The Award-winning Master of Mime from CIE Andrayas, Switzerland
Helen O’Grady International is a 36-year old organization considered to be a pioneer, and now leader, in Educational Drama whose programs were adjudged THE BEST INNOVATIVE EDUCATION PROGRAMME at Indian Education Awards both in 2014 and 2015.

Based in United Kingdom and present in 35 countries including USA, Singapore, Australia, Canada, Japan, South Africa, and New Zealand, HOGI programs are available in over 50 cities and 700 schools in India since 2003.

Using the medium of Creative & Developmental Dramatics and practices from the science of speech, HOGI innovative programmes aim to nurture the following in School as well as College Students.

- Effective Communication Skills
- Language Development
- Self-Esteem & Confidence
- Voice & Speaking Skills
- Creative Thinking Skills
- Collaboration, Empathy, and other Life Skills

Helen O’Grady programs are now available in some of the best schools in Kerala.

Always exploring the possibilities of verbal and non-verbal drama to provide life-enhancing learning experiences in the classroom, HOGI teams up with the Mime Artist par excellence, Markus Schmid, to offer you a once in a lifetime opportunity to interact with the Maestro himself, to enrich and enhance your pedagogical strategies.

To know more about HELEN O'GRADY INTERNATIONAL and our programs connect with us on

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ADVANTAGES OF DEVELOPMENTAL DRAMATICS

Helen O’ Grady programs address an important aspect of contemporary Education viz nurturing and developing the Super Skills of 21st Century - 4Cs (Communication, Creativity, Critical Thinking and Collaboration), using extensively the medium of developmental dramatics and the tools of speech.

HOW?

At the center of all Developmental Drama is COMMUNICATION. Like all the arts, Drama allows students to communicate with and understand others in new ways. Perhaps more than any other art form, Drama also provides training in the very practical aspects of communication so necessary in today's increasingly information-centered world.

Students who have participated in Dramatic activities are more likely to be comfortable speaking in public, will be more persuasive in their communications, will be better able to put themselves into others’ shoes and relate to them, and will have a more POSITIVE, CONFIDENT SELF IMAGE.

Educators worldwide has recognized that Developmental Dramatics the best medium to nurture the inherent Imagination and Divergent Thinking in children of all ages.

Participation in Dramatic activities develops SELF CONTROL, AWARENESS and DISCIPLINE that will serve the student well in all aspects of life.

Students engaged in Developmental Dramatics will learn to WORK TOGETHER, to cooperate, to find the best way for each member of a group to contribute, to listen and to accept the viewpoints and contributions of others. Developmental Dramatics is an art form that is truly collaborative. Drama is an important tool for preparing students to live and work in a world that is increasingly TEAM-ORIENTED rather than hierarchical.

Creative and Developmental Dramatics is children friendly and universal medium which leverages the natural flair that every child has for dramatics. It enriches a students’ learning experience as well as reinforces traditional academics.

It was Sir Ken Robinson who said and we quote

“The arts especially drama addresses the idea of aesthetic experience. An ‘aesthetic experience’ is one in which your senses are operating at their peak. When you’re present in the current moment. When you’re resonating with excitement of this thing that you are experiencing. When you’re fully alive”

An Aesthetic experience wakes up the children to what they have inside themselves.”

We are proud that at HELEN O'GRADY INTERNATIONAL we leave children with an "Aesthetic Experience"where they resonate with excitement, are fully alive and experience what they have inside them"
Markus Schmid

The internationally renowned Mime artist who won the Grand Prix at the International Festival of Mime in France for his creation, Le Coeur Suspendu in 2003, whose conceptualized shows go beyond the conventional mime and mesmerize audiences with visual tales.

The man who travelled across the world for 2 years (2012-2014) addressing the universal concern of Environment using the universal medium of Mime and Dramatics.

Markus’s conceptualized shows go beyond conventional mime and use acrobatics, shadows, sculpture and manipulation of objects to present an unforgettable visual tale, which will transform forever the way you look at drama.

Markus studied mime from Paris under Marcel Marceau who in turn was mentored by Charlie Chaplin.
Mime and its definitions

**MIME:**

- an actor in a mime
- one that practices mime
- the art of portraying a character or of narration by body movement
- a performance of mime
- The use of bodily movements without speech to communicate emotions and actions or to tell a story.
- A mime is also a short play without speech.
- An ancient Greek or Roman farce that depended for effect largely upon ludicrous actions and gestures.

At its most basic, mime is a performance by an actor who specializes in the art of narration, portrayal of character, ideas or moods by bodily movement alone.

Marcel Marceau says 'mime is not the art of mimicry; it is the art of recreation.' He is referring to mime as the art of creating the illusion of reality by movement and positions of the body plus the art of imagining the world together with an audience.

**Difference between MIME and PANTOMIME**

Paul Curtis, Founder/Director of the American Mime Theatre, use the following definitions:

- Pantomime is the art of creating the illusion of reality by dealing with imaginary objects or situations. Its art rests on the ability to imply weight, texture, line, rhythm and force to the air around them.
- Mime, on the other hand, is the art of acting silently through various kinds of theatrical movement.

Mime is “THE ART OF SILENCE”.....Marcel Marceau
Different Types of Mime

1. Character

A particular character that finds themselves in all types of situations and conflicts drives these mimes. Great mime artists have built special characters that become known and loved by their audiences.

- Marcel Marceau's Bip,
- Charlie Chaplin's Tramp and more recently
- Rowan Atkinson's Mr Bean have all become immortal characters in the mime tradition.

2. Occupational

Here the purpose of the mime is to communicate 'business'. It can range from making a sandwich to working a machine. It can be naturalistic but needs theatrical understanding to turn it into a performance. The use of the 'Clic' (the accentuated muscular energy that starts and concludes each gesture) and stylised movement can give this mime greater credibility. Characters can be involved, but should not dominate.

3. Abstract

This type of mime communicates moods and emotions without the use of occupational mime. Its title can be a subject or problem rather than a story, for example Grief or Marcel Marceau's Life Cycle. The mask or a white face is often used in abstract mime to give emphasis to the bodily movement.

4. Traditional

Deburau, the Bohemian French mime artist, became the 'Father' of traditional mime when he created the poignant Pierrot character. Many more white faced, sad 'clowns' followed, producing highly emotional mimes full of illusion, comedy and pathos. The stylised movement of traditional mime is instantly recognisable and often includes the specialized mime moves, for example walking on the spot or climbing the ladder. Traditional mime must have a fine rhythm and a theatrical quality.

5. Commedia dell'Arte

Commedia dell'Arte is a form of Italian theatre containing stock characters, masks, farcical action and scenes full of beatings, acrobatics and comic stage business. It was originally performed by strolling players, who improvised short simple scenes and had the freedom to mime and clown. Many of the characters are still recognized today.

"It's good to shut up sometimes."---- Marcel Marceau
The tradition of mime goes back more than 25,000 years and examples of movement without words can be found in most cultures.

The principle mimes were known as ethologues, and the scenes they would perform would teach moral lessons.

Dionysus, was the God of Theater and in the Theater of Dionysus in Athens masked actors performed outdoors, in daylight, before audiences of 10,000 or more at festivals.

In Ancient Greece, (467 B.C.) the renowned mime Telestes was said to be so talented that he was able to perform the entire Trojan Wars 'through rhythmic steps and gestures' while the Chorus spoke the rest.

In the mid-fifteenth century the Commedia dell'Arte was created which originated in the market places of the Italian streets in the early 1500's and the characters they created became affectionately known as Zanni.

The Romans had different types of pantomimes
- Literary pantomime Eg Laberius (106-43 B.C.).
- Tragic pantomime Eg Pylades of Cicilia
- Comic pantomime Eg Bathyllus of Alexandria

Deburau immortalized the silent 'Pierrot' mimes and was the first to de-emphasize the face by coating it with white flour, as opposed to wearing a mask showing a character.

Mid Twentieth century Paris was the place for MIMES to be.

Three schools and styles of MIME developed as practiced by Etienne Decroux, Marcel Marceau, and Jacques Lecoq.

Marcel Marceau joined the French Resistance and helped to smuggle children across to neutral Switzerland; he started to mime as a way of keeping them quiet.

Jacques Lecoq taught mime not as a separate art but as a research tool to further dramatic creativity.

Mime in the postmodern era thus incorporated so many new elements that it was no longer referred to exclusively as mime. It was called mime-dance, mime-clowning, mime-puppetry, New Vaudeville, etc.

The plain white mask is used to completely take away facial play and encourage the performer to focus on their body language.

MIME can enable those who are shy or have limited language skills to express themselves through movement and body language. This freedom builds self-confidence and enhances communication skills.
MIME in EDUCATION

Mime shares many central features with spoken drama, among them are role playing, dramatic conflict, and story structure.

Mime/Movement techniques and the accompanying sensitivity to non-verbal communication also address an essential inequity in our current educational system. Much of our current school curriculums are focused on what John Gardner has identified as “verbal intelligence.” However, mime has special features of its own that make it a powerful motivational tool.

Prominent among mime’s advantages is:

- Its reliance on physical activity and emotional expression.
- Children enjoy making big, bold facial expressions and bodily movements, especially after having to sit still in a classroom for hours.
- Moreover, since many children feel more confident in their physical talents than in their academic skills, doing mime often enhances their self-concept.
- Besides, children frequently write about the action-oriented themes that are inherent in mime.
- It is an activity that gives students an opportunity to learn and practice gestures, facial expressions and other paralinguistic ways of communicating.

MIME in CLASSROOM TEACHING:

- **Giving Directions**

  Using particular gestures or expressions in the classroom will lead students to associate them with a particular thing. For example, if you always use the same gesture when you say “Please stand up.” students will become accustomed to it and stand up when you use that gesture even if you occasionally leave out the oral instruction. You can have gestures for when you want students to repeat something after you, make groups, or sit down too. This can be especially handy when you want to communicate something to your students in a noisy setting.

- **Vocabulary**

  You can use MIME to elicit certain words and phrases from students. If you teach very young students, it is also common to associate gestures with words to help students remember vocabulary better. Using the same gesture every time you say a particular word or phrase will help these students associate the two.

Gestures and mime can be really helpful in numerous classroom situations and using them often can assist both you and your students.
MIME for STUDENTS

In the using of mime with the students, words will be taken away and they will develop their skills in a non-verbal drama. In so doing the objectives and goals are as follows:

- For Students to become aware of the expressiveness of their bodies.
- For Students to become less self-conscious around this expression and feel more comfortable within their bodies.
- To broaden their awareness of how we speak with our bodies in everyday life.
- To understand body language, which will help the students to interact and communicate much more effortlessly.
- The students will be introduced to a new way of communication through the use of mime.
- The students will gain self-esteem by accomplishing a given activity where there is no right or wrong way of completing it.
- The students will learn to focus on a given task, tuning out all distractions. This will enable them to increase their abilities to concentrate.
- This will help the students to increase their attention span.
- The students will learn tolerance and patience by the structure of the class. No one is judged and everyone is seen.
- The students will gain confidence and increase their performance abilities and stage presence.
- Timing an action such as the process of picking up a glass and having a drink can help to provide a realistic understanding of how long simple actions take.

I have designed my style pantomimes as white ink drawings on black backgrounds, so that man's destiny appears as a thread lost in an endless labyrinth. I have tried to shed some gleams of light on the shadow of man startled by his anguish.—- Marcel Marceau
SOME FAMOUS PRACTITIONERS OF MIME

Charlie Chaplin (1889-1977) Born in South London. In his *The Mime Book*, Claude Kipnis says ‘perhaps the greatest influence upon contemporary Mime has been Chaplin. His body is always ready to move in any direction, and his physical flexibility, in turn, suggests a psychological flexibility. It is impossible to like mime and not to like Chaplin’.

- **THE TRAMP** which brought the art of mime, slapstick and visual comedy routines to a huge audience.
- **KID AUTO RACES AT VENICE** .....was the Tramp's debut.
- **A DOG'S LIFE** in which Chaplin brought more pathos to his character and made him a sort of Pierrot or sad clown.

Etienne Decroux (1898-1991) Decroux was born in Paris to a mason and a cook. Studied under Charles Dullin and focused on using the body as the primary means of expression.

- **CORPOREAL MIME**: Discovered the concept of the artists' centre of gravity and management of balance. He brought these ideas together and called them 'Corporeal Mime'.
- **FATHER OF MODERN MIME**: He is known as the 'Father of modern mime', having created the art of dramatic movement.

Marcel Marceau (1923-2007) Born in Strasbourg to a Jewish family. Marceau joined the French Resistance and helped to smuggle children across to neutral Switzerland; he started to mime as a way of keeping them quiet. MARKUS SCHMID is his PROTEGE

- **BIP the CLOWN**: In 1948 he created Bip, the white-faced 'clown'. Bip's misadventures were limitless and through them Marceau became an international star.
- **WALKING AGAINST THE WIND**: His one-man show toured the world and audiences loved his mime 'exercises', such as walking against the wind, as much as his characters and stories and more famously inspired Michael Jackson to MOON WALK

Jacques Lecoq (1921-1999) Born in Paris, Lecoq loved sports and being a gymnast he worked to understand the geometry of movement. He defined the rhythms of athletics as a kind of poetry. He worked with Comediens de Grenoble.

- **THE FAMOUS SCHOOL OF THEATRE**: In 1956 he opened his famous school in Paris – L'Ecole Internationale de Theatre Jacques Lecoq.
Happy Jack Feder ‘**MIME TIME**’
This book includes 45 mime activities especially designed to be used in class rooms

Hunt, Douglas and Kari, **PANTOMIME: The Silent Theater**.
An extensive history of mime, from its roots to the television mimes of the 1950's and early 1960's.

Carlson, Bernice Wells, **ACT IT OUT**.
This book contains a section on pantomime plays which will give ideas to new performers. Teachers may want to look at this too!

Carlson, Bernice Wells, **DO IT YOURSELF**!
More tricks, stunts and skits

DePaola, Tomie, **THE CLOWN OF GOD**.
A story of a traveling player, set in the time period of Colombina.

De Paola, Tomie, **SING, PIERROT SING**.
A picture book on mime. The traditional characters of Pierrot and Columbine are featured in this story without words.

Lynch-Wilson, Janet, **THE SHADOW PUPPET BOX**.
This book has information on making and performing puppet shows. This can aid children in getting ideas for sets, for a mime performance.

Sorine, Stephanie Riva, **IMAGINE THAT! IT'S MODERN DANCE**.
Pictorial examples of how children can create objects, shapes and actions using their bodies. This book would also be beneficial for teachers to use for instruction.

Loeschke, Maravene Sheppard, **ALL ABOUT MIME**.
An examination of mime/pantomime, comparing, explaining, summarizing the history of the schools of mime, the different types of mime and giving instruction for the beginner. There are some good examples of mime walks.

In silence and movement you can show the reflection of people..
Marcel Marceau
“The arts, especially dramatics, addresses the idea of aesthetic experience. An 'aesthetic experience' is one in which your senses are operating at their peak. When you’re present in the current moment. When you’re resonating with excitement of this thing that you are experiencing. When you’re fully alive.

An Aesthetic experience wakes up the children to what they have inside themselves.”

Sir Ken Robinson Author, Speaker, Knighted in 2003 for his services to education

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E-PROF is an initiative by

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