



2

Pantomime and Mime



Marcel Marceau (left), appearing here with other mimes, is one of the best-known mimes in the history of the art.

My technique is the outcome of thinking for myself, of my own logic and approach; it is not borrowed from what others are doing.

—CHARLIE CHAPLIN, ACTOR IN SILENT FILMS

SETTING THE SCENE

Focus Questions

- What are the basic principles of pantomime?
- What can you do to relax?
- How do you walk onstage?
- How do you take a stage fall?
- How do you gesture effectively onstage?
- What are the differences between pantomime and mime?

Vocabulary

pantomime
nonverbal communication
cross

gesture
kinesthesia
mime

inclination
rotation
isolation

*P*antomime is the art of acting without words. It is often called the art of silence. The art of pantomime is basic to your training as an actor, because a character is portrayed through gestures, facial expressions, and movement—the first things an audience notices. Pantomime goes hand in hand with dance and was the forerunner of classical ballet.

Pantomime has delighted audiences for centuries. Indeed, pantomime was the first form of acting. Silent film stars such as Charlie Chaplin were masters of the art of pantomime. However, it was the French mime Marcel Marceau who reawakened America to the power of silent acting. His expressions and movements are outstanding examples of the original art.

Basic Pantomime Movements

Much of our daily communication is **nonverbal communication**—communicating without words. We use facial expressions, gestures, and body language constantly. Yet when inexperienced actors perform onstage, they tend to rely mainly on their voices to communicate with the audience. Pantomime is valuable because it encourages meaningful movements, significant gestures, and animated facial expressions in actors. Because physical actions, not words, are the basis of most characterizations, the art of acting without speaking is the first phase of your training as an actor.

For most people, physical coordination and poise are more a matter of training than of heredity. Through a program of exercises, you can learn to keep your muscles flexible and to develop coordination and body control.

Any exercise that develops physical coordination is valuable in preparing to perform. Fencing and dance are required courses in most drama schools. Tennis, golf, swimming, and skiing will all help develop coordination. Jogging and other aerobic and isometric exercises also develop coordination. Whenever possible, do not take a car, an elevator, or a bus—walk. Walking and climbing stairs are still two of the best forms of exercise.



The actors in Japanese Kabuki theater must have perfect control of their facial expressions and bodies. They incorporate pantomime into their performances to tell classic Japanese tales.

One benefit of proper conditioning is developing a talent for moving your body as a whole, an important ingredient of pantomime. From the top of your head to the tips of your fingers and toes, your body should be expressive. As a matter of fact, it is *always* expressive, but not always in the way you might desire. For example, a slovenly walk, a rigid or slouching posture, aimless gestures, or a wooden face reveals your personality just as clearly as purposeful, strong movements and a radiant face. Usually, the world will take you at your “face value.” You are judged first by your appearance and manner and later by what you say and how you say it.

Your body is therefore your tool for expressing a character’s personality. Consider the differences between the actions of people who are confident and strong-willed and those of people who are shy and retiring.

PERSONALITY	ACTIONS
strong-willed and confident	<ul style="list-style-type: none"> • stands tall • uses broad, emphatic gestures • moves with authority and self-assurance • makes quick, definite movements • directs actions away from the body
shy and retiring	<ul style="list-style-type: none"> • stands timidly, drawn in as if for protection • uses small, weak gestures • moves slowly, with limited motion • directs actions down and toward the body

RELAXATION

Behind bodily poise and skill in action is relaxation. This is a matter of inner composure and mental awareness as well as of physical flexibility. Successful actors, like successful athletes, must not be emotionally or physically tense. You should learn right away to consciously let go all over, from the top of your head to the soles of your feet, whenever you feel a sense of strain onstage or in real life. Taking a few deep breaths and loosening all your muscles can help you relax.



The following exercises will help you relax. Repeat each exercise four times. These relaxation techniques are particularly useful for preparing for physical activities or exercises.

1. Raise, lower, and rotate your head without moving your shoulders. Let it roll freely, without the slightest tension. Turn your head to the left as if looking over your shoulder. Then, turn your head to the right in a similar manner. Lower your head so that your chin touches your chest. Rotate your head to the left, trying to touch your shoulder without straining. Roll your head back, then around to your right shoulder, continuing to the front starting position.
2. Rotate your shoulders forward, then backward.
3. Move your arms in wide circles, using a forward motion, first close to your body and then at shoulder height. Repeat, using a backward motion.
4. Holding your arms straight down and slightly away from your body, rotate your lower arms from the elbow, clockwise and then counterclockwise.
5. Rotate your hands from the wrists moving in a clockwise direction and then in a counterclockwise direction.
6. Lift your arms with wrists leading, first to the side, and then to the front.
7. Shake your hands vigorously, keeping them completely relaxed at your sides.
8. Open and close your fists, stretching the fingers apart and then drawing them together.
9. Do the “five-finger exercise.” Hold your hands out in front of you. Place the heels of your hands side by side with the open palms facing you. Make each hand into a fist. Roll back each finger one at a time—little, ring, middle, index, and thumb. Alternate one finger of your right hand with one finger of your left hand. Return hands to fists, closing one finger at a time. Try to make a smooth, wavelike action, beginning with the left thumb and then releasing one finger at a time all the way to the right thumb. Reverse the action.
10. Bend your body forward at the waist, then backward, then to each side.
11. Clapping your hands together, push your arms above your head. Then rotate your body to the left and to the right, keeping your head within your arms.
12. Rotate each leg in circles, first to the right and then to the left. Kick as high as possible.
13. Rise on your toes. Slowly sink as you bend your knees until you are sitting on your heels. Very slowly reverse the process.
14. Rotate each foot at the ankle.
15. Pick up marbles with your toes.



Relaxation is essential for bodily poise and control onstage. Here student actors are doing some of the exercises from the previous page.



POSTURE

Your posture is fundamental to your health and to your personal appearance. Often good posture carries an air of confidence, maturity, and success, while poor posture suggests weakness, lack of poise, and insecurity. Therefore, the next step in training your body deals with normal posture and movement.

To stand properly, hold your body erect with chest high, chin up, back flat, arms slightly bent, and legs straight. Keep one foot slightly in front of the other, with your weight on the balls of your feet.

Repeat the following exercise several times daily.

1. Stand erect with your feet parallel.
2. Bend forward from the hips, completely relaxed, with your loosely hanging arms almost touching the floor.
3. Place your right hand on your chest where the chest and abdomen meet and your left hand at the small of your back.
4. Slowly raise your body to an upright position, expanding the diaphragm so that you feel your hands being pushed apart. (See page 68 in *Voice and Diction*.)
5. Bring your head to an upright position. Hold your chin perpendicular to your throat.
6. Drop your arms to your sides. Shift your weight to the ball of one foot and move forward. Keep your chest high, your head erect, and the small of your back flat.

WALKING AND SITTING

The following guidelines will help you move confidently onstage. Vary them only when your roles demand it.

Walking Most of us walk without giving much consideration to what we are doing. Onstage, however, the manner in which actors walk is observed very carefully. The following guidelines will help you walk confidently onstage.

HOW TO WALK ONSTAGE

Maintain good posture.

Keep your shoulders square and your chest high.

Keep the axis of your body directly over your feet.

Think "tall."

Move straight ahead with your weight on the balls of your feet.

Movement should be easy, poised, and rhythmical.

Walk in a straight line (to keep your silhouette narrow).

Let your body swing easily from your hips.

Let your arms swing in easy opposition to your legs.

Turn by rotating on the balls of your feet, shifting your weight from one foot to the other.

Turn your entire body, including your head.

Do not turn on your heels.

As you turn, do not cross one foot over the other.

Avoid plodding or long strides or tiny steps.

Do not habitually look at the ground as you walk.

CUE

Walking up and down stairs is excellent exercise. Rest your hand lightly on the handrail. Try not to look at the stairs, regardless of the kind of costume you are wearing.

These exercises are designed to help you walk correctly.

Imagine you are walking

- on a sandy beach on a hot afternoon with a fresh wind blowing
- in a large city, looking up at a tall building
- in a dark forest of tall trees with the wind howling
- across a platform to receive an award
- onto a stage, to audition for a part
- off a stage, disappointed by your audition

Sitting Sitting is often a problem for inexperienced actors. Follow these steps to make sitting appear natural.

HOW TO SIT ONSTAGE

1. Without being obvious, locate out of the corner of your eye the chair in which you will sit.
2. Decide the best route to the chair that you will occupy. Normally you will walk there directly, but sometimes you will have to get around people and obstacles.
3. When you arrive, turn so that the calf of your leg touches the chair. Then place the calf of the other leg against the chair, and sit.
4. When sitting, keep the back of your spine at a ninety-degree angle to the seat. Onstage you will usually sit forward in a chair, particularly if it is padded or if you are playing an older person. However, if the chair is firm and your character would do so, you may lean back easily.
5. Your hands will ordinarily rest in your lap or on the arms of the chair. Crossing your arms on your chest or folding them restricts your breathing and causes you to look tense.
6. Your feet may be crossed at the ankles, or one foot may be placed slightly in front of the other. Do not cross your legs, spread your feet apart, or rest your hands or elbows on your knees unless you want to convey specific moods or characteristics by these actions.
7. In rising, let your chest lead, not your head. Keep your weight balanced on the balls of your feet, placing one foot slightly forward and using the rear one as a lever in pushing yourself up, once again keeping the axis straight. Never hold on to the arms of the chair or push yourself up from them unless your character is elderly or weak. Take a deep breath while rising. This relaxes your throat, gives a sense of control, keeps your chest high, and leads into a good standing position.

CUE

Common Habits to Avoid

- Holding one shoulder higher than the other
- Dragging your feet
- Walking on your heels
- Keeping your feet apart
- Tensing parts of your body



The way a character sits can reveal information about his or her personality. For example, the actor sitting on the couch is meant to appear engaging and intelligent, while the actor sitting with her knees together in the top photo appears anxious.



CROSSING, TURNING, AND FALLING

Moving from one place onstage to another is called **crossing**. On entering the stage, lead with the foot farther from the audience. By leading with this upstage foot, you enter with your body facing the audience. So, if you enter from stage right as you face the audience, you start on your left foot. If you enter from stage left, you start on your right foot. When you stop, stop with the upstage foot forward; when you move again, start with the forward foot. Normally, all turns are made to the front, rotating on the balls of your feet.



To be both safe and believable, stage fighting, shown here from *The Pirates of Penzance*, requires training in crossing, turning, and falling.

Some roles will require you to fall onstage. The following are keys to safe and effective stage falls.

HOW TO FALL ONSTAGE

- Divide your body into segments—head, torso and arms, hips, thighs, and legs—and lower each segment to the floor.
- Control your body; you should be very close to the floor before you actually “fall.”
- Absorb the fall with the soft parts of the body—the forearms, thighs, legs—rather than the bony projections—elbows, hipbones, knees.

1. Crossing and Turning

- Enter stage right to speak at a microphone downstage center. Start with your left foot. Cross to center, and turn downstage. Stand with one foot slightly advanced with your weight forward. To leave, turn right, start with your right foot, and exit stage right. Reverse the movement by starting from stage left.
- Enter stage right, and cross to center. Remember that you have forgotten something and turn front, rotating on the balls of your feet. Start on your right foot and exit. Again, do the same movement, entering from stage left.
- Enter left and walk diagonally upstage to up center, where there is an imaginary bookcase. Get a book, and exit right, starting on your right foot.
- Enter stage right as if to meet a friend. Cross to a chair at left center. Without looking at the chair, turn front, touching the chair with the calf of your right leg. Move your left leg so the calf touches the chair. Lower your body

into the chair, keeping your head and chest high. Place one foot slightly in front of the other. See your friend approaching stage left. Rise, pushing with the leg closest to the chair. Move to front center. Meet your friend and exit.

2. Falling

- Relax, and sway or stagger backward.
- Sway forward, dropping the hands and arms.
- Relax from the ankles, and bend the knees.
- Pivot slowly and, as you do, go closer and closer to the floor. Lower the shoulder that is closer to the floor and sink down.
- Land on the side of your leg. Roll on your hip. Catch your weight on your forearm.
- Lower your head to the ground, letting it land on your arm.

GESTURES

The movement of any part of your body to help express an idea or an emotion is called a **gesture**. There are two types of gestures: facial expressions and hand and arm movements.

Facial expressions occur so quickly that they appear to take place all at once, but when analyzed closely, facial expressions follow a certain, natural sequence. This sequence begins with the eyes, followed by the mouth and other facial muscles. The following chart describes some typical facial expressions.

IDEA OR EMOTION	FACIAL EXPRESSION
Surprise	Eyes widen. Brows lift. Mouth opens into an O.
Happiness	Eyes squint. Brows lift. Mouth curves up, sometimes with lips parting.
Sadness	Eyes narrow and lids drop. Outer brow turns downward. Mouth turns down. Facial muscles sag.
Anger	Eyes narrow considerably. Brows furrow. Mouth twists downward. Lips sometimes curl out and down into a sneer. Jaw drops and sets firmly.



Good facial expressions take practice. Pay attention to how your face feels when you make certain expressions. This way, when you're onstage and can't see yourself, you'll still know what you look like.

A few practical suggestions regarding the use of your arms and hands will help you develop controlled gestures. Remember, however, that all technical practice must eventually become second nature if your gestures are to appear natural. Use relaxation exercises to loosen tight muscles and to establish habits of graceful coordination.

Almost every body movement begins with the chest. An arm movement passes from your chest through your shoulder, your elbow, and your wrist and “slips off” the ends of your fingers. It is important that every arm gesture finish at the fingertips. An arm movement in which the fingers are curled weakly at the ends or are stiff like paddles is ineffective. Your wrists should lead your hand gestures as if marionette strings were attached to the backs of them.

The key to a smooth gesture is getting your elbows away from your body slightly before making the gesture. Every gesture must have a definite purpose. If there is no purpose, there should be no gesture. Since the sole purpose of a gesture is to emphasize or clarify a thought or feeling, it is better to do nothing at all than to make meaningless movements. Try to cultivate definite, clear gestures.

Exercises

Gestures

When doing the following exercises, use your entire body, but focus your attention on the objects mentioned. See the object, touch it, react to it mentally, and finally take action. Let your face show your reactions. The shape, weight, and size of any object you pick up should be evident to the audience. After you have picked it up, be sure to hold it or put it down definitely.

1. You are walking in a garden. Pick a flower, and smell it. Show whether the smell is pleasing using facial expressions. Select fruit from a tree, taste it, and throw it away, expressing your dislike.
2. Suggest, by facial expression, the following situations:
 - A chef cracking open a rotten egg
 - A small child taking a nasty-tasting medicine
 - A person catching a whiff of his or her favorite food
3. You arrive at an airport shortly before take-off time. You are carrying a suitcase, an umbrella, and magazines. You drop your suitcase, and everything spills out. As you try to recover the contents of your suitcase, express agitation with both your facial expressions and body gestures.
4. You are wearing new shoes when you encounter a muddy patch of ground. You must walk among the puddles and mud, carefully choosing each step so as not to soil your shoes. Show hesitation in your body gestures and facial expressions.

Principles of Pantomime

The techniques of pantomime are based on what human beings do physically in response to emotional stimulation, other people, and the objects around them. The richest source of authentic material for pantomime is careful observation of people in daily life, individually or in crowds. Pay attention to the different facial expressions, mannerisms, gestures, and ways of walking of people around you. You may find it profitable to analyze the movements of television, movie, and stage actors. Also note how your own physical responses reflect your feelings.

There are two phases of your work with pantomime. You have studied the first—exercises to relax your muscles and free your body for quick expression of feeling. The second phase is the creation of characterizations in which feeling prompts a bodily response. Both activities demand concentration of thought and focus on detail. You will find it takes a great deal of time and practice to achieve the exact effect you desire.

The following are a few established principles that affect acting. They are based on how people actually communicate feelings or ideas. Try to apply these principles as you work out your pantomimes.

BASIC PRINCIPLES OF BODY LANGUAGE

1. Your chest is the key to all bodily action.
2. Your wrists lead most hand gestures.
3. Move your elbows away from your body when making arm or hand gestures.
4. Except on specific occasions when it is necessary for communication purposes, do not gesture above your head or below your waist.
5. Opposite action emphasizes physical movement. Pulling your arm back before delivering a blow makes the punch more emphatic.
6. Arms and hands should move in curves, not in straight lines, unless you are deliberately trying to give the impression of awkwardness, uneasiness, force, or strength.
7. Positive emotions, such as love, honor, courage, and sympathy, are evidenced by a high chest and head, free movements, broad gestures, and animated facial expressions.
8. Negative emotions, such as hate, greed, fear, and suffering, contract and twist the body and are evidenced by a sunken chest, tense movement, restricted gestures, and drawn features.

FROM **THE PROS**

“Although I was gifted, I was surprised at rehearsals to find how much I had to learn about technique.”

—CHARLIE CHAPLIN
(1889–1977),
ACTOR IN SILENT FILMS

9. Facial expressions—the use of the eyes, eyebrows, and mouth—usually precede other physical actions.
10. Whenever possible, make all gestures with your upstage arm, the one away from the audience, and avoid covering your face.
11. Some exaggeration of movement is often essential.
12. Always keep the audience in mind, and direct your actions to them.
13. All actions must be definite in concept and execution, and all movements must be clearly motivated.

STANDARD PANTOMIME EXPRESSIONS

Below are a number of standard pantomime techniques to express different situations. Keep in mind the principles you have just studied to achieve a convincing characterization.

BODY AS A WHOLE

1. A stance with heels together, weight on both feet, and chest and head slightly lifted suggests confidence, aloofness, indifference, or restrained self-control.
2. A stance with weight shifted to the front foot, with the head and body leaning slightly forward, represents interest, persuasion, sympathy, enthusiasm, or other positive emotions.
3. A stance with weight shifted to the rear foot, with the head and chest pulled back and turned away, represents hesitation, deep thought, amazement, fear, or other negative emotions.
4. A stance with sunken chest and bowed head, with shoulders forward and down, represents old age, envy, greed, pain, sorrow, or other negative emotions.



Even the most natural gesture or stance may be choreographed to achieve a certain effect. For example, as the actors stand in line for an audition in *A Chorus Line*, the way they stand reveals something about the attitudes and personalities of their characters.

FEET AND LEGS

1. A stance with feet apart and legs straight denotes arrogance, strong confidence, or defiance.
2. A stance with feet apart and legs bent denotes lack of bodily control, old age, great fatigue, or intoxication.
3. Tapping a foot depicts irritation, impatience, or nervousness; stomping a foot shows anger, frustration, or peevishness; twisting a foot denotes embarrassment.
4. A stance with feet apart, head high, and hands or fists on hips represents conceit, scorn, contempt, self-assertiveness, or challenge.

HEAD AND FACE

1. An expression with head raised, eyebrows lifted, eyes wide, and mouth open represents fear, horror, joy, or surprise.
2. An expression with head raised, eyebrows lifted, and mouth drawn down depicts comic bewilderment or inquisitiveness.
3. An expression with head down, eyebrows down, and mouth set or twisted by biting lips shows worry, meditation, or suffering.
4. An expression with raised eyebrows, wide eyes, and smiling or open lips depicts innocence, stupidity, or flirtatiousness.

FINGERS AND HANDS

1. A pointed finger commands, directs, or indicates an idea or the number *one*.
2. A clenched fist emphasizes an idea, threatens, shows anger, or demonstrates forced self-control.
3. Placing palms down indicates refusal, denial, condemnation, fear, rejection, horror, resistance, or other negative ideas.
4. Placing palms up indicates giving, pleading, receiving, requesting, presenting ideas, offering sympathy. A palms-up shrug means “I don’t know” or “What’s the use?”



THE GREATS



Marcel Marceau involves his entire body as he demonstrates some classic mime movements.

After you have familiarized yourself with the standard pantomime techniques, try the following exercises.

1. Using only facial expressions, see how many different emotions you can display.
2. Combine one pantomime stance or expression from each category to portray an excited teenager receiving his or her first car.
3. Create a situation in which a character expresses varied emotions by incorporating as many pantomime stances and expressions as possible.

CUE

Emotion affects your body in various ways. Practice feeling the emotion first. Then let your face and body respond.

CHARACTERIZATION

Characterization in pantomime involves placing a character in a situation and showing that character's thoughts through nonverbal expression. This entails two mental processes: imitation and imagination. You must develop a memory bank of emotions by carefully observing other people. When you see a person involved in a highly emotional situation, observe facial expressions, gestures, and body language. Draw on your observations when creating parts to make your characterization true to life. This is only the beginning, however, for you must use your imagination to place and maintain yourself in the part you are playing.

In pantomime, meaning usually conveyed with words must be conveyed by nonverbal expression. This means that your movements must be clear and recognizable to the audience.



Put on some comfortable clothes that allow you to move freely. Run through the relaxation and other practice exercises earlier in this chapter. Then imagine yourself in the following situations:

1. You are alone in your home watching the climax of a horror film on TV. Suddenly you hear a sound at the window. The window slowly opens, and a hand appears. You seize a book and hurl it at the hand, which promptly disappears. You tiptoe to the window, shut it, lock it, close the curtains, and fall into a chair, relieved but frightened.
2. Practice falling several times (see pages 33 and 34). Then imagine yourself in the following situations:
 - You receive a wound in the shoulder and then fall from the pain.
 - You step on roller skates. Fall, get up, and put the skates in a closet, limping from a sprained ankle.
 - You suddenly feel faint and fall. Then you recover, get up, and stagger to a chair, sitting down weakly.
 - You are walking downstairs. You slip and fall down several steps.
3. You have quarreled with your girlfriend or boyfriend. You are standing by a window, looking out, frowning, and biting your lip. Your chest is sunken; your body is slumped. The phone rings. Your face lights up. You run to the phone and lift the receiver. Let your face reflect the conversation. When you hang up, you show by your movements whether or not the quarrel is resolved.
4. You are a feeble man or woman going out to sit on the porch. You walk with short, uncertain steps, your feet six to eight inches apart. Your head is down, and your face is drawn. You sit down slowly with great effort and gradually relax as the sun warms you. Someone calls you, and you express your irritation by frowning and shaking your head. Then you rise, pushing yourself up from the chair. Hurry away as fast as your stiff limbs will allow. Your face should express a mixture of worry and agitation.

Individual Pantomimes

Preparing for a pantomime, whether it involves people you know or imaginary characters, involves careful planning and rehearsing. Your pantomime will probably also include certain imaginary objects.

PANTOMIME AND OBJECTS

Portraying the size, shape, weight, resistance, texture, placement, and condition of objects is an important part of pantomime. Whenever possible, make evident to your audience the exact size of an object; consider its



Whiteface circus clowns like Emmett Kelly's mournful tramp, "Weary Willie," use the art of pantomime to entertain crowds that are much too large to be able to hear dialogue. The props used by circus clowns traditionally contain surprises; for instance, what seemed to be a heavy trunk when it was being pulled into the ring with sweat and toil might open to reveal nothing heavier than a flock of doves.

bursts in your hands. A down-filled pillow gives far more when it is grasped in your hands than does a basketball. Squeezing a sponge demonstrates much less resistance than squeezing a rock. Resistance also involves the object's response to your actions. If you pull a rope, does something go up or come toward you? If you pull a rose petal, does it come off easily or must you yank it? One major principle of pantomime applies when you push against something that moves very little or not at all, such as an automobile or a wall. When pushing on such objects, it is you that moves the most, and you move in the opposite direction.

height, length, and width. Small objects, such as cups, books, and food, can be outlined with your hands. Large objects, such as furniture or shrubbery, require the involvement of your whole body. Extremely large objects, such as trees or houses, need to be outlined through eye and head movements. Some objects, such as a balloon that is being filled with air, may change in size during your pantomime.

Objects have different shapes. Some common shapes are circles, squares, ovals, triangles, and rectangles. Convey shape as you do size, through the use of your eyes, hands, and whole body.

Every item you handle has weight. A sack of popped popcorn does not weigh the same as a sack of sugar of the same size. A cement brick weighs more than a feather but far less than a car. Your pantomimed muscular tension conveys an object's weight. Never let the audience have a vague notion of weight. For example, the idea that something is being carried is not specific enough. You must show that a small, square box is being carried, picked up, or put down. You must show that the box is empty or contains clothes weighing ten pounds or books weighing forty pounds.

Objects also have a quality called resistance. Resistance is the firmness or solidity of an object. A balloon gives under the pressure of your fingers and changes when it

The surfaces of objects have definite textures. Before you pantomime, determine the texture of the object you will use. Is it rough or smooth? Jagged or rounded? Is the surface sandy? Pebbly? Prickly? Concentrate on that texture as you touch the object. Allow your senses to respond to what you are touching. The more sensory involvement you have with the object, the more expressive your reactions will be. You will convey through your facial expressions and body language your sensory experience of the object. Touching a velvet cushion causes a very different reaction than touching a cactus does.

One of the major challenges in pantomime is placement, the location of things. It is very important that a table top, a shelf, or the spot where you picked a flower remain the same. Many actors remember locations by **kinesthesia**, the neuromuscular awareness the body feels in a particular physical position. Placement can also be determined by relating things to your own body: eye level, shoulder height, tiptoe height, and so on.

Exercises

Objects in Pantomime

1. Place one round object at a time out of sight behind a small screen or in a box. Have another person pick up the object without looking at it and describe it in terms of size, weight, shape, texture, and resistance, using specific terms. Some possible objects include the following:

golf ball	cotton ball
baseball	orange
soccer ball	olive
marble	jawbreaker
2. Place your hands on an imaginary car while keeping your elbows bent, your back arched forward with one foot in advance of the other, and your weight on the forward foot. Then, as you push the car, allow the resistance to force your body backward. As you step forward with the back foot, slowly straighten your arms.
3. Blow up an imaginary balloon, showing its changing size.
4. Pantomime preparing chili, gradually adding spices until it's too spicy.
5. Go into an imaginary movie theater, and purchase popcorn and a soft drink. Crawl over five people to get to your seat. Do not spill your popcorn or soda on them.
6. Pantomime walking through the park. You realize that someone has left a purse by a bench. You pick it up, sit down, and examine its contents, looking for the owner's identification.
7. Walk an imaginary dog. Determine the size, weight, and temperament of the dog. As you walk along, the dog stops, and you attempt to move it.

CUE

Practice your pantomime in front of a mirror to see if your actions will be clear to an audience.

Many imaginary props that you use in your pantomimes will be in a particular condition or state that must be expressed through your actions. Conditions include such things as temperature (hot, cold, lukewarm) and states of matter (solid, liquid, gas). Conditions also apply to the senses (taste—sweet, sour, bitter, salty; sight—bright, dim, dark, clear, misty; and sound—loud, soft, melodious, discordant, distant, close). Motion is a condition essential to pantomime. Are you still or moving? Is someone or something else still or moving? How do age, fatigue, and state of mind affect motion?

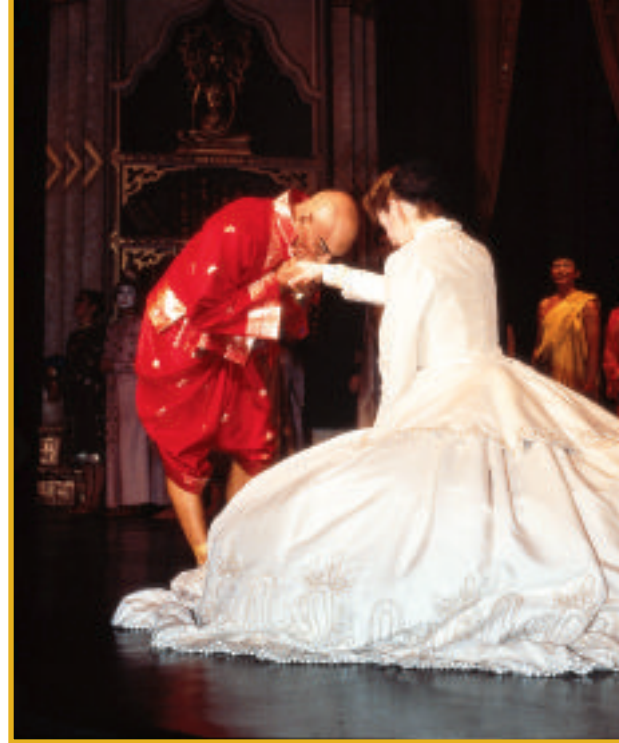
HOW TO DEVELOP A PANTOMIME

1. Decide if you will begin your pantomime onstage in a neutral position—head down or looking straight ahead (upstage or downstage), arms down, hands folded in front—or if you will enter from the wings.
2. Set your mental image in detail. Know exactly how much space you will use, the location of the furniture, and the shape, weight, and position of every imaginary prop you will be using. You must remember not to break the illusion by shifting an object without clear motivation and action.
3. Visualize the appearance and emotional state of your character in minute detail.
4. Imagine yourself dressed in the clothes of your character. Make your audience see the weight, shape, and material of each garment.
5. Remember that in all dramatic work, the thought comes first; think, see, and feel before you move. Let your eyes respond first, then your face and head, your chest, and finally, the rest of your body. This is a motivated sequence.
6. Keep your actions simple and clear.
7. Always have a key action early in the pantomime that establishes who you are and what you are doing. Pantomime should not be a guessing game.
8. Keep every movement and expression visible to your entire audience at all times. Place as many imaginary tables, shelves, and props as you can in front of you, and face the audience.
9. Never make a movement or gesture without a reason. Ask yourself, “Does this movement or gesture clarify who my character is, how he or she feels, or why he or she feels that way?”
10. Practice and analyze every movement and gesture until you are satisfied that it is the most truthful, effective, and direct means of expressing your idea or feeling.

THE GREATS



Bows and curtsies demand full-body coordination. Here two modern Western actors, Yul Brynner and Mary Beth Peil, portray the meeting more than a hundred years ago of the king of Siam (now Thailand) and a British governess in *The King and I*.



11. Make only one gesture or movement at a time, but coordinate your entire body with it, and focus the attention of the audience on it.
12. Rehearse until you are sure that you have created a clear characterization and that the action began definitely, remained clear throughout, and came to a conclusion.
13. Plan your introduction carefully. It may be humorous or serious, but it must arouse interest in your character and in the situation in which your character is placed. It must also establish all of the essential details of the setting.
14. Plan the ending carefully. Leave the stage in character.

Exercises

Pantomiming Imaginary People

Start to prepare your pantomime by running through each of the following exercises in rapid succession. Then select one and work it out in detail, elaborating on mannerisms and concentrating on details. After practicing a single study, build up a sequence of events that bring about a change of mood and situation. Finally, build up to a definite emotional climax and conclusion.

1. Standing erect, with your feet close together, suggest the following:
 - A butler or a housekeeper
 - A model displaying the latest fashions
 - A traffic officer
2. With legs wide apart and in a comfortable posture, represent the following:
 - A warm-hearted host standing in front of a fireplace beaming at guests
 - A political candidate addressing a friendly meeting
3. Walk across the room, and bow or curtsy in the manner of the following characters:
 - A quiz show participant confidently awaiting the next question
 - A colonial woman at a formal party, wearing a full-skirted gown and a towering headdress
 - A famous performer taking a bow
 - A diplomat greeting a foreign representative

(continued)

4. With alert posture, one foot somewhat ahead of the other and your weight definitely placed on the ball of the forward foot, represent the following:
 - A high school student intently watching a football game
 - A clerk handing a package to a customer
 - A politician campaigning for votes
5. In a similar posture, with your weight definitely shifted to the rear foot, impersonate the following:
 - A person afraid to cross the street
 - A teenager opening the gym bag she or he has forgotten in the locker for a month
 - A hiker who has stirred up a rattlesnake
6. Cross the room, sit in a chair, and rise as the following characters:
 - A guilty person in the witness box at a trial
 - A miser counting money and listening for eavesdroppers
 - A parent at the bedside of a sick child
 - A king or queen dismissing his or her court
7. Suggest, by smiling, the following characters:
 - A seasick traveler trying to appear sociable
 - A teacher greeting new students
 - A salesperson dealing with an unpleasant customer
8. Present the following characters as completely as you can. Sit or walk, as you choose, and include enough actions to show each one in a real situation.
 - An egotistical, self-confident businessperson
 - A conceited musician
 - A child pretending to be sick so that he or she can stay home from school
 - A distinguished society leader
 - A teacher teaching for the first time

PANTOMIME OF A REAL PERSON AND A REAL EVENT

When you prepare a pantomime of a real person and a real event, you have a model after which to fashion your pantomime. You do not have to imagine how that person performs that particular activity because you know what that person looks like and how he or she moves and behaves. To begin pantomiming a real person and a real event, choose an action that you do frequently, perhaps every day. Pantomime something such as getting ready for school, eating breakfast, or starting a car. For this pantomime, you should have the following three goals:

1. Make what you are doing clear to the audience.
2. Enable the audience to identify each object you use.
3. Strive for exactness and detail.

Pantomime an activity you do often, following these steps.

1. Choose an activity that you can pantomime in two to five minutes.
2. Practice the activity as you normally would do it, using the actual objects, furnishings, and materials.
3. Break the activity into steps, analyzing each one.
4. Record the sequence of actions. Take note of small details that are likely to be overlooked.
5. Rehearse with the specific objects you use—*your* hairbrush, for example, not an imaginary brush.
6. After rehearsing with real objects, try pantomiming several times. Check your pantomime against your outline. You might want to use real objects again to confirm the exactness of your pantomime.

PANTOMIME OF A REAL PERSON AND AN IMAGINARY EVENT

Next, plan a pantomime placing a real person other than yourself in an imaginary situation. Review the three goals as you plan your pantomime. Choose a person whose chief characteristics and habits you know very well. Observe the person as you consider what action you will pantomime and how you will convey the uniqueness of that person. Think about the situation you will use and the environment of the situation, including any props you will need. You need not have actually seen your character in such a situation, but you must be able to imagine how that person would react in it.

THE GREATS



You can almost “see” the telephone in Marcel Marceau’s right hand. What kind of telephone is he using? Explain your answer. With what movement will he hang up when his pantomimed conversation is completed?



Pantomiming a Real Person

Choose a person to pantomime. Decide what makes that person different from anyone else. Then place your character in a situation.

1. Determine the person's chief characteristics. Is he or she friendly? Timid? Boisterous? Suspicious? Glamorous? Strong? Discontented?
2. Mentally note the details of the person's habitual facial expressions, especially the eyes and mouth.
3. Observe how that person holds his or her head, moves his or her hands, and walks.
4. Be sure that you know the exact position of the doors, windows, furniture, and props you will use. Make the location of props clear to your audience.
5. Have your character enter a definite environment in a definite state of mind.
6. Invent something that will change your character's mood.
7. Imitate what you have imagined your character would do.

The actors in Thornton Wilder's *The Happy Journey to Trenton and Camden* pantomime taking a trip in an automobile. Group pantomimes are challenging because they require that the actors cooperate to tell a unified story while at the same time maintaining the uniqueness of their own roles.



Group Pantomimes

Group pantomimes should follow your individual ones and eventually lead into the acting of a short play. They will demand even more careful planning and rehearsal time than you have devoted to your individual pantomimes. Group pantomimes may be based on plays, novels, stories, poems, or such secondary sources as photographic magazines, newscasts, or films. Feel free, also, to draw on the things you observe around you daily.

Plan a group pantomime as carefully as you would a short play. Focus on a single, interesting situation with a conflict, a climax, and a clear resolution. Use five or six characters with distinctive personalities. Be sure all action is motivated and that you present a balanced stage picture free of bunching or huddling behind furniture. Rehearse until you have a unified presentation. Do not rush the action. The audience must be able to follow the development. Remember, you are limited to a visual presentation of your ideas, so be original and imaginative.

Exercises

Group Pantomimes

Try these group pantomimes, concentrating on cooperating with others to create the best effect.

1. A first-grade class is at the zoo. Pantomime the actions of the children, the teachers, the vendors, and the animals.
2. Two athletic teams are playing a game. After a hard-fought game, one team scores the winning run, basket, or goal. Pantomime the actions of the athletes, the coaches, and the fans.
3. Act out the poem "Casey at the Bat," pantomiming the ball players, the umpire, and the fans.
4. Pantomime the actions of several persons applying to a personnel director for a job.
5. A baby-sitter is trying to take charge of two unruly children. Pantomime the actions of the baby-sitter and the children.
6. A photographer is taking a family picture of four generations. Pantomime the actions of the photographer and the family members.
7. A customer service representative is trying to handle the complaints of several customers. Each customer pantomimes the object being returned and what is wrong with it. The employee pantomimes how the object should have been cared for or operated.

Application ACTIVITIES

1. Write on separate pieces of paper five suggestions for pantomimes that can be presented by a single person. Your five pantomimes should reflect the following types:

- a pantomime showing a single mood
- a pantomime revealing a transition from one mood to another
- a pantomime requiring a definite entrance and exit
- a pantomime necessitating sitting and rising
- a pantomime that includes falling and getting up

Bring these suggestions to class, and mix them together in a paper bag. Let each class member draw one and present it in class. Go around the class as many times as you wish.

2. Present as many individual and group pantomimes as possible in front of the class. Analyze each performance to see whether it has convincing characterization, clarity, reality, and effectiveness. The following questions, among others, should be discussed.

- Has the pantomime been carefully prepared?
- Are the characters interesting, lifelike, and vivid? Do you become emotionally involved with them?
- Do the gestures and movements seem sincere, convincing, clear, and properly motivated?
- Do all the actions help flesh out and clearly represent the characters and their situations?
- Are the actions clear, realistic, sufficiently prolonged, and exaggerated enough to be seen by the whole audience?
- Can you visualize the setting, the props, and the clothing of the characters?
- Does the pantomime have a definite beginning and ending?

CUE

When preparing and presenting a group pantomime, keep the following guidelines in mind:

- Plan the entrances and exits carefully.
- Keep the action clear and unhurried.
- Make sure each character is a distinct personality.
- Make sure the stage picture is well balanced at all times.
- Do not rush the action.
- Be original and imaginative.

Mime

Although many performers make no distinction between mime and pantomime, **mime** is a special art form, an offspring of pantomime. Both the performer and the performance are called mime. Mime is abstract and highly stylized. Because it is abstract, mime does not imitate physical action as it occurs in life. Rather, it gives an illusion of that action. In fact, it is through that lack of exactness and the exaggeration of actions and facial expressions that its greater meaning is conveyed. Mime replaces exactness with conventions, abstractions that communicate symbolic or literal meanings. For example, mimes do not walk as we ordinarily do. None of the mime walks—and there are several—look like normal walking. The mime walk is an illusory walk, giving only the idea of walking. In addition, mimes work from just five basic facial expressions:

happy, sad, surprised, angry, and afraid. Because mimes must rely so much on facial expressions to communicate emotions, these expressions must be easily seen and interpreted by the audience. Mimes traditionally emphasize their eyes and mouths with makeup to exaggerate their facial expressions and make them more visible.

MIME VERSUS PANTOMIME

There are several distinctions between mime and pantomime. Recall the principles of pantomime as you consider the special characteristics of mime.



THE GREATS

★★★★★

In “The Mask Maker,” Marcel Marceau combines his mime makeup with exaggerated expression to emphasize his character’s sadness.

PANTOMIME	MIME
The action conveys only action; for example, flying a kite.	The action conveys the theme; for example, snagging a kite on a tree after struggling to get it soaring in the sky might be a mime's way of saying, "Our aspirations often become entangled with the things of this world."
The artist works with imaginary objects.	The artist works with imaginary objects but may also use part or all of the body to become an object or express an idea.
No sounds are used.	Nonverbal sounds, such as escaping air, a telephone busy signal, or the screech of tires, may be used.
All pantomimes are based on reality.	Mimes go beyond reality; they are not limited to the real world.
The main goal is the exact pantomime of a specific action.	The main goal is the expression of an idea; themes can often be expressed in simple terms: <i>loneliness</i> , <i>young dreams</i> , or <i>forgiveness</i> .

Each primary mime action is preceded by a preparatory action. This preparatory action is usually a movement opposite to the action the mime wishes the audience to follow. It is much like the windup of a baseball pitcher prior to delivering a ball. For instance, the mime, before reaching out for an object, would first draw the arm back somewhat.

Everything in mime must be exaggerated. This exaggeration lifts mime above simple imitation of an action. For example, if you were to take an imaginary drinking glass, at the moment at which the glass is grasped, your fingers should snap around the glass. This snap establishes the glass's shape, size, and resistance in one action. This setting up of an action with definite hand movements is referred to as the "click." The setting up of the action is seen quite readily when a mime suggests the presence of a wall. Each hand snaps into place from the wrist as contact with the wall is made. The snap shows the wall, its flatness, and its resistance.

CONVENTIONAL MIME ACTIONS

Mime is made up of many traditional conventions. One of the most basic mime conventions is that of the illusory walk. There are several mime walks that are commonly used.

MIME WALKS

1. The simplest illusory walk is done in the following manner:

Stand with your feet pointed out at a forty-five-degree angle. Place your weight on your right foot. Lift your left heel so that you are on the ball of your left foot. Then, shift your weight to your left foot by dropping the left heel and at the same time raising the right heel. Once you have your feet shifting rhythmically, add an arm swing. Swing your arms in an exaggerated but not overdone manner, crossing in front of your body. The illusion of walking appears when you move opposite arms and feet. Swing your right arm forward when you lift your left foot and your left arm forward when you lift your right foot.

THE GREATS



Marcel Marceau never speaks when he's onstage in character, of course, but in this *Maitre Mime* he is seen instructing students in the art he revitalized for the twentieth century. In his own words, mime is "the art of expressing feelings by attitudes and not a means of expressing words through gestures."



FROM THE PROS

"The mime is not an imitator. He [She] enlarges, emphasizes, particularizes, comments on the character he [she] portrays."

—ANGNA ENTERS,
MIME ARTIST

2. A second illusory walk begins with the same starting position. Your left foot is lifted and stretched out away from you at a forty-five-degree angle and then brought back toward you in a sliding motion, ending on the ball of the sliding foot. As the heel is lowered to the floor, the other foot is extended.
3. The third illusory walk is much like the second, except that when the heel of your left foot reaches the instep of your right foot, shift your weight. At the same time, lift your left heel to the back and pivot your body slightly to the right. This puts you in position to start the step with the right foot. The weight is always on the stepping foot. Although this illusory walk is difficult to master, the illusion is quite effective. It is the walk used by many famous mimes.

In all the mime walks, there should be a lifting of the body just as the weight is shifted from one foot to the other. This is very important to the illusion. The exaggerated arm movement is also important. Speeding up the walk, leaning the body forward, and swinging the arms across in front of the body (much as in ice skating) will create the illusion of running.

Other mime conventions are the rope pull, the ladder climb, and climbing up and down stairs. In the rope pull, an artist creates the illusion of pulling a large rope. In the ladder climb, the rungs of a ladder form a sort of picture frame that helps create the illusion as the audience sees the mime's face move from frame to frame. In climbing up and down stairs, a mime uses the first illusory walk and presents an imaginary rail.

ROPE PULL

1. Stand with your left foot forward, knee bent, and your weight on it.
2. Reach out as far as you can with your left hand, and grasp a one-inch rope. Take the rope with your right hand just in front of your left hip. Now pull. Your weight shifts to your right foot, and your left hand follows your right hand until your left hand is in front of your right hip. The rope should be straight through your hands, which are parallel to the floor. The rope should maintain its diameter throughout the pull.
3. Let go with your right hand, reach over your left, and grasp the rope about one foot in front of your left hip. Then, with a quick movement, shift your weight back onto your left foot as you reach out as far as you can with your left hand to take the rope for another pull. It is the quick one-two of the right hand-left hand switch that creates the illusion of pulling a large rope.

LADDER CLIMB

1. Bend the elbows slightly, raise your arms above your head, and grasp the rung of the ladder with both hands.
2. Lift your right foot, and then lower it.
3. Lift your left foot; as you lower it, bring your left arm straight down. Your left hand still appears to be grasping the rung of the ladder.
4. Look up, see the next rung, take it with your right hand, lift your right foot, and bring hand and foot down together, watching the rung as it passes before your eyes.
5. Coming down is a little more challenging because there is more illusion to create. Place your hands on the ladder rungs as before. Lift your left foot and suspend it on the rung. Look down (about shoulder level) at the rung you are going to grasp.
6. Let go with your left hand, and take the rung below as you step down. As your left hand comes down, your right hand must go up to the rung above position, and your right foot must be lifted, ready to step down. Obviously, your hands are passing each other, but the illusion is that of descending.

CLIMBING UP AND DOWN STAIRS

1. Go up the stairs, using the first mime walk.
2. Grasp the handrail about eye level with your right hand. If you are not sure about the size of the rail, take hold of your left wrist, get the feel of that size, and use that for the rail.
3. Now, as you walk, usually taking three steps, bring your hand down past your body at the angle of the rail until your hand is just past your hip. Then reach up and take the rail again. Remember the click before each new action starts. Continue up the stairs.
4. To come down the stairs, reach down in front of you at a comfortable distance (about mid thigh), grasp the rail lightly with your right hand, and move your hand up beside you to about the midchest level. As you bring your arm up, extend your elbow out. This will enable you to keep the rail straight.

CONVENTIONAL MIME MAKEUP AND COSTUME

The classic mime tries to neutralize the face by painting it with a white mask that stops at the jawline, the hairline, and in front of the ears. The detailed makeup is individualized by each mime, but most mimes make up their eyes and mouths, the two most expressive parts of the face. Some





The classic mime neutralizes the face by making it a white mask but adds emphasis to the mouth and eyes, the most expressive features.

mimes draw in brows; some add a tear, a flower, a star, or other characteristic feature somewhere on their faces. Most classic mimes still use the conventional makeup, but many mimes perform without the white mask. The choice is yours.

There are many kinds of mime dress. The most important item of clothing is a flexible shoe, such as a ballet shoe or a sneaker. Some mimes perform in a leotard and tights or dance pants. Others wear jumpsuits. Some wear bib overalls and striped knit shirts. Professional mimes often use specially made costumes consisting of fairly tight stretch pants and a matching short-waisted jacket worn over a knit shirt. Marcel Marceau is one of the few to use a character costume.

The Swiss-trained mime troupe Mummenschanz opened the doors of mime to the use of special props and nontraditional subjects. Many of their props, such as stretch sacks, were really costumes. The troupe's imaginative style and inventive mimes, however, challenged other mimes to expand the art beyond the costumeless, propless tradition of classic mime.

MIME EXERCISES

There are three types of mime exercises: inclinations, rotations, and isolations (separations). An **inclination** is the bending of the body to the front, the side, or the rear. A **rotation** is the turning or pivoting of a part of the body, such as the head or the chest. An **isolation** separates parts of the body for

individual development and expression. Isolations are usually the most challenging exercises for inexperienced mimes because beginners tend to respond with the whole body rather than with isolated parts.

Mime exercises begin with the heels close together and the toes pointing out at a forty-five-degree angle. Mimes divide the body into six major parts: head, neck, shoulders, chest, waist, and hips. These may be further subdivided for more refined exercises. Complete each movement before moving to the next. Do not rush.

INCLINATIONS (MOVE EACH BODY PART ONE AT A TIME.)

1. Incline your head, your neck, your shoulders, your chest, your waist, and then your hips to the right. As your hip inclines right, slide your left foot along the floor away from your body. Straighten up one body part at a time. Then repeat the action to the left. Remember to slide your right foot out for the hip inclination.
2. Do a vertical inclination, keeping your body relaxed. Drop your head forward and then your neck. Your chin should be resting lightly on your chest. Now drop your shoulders. (You will look round-shouldered.) Now drop your chest forward. Imagine that your chest has caved in just above your stomach. Now drop at your waist. This should put your back in a position parallel to the floor with your arms dangling perpendicular to the floor. Finally, drop from your hips. Depending on your flexibility, you should be touching your toes or the floor; perhaps you can even place your hands flat on the floor.



THE GREATS



Here Marcel Marceau incorporates movements from mime exercises into his movement onstage. He is bending his body to the front (an inclination) and pivoting his right leg (a rotation).

Now go back to your standing position by doing your inclinations slowly in reverse order.

ROTATIONS (MOVE EACH BODY PART IN SMOOTH CIRCLES.)

1. To rotate your head and neck, start by dropping your chin onto your chest. Rotate your head and neck to the right, back, left, and front. Raise your head.
2. To rotate your shoulder, lift it, and move it in a circle forward, down, and back to the original position.
3. To rotate your chest laterally, lift it, and move it in a clockwise fashion. You may also rotate your chest forward and back.
4. To rotate your waist, move it in a circle clockwise.
5. Following the same procedure, rotate your hips clockwise.
6. Now repeat these five rotations, but reverse directions. Follow each step as described above.

ISOLATIONS

1. Isolate your head by moving it straight forward, returning it to center, then moving it straight back. Next, move your head to the left, back to the center, and then to the right. Keep your head level; do not incline it. Now rotate your head to the right, then to the left, without moving your shoulders.
2. Isolate your right shoulder. Raise it; lower it; move it forward; move it back. Rotate your shoulder forward. Rotate it to the rear. Repeat with your left shoulder.
3. Try isolating each leg from the hip. Then isolate your lower leg, and after that isolate your foot. For each part, raise it; lower it; move it forward; move it back. Rotate it clockwise, then counterclockwise.



Mummenschanz, a mime company based in Switzerland, has brought modern technology to the traditional art. Its performances, while innovative, nonetheless bear a resemblance to ancient Roman pantomime, in which the actors wore various masks. (*Mumme* is German for “mask”; *Schanze* is archaic German for “chance.”)

Application ACTIVITIES

1. Line up as two teams facing each other for a rope pull. Your teacher will call out which team pulls. Remember, when one team pulls, the other team must give by leaning forward.
2. You are in a box. Show the size and shape of the box.
3. Get a kite into the air. Tug on the string to get it higher and higher. The string breaks, and the kite drifts away. Watch it and then walk offstage sadly.
4. You are caught in a fierce storm with extremely high winds. You are attempting to walk against the wind to reach the safety of a building. Open the door, close it behind you, and slowly collapse from exhaustion.
5. You are standing on the bow of a small boat as it plows through rough water. You sway gently as each wave moves the boat from side to side. Gradually you become seasick.
6. Design a mime. Give it a title. Write your title on a large piece of paper or cardboard, and set it up before the class. Turn in the description of your mime to your teacher before you begin. Then present your mime to the class. You may enter from the wings, or you may begin from a neutral standing position.
7. A **combination** is the putting together of inclinations, rotations, and isolations. Try this combination. Isolate your right arm by lifting it from your body slightly. Raise it from your elbow until your arm is at shoulder level. Your forearm should hang down toward the floor with your hand relaxed. Imagine that a string is attached to your wrist, and raise the isolated forearm perpendicular with your body until it is parallel to your shoulder. Your hand should still be hanging limply. Next, lift your left foot and place it toe down across your right foot. Now, incline your head to the right and let your weight sag on your right arm. You should appear to be leaning on a wall, a mantel, or a shelf.



**Summary
and Key
Ideas**

Summarize the chapter by answering the following questions.

1. Why should pantomime be the first stage in an actor's training?
2. Identify three forms of nonverbal communication that people use daily.
3. What are some rules for walking, sitting, and falling onstage?
4. What qualities of objects are portrayed in pantomime?
5. Explain how mime differs from pantomime.
6. What features of the face are most important in expressing ideas and emotions? How do mimes emphasize these features?
7. Why do mimes use gestures?
8. Name and explain some typical mime actions.

**Discussing
Ideas**

1. Why is a responsive, expressive body important to an actor?
2. Discuss the importance of gestures onstage. Explain why it is sometimes better to make no gesture at all.
3. Characterization in pantomime demands both imitation and imagination. Discuss the importance of each in character portrayal.
4. Mime does not imitate physical action as it occurs in real life. Instead it gives an illusion of that action. Discuss why this key feature of mime appeals to audiences.

FOCUS ON**Choreography**

Choreographers create the dances, or choreography, in a production. These dance professionals need to understand human movements just as mimes do. After all, they create the body language that dancers use to communicate theme, mood, and plot. Next time you're watching a movie and come upon a dance scene, fight scene, or stunt sequence, remember there's a good chance that it was designed by a choreographer.

Analyzing Dance and Theater With a partner, discuss what you know about dance and how it communicates themes, motiva-

tions, and emotions. Then make a chart comparing and contrasting the ways that dance and theater communicate meaning to an audience. Share your chart with the class.

Creating a Dance In a small group, write a script for a short scene that includes a dance sequence. Work together to create a dance that will enhance the meaning of the scene. Practice the scene, and then present it to the class. After your performance, discuss with your group the artistic discipline required for choreography and dance, whether pursued as a career or an avocation.

REVIEW WORKSHOP

PANTOMIME AND MIME

INDEPENDENT ACTIVITIES

Emergence Create a mime for a store mannequin that comes to life. Keep your actions simple, but indicate a change in mood or feeling, such as the movement from wonderment to fear.

Emotion Create a pantomime or mime that expresses an emotion, such as anger, pain, joy, frustration, or resignation. When you present it to your class, tie a scarf

around your face to mask your expression. This will make your presentation and your audience's interpretation dependent on your body's movement and position.

Extreme Temperatures Imagine you are in one of the following situations. Show extreme heat or extreme cold in your posture, gestures, actions, and facial expressions.

- Building a snowman
- Ice skating or cross-country skiing
- Relaxing at the beach
- Taking a hot, relaxing bath (or sauna)

Cooperative Learning Activity

Moving Day

Imagine that you and a partner have an enormous box to move. Although the box is not exceptionally heavy, it is cumbersome, and its contents keep shifting. Plan a pantomime that illustrates the conflict and its resolution. Create two distinct characters who handle the situation differently but learn to compromise in order to get the task accomplished.

The Sculptor and the Block of Wood

Working with a partner, plan a pantomime that shows what happens when a sculptor starts with an enormous block of wood and creates a piece of art. Visualize the sculptor working on one part of the block at a time with a hammer and chisel, allowing the figure to emerge gradually.

Across the CURRICULUM Activities

Physical Education

Choose a favorite sport, such as boxing, tennis, or basketball.

Working independently, with a partner, or with a small group, develop a slow-motion form of a meet, a match, or a game. Remember that each action and facial expression should be exaggerated and slow. Take plenty of time to prepare the exact reactions you will have to your imaginary situation, and then present your sport to the class.

History With a group of your classmates, choose a historical event, such as the signing of the Declaration of Independence or the first use of the telephone. Gather enough factual details to help you re-create the characters and the situation. Have your classmates guess what event you are pantomiming.