

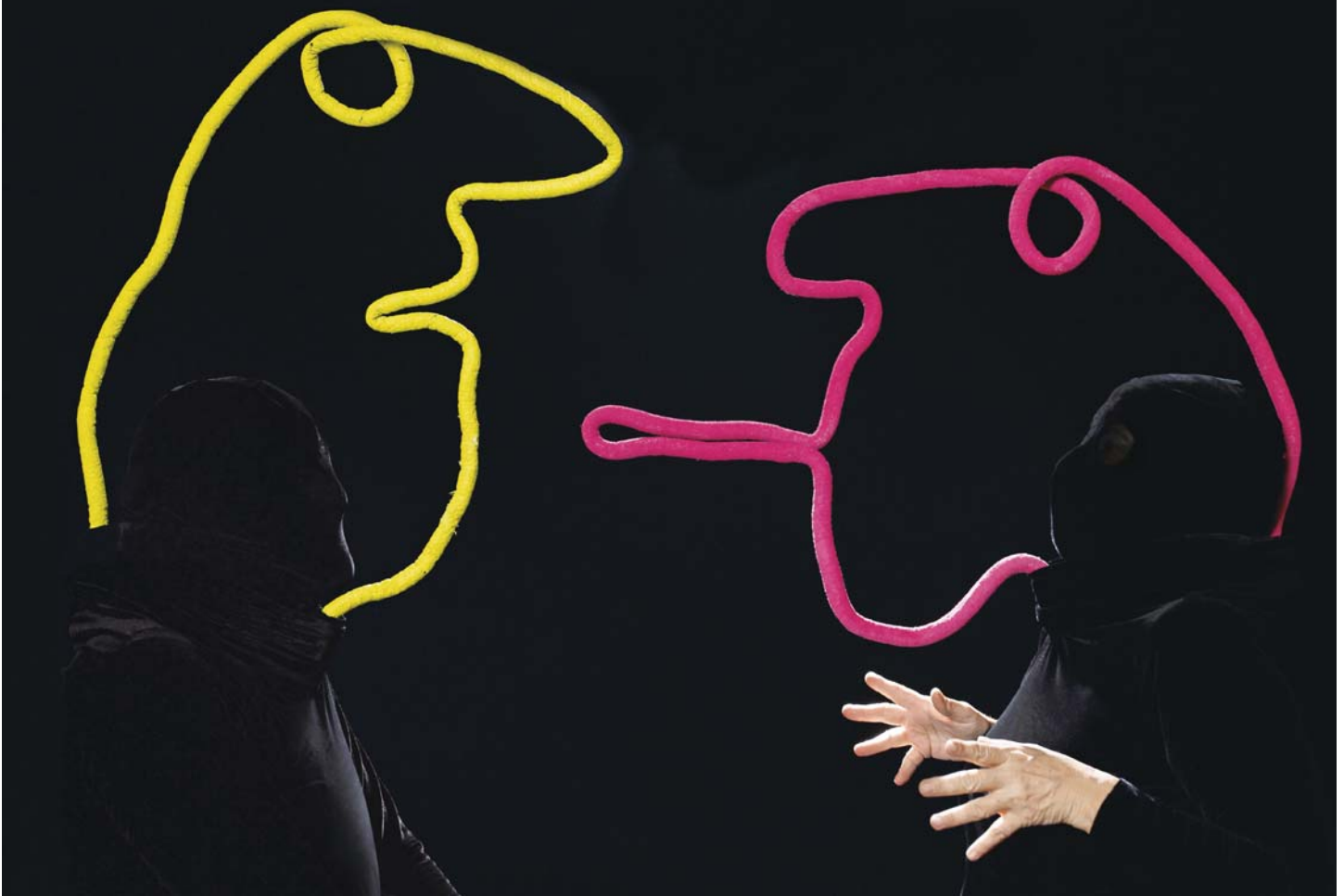


music dance theater
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

2010–2011
SEASON

SchoolTime Study Guide



Mummenschanz

Monday, November 29, 2010 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

Welcome to *SchoolTime*

On **Monday, November 29 at 11 am**, your class will attend a *SchoolTime* performance of **Mummenschanz**, a theater company from Switzerland.

Thirty-three years ago, the creators of Mummenschanz (which roughly means “masquerade”) used their unusual sense of fun and imagination to discover a nonverbal theatrical language that would transcend national and cultural barriers. Their visually stunning performances playfully turn everyday materials into fantastical characters, thought-provoking costumes and expressive masks as they engage in an exhilarating yet wordless dialogue with the audience. This program, *3x11*, features the most popular, imaginative and humorous works from the company’s 33-year history. “A place of constant wonder and ingenuity” (*Boston Herald*).

Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

- **Copy** the [Student Resource Sheet](#) on pages 2 & 3 for your students to use before the show.
- **Discuss** the information on pages 4-6 [About the Performance & Artists](#).
- **Read** [About the Art Form](#) on page 7, and [About Switzerland](#) on page 11 with your students.
- **Engage** your class in two or more activities on pages 14-19.
- **Reflect** asking students the guiding questions, found on pages 2,4,7 & 11.
- **Immerse** students further into the subject matter and art form by using the [Resource](#) and [Glossary](#) sections on pages 18 & 19.

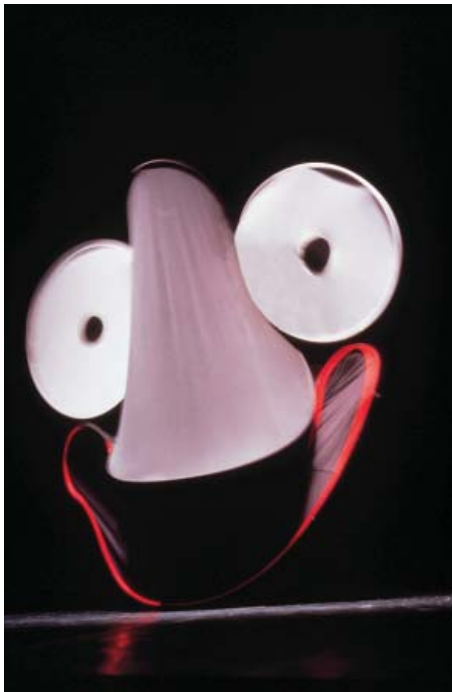
At the performance:

Your class can actively participate during the performance by:

- **Observing** how the performers create characters with emotions and ideas using everyday materials, props and masks
- **Watching** how the performers communicate with each other and the audience without words, using only specific movements and gestures
- **Thinking** about the fascinating visual images Mummenschanz creates on stage
- **Marveling** at the skill of the performers
- **Reflecting** on the sounds, sights, and performance skills you experience at the theater.

We look forward to seeing you at *SchoolTime*!

Table of Contents



1.	Theater Etiquette	1
2.	Student Resource Sheet	2
3.	About the Performance and the Artists	4
4.	About the Art Form	7
5.	About Switzerland	11
6.	Learning Activities & Resources	13
7.	Glossary	19
8.	California State Standards	20
	About <i>SchoolTime</i>	21



1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2

Student Resource Sheet

Mummenschanz

Questions to Think About During the Performance

- What kind of theater did Mummenschanz's founders hope to create?
- How do Mummenschanz's characters communicate without using speech?
- What character types are seen in Commedia Dell'Arte? In mime?
- What makes Switzerland unique?



What You'll See

You will attend a *SchoolTime* performance by Mummenschanz, a theater company from Switzerland. Mummenschanz will perform selections from *3x11*, a show that includes the most popular and imaginative pieces from the company's 33 years of performing. Using everyday objects like tubes, boxes and even toilet paper, Mummenschanz creates fantastical characters who say a lot without speaking.

About the Artists

Mummenschanz was formed in 1972 when Swiss performers Bernie Schürch and Andres Bossard joined with American-born Floriana Frassetto. Even though each artist had a different background, they shared a common goal to create a theater style that would appeal to people everywhere because it would use movement, and not language, to express itself.

Mummenschanz's popularity grew during the 1970s and 1980s as they toured all over the world, even performing for three years on Broadway. In 1992, Mummenschanz had a great loss when one of its founders, Andres Bossard, died. In time, new members joined the company and today Mummenschanz has five performers.

About the Art Form

The founders of Mummenschanz trained in mime, a style of theater that uses movement instead of words. Mime began in ancient Greece. It is characterized by actors who perform everyday scenes with large gestures (a gesture is movement that shows an idea or emotion.)

By the 1500s, an Italian theater style called Commedia dell'Arte used mime in comedic performances that poked fun at different types of people. Commedia dell'Arte's characters (called *Zanni*) were often silly old men, servants playing



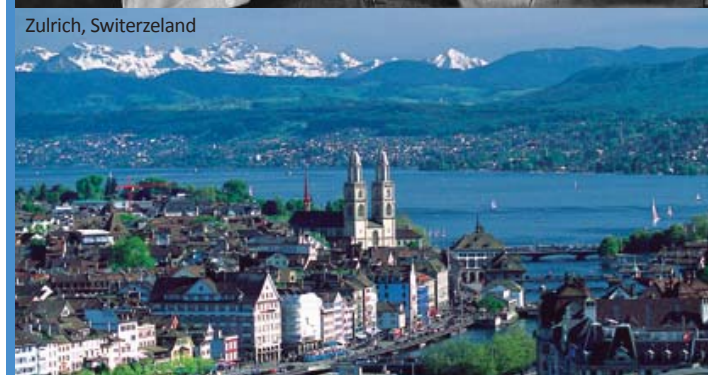
Commedia dell'Arte characters



Marcel Marceau as Bip



Buster Keaton



Zulrich, Switerzeland

tricks on their employers, cowardly military officers and young lovers.

Through the next years, other mime characters developed, such as the dreamily unaware Pierrot, whose face is painted white. Marcel Marceau's creation, Bip, like Perriot, is another recognizable mime character. Bip wears a top hat with a flower sticking out and a short jacket. Marceau was influenced by silent film stars Charlie Chaplin and Buster Keaton, and like their characters, bad luck seems to follow Bip everywhere.

About Switzerland

Geography

Switzerland is a small mountainous country in central Europe bordered by France, Italy, Austria, Germany and Liechtenstein. Most of the population lives in the plateau (level land) between the high Alps in the south and the Jura mountains in the north. The Swiss Alps are high, snow-covered mountains, and Switzerland's most famous peak is the Matterhorn which is 14,780 feet tall.

History

Switzerland was formed in 1291 as a union of three states and became an independent country in 1815. Because the constitution does not allow troops to serve in foreign wars, the country has stayed neutral (never takes sides) even during both world wars.

People and Culture

Switzerland has a population of around 7,446,000 people and is one of the world's wealthiest countries. The Swiss are well known for their watches and clocks. There is no single official language in Switzerland. People speak one of several languages including Swiss German, French and Italian.

3 About the Performance & Artists

Mummenschanz

Guiding Questions:

- ♦ What types of objects will Mummenschanz bring to life during the performance?
- ♦ What goal did Mummenschanz's founders share when they created the company?
- ♦ Why was the Mummenschanz Foundation created?



The *SchoolTime* Performance

At the *SchoolTime* performance on Monday, November 29, Mummenschanz performs selections from *3x11*, a 33-year retrospective, showcasing some of the company's most beloved, imaginative and humorous characters from over the years, as well as some newer original material.

Mummenschanz has captivated audiences worldwide with its transformative visual theater. The troupe creates a playful and uniquely memorable experience through an inventive use of forms, shadow and light, and ingenious manipulation of sculptural, expressive masks.

In the surreal, comic, wordless universe of Mummenschanz, the ordinary becomes extraordinary when common materials and everyday objects—such as wires, tubes, boxes, and even toilet paper—all spring to life as fantastical characters. Abstract shapes and forms also interact in surprising ways to reveal some timeless truths about human connections and relationships. The result is a wonder-filled, visually stunning spectacle that sparks the imagination and transcends cultural barriers.

History of Mummenschanz

Mummenschanz was formed in 1972, when Swiss performers Bernie Schürch and Andres Bossard joined with American-born Floriana Frassetto, to create their

now celebrated visual theatre group. The company's name combines *Mummen*, a card or dice game played for money, and *Schanz*, meaning chance. The two words also refer to the mask that Swiss soldiers wore in the Middle Ages when they played card games for money, which makes the name especially appropriate for a theater company whose performers never show their faces on stage.

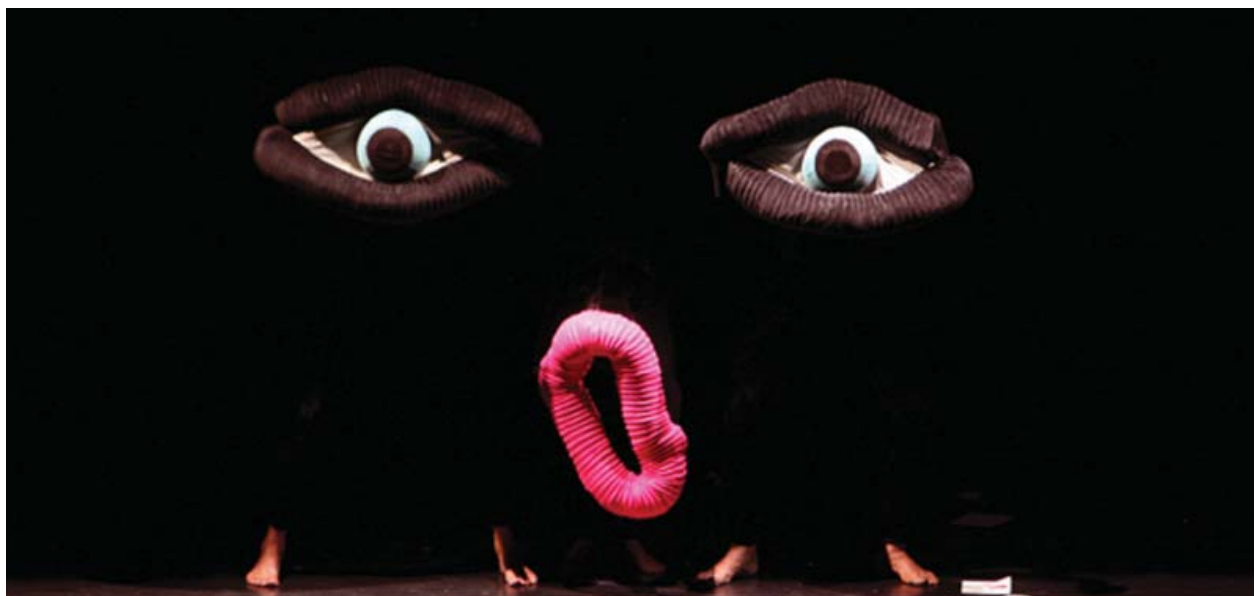
Each of the company's founding artists had a different background but they were united in a common goal: to create a nonverbal theatrical language that would transcend the traditional barriers of nationality and culture.

The company had its first major success at the Avignon Festival 1972, which led to engagements in Europe and North America. Throughout the mid-1970s and 80s the company toured Western and Eastern Europe, the Middle East, Asia, Africa, South America and Australia and also performed in festivals at Edinburgh, Spoleto, Berlin, and Belgrad. The trio continued to refine its performances, constantly developing new ideas and ways to devise the expressive

shapes and fantastical creatures from everyday materials that became the troupe's signature.

In 1977, Mummenschanz made it to Broadway. Defying almost all expectations, they remained at the Bijou Theatre for a three-year run, an unprecedented feat for a group whose show contained no words or music. Their new style of theatrical art was met by the public and the critics with exceptional enthusiasm and spawned many imitators. Film and television work followed, bringing the company to an even wider audience.

The death of Andres Bossard in 1992 was a great loss for Mummenschanz. After a period in which Floriana Frassetto and Bernie Schürch took time to come to terms with their new circumstances, they asked John Charles Murphy, an American actor, to join them to rehearse a mixed program from their repertory. This was to become "Parade," a show that Mummenschanz toured worldwide from 1995 until its 25th anniversary in 1997, gaining new audiences and reaffirming the company's reputation.





Mummenschanz Foundation & Beyond

In 1998, Floriana Frassetto and Bernie Schürch established the Mummenschanz Foundation with the help of long-time friend and supporter Hans Jörg Tobler. This non-profit organization promotes the art and expression of nonverbal theater. The ensemble also created their program, “Next,” which added a new dimension to the company’s visual artistry.

Since 2000, Mummenschanz has grown to a company of five, with original cast members Schürch and Frassetto joined by performers Pietro Montandon and Raffaella Mattioli and technical director Jan Maria Lukas. This cast performs Mummenschanz’s current show, *3x11*.

In its fourth decade, Mummenschanz remains one of the most successful theater groups in the world. It continues to refine its performing techniques, intensively improvising to discover new characters out of expressive materials and shapes. Audiences flock to Mummenschanz performances to see surprising, humorous, moving and magical worlds filled with outlandish creatures that are unmistakably human.

4

About the Art Form

Mime

Guiding Questions:

- ♦ How is mime performed?
- ♦ How has mime evolved?
- ♦ What are the two types of mime?

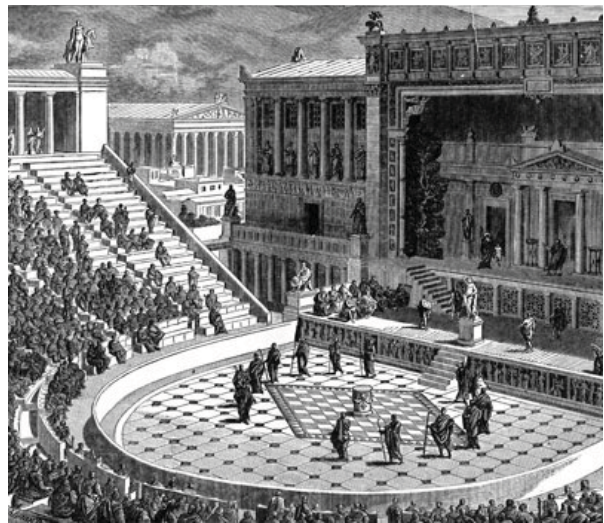
The founders of Mummenschanz all trained in mime and based their form of visual theater on mime's expressive movement and gesture without speech. The specificity of action grounded in mime is what allows Mummenschanz to create distinct, emotional characters from even the most abstract of objects.

The History of Mime

Mime is considered one of the earliest mediums of self-expression. Before there was spoken language, humans used mime to communicate. When the spoken language evolved, mime became a form of entertainment which developed into a true theatrical form in ancient Greece.

Ancient Greeks and Romans

As an art form, mime's roots go back to the Theater of Dionysus in Athens. There, performers enacted everyday scenes with the help of elaborate gestures. The principle mimes were known as *ethologues*, and



the scenes they performed were meant to teach moral lessons. Masked actors performed outdoors, in daylight, before audiences of 10,000 or more at festivals in honor of Dionysus, the god of theater. The most elaborate form of mime, known as *hypothesis*, was performed by companies of actors, who would often concentrate more on the development of their characters, than the plot itself. Often one actor would play the part of several individuals in the production.

When the Romans conquered Greece, they brought the Greek art of mime back to Italy and set about making it their own. The art form enjoyed much success and growth under Emperor Augustus of Rome. But after the fall of the Roman empire, the Christian



Mime:

The theatrical technique of expressing an idea or mood or portraying a character entirely by gesture and bodily movement without the use of words.



church frowned on the bawdiness and indecency associated with mime. The church closed down the theaters and ex-communicated the performers. Despite this, mime survived and in later years, when the Church began to relax its attitude, religious-themed mystery and morality plays began to appear, many performed in mime.

Commedia dell' Arte

Performers continued to entertain with mime through the Middle Ages. The form reached its height in sixteenth century Italy in the form of Commedia dell'Arte, which originated in the market places of the Italian streets in the early 1500's. Street performers wore masks with exaggerated comical features to draw attention to their acrobatic and comedic performances. The stock characters they created – foolish old men, devious servants, military officers full of false bravado, pompous learned men and lovers, became affectionately known as *Zanni*. By 1550, Commedia dell'Arte had become a firmly established genre.

Commedia's performances were accessible to all social classes and the subject matter was always contemporary. With masks concealing their identity, performers could ridicule any aspect of society and its institutions. Ironically, the more a troupe's performances displeased authorities, the more popular and successful it became.

Even though troupes travelled away from their homeland, language was no barrier. Skillful mime and *Zanni* antics conveyed the story lines to audiences throughout Europe. Soon, performers from other countries began to imitate the *Zanni* style. In 1576, a company of Italian players led by Flaminio Scala went to France, where the art of mime became immensely popular. Many of commedia's traditional figures, such as Harlequin (a stock comic character recognized by his diamond-patterned, multicolored tights), became familiar at this time.

Modern Mime

Almost two and a half centuries later, around 1811 in Paris, Jean Gaspard Batiste Deburau, began converting the more slapstick form of mime, to the art form that we recognize as mime today. Deburau

was a master of his art, and was responsible for creating the lovesick Pierrot, the eternal seeker.

Mime received new impetus after the First World War from mime master Jacques Copeau. Etienne Decroux, Copeau's pupil, took these beginnings a stage further, and together with his own pupil Jean-Louis Barrault, developed the first elements of modern mime. Barrault later went his own way, to create the first true mimodramas.

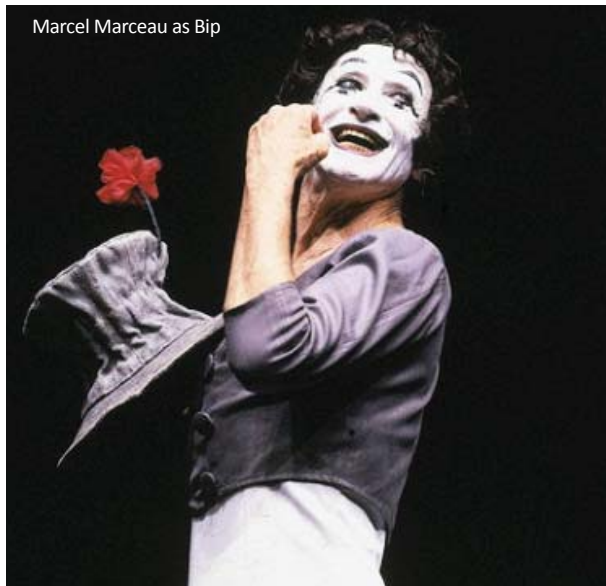
After the Second World War, Marcel Marceau, also a pupil of Decroux, created his own special character, known as 'Bip'. Now an iconic mime image, Bip, wore a top hat with the flower sticking out, and a short jacket. A down-trodden character, Bip shares similarities to Pierrot, who despite brief triumphs, always ends up at the bottom of the ladder.

Influenced by silent film stars like Charlie Chaplin, and Buster Keaton, Marceau was the architect of a totally new style and tradition, the true creator and master of modern mime.

Two Types of Mime

In current times, the major types of mime performed are literal mime, abstract mime, or a combination of both. Literal mime is primarily used for comedy and story theater and usually tells a humorous story through a main character who encounters a conflict.

Abstract mime is used to generate feelings, thoughts and images from a serious topic or issue. Normally there is no plot or central character, so instead of watching a narrative unfold through literal actions, audiences engage in a more intuitive experience.



Charlie Chaplin



Modern mime



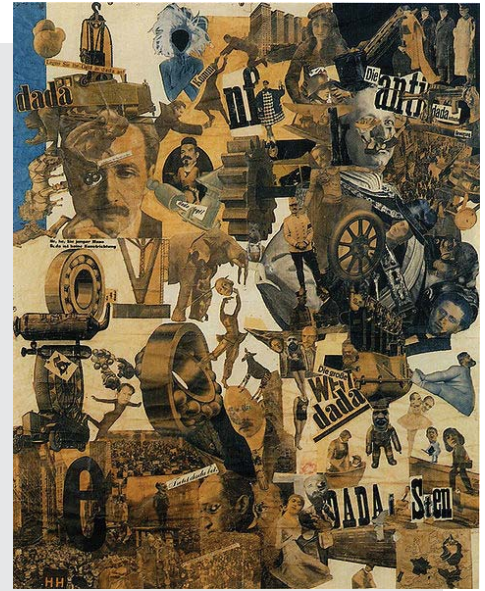
Surrealism: A Mummenschanz Influence

Surrealism— a word that means “beyond what is tangible or real” – was an influential artistic movement during the early 20th century. It took inspiration from the earlier Dadaist movement, which developed in Zurich, Switzerland around 1915 as a reaction to World War I. Dada, an artistic and literary movement embraced the absurd, encouraged deliberate irrationality and rejected traditional artistic values. Dadaists explored the element of chance, randomness and coincidence in art.

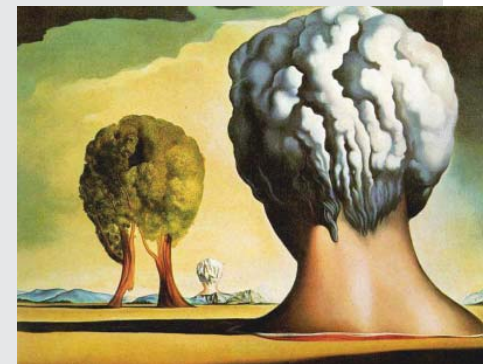
Although Dada was a precursor of Surrealism and some Dada artists became Surrealists, Surrealism emphasized more positive artistic expression. Surrealist artists rejected everyday reality and logic in order to find a direct channel to the unconscious through their work. This approach, strongly influenced by psychoanalyst Sigmund Freud’s emphasis on dreams and fantasies, delighted many, but also shocked and disturbed people. In literature, Surrealism flourished primarily in France in the writings of poets Paul Eluard and André Breton and in the large body of work produced by writer, filmmaker and artist Jean Cocteau.

Surrealist visual art was popular in Europe during the 1920s and 1930s. Spanish painter Salvador Dali, French painter Yves Tanguy and Russian painter Marc Chagall used strange, haunting and sometimes poetic or supernatural symbols and figures from dreams to paint the vivid landscapes of their imaginations. German artist Max Ernst and Belgian artist Rene Magritte painted realistic objects and people relating in bizarre and incongruous ways. Spanish artist Joan Miro is perhaps the most playful of all the Surrealists. His vivid paintings reflect a child-like colorful and illogical world.

The creatively original, visually-striking, humorous and absurdist work of Mummenschanz has its roots in the Surrealist movement. The company brings to the stage the strange and beautiful world of dreams and the fantastic life of the imagination, which so many Surrealist artists invoked in art and literature.



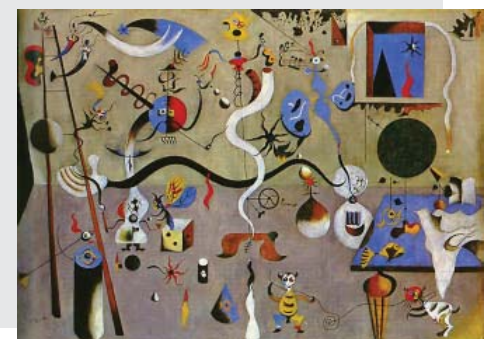
Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany
by Hannah Höch, 1919



Three sphinxes of biki by Salvador Dali, 1947



Personal values by Magritte, Rene, 1952



Harlequin's carnival by Joan Miro, 1924

5

About Switzerland

Guiding Questions:

- ♦ Where is Switzerland located?
- ♦ Which languages are spoken in Switzerland?
- ♦ What makes Switzerland unique?



Geography

A landlocked country in central Europe, Switzerland is bounded by France on the west, Germany to the north, Austria and Liechtenstein on the east, and Italy to the south. Its 15,943 square miles is about the size of Massachusetts and New Jersey put together. The breathtaking Swiss Alps cover the southern 60% of the country with the Matterhorn (14,780 ft.) as the highest peak. In the northwest, the Jura Mountains extend into France. The remainder of the country is a hilly plateau, laced with lakes and stretching from south of Geneva to north of Zurich.

Two-thirds of the Swiss live in the area around the Italian border. Switzerland's climate varies from hot summers and mild winters in the Southern valleys and lake areas, to cold winters with heavy snowfall and warm summers elsewhere.

History

Switzerland was formed in 1291 when a union of three states became an independent country in 1815. The constitution, adopted in 1848, does not allow for troops to be sent to serve in foreign wars. The country has



remained neutral in conflicts around the world, including both world wars. Switzerland did not become a member of the United Nations until 2002, and is not a member of the European Union.

Languages and Cultures

The Swiss are a diverse people, comprising of four separate linguistic and ethnic groups: German, French, Italian and Romansh. These groups contribute four different but overlapping cultural influences. About 70% of the Swiss speak Swiss German, known as *Schwyzerdutsch*. French is the second most prominent language (20%). Approximately 9% of the Swiss speak Italian, while 1% speaks Romansh, the language of old Helvetia. (Switzerland was once the Roman province of Helvetia.)

Most Swiss speak two and often three of the country's languages. Additionally, many districts and villages have a local dialect. Children learn a second language early in their schooling. Signs are routinely printed in three languages.

The People

The population of Switzerland is about 7,284,000, with most people living in the northern and western urban centers. The Swiss are serious workers. Their level of employment and cost of living are high. In 1997, 89% of all men and 69% of all women between the ages of 15 and 64 worked, primarily in manufacturing, service industries, and health and social services. They also enjoy sports, cultural activities, and travel. Noted for their neatness, the Swiss are the world leaders in recycling.

Given the nation's variety of languages, dialects, and cultures, every Swiss person belongs to some minority. Thus people, in general, have an inherent tolerance of different lifestyles and recognize the right of each person to live as he or she chooses. History, geography, and perhaps the magnificent landscape, have made the Swiss fiercely patriotic.

Economy

Switzerland is one of the world's wealthiest countries. It is highly industrialized with plentiful hydroelectric power. Tourism and banking are major industries. Chief exports are machinery, electronics, pharmaceuticals, chemicals, clocks, watches, and precision instruments. Chocolate and cheese are also famous products. The monetary unit is the Swiss franc.

Arts, Cultural Life, and Folk Lore

There are internationally known art collections in Basel and Winterthur as well as notable art museums in Zurich, Bern, and Geneva. The Swiss National Museum in Zurich and historical and local museums throughout the country offer valuable exhibits on art, history, and archaeology. Roman ruins, churches, castles, and cities provide superb examples of architecture from earlier eras. Most cities have a resident orchestra and many also have a theater and/or opera house.

Festivals and traditional ceremonies are celebrated with enthusiasm. Several, surviving from pagan times, focus on the end of winter while others signal the beginning of Lent. Basel's carnival or Fasnacht, begins on the Monday after Ash Wednesday, features colorfully costumed revelers parading through the old town accompanied by fife and drum music.

Contests involving ancient games are also popular, as are yodeling events and celebrations marking when cows go to and return from their summer pasturage.



6

Learning Activities

Theater & Visual Art (Grades K-12)

Objects come to Life

Give two paper plates to each student. Ask them to pick up a plate and **OBSERVE** it for themselves:

What is the nature of this material?

What is its texture? shape? color?

What can it do that other materials like wood can't?

- * Encourage students to explore and discover that it can bend, fold, and tear. Have students try each action and observe the changes.
- * Notice that the material has a "memory." If it has been bent or folded, it shows afterwards when it is unbent or unfolded with creases.

- How can the plate move? What are all the ways this plate can move?
 - » Like a fan? Like a bird?

Now ask them to **DESCRIBE** their plate:

- Get two or three descriptions in the full group
- Ask them to turn and tell a partner about their plate.

NOTE: *There are no right or wrong answers, as long as the description comes directly from what they actually see, not what they see in their "mind's eye."*

Now invite the students to use their imaginations and **WONDER** about their objects:

- "If this plate was your pet, what would it like to eat?"
- "What would it do when you came home from school?"
- "What would make it happy? Sad?"

Add any questions that might particularly move the class to **WONDER**. Ask students to show, with their plate, the answers to your **WONDER** questions.

Hand out crayons or markers. Ask each student to pick up their unused plate and draw a circle just inside the textured outer circle.

Now ask each student to fold their plate in half with the circle on the inside.

OBSERVE & DESCRIBE:

- How does this change your plate?
- Does it have a different personality now? How is it different?
- What can it do now that it couldn't do before?

WONDER: Play with plates on the desks. How does the plate:

breathe
look around at the world
move through the world

Now play with the plates on your face, as mouths, eyes, etc.

- How can you show happiness with the plate on your face?
- Sadness? Other emotions?

Turn and talk with a friend, without using words but with your plate as a mouth, eye, etc.

- What does your plate sound like?
- How does your plate move when it asks a question? Give an answer? Make an exclamation?

NOTE: *You can have two students create this dialogue while the rest of the class watches.*

Visual Art & Literacy (Grades 2-12)

Inside/Outside Drawing Book Project

QUICK OVERVIEW:

Students will create a simple, two-page book (like a card) with line drawings to express the outside appearance and inside personality of a classroom object.

Solo or Partner Project

Depending on what works best for your class, each student can make their own book or work with a partner to create a book together.

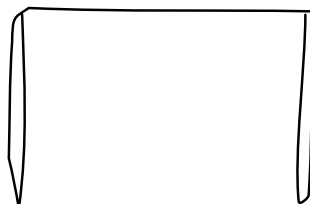
Materials:

8x11 paper and pencils or crayons or markers

Book Form

This book is a simple folded book of one page of 8x11 paper folded in half to create a book like a card.

Book Structure



*On the outside, I look
like an ordinary table.
I am brown.
I am hard.
I am wood.*

Outside Cover: Introduces the outside of the object.

Suggested sentence starters:

On the outside, I look like an ordinary _____.

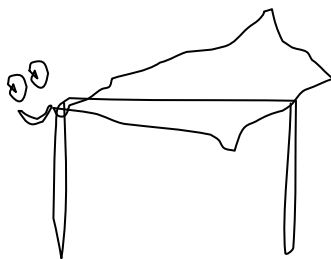
I am _____ (color)

I am _____ (texture or size)

I am _____ (material of object)

Image: Line drawing of an everyday classroom object like a table, chair, book or pencil.

Prompts: Have students choose an object around them they feel comfortable drawing with a simple line. Encourage students to describe the object using sense of sight and touch.



*On the inside, I am a super
hero, Super Table,
capable of holding up many
things at once!*

Page 2: Introduces the inner personality of the object.

Suggested sentence starter: On the inside, I am _____.

Image: The same picture of the object as the outside but with eyes, mouth, other costume or props to express the personality of the object.

Prompts: Encourage students to draw the same picture as on the outside of the book, but this time add expressive eyes and mouth. Ask students to wonder about who the object is and what its personality is like. Is it a mother or father who is protective of its children? Is it a playful brother or sister who likes games? What does it like or dislike? Prompt students to choose details, costumes and props that help show the inner spirit or personality of the object.

Theater & Literacy (Grades K-12)

Classroom Objects Come to Life!

QUICK OVERVIEW:

The class gives a classroom object eyes and a mouth and has a conversation with the object about what makes it happy and sad. Students give desks and chairs eyes and mouths and stage short dialogues with them based on descriptions and questions they wonder about.

Group and Partner Project

The first part is a whole class project and the second part is for students to work in pairs. These two exercises can be done sequentially or separately.

Materials: 3 paper plates, 1 marker and 3 pieces of tape for the teacher and each student.

Whole Group Theater Exercise

1. To prepare the exercise, draw a circle on three paper plates with a marker and fold each in half.
2. Choose a large object in the classroom that you can reach, like the whiteboard or table or desk.
3. Tell students that together you are going to bring the object to life and learn more about it. Ask students to observe it silently for a minute and then describe the object. Prompt for color, size, texture, material and detail in their descriptions.
4. Ask students to suggest where the object's left eye could be. Tape a folded paper plate in place as an eye. Ask students where the right eye could be and tape it there. Ask students what the object can see from the vantage point of where the eyes are.
5. Ask students to suggest another place the eyes could be. Move the eyes to a new location, preferably significantly different than the first location. Ask students if what the object can see from the new vantage point is different from the first location.
6. Ask students to suggest where the mouth could go and tape it there. Ask for another location for the mouth and move it there. Discuss the differences. How does it change the shape of the face? Does the personality of the object seem different?
7. Brainstorm three questions students wonder about the object and would like to ask it. Suggestions could include "What makes you happy?" and "What makes you sad?" Write the questions on the board.
8. Brainstorm possible ways the object might answer these questions and write them on the board.
9. Have a volunteer ask a question of the object. Ask three student volunteers to have the object give an answer that came out of the brainstorm by manipulating its mouth and eyes.
10. Prompt the students performing the eyes to look at the student asking the question. Prompt the student performing the mouth to try to match the motion of the mouth to the words the words he or she is saying. Prompt the student asking the question to consider who might be asking this question. (For example, are they a local news reporter?) How can they phrase the question to show who they are? Prompt the audience to listen and observe carefully.
11. Ask new volunteers to ask and answer remaining questions on the board. Encourage students to build on what they saw in the first dialogue and experiment with how to show expression using the mouth and the eyes. Examples: blinking or crossing the eyes; opening the eyes or mouth wide.
12. Reflect with the class on their experience. What did they like about it? What was challenging? How did they overcome challenges? What did they observe about the dialogues they witnessed? What did they learn they didn't know before? What did the experience make them wonder?

13. With more time, this could also be done in small groups of four. One person for the mouth, two for the eyes and one to ask the questions. Each group could create a question or two with answers and present the short dialogue for the class.

Partner Theater Exercise

1. Have each student draw a circle on three paper plates with a marker and fold each in half.
2. In pairs, have students work with one desk and one chair. One student will be the desk and one student will be the chair.
3. Tell students that as a team they are going to bring the desk and chair to life and learn more about them. Ask the students to observe the desk and chair silently for a minute and then describe the objects to their partner. Prompt students to include color, size, texture, material and detail in their description.
4. Give students tape. Ask them to discover where the eyes are on their desk or chair and tape two paper plates to that area. Ask students to find another place the eyes could be on their object and move them there. Have them decide where the eyes will be.
5. Ask students to find where the mouth could be on the object and tape it there. Then have them find another location for the mouth. They should take into consideration that the mouth needs to be in a place they can easily manipulate it for the dialogue.
6. Ask students to brainstorm a dialogue together that would include a description of the object and questions they would like to ask. A general structure would be for the desk to describe the chair and ask the chair questions. Then they would reverse roles and the chair would ask the desk questions. Encourage students to show the object's movement even when it is listening and not talking.
7. Here is a sample dialogue:

Desk: *Opens mouth to say* "I see a chair! It is brown and silver. It is not very big."

Chair: *Opens eyes and looks at the desk in surprise.*

Desk: "I wonder about this chair. What makes it happy? What makes it sad?"

Chair: *Opens mouth to say* "Are you talking to me?!"

Desk: "Why yes I am! I was wondering what makes you happy."

Chair: It makes me happy when everyone is here in the room. When the children are sitting in their seats, and I hear interesting stories they tell.

Desk: I like that too! I wonder what makes you sad.

Chair: It makes me sad when they leave for recess or for lunch.

Desk: That is very interesting to know.

Chair: I would like to ask you a couple questions, if you don't mind.

Desk: Please go right ahead!

Chair: I notice that you are big and strong and hold many things. I wonder...

—Dialogue continues with Chair asking questions and Desk answering them—

8. This can be done as an improvisational exercise or students can write down and script their dialogue.
9. Have pairs join with another pair and perform their duet dialogues for each other.
10. If there is time, have a few pairs share their dialogues with the whole class.
11. As a class, reflect on the experience. What did they like about the exercise? Why? What was challenging about the exercise? How did they overcome any challenges? What did they observe about the dialogue they witnessed? What did the experience make them wonder? About desks and chairs? About creating dialogue? About this form of theater?

Additional Resources

Mummenschanz web site:

<http://www.mummenschanz.com/>

Video Clips of Mummenschanz

<http://www.squidoo.com/mummenschanz>

http://www.youtube.com/watch?v=3eazq_8jCOg

Books

Mummenschanz by Michel Bühler 128 pages with more than 150 pictures.

Mummenschanz 1972 - 1997 by Flor Garduño & Guyette Lyr 120 pages with 80 photos

DVDs

The Story of Mummenschanz

Interactive. Told by Floriana Frassetto and Bernie Schurch.

Click through the "Best of Performances"!

Die Virtuosen der Stille / The musicians of silence
/ Les musiciens du silence

Film by Kamal Musale.

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Mummenschanz 1972 – 2000

A portrait on Mummenschanz by Magdalena Kauz.

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Websites

Keith Haring Kids - Morphs

http://www.haringkids.com/master_act_color.htm

Violet Juno: www.violetjuno.com.

Bay Area multidisciplinary performance artist

Bill Bowers: [http://www.bill-bowers.com/](http://www.bill-bowers.com/bbhomepage.html)

[bbhomepage.html](http://www.bill-bowers.com/bbhomepage.html) - Bay Area mime performer

Performers you might also be interested in...

Pilobolus

<http://www.pilobolus.com/>

Dance company renowned for its imaginative and athletic exploration of creative collaboration.

Lunatique Fantastique

<http://www.lunfan.com/>

Found object puppetry performances.

Children's Books:

Harvey, The Child Mime

Bip in a Book

7 Glossary

Abstract: having no reference to material objects or specific examples. In art: to express ideas using shapes, sizes, colors and movements

Absurd: contrary to all reason or common sense, laughably foolish or fake

Acrobat: a skilled performer of gymnastic feats, such as walking on a tightrope or swinging on a trapeze.

Bawdiness: inappropriate or obscene references used in a comedic way

Character: a person represented in a theater piece or story

Comedy: a type of light and funny play that usually has a happy ending

Dadaist movement: an artistic movement of the early 20th century in Europe and the US, founded on principles of irrationality, incongruity, and irreverence towards traditional art

Ex-communicated: removed from membership or participation in the group

Gesture: a movement or position of the hand, arm, body, head, or face that expresses an idea, opinion or emotion

Icon: a person or thing regarded as a symbol of a belief, nation, community, or cultural movement

Intuitive: knowing naturally without relying on facts or any reasoning process

Language: spoken, written or gestural communication common to a people who are of the same community or nation

Literal: true to fact; not exaggerated; actual or factual

Mime: the art or technique of portraying a character, mood, idea, or narration by gestures and bodily movements

Mimodramas: drama completely performed in mime

Morality play: a type of drama written between the 14th and 16th centuries concerned with the conflict between personified virtues and vices

Mystery play: a medieval dramatic form based on a Biblical story, usually dealing with the life, death, and resurrection of Christ.

Narrative: a story or account of events or experiences, whether true or fictitious.

Nonverbal: not using words or sounds

Plot: the main story of a literary or dramatic work

Production: work created as a result of literary or artistic effort

Retrospective: a series of showings or performances representing the work of an artist or performer over a career

Self-Expression: the expression of one's own personality, feelings, etc, as in painting, poetry, or other creative activity

Spectacle: a public display or performance

Surreal: having the disorienting, unreal quality of a dream

Transformative: to change in condition, nature, or character

Troupe: a group of actors who work and travel together

8

California State Standards

1.0 Artistic Perception

Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theater

Students observe their environment and respond, using the elements of theater. They also observe formal and informal works of theater, film/video and electronic media and respond, using the vocabulary of theater.

Comprehension and Analysis of the Elements of Theater

1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script of theatrical experience.

2.0 Creative Expression

Creating, Performing and Participating in Theater

Students apply processes and skills in acting, directing, designing and script writing to create formal and informal theater, film/videos and electronic media productions and to perform in them.

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Theater

Students analyze the role and development of theater, film/video and electronic media in past and present cultures throughout the world, noting diversity as it relates to theater.

Role and Cultural Significance of Theater

3.2 Interpret how theater and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

4.0 Aesthetic Valuing

Responding to, analyzing, and making judgments about works of theater

Students critically assess and derive meaning from works of theater, performance of actors, and original works according to the elements of theater and aesthetic qualities.

5.0 Connections, Relationships, Applications

Connecting and Applying What Is Learned in Theater, Film/Video and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theater, film/video and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theater.



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About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson, Nicole Anthony, Violet Juno and Jeff Raz with material adapted from the New Jersey Performing Arts Center's teacher guide (written by Andrea L. Masters and Mary Louise Johnston) and Kiko the Mime's website.

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