



Strand:	Theatre
Grades:	5-6
Content:	45 minute broadcast + hands-on activity

Drama Games and Improv: **LIVE Arts with Globe Theatre**

Overview

LIVE Arts is pleased to partner with Globe Theater to bring you Improv and Theater Games. Chancz Perry is an interdisciplinary artist who shares Globe Theatre’s programming with Regina’s Community Schools and Partner organizations. The program provides teachers and students with tools to creatively explore curriculum through improvisation. The exercises engage participants in exploring ideas through inquiry-based learning, building positive relationships, and encouraging students to take risks while navigating uncharted territories. This broadcast program is designed for those with little or no training in theatre.

* Please see page 3 for **Teacher Guided Post-Broadcast Activities**. These activities will give students the opportunity to apply what they have learned during the broadcast.

Artist Bio

CHANCZ PERRY attended Simon Fraser University, the University of Ghana, the Broadway Dance Centre, and the University of Regina. He holds a BFA in Dance, and a BA in Criminology. He has spent over 30 years in the entertainment industry – on stage, screen, and behind the scenes. This multifaceted performer and choreographer has received numerous awards and his film and theatre credits include Mr. Magoo, Bye Bye Birdie, Charlie Horse Music Pizza, West Side Story, Kiss Me Kate, and Five Guys Named Moe. While continuing his practice as an interdisciplinary artist, Chancz works as a sessional lecturer at the University of Regina. He is the Globe Theatre School’s Educational Outreach Facilitator, who bring creation based theatre programming to organizations and community schools; and the Shumiatcher Sandbox Series Coordinator, who helps to platform new theatrical creations. Chancz is currently completing a Master of Curriculum and Instruction (MEd EC&I) at the U of R.

Curriculum Aims & Goals

Creative/Productive:

Students explore and use creative forms of expression. They will inquire, create, and communicate through movement, drama and voice.

Critical/Responsive:

Students will use critical thinking, research, creativity and collaborative inquiry. They will develop understanding through demonstration, interaction, repetition and discussion.

Cultural/Historical:

Students will investigate the content and aesthetics of the arts within culture, historical, and contemporary contexts and understand the connection between the arts and human experience.

Saskatchewan Curriculum Outcomes

- [CP5.4](#) Create drama using pop culture as inspiration (e.g., pop musicians and movie stars, street theatre, or stories and myths from pop culture).
- [CR5.2](#) Respond critically and creatively to a variety of pop culture expressions.
- [CP6.6](#) Collaborate on a drama that expresses ideas about identity and how it is influenced (e.g., factors such as pop culture, cultural heritage, peer groups, personal and family interests, gender).
- [CR6.2](#) Investigate and identify ways that the arts can express ideas about identity.
- [CH6.1](#) Investigate how personal, cultural, or regional identity may be reflected in arts expressions.

Broadcast Program (45 min)

Artist Intro/ video bio
Presentation- what is improvisation?
Warm-ups: Pass the clap and Whoosh
On-air activity 1: Character Bus
On-air activity 2: What are you doing?
On-air activity 3: Improv strategies- person, place and problem
Cool-down
Wrap up and questions

Resources required during broadcast:

- Students will need room to move around, and stand in a circle if possible.

Post-Broadcast Teacher Guided Activities

Below you'll find detailed explanations and variations of the activities that students tried out during the broadcast. The last activity has been tweaked to focus more on Pop Culture and Identity.

Materials and Resources

Students will need enough space to move around and stand in a circle. In later activities they will need space to work in small groups.

Activity 1 – Pass the Clap

Materials: No materials required.

Online Resource/Example – Pass the Clap Part 1:

<https://www.youtube.com/watch?v=XY5W6iE0Uow>; **Improv Encyclopedia :**

http://improvencyclopedia.org/games/Pass_Clap.html

Instructions:

- Students and teacher form a circle.
- Inform students to use eye contact as they attempt to “pass a clap” around the circle. Don't forget to tell students that the clap will go around the circle two students at a time.
- Choose a starting point and have one person turn to the next person as they both clap at the same time.
- The second student then turns to the next person and they clap at the same time.
 - “Key to success is eye contact, and watching each other's hands in the beginning. If the game gets sloppy, ask students to slow down. Once the game is going smoothly, tell students that they may reverse the clap by remaining focused on the player who passed the clap, and clapping again: Double clapping. Another clap may also be introduced at another point in the circle so that there are two claps traveling around the circle” (<https://www.dramanotebook.com/drama-games/pass-the-clap/>).



<http://www.ectonline.org/passing-claps.html>

Activity 2 – Whoosh

Materials: No materials required

Online Resource/ Example: <https://www.youtube.com/watch?v=SeCo538zFL4>; **Improv Encyclopedia** (<http://improvencyclopedia.org/games//Whoosh.html>)

Instructions:

- It is important that each student grasps the idea of releasing a sound and movement simultaneously. In this exercise students will say the word “Whoosh” accompanied by a physical gesture. Concentration and coordination are required to do both at the same time.
 - Players stand in a circle, first person sends an energetic “Whoosh” to the right or left. The action is like a swinging of the arms and the sound is loud and clear. The second person receives the sound and action and impulsively passes it to the next person... and so on.
 - It is always good to pass the whoosh around the circle a few times before introducing other actions to this game.
 - Other actions or variations may be added to make the game more exciting and challenging.

Whoosh Whoa Variations:

- **Energy ball**-player changes whoosh into a ball and calls “energy ball”. Holding imaginary ball of energy and rolls it to the right or left. Players jump over rolling ball. As they jump (action) they must say the word “jump” (sound). If a player wants to change action they yell “got it” and give a laugh and scoop ball up. Other players copy the laugh. Game continues with new action, initiated by the person who had the energy last.
- **Ramp**-instead of continuing whoosh player can choose to say “ramp” and create a bridge over person beside them and they miss a turn. Whoosh continues.
- Player can say “**Whoa**” to whoosh and as it comes to them and it changes direction.
- **Freak out!** A player can call, “Freak Out!” everyone runs around and finds a new spot in the circle. The caller then continues game.
- **Volcano:** A player can call “Volcano” and everyone rushes to center of the circle saying “whoa” reaching arms up over head, then moves backwards to their spot on circle, lowering arms.
 - This game has a long list of variations, and it is also fun to have players invent their own variations.



<http://www.jacksonvillefilmworkshops.com/wp-content/uploads/2017/04/teen-acting-workshop.jpg>

Activity 3 – The Character Bus (variation of the Hitch Hiker)

Materials: No materials required. **Equipment:** Chairs required.

Online Resource/ Example: Character Bus:

<https://www.youtube.com/watch?v=eDeDKCRxIA0>; **Improv Encyclopedia:**

http://improvencyclopedia.org/games//Hitch_Hiker.html

Instructions:

- Use 4-10 chairs to build the interior of a vehicle.
- Player A enters the scene and starts driving the car (or bus, truck, wagon, spaceship), before noticing Player B. Player A stops.
- Player B enters the vehicle and sits in the passenger's seat.
- Player A resumes driving, before noticing Players C,D,E. Player A stops the vehicle.
- Players C, D, and E enter the vehicle.
- Player A continues to drive as Player B shifts into an animated physical emotion (crying, itching, singing out loud).
- Player A, C, D, and E all join in on Player B's behaviours, each with their own characteristics or portrayals of Player B's emotions.
- When the Player A (the driver) has had enough, s/he must find a reason to stop the vehicle and leave the scene. Don't forget to have the driver show and express (in words and/or actions) why s/he is leaving the vehicle.



<http://www.welcometodrama.co.uk/blog/a-hitchhikers-guide-to-drama>

Activity 4 – What Are You Doing?

Materials: No materials required.

Online Resource/ Example: <https://www.youtube.com/watch?v=Mm2ju9A0mdc>; **Improv**

Encyclopedia: http://improvincyclopedia.org/games//What_are_you_doing.html

Instructions:

- Player A enters play area from stage right or stage left, doing or miming an activity...Walking dog, gardening etc..
- Once the activity is clear, Player B enters stage right or left and asks Player A, “What are you doing?”
- Rather than answering the question by describing what s/he is doing, player one provides player two with an offer or new activity... “I am doing jumping jacks!”...Player A continues doing their activity throughout this interaction, then exits stage right or left and Player B begins the activity they have been given by Player A and continues the action while the next player enters the scene.
- Variation: Play at an accelerated speed. If either of the players hesitates or uses an offer that was previously used, try another round.



<http://bayareadiscoverymuseum.org/blog/4-acting-improv-activities-kids/>

Activity 5 – Exercise – Person, Place, and Problem – Pop Culture/Identity Theme

Materials: Small blank note cards and a permanent marker.

The following are five basic elements to a story that can be used to build an improvisation theatre creation:

Character

Decide who the story is about. What are their connections? Are they siblings, friends, or employees?

Location

Where are these characters? Stories need to take place in a location. A location can change the way characters interact with each other, and can have a direct connection with the problem that arises within the story.

Problem

In the story, something has to happen and it is usually something the characters don't want to happen. The problem(s) should arise from what has already been established. For example, perhaps we have siblings in a bakery. Their problem shouldn't be that a shark floats in because it doesn't have anything to do with what has been established. Many students will give these suggestions because their focus is more on having the spot light and trying to be funny. Try to guide them to come up with a suggestion that is more organic to what has been established.

Raising the stakes

Good stories have a problem that is not easily resolved. The joy of seeing a story unfold is watching how the characters react to obstacles. Raising the stakes should still be organic to what we have created. It is just the next step in the story's development.

Solution

How can we wrap up the story? Many students find this the hardest part of creating a story. The solution can be very simple. Don't over complicate things.

Person, Place, Problem may be linked with Saskatchewan curriculum by identifying learning outcomes related to social studies and information literacy. By using inquiry based learning styles and non-traditional learning methods, students may explore the topic of Popular Culture or Identity through performative discourse. For example, students may develop understandings of identity and interdependence, by “studying culture, language, ethnic heritage, spiritual beliefs, socio-economic situation, gender identity, personal characteristics, time, and place.” They may create improvised scenes based in specific eras or time periods throughout history, which enables them to relate to characters coping with social issues in a particular setting and time. Together, students will relate to each other and find understanding as they problem solve and/or navigate their way through challenges of diversity and inclusivity.

Instructions:

- Prepare 3 separate piles of blank note cards: One pile will be your **Character** cards, the other will be **Location** cards, and the last pile will be **Problem** cards.
- Make enough **Character** cards for each student, and just enough **Location** and **Problem** cards for each group of students working together.
- **Be certain to help define “Pop Culture” and/ or “Identity” before beginning the exercise.** See cards suggestions below:

Hip Hop – Cultural Theme

Character Card Ideas for Each Student	Location Card Ideas for Each Group	Problem Card Ideas for Each Group
Rapper	On stage	Racism is causing a riot
Break dancer	On television	Rap music is banned
DJ	At home	Neighbours made a noise complaint
Lawyer	In a park	
Police Officer	In a dressing room	
Music producer	Music studio – in garage	

- Divide students into an even number of groups (for example 10 groups of 3 people).

- Tell students that their goal is to plan and then present a short scene that has a beginning, middle, and an end (scenario). Every member of the group can play a role in the improvised scene.
- Each group will meet together to quickly decide on the storyline and structure of the scene that will employ the elements of character, location, and problem. Scenes may be performed in mime, with sound effects, and/or with dialogue.
- Provide each group with only one of the Location cards and only one of the Problem cards, still be sure to give each student their own Character card. For example, Group A (consisting of 3 students) would receive a Location card (on stage), a Problem card (racism is causing a riot), and 3 Character cards (rapper, police, and break dancer). Group B (also consisting for 3 students) would receive a Location card (in a dressing room), a Problem card (rap music is banned), and 3 Character cards (DJ, lawyer, and music producer).
- Remind students that some kind of conflict within a scene generally makes it more interesting to watch. Recommend that they think about a problem that the three elements suggest and then plan how their characters might work to solve the problem.
- Give them approximately five minutes to plan their improvisations. Support where required.
- Gather the whole group together and ask volunteers to present their work.
- You may choose to have the audience guess the “3 P’s” (Person, Place, Problem) at the end of each showing. Questions: Where was the scene located? What was the problem being communicated in the scene? Who played a certain character? How were the characters portrayed?