



Strand:	Theatre
Grades:	4
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

CP3.3 Sustain roles in dramatic situations and accept/respond to others in role, using the environment (e.g., natural, constructed, imagined) as inspiration.

CP3.4 Use imagination, a variety of drama strategies, and reflection to further the drama's development.

CP4.1 Create dance compositions that express ideas about Saskatchewan using collaborative inquiry and movement problem solving.

CP4.2 Express ideas using the elements of dance including: actions (identify basic dance steps such as schottische, polka, grapevine, and step hop)

- body (body parts leading movements)
- dynamics (duration, speed, and force continuum)
- relationships (alone, partner, small groups)
- space (asymmetrical and symmetrical shapes, creating and recalling pathways).

CP4.3 Assume a range of roles and strategies in drama work, using a Saskatchewan context as inspiration.

CP4.4 Contribute ideas, when in and out of role, and further the development of the drama by participating in consensus building, choice of strategies, and selection of dramatic alternatives.

Broadcast Program (45 min)

Artist Intro/ video bio

Presentation- what is improvisation?

Warm-ups: Pass the Clap, Themed Museum and Cheese it.

On-air activity 1: Mirroring

On-air activity 2: Weather Room

Cool-down

Wrap up and questions

Resources required during broadcast:

Students will need room to move around and stand in a circle.

Post-Broadcast Teacher Guided Activities

Below you'll find detailed explanations and variations of the activities that students tried out during the broadcast.

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/>).

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.



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

Group Activity 2 – Themed Museum

Materials: No materials required.

Instructions:

- Be sure that students understand the definition of “tableau”, “theme” and “museum” by asking them questions and by being available to help them articulate their ideas. Use examples, visual aids, Internet, video, or even take them to your local museum to scaffold their learning.
- After explaining the procedures of the game, select a volunteer, known as the “guest” who will leave the classroom (so s/he will not hear what is being discussed in the room). Have an assistant with the student in the hallway.
- While the volunteer guest is out of the class with an aid, have the students select the type of themed museum they would like to portray. If there are no ideas, have a variety of offers to share. Suggested Themes: Dinosaur, beach, McDonald’s®, outer space, graduation. Pick one theme.
- Once the theme is selected, ask students questions. If, for example, you have all decided on an outer space theme, ask students: Who would you be? Where would you be? What would you do? How can you use your body and sound to show that you’re on a different planet? Help students to make tableaus where they stand still in their characters and/or situations for short periods of time.
 - Procedures:
 - After the teacher has selected a “guest” to leave the room, the remaining students and teacher will create a themed museum
 - Students will build tableaus that remain still (frozen), or that come to life
 - The “guest” will have to re-enter and guess what type of themed museum s/he has entered
 - If the “guest” doesn’t make an accurate guess, you may help in the following ways
 - First, you may ask the students to come to life using only mime (no sound)
 - Second, you may ask the students to come to life using merely actions and sound effects (no words)
 - Third, you may ask the students to come to life just using actions, sound effects, and words.
- If the “guest” doesn’t guess, reveal hints and/or the answer and start the procedures from the beginning.



Group Activity 3 – Cheese It

Materials: None.

Preparation: In advance, have a good list of directions and/or actions that could be vocally delivered to the students. If you're a quick thinker, you might not need the list. Just use your imagination and quick reflexes to keep the students working individually and in groups.

Instructions:

- **Find a safe space for physical activity.** All students need an area where they may develop psychomotor, cognitive, and affective domains. Use an open space, or space where the architecture and spatial design may be safely incorporated and not a hindrance to learning. Make certain the teacher projects her/his voice so that commands are clearly heard by all participants. Find a space that has the least distractions and safety concerns.
- **Explain the rules.** See the *Rules* below. Feel free to alter the strategy and make up your own complex limitations to create challenges for students, or simplify the rules by adjusting them to class needs and requirements.
- **Have your list of directive actions ready to share with students.**
 - For example: Dancing under the moonlight, swimming in a nearby lake, watching monkeys run around a room, pounding a drum, picking bananas, carrying water from a well, etc.
- **Have your list of directive that may “derail” the students.**
 - For example, instead of counting in English from 1-20, you could count in another language, use gibberish, count backward, or find your own ways to throw them off to test their ability to focus.
- **Inclusive alternative to being “eliminated”:** If a student moves when not permitted, the student doesn't necessarily have to be omitted from the game. S/he can either remain on the floor where they were caught (until the game is over), or join the teacher in selecting students who move out-of-turn.

Cheese It - Rules:

1. Students can only move when the instructor is counting (in English) from 1-20.
2. Stage directions are given while students are frozen. Examples: chopping wood, building a fire, fishing by the lake, driving a vehicle, etc.
3. Instructor begins counting, and students respond to imaginary request.
4. Instructor says, “Cheese it” and students must STOP and freeze in their positions!
5. Students that move prior to the counting are no longer performers, they take on the role of audience members and must watch from the sidelines. They then help the instructor catch those who are moving out of turn, as mentioned above.
6. Tricking students by using the alphabet, counting in another languages, or simply shouting “go”, will catch those overly eager participates.

Announcer: “This game is like ‘*Simon Says*.’ Be still. You are only permitted to move when I begin counting, from 1 to 20. I'll give you stage directions and tell you what to do in the space.

But don't move until I start counting – in English, from 1-20. Do you understand? Don't stop moving until I say, 'Cheese It.' I'll try to trick you to start early. When I stop counting, I'll say "Cheese It". You must freeze in the pose you're in. Don't lose your balance, or move until you hear the next direction and counts. Let's give this game a try. The game starts when I say, 'the game has now begun.' Everyone remains still until appropriate directions are given.

(The announcer tries to fool the participants.)

Announcer: Jump up and down.

(If anyone moves, whether as minimal as shifting weight, jumping, scratching – so long as you see movement – s/he is out. Congratulate those who didn't move. The announcer tries to fool the students again.)

Announcer: Clap your hands.

(Since the announcer hasn't begun to count, everyone on stage should be still. If not, they are "eliminated.")

Announcer: One, two, three, cheese it!"

(When the announcer started counting, everyone should have been clapping their hands. As soon as completed saying, "cheese it" everyone should have been still.)

If you enjoyed this game, try the original version of Red Light (Cheese It):

"Descriptions: All the players line up on the starting line, with the one who is "It" fifteen or more feet ahead, on the goal lie. All face in the same direction and move forward while "It" counts any number up to ten and add, "cheese it," e.g. "One, two, three, four, five, cheese it!" Immediately after saying "cheese it," "It" turns around and sends back to the starting line any players who he or she sees moving even slightly. Counting does not begin again until any offenders are back on the starting line ready to begin. This continues until the last one is over the goal. Variation: When the first player gets over the goal line, he or she becomes "It" and the game starts again (Spolin, 1986, p. 28).

Resource:

Spolin, V. (1986). *Theater games for the classroom: A teacher's handbook*. Evanston, Illinois: Northwestern University Press.



<http://www.baystreet.org/gallery/kids-school-vacation-theater-camp-april-2012>

Partnering Activity 4 – Mirroring

Materials: No materials required.

Online Resource/Example – Mirror Activity in Orvalle’s Drama Class:

https://www.youtube.com/watch?v=qb-nEp_Ti60; **Improv Encyclopedia:**

<http://improvencyclopedia.org/games//Mirror.html>

Instructions:

- Students divide into pairs. One student will be a leader and the other will be a follower.
- The pairs stand facing each other engaging in steady eye contact.
- The leader slowly moves a body part. The follower mimics the movement as though they are gazing at themselves in the mirror.
- It is important that the movements stay slow so the follower can stay in tune with the leader.
- Challenge students by asking them to mirror at varying levels (low to the ground or on the tips of their toes, for example).



<https://www.pinterest.ca/pin/36099234482618400/>

Partnering Activity 5 – Weather Room

Materials: No materials required.

Instructions:

- One by one, students enter the stage or play area from stage right or stage left. Encourage students to be creative with the type of entrance they use.
 - For example, a student may choose to enter through a revolving door, trap door, to climb through a window, open a vault, or fumble with keys and unlock a door before entering.
- After entering the stage, students walk through a chosen type of weather system (a blizzard, rain/thunder storm, very hot weather). Focusing on physicality, ask the students to explore different reactions to the weather system as they travel.
- Students exit the ‘weather room’ through a different door or window etc.
- Further Exploration:
 - Add multiple students and/or sound cues. For example, a voice or instrument can emulate the sound of a door creaking open, or a drum roll can resemble the sound of a thunder storm. To use this game directly for a creation project replace the weather theme with the theme of the creation project. For example, when students enter the stage, they explore the moment Theseus faces the Minotaur.



Another Exercise: Try linking Saskatchewan curriculum by identifying learning outcomes related to physical science. How can a structured movement- improvisation lead to understanding magnetism and static electricity? By using inquiry based learning styles and non-traditional learning methods, students may “investigate the characteristics of contact (e.g., push, pull, and friction) and non-contact (e.g., magnetic and static electric) forces.” For example, once teachers theoretically define and explain the concept of friction to students, they may engage students in a practical exercise were students demonstrate their understanding through a structured movement exercise. Students can use their bodies to show how a force is needed to start objects to move and stop. Students can demonstrate how forces influence elements (such as time, direction, levels, rhythm, and shape). **Contact Improvisation Ideas:** Two forces (2 students) move across each other to create friction. Or having many students acting like particles that rub together to create heat and cause matter to expand.