



Introduction to Improv Class –

Synopsis

The main goal of this class is to get people excited about improv. Be supportive, be excited, be really encouraging of what they do. Make it fun for them so they love it.

Week 1 – Confidence and Support

Collaboratively building something out of nothing on stage requires *Confidence* and *Support*. An improviser needs to be able to make bold choices and to stand by those choices. An improviser needs to accept and embrace each other’s choices. Make your fellow player “look good” should be an improviser’s guiding principle.

Key Teachings:

- Learning improv requires a safe environment where players can trust each other and feel comfortable trying and failing
- Collaboratively building something out of nothing on stage requires *Confidence* and *Support*. An improviser needs to be able to make bold choices and to stand by those choices. An improviser needs to accept and embrace each other’s choices.
- “Yes, And” is the basis of improv – I accept what you do and build my contribution on top of yours.
- Let the audience see *you* to give them the ability to connect with you and ultimately root for you.

Week 2 – Listening

If we hope to collaboratively create something out of nothing we need to ensure we hear each other’s contributions.

Key Teachings:

- We have to commit to ensuring we HEAR and ARE HEARD – listen and project.
- We don’t need to be in our heads worried about *making* something happen once we learn how we can *follow* what’s already happening to a collaborative end.
- Being aware of our physical positions in relation to one another is a critical component of hearing and being heard
- We have to listen and *retain* so we can return to and heighten established information.

Week 3 – Playing From Emotion/Character

Emotion should be the core of our improvisation. Choosing to feel strongly about something made-up-in-the-moment is, well, insane. But it’s fun to watch. Surprise!

Key Teachings:

- Practicing emotion at the extremes will help become comfortable accessing emotions on stage.



- Committed emotion is all the “what” and “why” a scene needs.
- We can start with emotion and build the details of our character around that. Or, we can start with a detail and build an emotional character from there.
- If we agree, we can just *be*; we don’t have to explain or defend.
- “How we feel about who we are, where we are and what we’re doing,” and “How we feel about who our scene is, where they are and what they’re doing” should be our focus in improv scenes.

Week 4 – Playing in Space

When we *see, touch, smell, hear* and *REACT* to our environment, the audience can, too.

Key Teachings:

- Weight, volume and tension are the key characteristics of mime object that help players and the audience “see” an object.
- Let your miming inspire a scene but do not let it dictate the scene. Mime gives us something to do so we're more than talking heads, but it shouldn't confine us.
- Environment is about more than objects. What sounds fill the space? What about the temperature, precipitation and/or density of the atmosphere?

Week 5 – Relationship, Stakes and Scene

How we feel about our scene partners determines a lot of our scene. Emotional *agreement* is strong default. But our characters needn’t always align. Active scene elements, relationship stakes and a willingness to lose ensure our scenes move forward as they heighten.

Key Teachings:

- If we make the object of our emotion active in the scene – actually tangible/observable/repeatable on stage – then we have something to *react to* instead of just *talk about*.
- Relationship informs feeling – whose mouth a line came out of can determine whether we like the sound of it or not.
- There's power in being vulnerable enough to accept another player's perspective.
- "Losing" allows players to disengage from talking-head arguments, and the losing player wins in the audience’s eyes – don’t ever underestimate the endearing quality of a player who is willing to be affected



Week 6 – Bag O'Tricks

Myriad standard improv moves can be used to elevate established scenes (Walk-Ons, Cut-Tos, Tag-Outs, We-Sees, etc.). Intro Students should be made aware of these moves, their vocabulary and their execution.

Key Teachings:

- There are a bunch of standard improv tips/tricks for entering a scene in progress as a tertiary player
 - o *Walk-ons*
 - o *Tag-outs*
 - o *“Cut-to”*
 - o *Scene Painting/ “We See”*
- There are a bunch of standard improv tips/tricks for polishing a scene
 - o *Mapping*
 - o *Breaking the Plane*
 - o *Split Scene*
 - o *Swivel/Barn Door*

Week 7 – Practice

Hit unused lessons, revisit lessons that succeeded/struggled, introduce potential performance games/exercises and have fun.

Week 8 – Performance Prep

Run through the group’s “Class Action” showcase set with notes.



Introduction to Improv Class – Class Curriculum

Introductory/General Notes:

The main goal of this class is to get people excited about improv. Be supportive, be excited, be really encouraging of what they do. Make it fun for them so they love it.

Foster a safe environment. Students should be physically gentle and appropriate with one another. Students should be conscientious of subject matter that people find offensive and/or insulting. Treating each other positively, on and off stage, should be everyone's goal. Students need to feel that they can try and fail without discomfort.

Ensure that everyone participates. Encourage hesitators to go for it. Insist that stage hogs dial it back. Focus aggressive students on agreement and characters that like each other. And remind everyone that in improv there is only what "is"; there are no mistakes. The only reason to improvise is to have fun.

While the emphasis in teaching should be on having fun over becoming perfect improvisers, students expect a *class*, not recess. Connect exercises with learning.

Week 1 – Confidence and Support

Objective: Collaboratively building something out of nothing on stage requires *Confidence* and *Support*. An improviser needs to be able to make bold choices and to stand by those choices. An improviser needs to accept and embrace each other's choices. Make your fellow player "look good" should be an improviser's guiding principle.

1.0 Introduction: Introduce the class and yourself

Suggested Exercises:

CRAZY EIGHTS – Together (teacher included) everyone shakes out their limbs – right arm, left arm, right leg, left leg – in descending counts starting at 8 each and ending with 1 each.

NAME THUMPER – Going around the circle, each person (teacher included) associates their name with an action. Go around once more so everyone knows everyone else's name and action. Then play progresses with an individual doing their name/action and then another person's name/action; that person then does their name/action and then another person's name/action; etc.



1.1 Acceptance: Moving forward begins with “yes.” Momentum builds with enthusiastic acceptance. Improvisers need to embrace each other’s contributions without hesitation or judgment.

Suggested Exercises:

PASS “YES” AROUND – A player points at / makes eye contact with another player who *accepts* by saying “Yes.” The accepted player walks across the circle to stand in the place of the player who said “Yes.” The player who said “Yes” points at / makes eye contact with another player who says “Yes” so they can exchange physical position. And repeat.

Lessons:

- **Choose and accept** – don’t waste time worrying, over-thinking or obsessing about looking silly

AWESOME! – Around the circle, students say something about themselves and/or their day to which the rest of class enthusiastically responds, “Awesome!”

Lessons:

- **Acceptance is fun** – don’t waste time judging; the audience wants to see you enjoying one another

1.2 Boldly Go: Get out there. What matters most is that an improviser enters stage when needed. We can make any contribution work through commitment. Believe in yourself and just get out there.

Suggested Exercises:

HOT SPOT (Singing or Monologue) – Players stand in a circle. One player enters the center and begins singing or telling a true, personal story. In no particular order, players enter to take the place of the player in the center to sing a new song or tell their own story.

Lessons:

- **Hesitate and miss your connection** – While players should be encouraged to inspire their moves based on what preceded it, players that wait too long over-thinking their move’s connection is going to miss their chance to enter.
- **Just start** – A player needn’t know all the words to the song or how the story is going to end to enter the circle. Just get out there and start, and commit to continuing confidently.
- **Focus outward and support your fellow player** – don’t be in your head thinking about what you’re going to do while a player is standing in the circle suffering through what they’re doing. Make them look good. Smile at them. Sing along.



FREEZE, THANK YOU – Two players assume frozen positions on stage. From the wings, another player says, “Freeze,” confidently enters, taps a player on the shoulder to indicate that they should go to the wings, and assumes a new frozen position in relation to the remaining player.

Lessons:

- **Confidence sells** – Don’t worry about making “sense” with your stage picture. Whatever you do *confidently* appears purposeful.
- **Acceptance is the easiest choice** – Mirroring is a great default. Whatever Player One does, if Player Two also does it, too, it appears purposeful.
- **Take inspiration from others** – Mirror exactly what they do. OR, complementary mirror what they do (she’s banging a drum; I’ll air guitar). OR, contrast – *without opposing* – what they do (he’s stretching; I’ll make myself small).

1.3 “Yes, And”: Agreement is a cornerstone of improvisation. We’re on stage creating something out of nothing. If I create one thing out of the ether then we have something. We want to build that something up and out; we don’t debate the validity of something made up.

Agreement is the improviser’s mantra: “Yes, And.” It’s not Yes “cereal” And “aliens.” Yes, “This porridge is cold,” And “it’s been sitting on the counter for a week.”

We can’t share one mind, but we can make it look like we do if we’re each making a concerted effort to unify all that’s been laid down in a collective direction. Through agreement we can minimize the amount of “stuff” on stage which facilitates focused collaborative building.

Suggested Exercises:

“YES, AND” STORY – Everyone stands in a circle. A player starts a story: “Billy loved his turtle.” Starting with the player to the initiator’s left, the group builds the story sentence by sentence, literally saying “Yes, and...” to begin each contribution: “Yes, and Billy and his turtle did everything together.”

Lessons:

- **Collaborate** – a group all heightening a few ideas will reach greater heights than will a group of individuals all focused on their own ideas.
- **Think back, not forward** – the story doesn’t need to get anywhere it just needs to explore where it is. Instead of thinking “What’s next,” think “How can I elaborate on what was just said?”
- **Callback as Acceptance** – referencing what has already been established can be more than any one player’s hilarious new idea. *Make each other look good* by embracing each other’s details.



I WANT TO SEE, 1, 2, 3 – Everyone stands in a circle. One player begins with “I want to see...” (“an elephant”/ “world peace”). In no set order, players build on this desire with “Yes, and...” (“Yes, and an Asian elephant”/ “Yes, and people making love not war”). After 3 “Yes, and” additions, a player wipes the slate with a brand new “I want to see...” statement.

Lessons:

- **Share the air** – Hesitators, contribute! Stage hogs, give someone else a chance!
- **Build in one direction** – After “Yes, and an Asian elephant,” the group should stay focused on an *Asian* elephant instead of getting less specific (“Yes, and a big elephant”) or specific in another direction (“Yes, and a carnivorous elephant”).

TWO LINE OFFER AND “YES, AND” SCENES – students form two lines, one on either side of the stage. The player at the head of the stage left line enters stage and makes a statement about who they are, where they are or what else is on stage (“I love being a lumberjack”/“I hate this museum”/“That’s a scary rock”). The player at the head of the stage right line enters and delivers a “Yes, and...” statement (“Yes, and killing trees is awesome”/ “Yes, and the art looks and smells like poop”/ “Yes, and it just moved closer to us”). That’s it. Then the players move to the end of the opposite line.

Variations:

- Players can drop “yes, and” as long as they still embrace and build on each other’s contributions
- Players can have more than one line each

Lessons:

- **Force agreement** – “yes, and” keeps us from arguing, denying, negotiating, etc.
- **Force choices** – there’s no room for questions in “yes, and.” “Yes, and” demands that we add information to the scene.
- **Repetition alone is heightening** – “Yes, and I am also afraid of that rock” is perfectly acceptable. The agreement should be prioritized over cleverness. “Yes, and” me, too is great collaborative building.



1.4 Be Yourself: Without scripts, improvisers are dependent on what's in their head – details from their lives and their personal ability to access emotion in-the-moment. The audience loves seeing us on stage. Let the audience see you to give them the ability to connect with you and ultimately root for you.

Suggested Exercises:

CAFÉ SCENES – Two players sit in chairs facing each other. They are to have a conversation as themselves, trying not to worry about people watching them.

Lessons:

- **Share your opinions** – We avoid “getting to know one another scenes” in improv because they end up being boring as players focus on figuring each other out instead of boldly committing to what they already *know*. A bold emotional statement immediately charges the scene with something interesting.
- **No questions** – questions are invitations for information; statements *are* information. Get to the information. Instead of asking “What do you do?” say “I’m a lawyer.”
- **What you *did* or what you *will do* is ultimately less interesting than when we talk about the *present*** - We are talking about the present when we talk about what we *feel* or what we *care about*.
- **Focus outward and react** – What do *you* see? How do *you* feel about that? Don’t be in your head thinking about what to say; focus on your partner and share observations and feelings.
- **Be vulnerable** – honest reactions are endearing; be endearing instead of calculating

CONVERSATION PARTY – Players stand on stage in multiple groups of two or three people. Players are “at a party” as themselves, speaking as themselves to other who are also themselves. The teacher conducts focus from one conversation to the next.

Lessons:

- **Be specific** – You don’t have to try so hard to be funny. You just have to be specific. The surprise inherent to improvisation is made even more satisfying when we’re specific in-the-moment.
- **React** - The audience reaction of “I would have said that,” or “I know a woman who would have said that,” is such a satisfying response for any performance medium. In improvisation, that power is compounded as the audience knows that your reaction was “your” reaction in-the-moment.
- **Connect** – don’t just sit in your head waiting for your next turn to speak, *listen* to what’s going on around you, let it seep in and affect you.
- **Juxtapose** – we don’t have to discuss our differences or negotiate out one “truth.” A party group who loves cats standing next to a group that loves dogs doesn’t need to engage in a fight. The audience sees both groups and wants both heightened next to each other.



Week 2 – Listening

***Objective:* If we are creating together we need to ensure we hear each other's contributions. Focus out to hear. Project out to be heard.**

2.0 Warm-Ups: Revisit names, build energy and concentrate energy

Suggested Exercises:

CRAZY EIGHTS

NAME THUMPER

21 – The group (without teacher) huddles in a tight circle and together counts to 21 with players contributing one number at a time. If two people speak at once, the group must start over.

Lessons:

- Breathe; Don't rush to speak; Share focus.
- We are walking backward, making each subsequent step based on the trajectory laid down behind us
 - Don't rush to 21, just build each move on top of the one before it
- Don't emphasize failure; there are no "mistakes" on stage, only what happens
 - The audience only knows you've "messed up" if you tell them you have

2.1 Concentration: A lot can get lost on a crowded improv stage. We have to commit to ensuring we HEAR and ARE HEARD – listen and project.

Suggested Exercises:

RED BALL, RED BULL, BREAD BOWL – With the group in a circle, a player starts by saying, "Dustin, Red Ball" then mimes throwing to that player who catches it, says "Red Ball, Thank you" then passes it by saying "Lauren, Red Ball." Then you add more pretend balls/objects and try and keep them all going.

Variations:

- One version can go "green ball, purple ball, bouncy ball."
- Another variation focuses on phrases that sound similar (Red ball, Red bull, Bread Bowl, Thread Ball, Party Hat).

Lessons:

- Listen to words closely but also pay attention to more than the words, because the physicalities should all be different here and if you pay attention you don't miss it.



BIG BOOTY - One person is "Big Booty" everyone else is a number in order from the left of BB all the way around. You start with a chant "Big Booty, Big Booty, Big Booty, UH HUH" Then the passing is "Big Booty/Number 1" "Number 1/Number 5" "Number 5/Big Booty" etc. When someone messes up, they go to the end (highest number) and everyone's number changes accordingly (number 1 gets out and becomes number 8, number 2 is now number 1, etc.) If someone gets BB out, they become BB and lead the game.

CIRCLE OF SEQUENCES – A player points at another and says any word. That player points at another player and says another word inspired by the first. This continues until every player says a word and points to another player, with the final player to contribute pointing back to the first player to contribute. This is Sequence One; repeat it continuously until the group is comfortable with it. Establish a Sequence Two the same way, and then a Sequence Three. When players are comfortable with each Sequence individually, tell them that they now will be keeping them all going at once. Start with Sequence One and then tap the player starting Sequence Two on the shoulder, then tap the player starting Sequence Three on the shoulder.

Lessons:

- **Focus outward** – can't be in your head freaking out; have to be ready and waiting for your turn
- **Be sure you're heard** – enunciate, make eye contact, and pointing helps
- **Each individual is 100% responsible for the success of the group** – if a sequence is dropped, even if you didn't drop it, pick it up

Variations:

- **Names** – Make Sequence One "Your Name" and Sequence Three "Their Name" to add to potential confusion so as to force increased concentration

2.2 Focus Outward: There is a ton of material for us to mine in our improv if we are committed to seeing it, hearing it and embracing it. We don't need to be in our heads worried about making something happen once we learn how we can follow what's already happening to a collaborative end.

Suggested Exercises:

ACTION PASS – In a circle, a player turns to his left and executes an action, any action. The next player observes that action and attempts to recreate it EXACTLY in turning to the player to their left.

Progression:

- Do it once through. Then immediately have them do it again focused on slowing down and really noticing all the nuances of a player's action and working to repeat the action *exactly*.



- Call out people that are in their head and not focused outward
- Call attention to what makes them laugh – straight repetition, embracing something “accidental”
- Call out when someone tries to force the evolution for a laugh – this will happen after they get comfortable with a few “successes” under their belts

Lessons:

- **See head to toe** – take the time to really see all that players are giving you; Where are their toes pointed? How are their shoulders’ squared? What face are they making?
- **See more than you’re given** – the things a player does subconsciously or accidentally should be noticed and repeated; What did they do before and after the action?
- **There are no mistakes/There is no “right”** - there is only “what has happened” and “what’s happening now.”
- **Repetition is heightening** - we don’t *need* to create unrelated information when there is already material at play to mine. Collaborative evolution is a fun enough; don’t force difference for difference’s sake.

PHRASE PASS – Like Action Pass, but with a sentence.

Progression:

- Focusing on exactly what was given to you
- Pick just *one thing* (one word, emotion, inflection, character, etc.) and heighten it 2 notches

Lessons:

- Even with small things, we create a feedback loop that will heighten everything we do to places no one could imagine or achieve on their own
- **You don’t have to force evolution** – if everyone is concentrated on heightening what they see and hear, the phrase will naturally change. We want to continue embracing small changes to foster evolution instead of forcing mutations that separate an individual from the group.



2.3 More than Words: We have to share focus with the group. Being aware of our physical positions in relationship to one another is a critical component of hearing and being heard.

Suggested Exercises:

ONE PERSON WALKING – Students spread out through the room. Without talking, one person has to be walking at any given time. Students have to see each other to know when to give and take focus.

Variations:

- Now two people are walking at a time. Now three. Build to everyone walking and then work back down to one person walking.

Lessons:

- Make eye contact
- Give and take focus
- Be willing to surrender focus to your scene partner

2.4 Memory: We have to listen and *retain* so we can return to and heighten established information. Memory is a muscle to exercise.

Suggested Exercises:

STORY STEALING – Everyone in a circle. One at a time, players enter the center and tell a true, personal, 30 Second Story. Once everyone has told a story, the teacher tells the class that players now have to enter the center and recreate someone else's story. Every story should be revisited once by another player.

Lessons:

- **Don't mock; mirror** – this is not about making fun of each other, it's about making each other look good by remembering their story
- **The more you remember, the more options you have** – you might not get the chance to revisit the story you remember best so you need to work to remember *everything*
- **Remember specifically** – remembering a few specific details will be more powerful than remembering everything generally
- **Remember reactions** – our emotional reactions are improv gold; focus on those when setting other player's stories to memory
- **See what's not shown** – recreating what our fellow players initially did subconsciously is great fun. How do they stand? How do they move? What do they sound like?



Week 3 – Playing From Emotion/Character

Objective: The most powerful reactions are emotional reactions. Choosing to feel strongly about something made-up-in-the-moment is, well, insane. But it's fun to watch. Surprise!

A scripted actor's whole job is to make an audience believe that the emotional reaction they're rehearsed is real in-the-moment. In improvisation, we have a leg up; we are all experiencing what's happening for the first time. **So just react. Don't be in your head thinking about how you should feel or why we should feel. Just react. React without words until the words come. React without why until the why presents itself. If you commit to your reaction, that's all the "why" an audience needs. If you invest in your emotion, the audience will believe that you have a reason even if you don't have a motivation in mind.**

Just react emotionally. Don't over-think an easy win. You don't need a motivation. You just need commitment to the moment.

3.0 Warm-Ups: Build energy, concentrate energy and emphasize the importance of emotion

Suggested Exercises:

CRAZY EIGHTS

21

EMOTIONAL REACTION CIRCLE – Around a circle, every player just has an emotional reaction. They don't need words – they can just make an emotional sound. Have them go around and then go around pushing their emotions to 11.

3.1 Emotional Heights/Depths: Committed emotion should be an improviser's base at all times. We need to be able to exhibit the highest highs and lowest lows on stage so we need to practice emotion at the extremes to become comfortable in that space.

Suggested Exercises:

EMOTION TO 11 – Teacher gives students an emotion. The class gives a suggestion of what to emote to. Around a circle, students engage in that emotional perspective toward that suggestion, ramping up from 1-10 to 11. You'll need to be attentive in this one since people tend to hit walls here. They really need to go bonkers and forget to make sense in what they're saying. If someone really clams up, offer to do it with them, alongside them. Use your judgment to know when to push and when to let it go.

Progression:

- Give big, round, easy emotions, "happy, sad, fear, anger"



- Push people, gently "more, bigger" to discover and emote. Don't be mean. Do it with them if they struggle.

Lessons:

- **Exude the emotion physically** - 11 in sadness is rolling on the floor and weeping
- **Push it past comfortable** – being vulnerable enough to share big emotions can be hard, but we have to trust each other and the safe place to “go big” in practice. Support each other with applause.
- **Being bored or unaffected is hard to heighten** - care

3.2 Emotional Context: Committed emotion is all the “what” and “why” a scene needs. What’s extra fun is that, when we do have emotion, that emotion can add/change the meaning of our words and heighten the depth of our scenes.

Suggested Exercises:

EMOTIONAL NURSERY RHYME – Around a circle, a player recites a common nursery rhyme with an emotional filter. The next player does the same nursery rhyme, further heightening the same emotion or trying on a new emotion. Repeat with different nursery rhymes.

Variations:

- Song lyrics
- Old salts / sayings

Lessons:

- **The details gain weight with our emotional perspectives**
- **Acting is emoting** – understanding a motivation can be hard and grueling. Committing to an emotion without regard to “sense” is easy and fun.

3.3 Emotional Character Development: We don’t need it “all figured out” the moment we step on stage. Make one choice and then build other choices on top of that choice.

We can start with emotion and build the details of our character around that. Or, we can start with a detail and build an emotional character from there.

Suggested Exercises:

CHARACTER WALK – students walk around the space as themselves. Teacher gives prompts for them to make choices from (see *Progression* below). Teacher asks additional questions to flesh out the characters. Teacher has students reset, returning to walk around the space as themselves again. And repeat.



Progression:

- Have players change elements of their personal walk to see how it affects the way they feel
 - Change your rate – speed up, slow down
 - Change your size – is your walk big or small?
 - Walk with a different body part forward
 - Change your spine
 - Be an animal
 - Walk like someone you know
- Ask the class to try on a different:
 - Emotion
 - Posture/Physicality
 - Desire (I want...)
 - Perspective (I like..., I hate...)
 - Environment
 - Action
- Ask questions to flesh out the character. Basically “if this, then what”; for example, how do you feel about the action you’re doing, or how does that desire affect your walk?
- Ask students to speak in their character’s voice – calling out students individually to contribute
- Tell students to acknowledge each other’s presence to discover their ‘status’

Lessons:

- **Don’t let starting a scene be intimidating** – all you need to start is one choice

3.4 Emotional Matching: If we agree, we can just *be*; we don’t have to explain or defend. Have fun just *being* emotional together, trusting that your commitment to the same emotion is all the context for your relationship that’s needed.

Suggested Exercises:

EMOTIONAL CHAIR PASS – It’s like hitchhiker, but just two people, and the suggestion is an emotion, not a character. Set up two chairs on the stage and the rest of the class in an audience. One person sits and expresses an emotion to the audience. When someone in the audience thinks they know what it is, they get up, take the other chair and match it, then sit in it for a sec. You call “scene,” the first person sits, and the second one repeats the activity with a new emotion. Someone gets up, matches, sits there for a second, feels it, then sits. Repeat.

Variations:

- After 3 or so, start asking, during the "sitting in it" portion, the same Character Walk questions: What kind of person sits like this? Where are they?



- Allow students to acknowledge each other. Eventually they'll be drawn to exchange some lines, encourage that. You will have tricked them into doing a matching scene.

Lessons:

- **If we agree, we can just *be*; we don't have to explain or defend.**
- **Trust that your commitment to the same emotion is all the context for your relationship that's needed.**

3.5 Emotional Scenes: “How we feel about who we are, where we are and what we’re doing,” and “How we feel about who our scene is, where they are and what they’re doing” should be our focus in improv scenes. Let “How we feel” trump all else, especially plot and “sense.”

Suggested Exercises:

“I [FEELING] YOU.” “I KNOW.” – Players form two “lay-up” style lines on either side of the stage. Players at the front of each line decide on an emotion inside their heads. Player from the stage left line comes out and says “I [blank] you” (i.e. “I love you”). Player from the stage right line comes out and says “I know” filtered through the emotion they chose ahead of time (i.e. they chose “sad” so they say “I know” very depressed). Have both player repeat their lines 3 or 4 times, heightening their emotions each time.

Variations:

- Linguistically "I ____ You" can get a little weird (i.e. "I happy you"), so feel free to change it to make it fit. Like "you make me happy," actually "You make me ____" will probably fit better for most things.

Lessons:

- Feel a certain way, direct that feeling at the person with you, assume things about your relationship, heighten
- As they go, there'll be a few that seem really natural. If you see it happen, some cool points to make are "didn't you start making a story in your head about who they are? Our audience does the same thing, they see all kinds of connections" or "when we talk about relationship this is all it is, how people relate to each other, how they feel about each other."



ANNOYANCE-STYLE SCENE STARTS - Have the class form a line across the back of the stage. Call out one name. That person should immediately take the stage and “take care of themselves” with a choice about their emotion, posture, environment, activity, etc. The moment you call that name, another improviser should be coming out on stage as well. That person must also “take care of themselves” with a choice. Players expand on their choices, most importantly establishing and heightening their *emotional perspective*. Run through this several times until you are confident everyone will take care of themselves right out of the gate and, eventually if not immediately, get to emotion.

Lessons:

- If I’m picking my nose, what does that say about my age? If I’m forty-five and picking my nose, where am I? If I’m forty-five and picking my nose in a restaurant, am I embarrassed?
- **A scene needs information. But expand on what you’ve already got. Commit to it.**
- **You don’t need motivation to have a feeling**



Week 4 – Playing In Space

Objective: When we see, touch, smell and REACT to our environment, the audience can, too.

4.0 Warm-Ups: Build energy, concentrate energy and revisit a concentration exercise with added emphasis on mime.

Suggested Exercises:

CRAZY EIGHTS

21

MAGIC CLAY – Around a circle, a player builds a mimed object “out of clay” and then hands the object to another player who interacts with it as and then molds the “clay” into a brand new object. And repeat.

RED BALL, RED BULL, BREAD BOWL – what size are the objects? What weight? Do they bounce or float? Add in “Dog Poo”/ “Bloody Bowel” and *emotionally react* to the objects.

4.1 Mime: Weight, volume and tension are the key characteristics of a mimed object that help players and the audience “see” the object.

Suggested Exercises:

INVISIBLE TUG OF WAR - Everybody has a tug of war but the rope is invisible, the rules are that the rope must look real, can't stretch or be elastic. Have a little miming moment: "Feel the rope" etc. We aren't playing by actual tug of war rules; the point is to have a scene where we look like we are. We aren't on opposing teams; we're all on the same "doesn't this look like a real tug of war?" team.

BUILD A ROOM – With everyone else watching from the audience, a player enters a room through a door (push in?, pull out?, doorknob height?, door weight?), creates one mimed object somewhere in the space, and then leaves through the door. A second player enters, interacts with the first player's object, creates their own new object, and then leaves. A third player enters, interacts with the first player's object, interacts with the second player's object, creates their own new object, and then leaves. Etcetera.

Lessons:

- **With practice, mime work becomes instinct – So practice.** When you're engaged in an everyday action (brushing teeth, doing dishes, etc.) be conscious of



your movements and the objects' characteristics. Then try to mime those activities without the objects.

- **Really picture what you're creating**
- **If something's not clear to you, don't avoid it, feel the responsibility to make it clearer for everyone else**

DO WHAT YOU DO WHERE YOU DO IT – Have a player engage in a mimed activity they are very familiar with in a space imagined based on their actual house/work/etc. Players from the audience get to ask questions that the player has to respond to in mime (“what’s on TV?”/ “what’s in the corner?”/ “Is it dirty or clean?”).

Lessons:

- **Leveraging your personal life will make being specific easy**

DO SOMETHING TOGETHER APART - Three people up at a time and silently do an action for a couple minutes: Fix your space ship, save your favorite zoo animal, build an instrument from scratch, etc. The activities are mimed and there should be little to no interaction between the players – like they are in their own world, like a split screen.

Lessons:

- **As long as you commit, it doesn't matter what you're doing** – three players can all be doing very different things and those activities won't be in conflict as long as the players don't address the conflict. Don't know how to fix a carburetor? Fake it with commitment and everyone will believe you do.

4.2 You Are Not What You Do: Let your miming inspire a scene but do not let it dictate the scene. When you and a friend engage an activity, how much dialogue goes to discussing that activity? Do you talk about doing the dishes while doing the dishes? Mime gives us something to do so we're more than talking heads, but it shouldn't confine us.

Suggested Exercises:

WHAT ARE YOU DOING – Players form two “lay-up” lines. One player mimes an action. The other player asks, “What are you doing?” The asked player says something unrelated to what they are actually doing. The asking player engages in this new activity. Then the first player now asks the second player, “What are you doing?”



Lessons:

- **Separate mind and body** – we need to be able to engage our bodies in an activity/environment without confining our mind to dealing with that activity/environment

MIMED SEQUENCE / DIALOGUE SEQUENCE - Two players on stage are given a suggestion of location. Each player, in mime - without interacting or trying to tell a story - must define five objects in the space. Then have players go back to their starting positions. Tell them to go through their sequence of mimed interactions now with dialogue and reacting to one another, BUT without talking about what they are doing.

Progression:

- Players will struggle not to talk about what they're doing; stage coach quickly to get them re-centered if they go too far down that rabbit hole.
- Players will stop engaging environment and devolve to talking heads once they reach the end of their sequences; encourage them to keep engaged, developing new environmental elements while building on dialogue

Lessons:

- **Activities gain weight in conjunction with the dialogue** – don't undermine subtext by making it explicit; let the audience make connections between what's being done and what's being said.
- **A stage picture makes scenes more interesting** – simply moving around the space and engaging in the environment – even if nothing is explicitly addresses or explicitly drives the scene – will make players engaged in dialogue more interesting to watch.
- **Engage environment, rest your tongue** – if we have something to do, we don't have to rely so hard on our words

4.3 Beyond Objects: Environment is about more than objects. What sounds fill the space? Ambient noises? Loud music? A series of unexpected explosions?

What about the atmosphere? Is it hot? Raining? Low gravity?

Suggested Exercises:

SOUNDSCAPE – Sit players in a circle, give them a location and have them build out the noises of that location. It's basically one vignette in a Bat opening. Emphasize fleshing out the space. Remind them to share the air.

Variation:

- Let them create an environment without a suggestion, building on their contributed sounds



Lessons:

- **Experience the cacophony** – push them to explore all the different types of sound: words, mechanics, organics, ambiance, etc.

SPACE JUMP – A short form game focused on exploring Atmosphere. One player enters stage, miming their reaction to an atmosphere (temp, precipitation, pressure, etc.). A second player enters, signifying a new scene. This player sets up a new atmosphere and both players react to it / exist in it. A third player enters and sets up a new atmosphere for all three players to react to. Repeat with a fourth and fifth player. Then have the fifth player leave stage to return the remaining players to the fourth scene. Then the fourth player leaves, returning the scene to the third atmosphere. Repeat until the initial player is back in the initial atmosphere/environment.

Lessons:

- **Explore the options** – push them to explore all the different types of atmosphere: temp, precipitation, pressure, dust, fog, etc.
- **Feel it, just don't speak to it** – feel the drops of rain, become crippled by the cold, sweat in the heat, etc.



Week 5 – Relationship, Stakes and Scene

Objective: How we feel about our scene partners determines a lot of our scene. Emotional agreement is strong default. But our characters needn't always align.

We love tension. We can do conflict. But we should be wary of argument, negotiation and head-butting.

Active scene elements, relationship stakes and a willingness to lose ensure our scenes move forward as they heighten.

5.0 Warm-Ups: Build energy, concentrate energy and emote boldly.

Suggested Exercises:

CRAZY EIGHTS

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EMOTIONAL REACTION CIRCLE

5.1 Active Endowments: If I say, "I love cats," I'm just emoting. If I say, "I love *this* cat," I'm emotionally reacting. If we make the object of our emotion active in the scene – actually tangible/observable/repeatable on stage – then we have something to *react to* instead of just *talk about*.

What is it *specifically* that we're feeling about who we are, where we are and/or what we're doing? What is it *specifically* that we're feeling about who our scene partners are, where they are and/or what they're doing? If we make a decision to connect our feeling to a tangible/observable/repeatable *anything* on stage, we can progress the scene by heightening our feeling *and* that "anything."

Suggested Exercises:

PERSONAL ENDOWMENT CIRCLE – One by one around a circle, each player engages an emotion and makes explicit what it is that is evoking that emotion.

Example:

- I love this cat
- I hate pulling weeds
- Des Moines, you're impressive
- I'm proud of my shoes
- I'm afraid of my face
- I'm sad I have no friends



Lessons:

- **Specificity breeds details** – when you know what you’re feeling and what you’re feeling *about*, then our creative minds have a clear direction to explore.
- **Active elements keep us physically active** – it’s much harder to sit still when you love *this* cats than to sit in a chair and talk about loving cats.
- **Don’t wait to be joined before making a choice** - We don’t *need* anyone else. You’re never alone on stage, even if you’re the only improviser not on the wings; you have a world to explore and to react to.

SCENIC ENDOWMENT CIRCLE – One by one around a circle, each player turns to the player to their left, engages an emotion and makes explicit what it is about the player to their left’s character that is evoking that emotion.

Example:

- I love your hat
- I hate how smug you are
- You dead-lifted 200 pounds? Impressive.
- I’m proud you’re my son
- I’m afraid of your soul
- I desire your friendship

Lessons:

- **Give gifts** – it’s much more fun to be endowed with information (“Ugh, you got fat”) than to be burdened with requests for information (“What are you doing?”).
- **Want something? Feel the absence** – to avoid head-butting, don’t “demand,” focus on “desire.” You can want something from your scene partner, but you don’t want to become hog-tied fighting for what you want. How does not having what you want *right now* make you feel?
- **Give the gift of freedom** – if you tell me, “I hate how smug you are,” I don’t have to directly respond to your feeling; I can focus on what I’m smug about (“I’m a golden god”) or I can do anything I want (“I’m tired of this wallpaper”). You don’t want your scene partner to feel constrained to address or discuss your feeling (which is more likely the case with “Stop being smug,” “Why are you so smug?” or “Let’s talk about your smugness.”)
- **Give the gift of dynamite** – If you say, “Your tap dancing makes me so horny,” you better believe I’m going to tap dance.



5.2 Stakes: Our “What” is emotional reactions to active elements. Commitment and repetition are the only “why” we need. But “Because” can elevate the emotional stakes of a scene with context.

While “Stakes” come in many forms – and we want to apply emotion to all of them – this curriculum focuses on Relationship Status. “I’m embarrassed to be seen in this Slayer tee-shirt” *because* “You’re my priest.”

Situational Effects – The impact that success or failure of a particular circumstance’s efforts portend to have on players’/a player’s feelings. “We have five minutes to defuse this bomb or we’re dead.”/ “I don’t want to die.”

Defining Behaviors – while a player who is doing something for the first time is dealing with Situational Effects, a player who is doing something for the hundredth time is defining herself as a person, and a player who is doing something for the first time after having done something else a hundred times is being affected. The audience loves *knowing* our characters; it allows them to react with us in-the-moment. We can build stakes by heightening patterns of emotional behavior.

Relationship Status – “I don’t like your shoes” gains weight in the context of the relationship between “I” and “you.” What if “I” is a neighborhood kid? A boss? A romantic conquest? How we feel about the relationship can heighten the stakes of our emotional reactions to active elements.

Suggested Exercises:

DECK OF CARDS – Prepare a deck of cards that includes a different number/face card for every player (there should only be one King, one 2, etc.). Players take a card and put it face-out on their forehead without looking at it first. Then all player walk around the space. Players work out their respective status through mimed deference and/or dismissal. High and low cards typically get established first, with the in-between cards struggling for consistency. It doesn’t have to become worked out cleanly before it’s edited.

Lessons:

- **Show status without words** – If you see an Ace, you should be deferential. If you see a 2, you can be dismissive. Paying attention to how other people react to you versus others can help you to determine your status.

Variations:

- **Do it without cards** – have students choose a rank in their heads and then attempt to interact consistently to determine how the whole class would rank in order
- **Vary suits** – mix red and black cards (still only one King, 2, etc.). See if that figures into how people chose to react to one another.



BAG OF EMOTIONS & RELATIONSHIPS – Player One takes a printed slip of paper out of the pre-prepared “Emotions” bag (“I’m hypnotized by your charm”). Player Two takes a printed slip out of the pre-prepared “Relationships” bag (*Your scene partner is your baby sitter*). Player One initiates (with the line of dialogue or an approximation). Player Two has an emotional reaction to Player One’s emotion through the filter of the given relationship (explicitly explaining the relationship or not).

Lessons:

- **Relationship informs feeling** – whose mouth a line came out of can determine whether we like the sound of it or not. But a relationship’s description is not enough; we have to decide how we *feel* about that relationship.
- **Status** – the regard to which we hold our scene partner’s emotional opinion can determine our reaction. Is her opinion inscrutable even if you disagree? Is he such peon that nothing he says could be right? Do you bite your tongue or speak your mind? Do you take advantage or show mercy?
- **Allow emotions to coexist; don’t mute conflicting desires** – a boy sits across from a girl, pining silently while coolly attempting to flirt: that’s a drama aided by a camera’s close-ups. A boy sitting across from a girl shouts, “I love you,” only to then remember that she’s cooler than he is so he self-consciously retracts his assertion: that’s a comedy that explodes on stage.

DUOLOGUES – the teacher/class interviews a pair of players sitting on stage who have known each other for a very long time. Players can assume/endow *anything* about the other and, while emotional reactions abound, nothing is *surprising* to either of them.

Lessons:

- **“Day in the life” Not “The Day When”** – it’s more fun watching a couple who should break-up exhibit all the behaviors that indicate the “because” they should break up than for the couple to directly address they should break-up and argue about it. Accepting a relationship often means accepting the relationship’s permanence. Remember that in scenes where you’re trying to change another person. Suffering the present is being affected, which is more in-the-moment than demanding or negotiating. Accept being affected – *everything he does annoys me, and that’s clear to the audience and my scene partner, but I’m going to explore being annoyed instead of trying to not be annoyed*
- **Let familiarity breed emotion not mute it** – knowing you don’t have to solve the problem should enable you to explore the problem with emotions at 11. “It really upsets me that my husband sleeps around, I hate it today and I’ll hate it tomorrow, but that’s my burden. When I say, I do, I mean it.”



5.3 Being Affected: There's power in being vulnerable enough to accept another player's perspective.

Suggested Exercises:

HITCHHIKER – One player starts, driving a bus, expressing an emotional perspective ("I love the South"). A second player enters the scene, boarding the bus with a contrasting emotional perspective to the driver ("The South scares me"). Gradually the driver accepts and embraces the hitchhiker's perspective, and the two come into agreement. A third player enters as a new hitchhiker, boarding the bus with a new contrasting emotional perspective ("I think Mississippi's beautiful"). The driver and the first hitchhiker gradually accept and embrace this new perspective. Repeat with another hitchhiker.

Variations:

- Let the driver leave and have the car rotate around as more hitchhikers are added

5.4 Losing: The best tool in avoiding conflict? Losing. Losing is such a powerful skill. One, it allows players to disengage from talking-head arguments. Two, the losing player wins in the audience's eyes – don't ever underestimate the endearing quality of a player who is willing to be affected

Bite your tongue. Swallow your pride. Engage in an unrelated shiny active element on stage. Be the dynamic character and the scene's about you. Your scene partner will hurry to be affected also because the audience reacted so favorably to you. Or, your scene partner will support your dynamism by feeding you fuel to heighten your dueling emotions.

Suggested Exercises:

TURN THE OTHER CHEEK – Prepare contrasting pairs of scenic desires ("Love me"/ "Leave me"; "We have to stop rocking"/ "Never stop a'rockin"; "I need you to understand my truth"/ "I'll never believe your lies"). Instruct players to initiate fully believing in their given desire. Build tension, sure. But the first player to acquiesce wins. And the exercise's focus is understanding how "losing" affects the scene.

Lessons:

- **Giving in ≠ Giving up** – If you acquiesce, that doesn't mean you've given up on your desire. You can return to it. And you can acquiesce again. The dueling emotional reactions is what makes you a dynamic character.
- **More than one character can be dynamic** – "Love me"/ "Leave me"/ "Okay, I'm leaving"/ "Stay." That's fun.



5.5 Attract, Don't Fight: Will your scene partner not agree to your awesome idea? Don't fight him on it. Show him why what you want is superior. This not only disengages argument but it also engages active scene elements.

You want your older brother to build a sandcastle with you. He doesn't want to. Have so much fun building a sand castle on your own that he *has* to come engage with what you want.

You want your life partner to come to home. She doesn't want to. That's okay. You're having so much fun at home that you don't need her. She'll come home.

Suggested Exercises:

ATTRACT, DON'T FIGHT – Prepare contrasting pairs of personal desires (“I want quiet”/ “I want to blast this song”; “Wake up”/ “Let me sleep”; “Being healthy is awesome”/ “Cigarettes make me cool”). Instruct players to initiate fully believing in their given desire. Build tension, sure. But the first player to disengage the argument by engaging what they want by themselves with positive emotion wins. And the exercise's focus is understanding how “attracting” with emotional engagement into active scene elements progresses the scene more successfully than argument and/or negotiation.

Lessons:

- **Positives progress; Negatives stagnant** – Remember that agreement fosters collaborative building. If your fellow player doesn't want to play your game, that's fine; have fun without him. The fun will move the scene forward. Disagreeing roots the scene in static emotion. Dynamic characters breed dynamic scenes.
- **More than one character can be dynamic** – “Build a sand castle with me”/ “Let me read my book”/ “Okay, I'll have fun building a sand castle alone”/ “Great. I'll enjoy engaging this book solo”/ “Let me read a line” / “Let me build a spire”/ “Come back and build with me”/ “How could you leave this book? It's awesome.” That's fun.

5.6 Scenes: Have students practice initiating and building two person scenes.

Suggested Exercises:

BLIND SCENES – Player One starts engaged in the environment (with an action, object, atmosphere, etc.). Player Two, starting with his back to the stage, has the first line of dialogue.

Lessons:

- **No justification necessary** – If players' initiations don't align, they don't have to make sense of why they're together. They can just accept and heighten what's happening.



FREEZE TAG – Two players engage a scene, having been encouraged to be physical. A third player calls, “Freeze,” causing the players on stage to hold their physical positions at that moment. The third player replaces a player of their choosing, assumes that same physical position and starts a brand new scene.

Lessons:

- **No hesitation necessary** – You don’t have to have any idea before calling “Freeze.” It can be fun to just get out on stage and discover the scene in-the-moment. Assume the position and decide how you feel.

TWO PERSON SCENES – Regular two person scenes.

FOREIGN DUBBING – Yes, this is the CSz foreign movie game. It's silly and fun plus it breaks apart the inflection/content/physicality thing in a cool way.



Week 6 – Bag O'Tricks

Objective: Myriad standard improv moves can be used to elevate established scenes (Walk-Ons, Cut-Tos, Tag-Outs, We-Sees, etc.). Intro Students should be made aware of these moves, their vocabulary and their execution.

6.1 Introducing Tertiary Scene Moves - Vocabulary and Mechanics: Practice seeing the opportunity and deploying tertiary moves.

Tertiary Moves

Walk-ons – we can enter a two player scene in progress as another character, offering a move that contributes to the progression of the game(s) at play. Two high school boys are feeling self-conscious in the hallway so Player 3 enters as a mean girl to point out their foibles. Two players are arguing over the value of the movie they just left, so Player 3 enters to agree with one of them and rile the other. If there is one tertiary move an improviser knows, it's the Walk-on. Unfortunately, too few improvisers know to Walk Off. *You're a tertiary character; the scene's not about you.* A Walk-on should only be used to heighten/sharpen a game already at play. An entering character must acquiesce to those already on stage and strive not to be the focus of the scene.

“Cut-to” – when players doing a scene refer to a particular moment (from the past, future, etc.), a player comes onstage and announces “Cut to: that moment” and we see the moment. A comfortable ensemble can perform the “cut-to” (also called *flashback*, *show me*, etc.) without telegraphing the move by shouting “Cut to.” As with walk-ons, a “cut to” should be followed by a “cut back.”

Tag out – a “tag out” allows the audience to see how a character from a previous scene will react to another character/scenario/etc. To perform a tag out, a player enters a scene in progress and literally tags the player that he/she will replace on stage. As with walk-ons, a “tag out” should be followed by a “tag back in.”

Embodying the Environment – we can be set pieces; we can be crowds.

Scene Painting/ “We See” – we can come in from offstage to describe (and physicalize) a previously unseen “visual” aspect of the scene. For example, a pompous character is painted with a monocle, “#1 Boss” button, etc. For another example, a scene with a child bemoaning having to do his/her chores is painted with a window showing a beautiful day outside, an Everest of dishes to clean, etc. This type of move is typically executed by a player entering the scene, not as a character, but, with a verbal aside directed at the audience. “These people are in clown costumes.” “We see this man has a hole through his torso.” These are *Detail* moves, but they work best when they are delivered emotionally and when they connect with a character's emotional behavior. Sometimes, while contributing his verbal add-on, Player 3 will wave his hand generally over or toward the area of stage he's referring to; but a better Player 3 will often define what he's describing in *mime* as well as words. In conjunction with “We see this man has



a beard,” this Player 3 shows how big and bushy the beard is by cupping and fluffing it with his hands before exiting the scene.

Suggested Exercises:

TERTIARY OPPORTUNITIES – have two players start a scene. Stop when you, the teacher, identifies the scene’s game. Ask a third player to enter the scene to heighten the game you’ve identified with a tertiary move (definitions below). Repeat to visit and revisit different tertiary moves.

TERTIARY MONTAGE – Have players force tertiary moves onto a run of two person scenes.

Lessons:

- **Tertiary Player Good Faith Mantra** - I will only enter a scene in progress to serve what has already been established. And I will react to those who enter my scene in progress on the assumption they seek to heighten what has already been established.

6.2 Introducing Polish Moves - Vocabulary and Mechanics: Practice seeing the opportunity and deploying polish moves.

Polish Moves

Mapping – taking a familiar scenario and mapping it over an unfamiliar situation. For example, player one is a businessman being bothered by player two, a salesman. If in trying to get the salesman to leave him alone the businessman uses language that we all recognize from a “break-up scenario,” such as “it’s not you it’s me,” the scene will be infinitely more interesting. If the salesman reacts to this break-up with the same emotion that any boyfriend or girlfriend would, then we really have a scene.

Split Scene – two (or more) separate scenes continue at the same time (usually on opposite sides of the stage), sharing focus back and forth. While they do not exist in the same physical space, the scenes affect each other as the focus shifts. A human couple complains about their house, while a mouse couple complains about their hole and a parasite couple complains about their host.

Breaking the Plane – players define where their characters are in relation to each other by choosing where to “look” for that character. For example, in a baseball scene, rather than throwing the ball across the stage to each other, Player A throws the ball toward the audience, as if Player B is in that direction from Player A. Player B, standing parallel to player A, then receives the ball from the audience. Another example is a scene in which a woman looks out her



bedroom window and talks to a man on the street below. Rather than trying to convey this physical scenario while looking at each other across the (level) stage, the woman faces out to the audience and looks downward as she talks (as if the man is in a hole in the stage), and the man faces the audience but looks up as he speaks, as if the woman is in the ceiling of the theater. Similarly, an improviser can watch his fellow player go up a tall winding staircase by watching the ascent while the ascending player is really standing on the same level stage. Rather than be confined to a set-less stage, "breaking the plane" allows improvisers to create a more interesting stage picture.

Barn Door (Swivel) – Rather than Tag Out and Tag Back In, the Barn Door allows two scenes to happen without players having to leave stage. For example, Player A is telling Player B all about his success in last night's date. Player C enters stage on the other side of Player A from Player B to initiate a look into the actual date. Player A can *swivel* between scenes from his central position – turning to Player C to do the date scene and then turning back to Player B to continue exalting his date prowess. Players B and C do not have to leave stage when they're not in play, they just have to remain frozen or neutral.

Suggested Exercises:

COURTING POLISH MOVES – have players initiate scene attempting to signal to their fellow players that a polish move is being applied.

Lessons:

- **Mapping** - initiate a scene with subtext; "Yeah, I'll sell you my old car, if you're okay with sloppy seconds."
- **Split Screen** - have two players start any two person scene. Instruct two other players to heighten the context of the initiating scene with new characters.
- **Breaking the Plane** - have a player initiate toward another player on a different plane of the stage.
- **Barn Door/ Swivel** - have two players start any two person scene. Instruct a third player to engage a swivel player with a dueling situation.



Week 7 – Practice

Objective: Hit unused lessons, revisit lessons that succeeded/struggled, introduce potential performance games/exercises and have fun.

Week 8 – Performance Prep

Objective: Run through the group’s “Class Action” showcase set with notes.

Students don’t have to perform, but hopefully they’ll want to.

Teachers can design any performance that showcases their class’ skills.

Suggested Exercises:

TWO PERSON SCENES – teacher can get suggestions between scenes

FOUR CORNERS –

BUS STOP / HITCHHIKER

FREEZE –

FOREIGN DUBBING –