



WELCOME TO

LEARN WITH MISCHIEF

Secondary School Edition

SECONDARY WORKSHOP PROGRAMME

- Page 4 INTRODUCTION TO COMEDY**
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- Page 53 WORD BANKS** (printable handouts)

Each workshop includes:

AN INTRODUCTION



WARM UP

EXERCISES



CREATIVE TASK

EXTENSION



We have created icons to help you navigate the 6 workshops, and the tasks set:



Highlights the start of a new exercise.



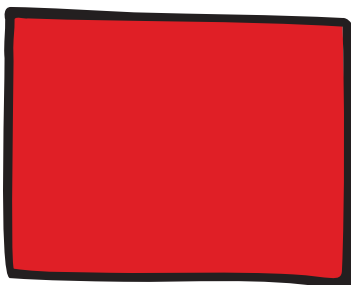
Show students a video at LearnWithMischief.com



Suggested time for exercise.



Indicates to open discussion with students.



Provides advice and tips.

INTRODUCTION TO COMEDY



LEARN WITH MISCHIEF

INTRODUCTION TO COMEDY

Workshop 1

Objectives:

Students will learn about different disciplines of comedy and the Mischief methodology of being serious about silliness.

Outcomes:

Students will have put the two main rules of comedy into practice through a series of exercises.

Students will engage in discussions around comedy and identify what mediums they enjoy.

Resources:

Get resources at LearnWithMischief.com

Videos

Word Banks

Monastery Ambience Music

Chairs for everyone



INTRODUCTION

Introduction to Mischief

5
MINS



Discussion:

Can you remember the two rules of Mischief Comedy?

Answers:

1. Make mistakes!
2. Be serious about silliness!

Further Discussion:

What kinds of comedy have you seen before?

Do you have a favourite comedy show or comedian?

Mischief Maker Explained



Mischief Maker Explained:

This is the idea of combining your three favourite games, so at any point someone can yell, "Mischief Maker... Splat/Kings of the Jungle etc," and you immediately start a different game. The idea of this is to keep everyone playing and engaged whilst sustaining energy. Mischief don't play knockout games in the rehearsal room and prefer ones that keep everyone involved.

WARM UP

* Name, Name, Boom 5 MINS

Aims: Being comfortable making mistakes, concentration, name learning, listening, being silly, quick reactions

1. Make a circle.
2. The teacher is in the middle of the circle.
3. The teacher will point at three people.
4. The first two people they point at say their own names. For example: "Samantha, Ahmed," but the third person says "Boom".
5. Repeat and continue in this format, getting faster and faster.
6. If someone makes a mistake, everyone gives them a round of applause and the person who made the mistake bows.
7. Encourage them to experiment with the bow and make them as elaborate as possible.
8. Repeat until they are confident with the format and then replace the second person's name with a clap "Name, clap, boom".

* Name Circle 10 MINS

Aims: Making mistakes, energy, concentration, name learning, quick reactions.

1. Everyone stands in one large circle to begin.
2. One person starts by passing a clap to someone else.
3. They must make eye contact with the person, clap and say that person's name at the same time.
4. The person they clapped at then repeats the process with someone else.
5. Continue until everyone has had a turn.
6. Encourage them to get faster.
7. After everyone is confident, we split the group into two circles.
8. They will repeat this game in their smaller circles, but this time, if someone makes a mistake, the circle celebrate with whoops.
9. The person who made a mistake bows and goes to play with the other circle.
10. Encourage them to get faster and faster.

Discussion: What did those games have in common?

Answers: They are all geared towards making mistakes. If no one made a mistake, then the game would become quite stale and boring.



EXERCISES



Mistry Viscus

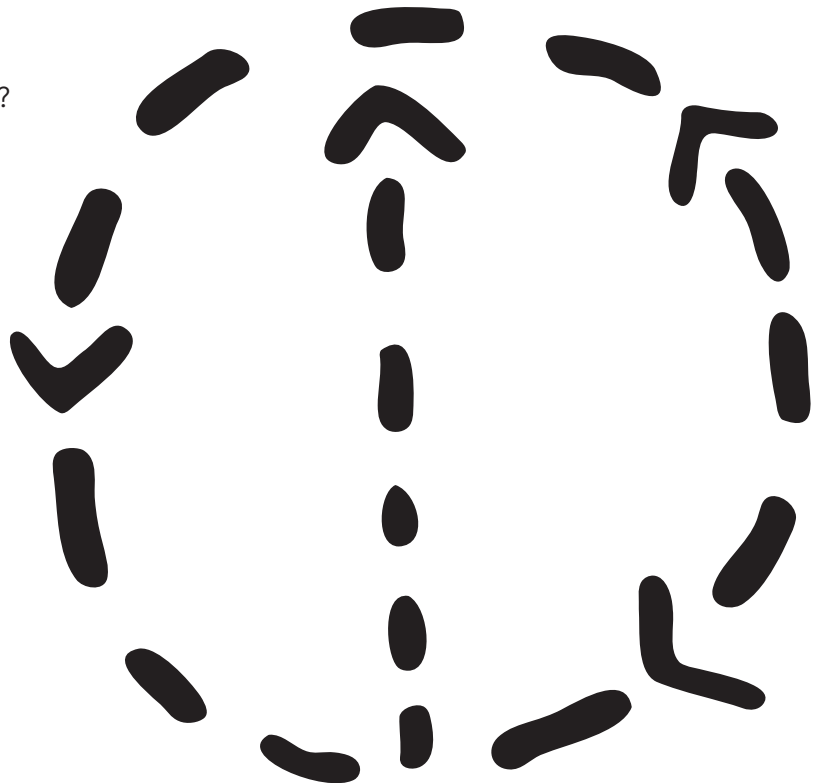
5-10
MINS

Aims: To practice not laughing, making mistakes, voice, concentration.

1. The group stand in a circle
2. One person starts and they can choose to pass to their right, their left or across the circle.
3. If they pass to their right they say "Misty Viscus". Their left hand crosses their chest to their right shoulder to indicate they are passing right.
4. If they pass to their left they say "Whiskey Mixers". Their right hand crosses their chest to their left shoulder to indicate they are passing left.
5. If they pass across the circle they say "Mr Whiskers". Both hands clapping forward to indicate they are passing across the circle.
6. If they make a mistake they keep going, but if they laugh they must run once around the outside of the circle and then return to their place.



Discussion: Did you find that easy or difficult? What did you find the most challenging, not laughing or the word play?



CREATIVE TASK

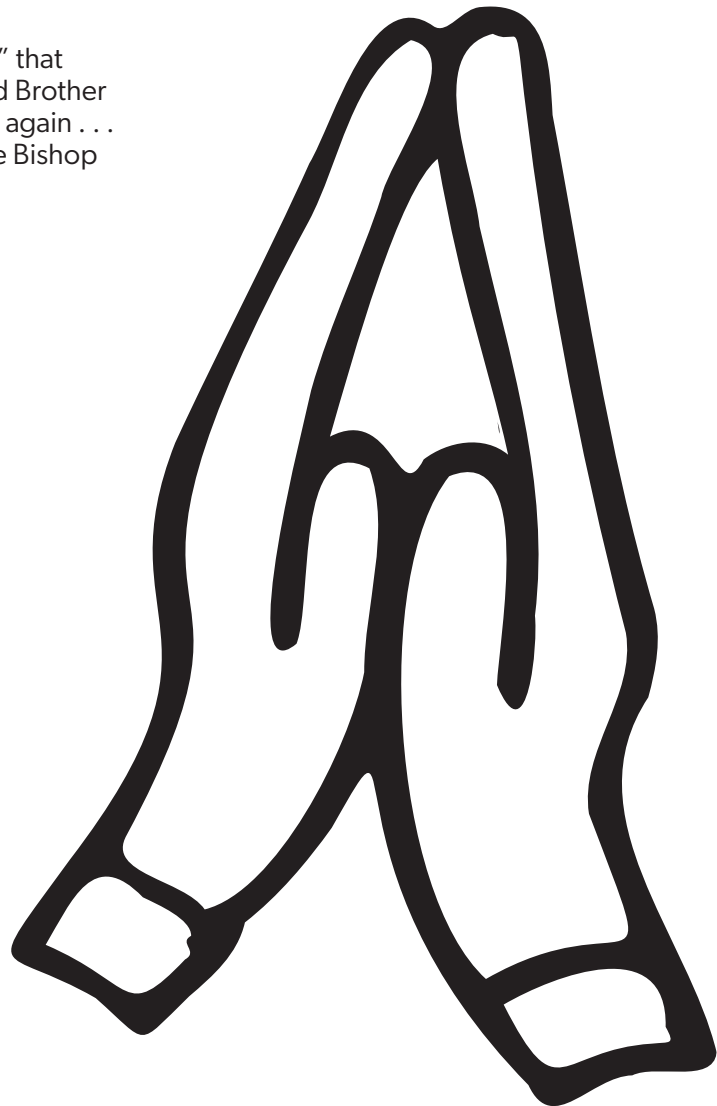


Brother, I Have Bad News

10-15
MINS

Aims: Improvising, being serious about silliness, characterisation, trying out new ideas

1. Make an audience, explain that you are in a monastery. You might even choose to put atmospheric music on.
2. Nominate a head monk who stands in front of the audience, palms together and head down in prayer.
3. One by one, participants get on the stage as monks, walking slowly, palms together and head down. They walk to the head monk and say, "Brother, I have bad news . . ."
4. They must then improvise something "bad" that they did. For example; "I accidentally knocked Brother Josie into the cesspit . . . I set fire to the kitchen again . . . I milked the horses instead of the cows . . . The Bishop ran off with the Queen"
5. The point of the game is to try and make the head monk laugh.
6. If the head monk doesn't laugh, the participant stands next to them in prayer, gradually forming a line of monks.
7. If anyone in the line laughs, the game has been won.
8. You can reset with a different head monk, or the teacher can play the head monk so the group work together to make them laugh!



EXTENSION

* No, Yes, No 10 MINS

Aims: Word play, improvising, being serious about silliness, being creative with responses

1. Make an audience. Place a chair on the "stage."
2. One volunteer sits in front of the class.
3. One by one, each member of the class must ask them a question.

4. One person in the seat will be asked five questions.
5. They cannot answer with "Yes," "No" or "Maybe" or else they're out. For example: Audience: Do you need the toilet? Person on chair: I don't think I do, Audience: Are you hungry? Person on chair: I ate before I came here.

* Tomato Ketchup 10 MINS

Aims: Playing with tone, being serious about silliness, analysing, listening, trying out new ideas

1. Make an audience. Place a chair on the 'stage'
2. One volunteer sits in front of the class.
3. The person on the chair closes their eyes.
4. The teacher points at a student who must say "Tomato ketchup," but in a way that disguises their voice e.g. squeaky, low, robot-like, alien-like.

5. The person on the chair then has two guesses as to who the voice came from.
6. If they guess correctly, they swap with a new person.
7. If not, they have one more turn.

* Chicken 10 MINS

Aims: Word play, improvising, being serious about silliness,

1. Make an audience. Place a chair on the "stage."
2. One volunteer sits in front of the class.
3. One by one, each member of the class must ask them a question.
4. Emphasise that each question can only be asked once so we have a different question every time.
5. The person on the chair can only answer with the word "chicken." They must do so with a straight face.

6. Encourage the audience to be clever and creative with questions. They can be cheeky but not offensive e.g. "What's your sisters name?"
7. If they laugh, their turn is over and someone else must take their place.
8. They answer five questions to win and then swap with someone new.
9. You can swap the word "chicken" with other funny words. Elicit ideas from the class. "Sausage," "candy floss," "banana," and "marshmallows" are good ones.

INTRODUCTION TO ENSEMBLE



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INTRODUCTION TO ENSEMBLE

Workshop 2

Objectives:

Students will analyse how collaboration can unleash creativity.

Students will gain a further understanding of how collaboration contributes to a strong performance.

Outcomes:

Students will collaborate with others, working together towards a common goal. They will practice anticipating small changes with their fellow participants and build stronger working relationships.

Resources:

Get resources at LearnWithMischief.com

Videos

Word Banks

Set of keys for Grandmother's Footsteps, a ball for "Roots," speaker & music, a few costume props for Grandma's Footsteps



INTRODUCTION

Ensemble Discussion

5
MINS



Discussion:

What does “ensemble” mean and why is it crucial to Mischief’s work?

Answers:

They must be able to trust and support each other as they work towards the common goal of making the audience laugh.

Comedy means playing with each other in a supportive environment where you are free to make mistakes.

Those mistakes can make the ensemble laugh and therefore can become important creative material.

WARM UP

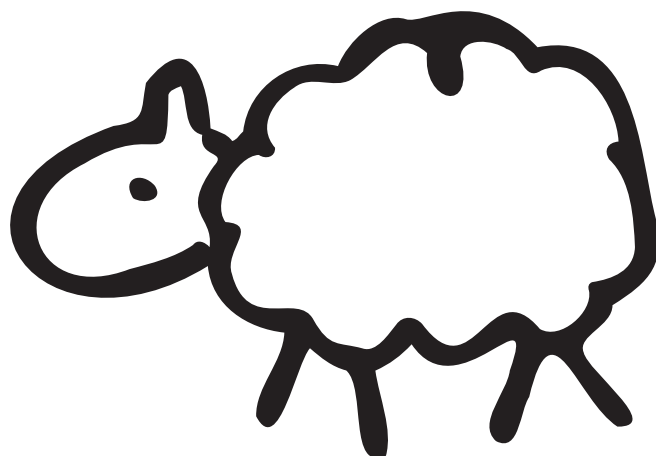
* Wolf and Sheep

5
MINS

Aims: Ensemble work, energy, quick thinking, characterisation, making mistakes, working together towards the same goal

1. The class join hands to create a circle, with one person on the inside of the circle (Sheep) and one on the outside (Wolf).
2. The aim of the game is to prevent Wolf from touching Sheep.
3. If Wolf touches Sheep, then they win.
4. You can add multiple wolves to make it harder.
5. Encourage them to make the animal noises.
6. If they find this difficult, then you can give Wolf permission to try and enter the circle under the joined hands of the class. This way, the group will have to group together in outer parts of the circle where Wolf is to stop them getting in, but will spread out at the opposite side so that Sheep can keep away from Wolf.
7. If they all group together closely, then Wolf will simply be able to reach over and touch Sheep

Scale Up: Wolf's aim is to still touch Sheep, but this time, Sheep can escape from the circle by the group raising their joined hands. Wolf can now also come into the circle under joined hands if they can find a space! If Sheep escapes the circle and Wolf enters, then the group need to prevent Wolf from leaving. Sheep is cheeky and teases Wolf by coming closer.



WARM UP

* Grandma's Footsteps

10
MINS

Aims: Ensemble work, physicalising an idea, characterisation, focusing, energy, problem solving

WORD BANK (Characters)

1. Someone takes on the role of 'Grandma' and faces the wall.
2. Everyone else stands against the opposite wall.
3. The aim is to touch Grandma on the shoulder to win.
4. However, if Grandma moves around and sees you moving towards her, then you have to go back to the beginning.

Scale Up 1: You can put participants into teams. Same rules apply, but this time, if anyone in your team is caught moving, then you all have to go back.

Scale Up 2: Choose a participant that the group must keep hidden from Grandma. If Grandma sees any bit of their body, then everyone must go back.

Scale Up 3: You can give participants tasks they must do before touching Grandma's shoulder. *For example: touch the floor, jump, put on some props, sit on a chair etc*

Scale Up 4: Ask participants to move as a character. You can ask some people to step out and watch. They will become the judges. At any point, the facilitator can say, "Stop and turn". The participants turn to the judges in character and are judged on the best characterisation

Scale Up 5: This is the most challenging. Some keys are put behind Grandma on the floor. The aim is for the group to retrieve the keys and get them back to the start. Before they have the keys, they play normally i.e. they can be sent back to the start for moving. Once the group have the keys, Grandma won't send people back to the start for moving, but she can have a guess as to who has the keys. She must not see them with the keys at any point. If she sees the keys, even if they aren't moving, the group must put them back. If she doesn't see anyone moving, then she can't guess and must turn back around. Everyone must have a turn at holding the keys before you can win. This is to prevent one person from grabbing them and running with them.

Troubleshooting: Some Grandmas will be stricter than others or try to turn faster. Grandma is not allowed to leave her spot and if she turns too fast must count to at least three before turning. Her whole body must face the back before she can turn again, no half turns. For Scale Up 5, choose a sensible member of the group to be Grandma for the first round, or play Grandma yourself. If Grandma chooses the correct person with the keys they must be honest and put the keys back. If they're not then we restart from the beginning. If they are honest they put the keys back but everyone can stay standing where they last were and don't need to go back to the start.

EXERCISES



Blue Ball, Yellow Ball, Red Ball

10
MINS

Aims: Focus, physicalising an idea, ensemble work, recovering from mistakes, helping each other

1. Stand in a circle.
2. Tell the group you have some sports balls here that are invisible. We have to remember their colour, size and how we use them.
3. Teacher starts by saying the colour of the ball and explaining its size and how we pass it. Choose one to begin with.
4. The person starting says the colour and then passes to someone, making sure that person is looking back at them to receive it. This is important as the balls are invisible, so the person you pass to must know you've passed to them.
5. The person receiving it then says the colour of the ball when they receive it.

Example:

Person A: "Purple ball!" *Mimes rolling it across circle.*

Person B: "Purple ball!" *Mimes receiving it.*

Person B *makes eye contact with someone else (Person C).*

Person B: "Purple ball!" *Mimes rolling it across circle.*

Person C: "Purple ball!" *Mimes receiving it.*

Continue until every has had a turn.

Remind them they say "purple ball" twice. Once when they receive it and again when they send it to someone new.

When they are confident with one ball, you can introduce a second one.

Example Colours, Sizes and Uses

Purple: Very big like a yoga ball. We role this across the floor.

Blue: Like a netball. Two hands chest pass across the circle.

Red: Like a tennis ball. We bat across the circle.

Yellow: This is a ping pong ball that we use one hand to blow across the circle.

Green: Like a football. We gently kick it across the circle.

Troubleshooting: Inevitably, one of the balls will go missing. If this happens, you can reintroduce it into the game yourself. See if there is a pattern as to when it goes missing - it could be one of the students sends it to the incorrect person each time. If they struggle, then stop and practice that sequence by itself. Reset. If you think your group will struggle, or if you have a lot of students, you can even write down the patterns on paper to refer back to.



EXERCISES

* Together **10 MINS**

Aims: Listening to instructions, focusing, working as an ensemble, spacial awareness

1. Ask the group to move around the space. You can put on some music.
2. Teacher will shout out "Stop" and the group must freeze.
3. Explain one person will move around the room at a time.
4. A volunteer will walk around the space. They will choose when to come to a stop.
5. When they stop, another person must start to walk.
6. If two or more people walk at the same time, they must stop again.
7. They must not talk or communicate with each other through hand signals. It is up to them to sense when it is their time to move.
8. Continue until the group get more comfortable with this.

Scale Up: Ask the group to walk around the space. Now, the aim is for them to come to a complete stop at the same time as a group. This must not be led by one particular student and they cannot give each other verbal instructions or gestures. Once they have managed this, they then need to start walking again at the same time. As an ensemble they move around the room, come to a stop, pause and start again. Repeat. This will take patience and time.

Troubleshooting: Encourage them to think about their pace, how they can slow down together, taking their time before coming to a complete stop.

STOP!!!

CREATIVE TASK

* Shoal of Fish

10
MINS

Aims: Ensemble work, focus, taking it in turns to lead and to follow

1. Ask the group to huddle together and make a diamond shape in the middle of the room. They must all face the same direction.
2. The person at the front of the diamond will be the leader.
3. Ask them to move very slowly. They can experiment with moving their arms and heads. They can even move forward, to the side or backwards, but encourage them to take this very slowly.
4. The people behind must copy what that person does so they are all moving as one.
5. If the leader turns to face a different direction, then the person at the front of the diamond becomes the new leader.

For example:

Josie

Mohammad Kaajel

Paolo Adam **Sarah**

Amina Rex

Teacher

They start facing upwards so Josie leads.

If Josie turns clockwise to the right then Sarah would take over.

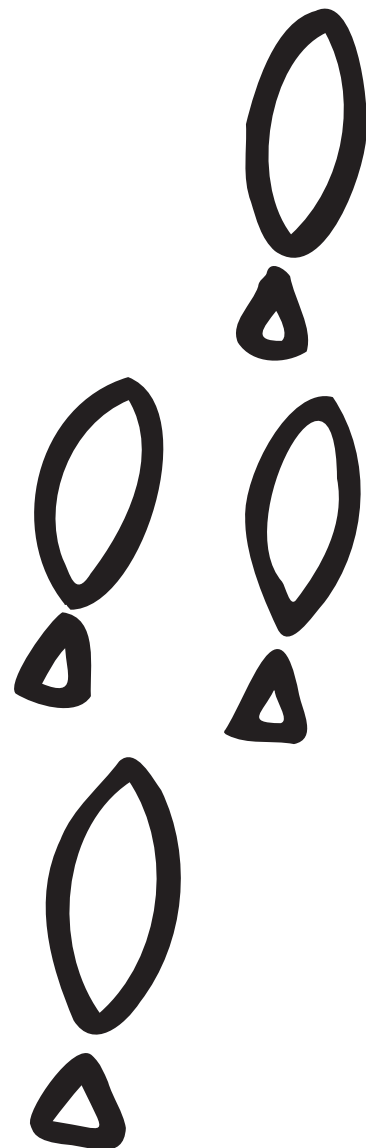
If Josie turns anticlockwise to her left then Paolo would take over.

If Paolo then turns anticlockwise to his left then the Teacher takes over.

With a large class, you can split them into two groups and get them to take it in turns



Discussion: What tactics worked? What made you laugh? We all have different tastes and senses of humour, and those who know us best know how to make us laugh.



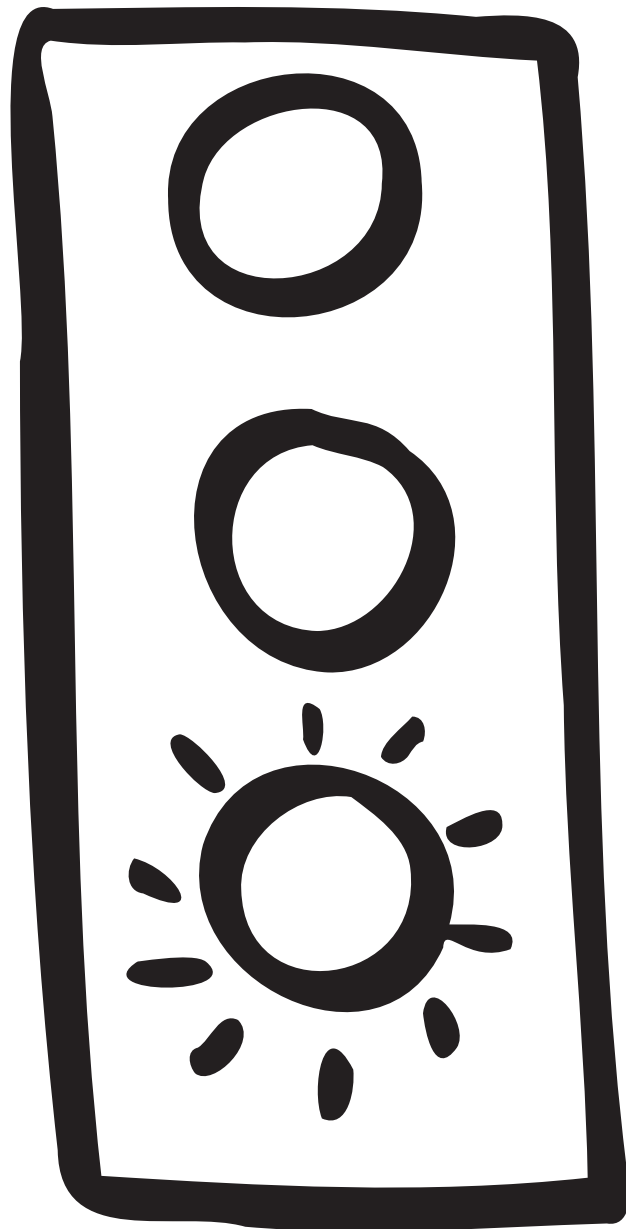
EXTENSION



Aims: Listening to instructions, focusing, working as an ensemble, spatial awareness.

1. Ask students to walk around the room, filling the space.
2. Explain you will call out instructions and they must go what you say. Go = they walk and Stop = they freeze.
3. Practice for a minute and then introduce a further two rules. Jump = they jump and Clap = they clap
4. Again, practice for a minute with all four instructions so far.
5. Now, add the last two instructions. Turn = they spin around and Leap = they take a large leap forward.
6. Practice with all six instructions.

Scale Up: Once the group are confident you can start to swap the instructions around in the pairs you introduced them. Change one pair at a time starting with "stop" and "go". Go = *will mean they stop* and Stop = *will mean they go*. Continue with the other four instructions which still mean the same. You can then swap the next two: Jump = *they clap* and Clap = *they jump*. Again, continue so stop, go, jump and clap are subverted, but turn and leap are the same. Finally, you can swap the last two so all words have different meanings. Turn = *they leap* and Leap = *they turn*



EXTENSION



Aims: Supporting each other through ensemble work, focusing, recovering from mistakes, staying present and alert

1. Stand in a circle. Ask everyone to put their hand in the air.
2. Explain you will pass the ball to each other until everyone has had a turn.
3. Emphasise they must remember who passed them the ball and who they passed the ball to.
4. When the ball is thrown to you then you put your arm down.
5. You can only throw to someone who has their hand up.
6. Keep going until the last person receives it, at which point they will pass it back to the teacher.

We will call this SEQUENCE 1. Repeat SEQUENCE 1 a few times until everyone is confident with the order.

For example:

*Teacher passes to Adam.
Adam passes to Mohammad.
Mohammad passes to Josie.
Josie passes to Rex.
Rex passes to Amina.
Amina passes to Kaajel.
Kaajel passes to Sarah.
Sarah passes to Paolo.
Paolo passes back to Teacher.*

Now, explain you will create a different sequence - SEQUENCE 2.

1. Repeat the process of putting your hand up.
2. This time, you will say the name of someone.
3. Tell them to choose different people from SEQUENCE 1.
4. When you hear your name you put your hand down.
5. Repeat until everyone has had their name called.

Troubleshooting: Inevitably, they will make mistakes. Encourage them to slow it down. This exercise is about how they recover and support each other through this. Encourage them to start from the beginning of that sequence again to reintroduce whatever "action" went missing. See if there is a pattern as to when it goes missing - it could be one of the students sends it to the incorrect person each time. If they struggle, then stop and practice that sequence by itself. If you think your group will struggle, or if you have a lot of students, you could even write down the patterns on paper to refer back to. Don't introduce new sequences until they are comfortable with the previous ones.

6. The last person will say the teacher's name.

For example:

"Josie"
"Adam"
"Kaajel"
"Amina"
"Paolo"
"Mohammad"
"Rex"
"Sarah"
"Teacher"

Repeat the sequence

Practice SEQUENCE 2 a few times until they are confident.

1. Now recap SEQUENCE 1
2. Explain you're going to try and put both sequences together.
3. Start with SEQUENCE 1 and, after the ball has been passed a few times, you can introduce SEQUENCE 2.
4. They must always stay present and be ready to "receive" the ball or their name.
5. Once your group get good at this, you can even add in further sequences. These could be passing a clap, passing a click, passing a smaller/different coloured ball or walking to each other.

EXTENSION



Aims: Listening to instructions, focusing, working as an ensemble, spacial awareness

1. Ask the group to move around the room.
2. Introduce the instructions of stop and go. Stop = they freeze, Go = they continue walking
3. Explain that you will shout out numbers and each number represents an instruction you'd like them to do.
4. Introduce the numbers slowly. When they are comfortable, you can introduce another number.
5. When you call out "One," they will all group together in the centre of the room.
6. When you say "Two," they must spread out.
7. When you say "Three," they must reach their arms up towards the sky.
8. When you say "Four," they must stretch their arms out in front of them
9. You can elicit other ideas from the group for further numbers.
10. Put on some music and experiment.

Guide:

Go = Continue walking

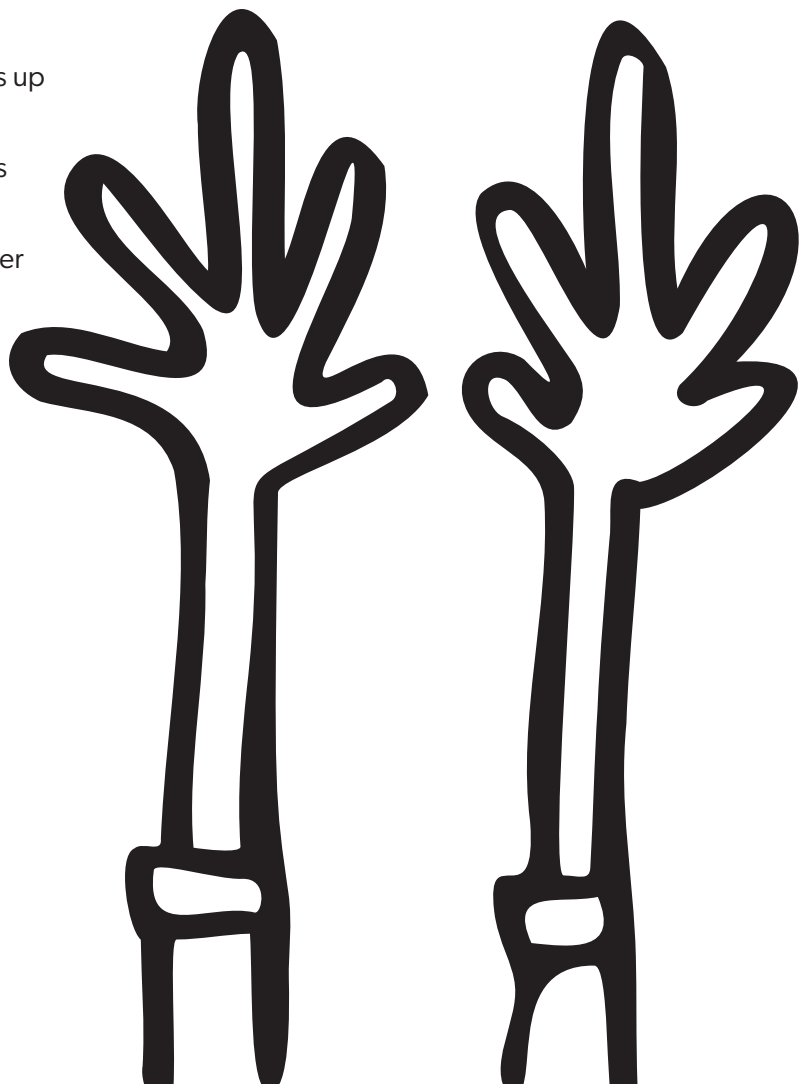
Stop = Freeze

1 = Groups together in the centre of the room.

2 = Spread out.

3 = Reach arms up towards the sky.

4 = Stretch their arms out towards the front.



INTRODUCTION TO SLAPSTICK



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INTRODUCTION TO SLAPSTICK

Workshop 3

Objectives:

Students will develop their creative skills and understanding of comedy genres further, particularly physical comedy.

Outcomes:

Students will learn the choreography behind slapstick techniques. They will creatively experiment and play with these techniques through a series of exercises, responding to the audiences' reactions.

Resources:

Get resources at LearnWithMischief.com

Word Banks

A free wall to practice on, some props (cushions, hats, boxes, buckets are perfect), sturdy shoes for participants as they will be walking into things with their feet.



INTRODUCTION

Introduction
to Slapstick

5
MINS



* WARM UP

How to do a Trip

5-10
MINS



Aims: Experimenting, learning a new performance skill, physicalising an idea, making mistakes, being serious about silliness

Practice Finding objects
with Your Feet

5-10
MINS



Aims: Experimenting, learning a new performance skill, physicalising an idea, making mistakes, being serious about silliness

EXERCISES

* How to Walk into a Wall 10 MINS



Aims: Experimenting, learning a new performance skill, physicalising an idea, making mistakes, being serious about silliness

* How to Walk into A Door 15 MINS

Aims: Experimenting, learning a new performance skill, physicalising an idea, making mistakes, being serious about silliness



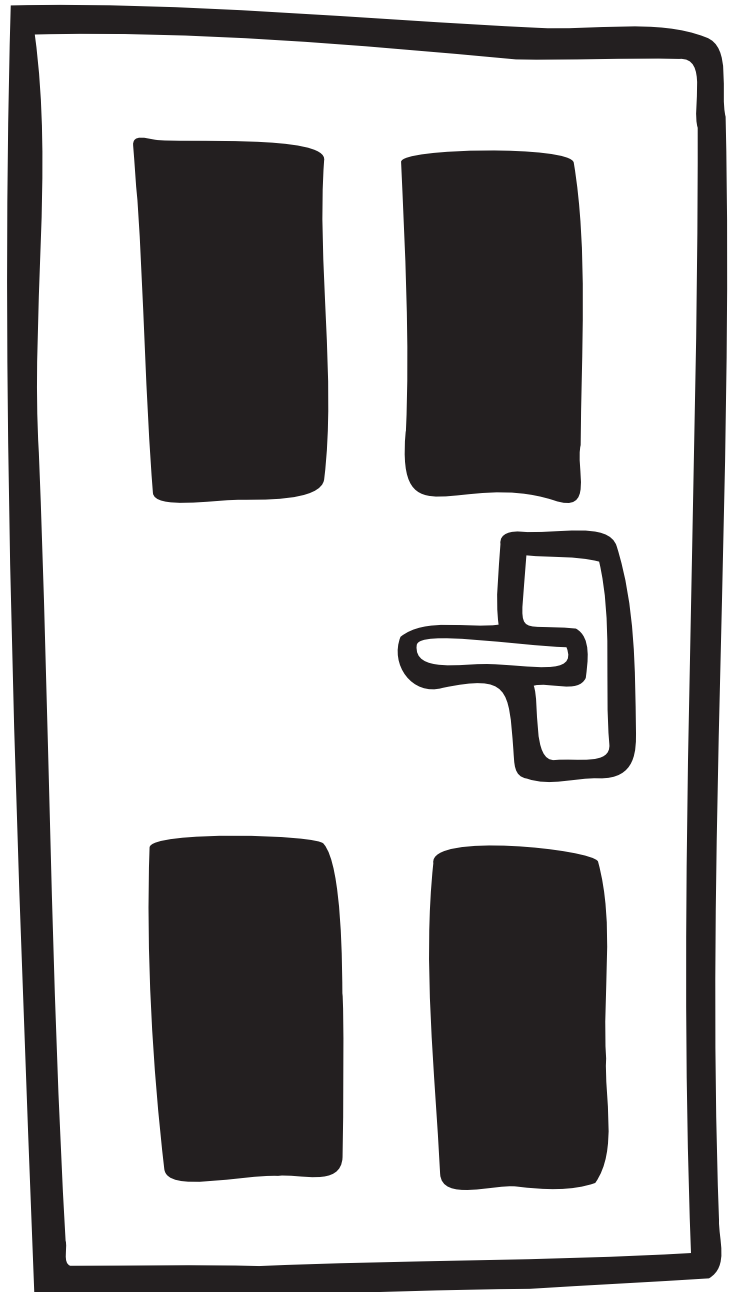
EXTENSION EXERCISES



Devising

25
MINS

1. In groups of four, ask students to create a scene using some of the techniques learnt today.
2. You can give prompts for the stories. Use provided **WORD BANK** (Comedy Devising Prompts).
3. Share back with the group.



INTRODUCTION TO CLOWNING



LEARN WITH MISCHIEF

INTRODUCTION TO CLOWNING

Workshop 4

Objectives:

Students will discover new ways of playing - and failing – in front of an audience. They will take part in exercises which will encourage them to respond to cues from an audience.

Outcomes:

Students will engage in exercises that will allow their inner clown to emerge through experimentation and perseverance.

Resources:

Get resources at LearnWithMischief.com

Word Banks

Clown noses, a mixture of props to play with, a small towel.



INTRODUCTION

Introduction
to Clowning

5
MINS



There are 3 different types of clown:

The first is the

whiteface
clown. *Auguste*

This is the traditional clown that may come to your mind first when you think of clowning – with outlandish clothes and colourful wigs.

often appears alongside the whiteface clown and is a joker or fool character. He is sometimes given tasks to do by Eccentric which go wrong, leading to funny situations.

The

character
clown

often appears alongside the whiteface clown and is a joker or fool character. He is sometimes given tasks to do by Eccentric which go wrong, leading to funny situations.

WARM UP

* This Isn't a Towel 5 MINS

Aims: Physicalising an idea, improvising, performing in front of others

1. Stand in a circle.
2. Have a small towel ready as your prop.
3. Explain you are going to find different uses for this prop.
4. Teacher starts and says: " This isn't a towel it's a . . . "

5. Then you will mime and say a different prop. *It could be "This isn't a towel, it's a baby" whilst miming a baby or "This isn't a towel, it's a brush" whilst miming brushing your hair*

6. Continue around the circle until everyone has had a turn.

* Finding Your Inner Clown 15 MINS

Aims: Unlocking your clown, performing in front of the group

Now we are ready to find our clown.

1. A bottle is put in the middle of the room.
2. Participants start in the corner of the room.
3. One at a time, they close their eyes and walk to where they think the bottle is, reach down and try to grab it.

4. They can only reach down to grab once. It's very unlikely many will be successful, but it's fun to try.

This game is a good indication of what your clown is like.



Discussion: Are their clowns confidently striding off or quite shy/hesitant/cautious? Are they angry/frustrated when they don't get it or quite laid back?

* Creating Your Clown 5 MINS

Aims: Creating a character, focusing, physicalising an idea

1. Ask the group to think of a name and an innocent secret their clown might have. For example: they pick their nose, they stole a biscuit from the biscuit jar, they didn't clean their room.



Discussion: How does this secret make them feel? Ashamed? Excited? Scared? Annoyed?



EXERCISES

* Clown Introductions 5 MINS

Aims: Presenting a character to the group, analysing others

1. Ask the students to write down their clown's name on a piece of paper.
2. Ask them to make an audience.

3. Call out their clown names one at a time.

4. When they are called, they get up in front of the audience and have to do a little gesture for the audience. This could be a wave, a bow, a little dance, a shrug of the shoulders, whatever they think their clown would do.

* Ministry of Silly Walks 5 MINS

Aims: Characterisation, physicalising an idea, performing in-front of the group, improvising, experimenting with new ideas

1. Stand in a circle.
2. One clown starts and must cross the circle in a funny way and then tap another clown on the shoulder.
3. That clown has the next turn.
4. Continue until everyone has had a turn.

5. Encourage them to vary their speed, level. They might *hop, crawl, march, tip toe*

6. Now, encourage them to cross as different characters **WORD BANK** e.g. *a teacher, a lawyer, a King, the Prime Minister, a scientist, a cowboy, a bodybuilder, a robot, an astronaut, a butler, a banker, a knight*

7. Encourage them to be silly with this. They are essentially making fun of this position, so their walks should still be silly.



CREATIVE TASKS

* Clowns Explore 5 MINS

Aims: Being creative, being serious about silliness, physicalising an idea, exploring character

1. Explain that they will all go outside of the room,
2. When they re-enter, they are their clowns and will explore the room as if seeing it for the first time.
3. Encourage them to think about what their clowns get excited over in the room. What mundane objects fascinate them? Are they playing with the bin/curtains/chairs?

4. Ask them to show you what they've found and encourage them to show each other.

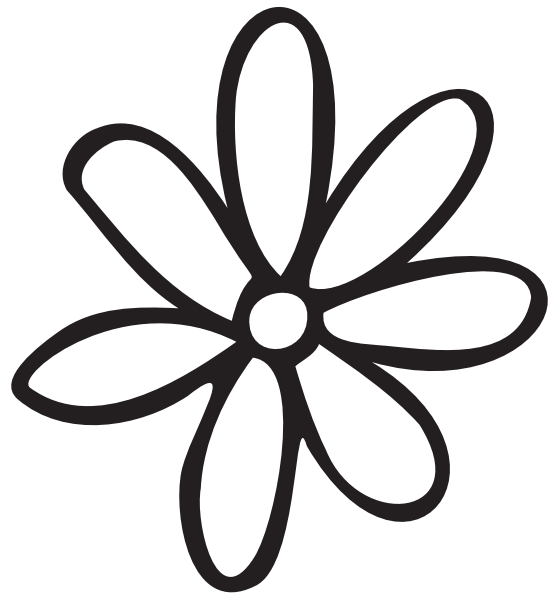


Discussion: What mischief do the class clowns get up to? Do they find new ways of using things in the room?

* Clowns Share 5 MINS

Aims: Performing in front of the group, making mistakes, analysing what the audience finds entertaining

1. Make an audience of clowns.
2. Ask the clowns if any of them would like to show the rest of the group what they found.
3. They can do this by themselves or in pairs or groups.



* The Gift 5 MINS

Aims: Physicalising an idea, watching and analysing what others are doing, working together, improvising

1. Make a circle. They are playing as their clowns
2. One at a time, they will mime giving the person next to them a present until everyone has had a turn.
3. Encourage the clown giving the present to show the size of the present.
4. The next clown then has to take the present out of the box and show us what it is and whether they like it or not.

Example:

Person 1: Mimes passing over a large present to person 2.

Person 2: Receives it, opens it and excitedly mimes being on a bike. Person 2 then mimes giving a small present box to Person 3.

Person 3: Opens it, mimes a smelly sock and throws it back to Person 2, crossing their arms, showing they're not happy.

EXTENSION EXERCISES



Sword and Shield

5
MINS

Aims: Energy, partner work, being serious about silliness, making mistakes

1. Have them play this game in character as their clowns.
2. Everyone has one hand behind them, placed at the bottom of their back with their palm facing outwards. The other hand is in front.
3. The aim of the game is to get people out by tapping the hand that is behind their back.
4. Make sure players don't move that hand to avoid being tapped!
5. Last person standing wins.
6. They can partner up and form alliances to help each other, but at any time those people can turn on you!



Discussion: Ask participants how their clowns feel when they get someone out - what might they do? How do they react to being caught out? Are they gracious losers or do they go in a huff?

Scale Up 1: You can also do this in partners as an exercise in tension and concentration. Get everyone to make a circle and they battle in the middle. They must attack each other without laughing - the first one to laugh is out. Encourage them to do this as their clowns. Do they try and distract the other person? What tactics might your clown use?



Clowns Keep off

15
MINS

Aims: Responding to an audience, analysing, physicalising an idea, experimenting with new ideas, making mistakes, being serious about silliness

1. Stand in a circle with a chair in the middle.
2. The clowns are told not to touch the "special chair" in the middle of the circle. But, remind them that sometimes clowns break the rules!
3. One at a time, encourage the clowns to have a turn in the middle of the circle.
4. Ask them to think about whether their clown would touch the chair or not. We see them battling whether to touch it or not.

5. Once they have touched it, they might then choose to sit in it or engage with the chair in some way. For example: maybe they pick it up, hide under it, stand on it, invite someone else to touch it with them.

6. How does that make them feel? Scared, happy, relieved, alarmed?

7. They then need to find a way of leaving the chair (or the circle if they didn't touch it).

EXTENSION EXERCISES



Aims: Group work, miming, physicalising an idea, making people laugh

1. Put the clowns into groups of three.
2. Label each member A, B and C.
3. Ask all the As to line up with their Bs in front of them, facing forward in the same direction, and Cs at the other end of the room looking at A and B.
4. A and B walk towards C, waving at them as if friends from a distance.
5. C walks towards them.
6. C then ignores B and acknowledges A.
7. B must react to this e.g. *go to wave and pretend to scratch their head, stick out their tongue, cry that they were ignored, get angry, pretend they don't care. What might your clown do in that situation?*
8. When C and A acknowledge each other, ask them to consider how their clowns might do this. Do *they* high five, salute, hug, shoulder barge, wink?
9. Encourage the participants to have a turn at all three different positions and then watch back a few examples.

EXTENSION EXERCISES

* Taskmaster

20
MINS

Aims: Trying and failing, experimenting, responding to the room, being in the spotlight

1. Ask everyone to make an audience and choose one person to go out of the room.
2. Put a chair and an object such as a bottle on the "stage."
3. Ask the audience what they want the performer to do. For example;; sit on the chair and put the umbrella under the chair.

4. Choose something really easy to begin with.

5. The person comes back in and must experiment with the objects.

6. We cheer/clap when they get close to what we want them to do and boo when they get further away.

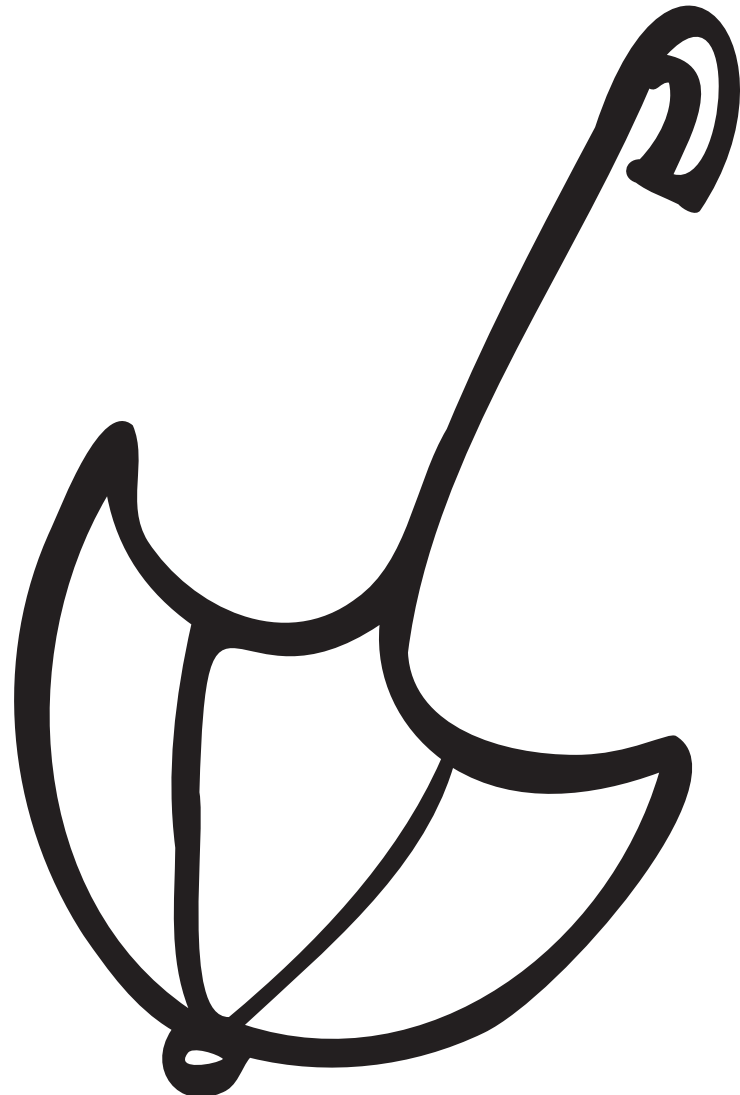
Scale Up: If they are getting good at this, you can add a few more props such as a hat and a phone.

* Make 'em Laugh

20
MINS

Aims: Quick thinking, improvising, physicalising an idea, failing at something and trying again

1. An object is placed downstage centre e.g. a bottle or an umbrella.
2. The task is for the clown to pick it up, however , they can only move towards the object if the audience is laughing.
3. They enter the room from the back. They cannot speak but you can give them props or let them perform with a partner.
4. If the audience stops laughing, encourage them to try something different.



INTRODUCTION TO FARCE



LEARN WITH MISCHIEF

INTRODUCTION TO FARCE

Workshop 5

Objectives:

Students will gain an enhanced understanding of comedic styles and how they can be applied to their own work

Outcomes:

Students will experiment and explore with the style of farce through working together, communicating and cooperating in pairs and groups.

Resources:

Get resources at LearnWithMischief.com

Word Banks

Film about farce



INTRODUCTION

Introduction to Farce

5
MINS



Discussion:

- If the group have seen a Mischief show, what things occurred in the show that tell us it's a farce?
- Did unbelievable events occur? Such as wardrobe or set malfunctions and ludicrous events such as mistaken identity and misunderstandings?
- Who they have word play and slapstick?
- Was there lots of exiting and entering through doorways and windows?
- Was the main purpose to keep the audience laughing?
- Did the stakes get higher and higher?

WARM UP

* Prop Challenge

Aims: Improvising, being silly, experimenting, working together

1. Put them into groups of three.
2. Make an audience.
3. Invite two groups onto the “stage.”
4. Give each group a prop.
5. Explain that they have to show different uses for their prop.
6. They have thirty seconds to discuss ideas.
7. We then go back and forward between each group .
8. Set a timer for one minute.
9. If there is any hesitation or repetition, the other team wins!
10. If they both make it to one minute, then they both win.
11. Play until every group has had a turn.

* Exaggeration Challenge

Aims: Playing and experimenting through sounds and body movements

1. Put the group into pairs.
2. One person will start and make a gesture, sound or body movement. It must be as small as they can make it.
3. The second person repeats what their partner did but makes it a little bit bigger.
4. The first person again repeats the movement, making it a little bit bigger.
5. They repeat the movement until one person can't make it any bigger.
6. Repeat and experiment.

EXERCISES

* Emotion Scale 10 MINS

Aims: To convey levels of emotion

1. Make an audience.
2. Ask seven people to stand up on the "stage" and make a line facing forward.
3. Number them 1 to 7 in the order they are standing .
4. Explain that this is an emotion scale.
5. Choose one of the following for the scale - happy, sad, angry or scared.

Let's use happy as an example. Each person in turn has to say "I am happy" and show it with their body, face and tone of voice. Number 1 is a little happy and Number 7 is the most you can possibly be. Ask the group to give an example of every level of happiness.

For example:

- 1 = Glad it's sunny
- 2 = Ate their favourite chocolate bar
- 3 = Start of the weekend
- 4 = A special celebration such as a wedding, graduation or birthday
- 5 = Going on a long holiday
- 6 = Won the lottery
- 7 = So overcome with this emotion you might die!

Try this with the four key emotions of happy, sad, angry and scared.



CREATIVE TASK



Exaggeration Pairs

20
MINS

Aims: Pair work, energy, performing, projecting, diction, physicalising an idea, storytelling, devising

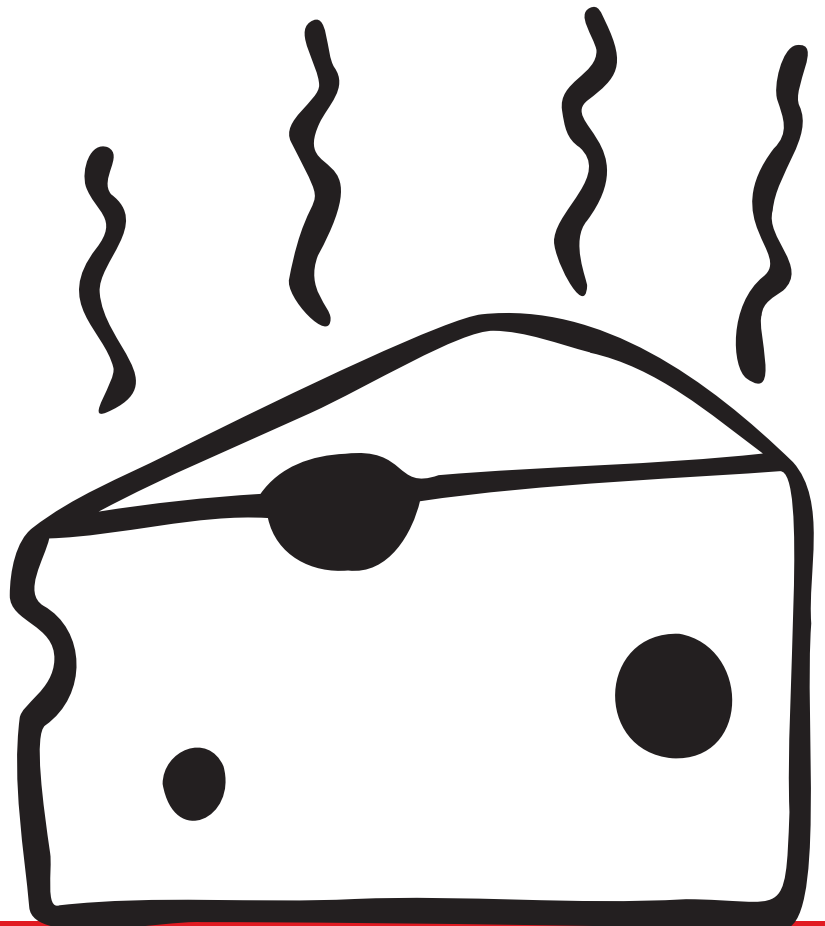
1. Put the group into pairs.
2. Explain they are going to devise a scene which is VERY high in emotion.
3. Each pair can choose one of the following statements - "There's no milk left!" "The cheese has gone off!" "I've forgotten the way!"
4. They must devise a scene together where one includes one of these statement and they both hugely overreact.
5. We want to see them at level 6 and 7 the entire time!

6. Perhaps they start uncontrollably sobbing, or laughing at the idea of there being no milk left.

7. Perhaps they pretend to set the house on fire when the cheese goes off!

8. Encourage them to completely let go and be creative, fun and melodramatic.

Troubleshooting: Students may automatically turn to naturalism. This exercise always works best with an example by the teacher first. Once they see you let go and be melodramatic they'll realise they have permission to be that silly too!



EXTENSION EXERCISES

* Funny Adverts

Aims: Working together, creating a scene using slapstick, be serious about silliness

1. Put them into groups of three or four.
2. Allocate each group a prop.
3. Explain that they must create an advert for their prop.
4. Decide what the object will do and why people would need it. It cannot be what the object is actually used for. For example: A hat might be used as a frisbee. Toilet roll might be used as material to make clothes.
5. Decide where the object can be bought and for how much.
6. The adverts should be very exaggerated.
7. Remind them to take it seriously - they really want to sell their products.

* Devise a Location Farce

Aims: Putting skills into practice, team work, working to a deadline, being serious about silliness, contributing ideas to the group

1. Form groups of around four students each.
2. Using the **WORD BANK** "Location" prompts, create a scene where lots of things go wrong.

* Devise a Farce Using Comedy Prompts

Aims: Putting skills into practice, team work, working to a deadline, being serious about silliness, contributing ideas to the group

1. Form groups of around four students each.
2. Using the **WORD BANK** "Comedy Devising" prompts, create a scene to share back.

INTRODUCTION TO IMPROVISING



LEARN WITH MISCHIEF

INTRODUCTION TO IMPROVISING

Workshop 6

Objectives:

Students will understand the concept of improvisation and how it can be applied to unlocking creativity and supporting team work.

Outcomes:

Students will interact and respond to each other, experimenting with ideas through a series of exercises

Resources:

Get resources at LearnWithMischief.com

Word Banks

Chairs for everyone

Video introducing improvising



INTRODUCTION

Improvising
Introduction

5
MINS



Discussion:

What is improvising?
What are the two main rules of improving?

Answers:

2 MAIN RULES

1. Accept an idea
2. Add an idea

WARM UP



Yes, And..

10
MINS

1. Put the group into pairs.
2. Explain they are going to act out a story together.
3. One person speaks at a time and the other person will listen, agree and add something new.

For example:
"We were digging a hole."
"Yes, and we hit a rock."
"Yes, and we took the rock out."
"Yes, and we saw it had writing on it."
"Yes, and it was instructions to where there was buried treasure."
"Yes, and we followed the instructions to an island."
4. Once they have practiced this in their pairs make an audience.
5. Ask for a few volunteers to do this exercise in front of an audience.

Troubleshooting: Troubleshooting: Inevitably, some people will get stuck and start asking questions or will find creative ways of blocking the ideas.

Blocking examples:

"And I broke my leg."

"**Why did you do that?**" - This is not adding an idea.

"I don't know."

"**Well what should we do now?**" - This is not adding an idea.

"And I broke my leg."

"**And you felt sad.**"

"And I cried."

"**And I felt sad.**" - This is not giving the couple anything to do.

To prevent this, encourage them to give an action each time they add an idea.



EXERCISES



Building a Fence

10
MINS

Aims: Offering and accepting an idea, miming, characterisation, trying new ideas

1. Make an audience.
2. One person, the builder, starts on the "stage."
3. They mime building a fence.
4. Someone, the citizen, enters
5. They speak to each other.
6.
For Example:
Citizen: What are you doing?
Builder: I'm building a fence
Citizen: Can I join in?
Builder: Yes!
7. The citizen then becomes another builder and they continue working.
8. The citizen must come in with a new energy that the builder must copy. Use provided WORD BANK "Improvising Prompts", For example; crying, slow motion, excited, like a snake/robot, singing the line.

9. A new citizen enters.

10. Repeat - the builders both respond.

11. After each round, there are more and more builders.

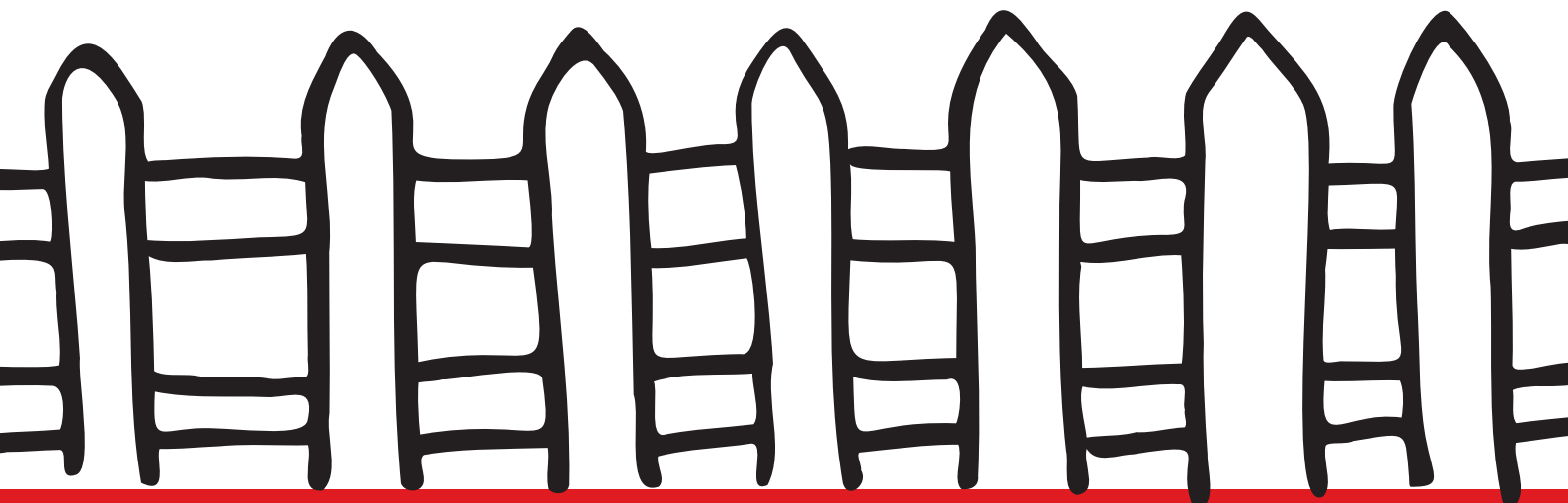
12. Continue until everyone is building the fence.



Discussion: What tactics worked? What made you laugh? We all have different tastes and senses of humour, and those who know us best know how to make us laugh.

13. Once they are all sure how to play, do another round, encouraging them to experiment further.

Troubleshooting: If your group are struggling to come up with ideas you can give them prompts on pieces of paper, such as an emotion or an animal. For example, *going to be sick, robot, shy, distraught, singing, confused, like a snake.*



CREATIVE TASKS



Hitchhiker

20
MINS

Aims: Accepting an idea, improvising, speaking in front of an audience, experimenting with new ideas, characterisation

1. Make an audience.
2. Put four chairs on stage to make a car shape.
3. A driver and passenger sit in the front two seats.
4. They start their conversation and, in the middle of it, the hitchhiker approaches and sticks out their thumb.
5. The hitchhiker has to have a defined physicality, character, and vocal quality. *For example, they come in really sad, or as a character like a robot or a pirate.*
6. As soon as the hitchhiker gets in the car, everyone in the car takes on their character, too.
7. Keep in mind, the scene still has to continue. It's not just be a funny character - there has to be a conversation.

8. After a moment, the driver comes up with a reason to leave the car.

9. Everyone slides over, returning to a neutral character. *Examples:* The driver becomes an audience member, the previous passenger becomes the driver and the previous hitchhiker becomes the passenger.

10. They start a neutral conversation.

11. Then, a new hitchhiker approaches with a different physicality, character and vocal quality.

12. Encourage the driver to think of creative reasons to stop the car. *For example: they run over an animal, they go to get petrol, they stop to post a letter, they get takeaway food.*

13. Cycle through your class so that everyone has the opportunity to play.



School Excuses

5-10
MINS

Aims: Hot-seating/improvising, being serious about silliness, offering and accepting an idea

1. Make an audience.
2. The teacher sets themselves up as the strict headmaster of a prestigious school.
3. Every student is called into the office one by one and asked to explain why they're in trouble e.g. "Why did you arrive late?", "Why didn't you do your science homework?", "Why did you fall asleep in class?", etc..
4. The student must improvise an excuse, but it must be creative. e.g. "Why are you late?" ➤ "I was delivering presents with Santa last night and we got stuck over Greenland." "Why didn't you do your science homework" ➤ "I did, but it was so good NASA took it to help them build a new spaceship."

5. The headmaster can they decide how many hours of detention they deserve.

6. The more outrageous the headmaster is, the funnier it becomes.

7. After a few examples, you can nominate a student to become the headmaster.

8. They can question the student further and the student must respond.

EXTENSION EXERCISES

* The Good, the Bad and the Ugly

20
MINS

Aims: Improvising, speaking in front of an audience, offering an idea, being serious about silliness

1. Make an audience and put three chairs on the stage.
2. Three people sit in front of the audience. One gives good advice, one bad advice and one ugly advice.
3. Ask someone in the audience to ask for a piece of advice - it doesn't have to be true about them. You can pre-prepare suggestions if you think your group may struggle to think of questions e.g. I'm in love with my neighbour, what should I do? There are some trainers I want but can't afford them, what should I do? I don't like my new work colleague, what should I do?

4. The people in the chair then give advice. For example: I don't like my colleague, what should I do? Good: Try and find something you have in common with them and be polite and patient. Bad: Tell them you don't like them. Ugly: Get them fired by planting work money in their desk.

Troubleshooting: The student giving bad advice has the hardest job and may give ugly advice. Remind them that they need to leave the worse advice for the student giving ugly advice - they can't go straight to the extreme. You may want to do the bad advice for the first round.

* Party Guest

20
MINS

Aims: Improvising, characterisation, physicalising an idea

1. Make an audience.
2. Three people are guests at the host's house.
3. The host goes out of the room whilst the students and teacher decide what the guests "quirks" are. For example: Always touching their hair, thinks they see ghosts, only replies with questions, thinks they're a superhero, can't stop eating.
4. Host comes back in and, one at a time, the guests knock at the door and enter.

5. They improvise a scene, having a conversation whilst the host tries to figure out what their quirks are.
6. The host has to guess what each of the quirks are in order to win.

Troubleshooting: If you think your group may struggle with this, you could start off with just doing emotions first and the host has to guess that first.

EXTENSION EXERCISES

* Park Bench 20 MINS

Aims: Accepting another person's idea, improvising, speaking in front of an audience, trying and failing

1. One person sits on the bench.
2. Another comes into the scene and they have to find a way of getting that person to leave the bench e.g. telling them their dog has ran off, coughing near them etc.

3. They are not allowed to touch the other person.
4. Remind them they are not allowed to block an idea

For example:

Person 1: Your dog ran off!

Person 2: I don't have a dog

* Story Death 15 MINS

Aims: Improvising, listening, making mistakes

1. Make an audience.
2. Five participants line up across the "stage."
3. They are going to tell a brand-new story.
4. Get a topic from the audience and then come up with a title.
5. The teacher acts as conductor in front of the line, pointing at one of the five.
6. The person the teacher points at must tell the story.
7. When the teacher points at someone different, they must continue the story without hesitation.
8. The aim for the actors is to make the story seamless and always be ready to jump in to continue the story.

9. If anyone hesitates, freezes or repeats unnecessarily, the audience shouts out, "DIE!"

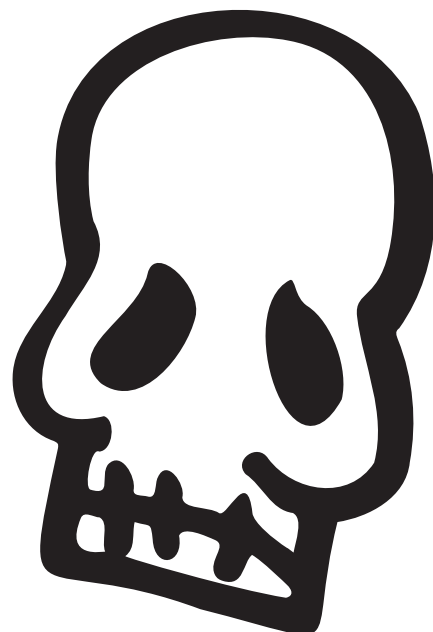
10. That performer has to give themselves an imaginative (and of course imaginary) death scene. The bigger the better!

11. Now there are only four people to tell the story.

12. Get a new topic and give a new title.

13. This continues on until there are only two actors battling it out.

14. Ensure everyone has a turn.



EXTENSION EXERCISES

* Freeze, Move, Freeze

20
MINS

Aims: Exploring body language and eye contact, physicalising an idea, analysing, improvising

1. Make an audience.
2. Two volunteers stand on the "stage."
3. In pairs, start shaking hands.
4. One person remains frozen, the other moves into a different position, maintaining some type of physical contact, then freezes.
5. Then their partner moves.
6. Repeat with a different emotional attachment. For example: You are supporting this person, who is upset. You do not trust this person. You are in love with this person. You are scared of this person.

7. Elicit suggestions from the group.
8. Repeat the exercise, replacing physical contact with eye contact.
9. Freeze in position.
10. When your partner has stopped moving, switch your eye contact to them.
11. Encourage the audience to shout out ideas for scenes from what they are observing.
12. Repeat with a new pair.

* Freeze Tag

20
MINS

Aims: Improvising, discipline, listening and reacting, learning to accept others ideas and then adding your own, speaking in front of an audience

1. Make an audience.
2. Two people act out a scene.
3. At any point an audience member will yell "Freeze!" And the performers will freeze.
4. The person who shouted out will then tap a performer on the shoulder and take up that person's position.
5. The original person rejoins the audience.
6. The person who has entered the scene then needs to start a different scene from that position.

Troubleshooting: Students may not give them enough time to develop a scene, so the teacher can be the one to say "Freeze!" If this is the case and select students to have a turn. Students might have a preconceived idea in their head - emphasise that it must come from the physical position. If they are stuck, the audience can support them with ideas. For example, if the actors are standing palm to palm, maybe they've accidentally superglued their hands together, or one is looking into a mirror talking to their reflection or they are siblings pushing each other.

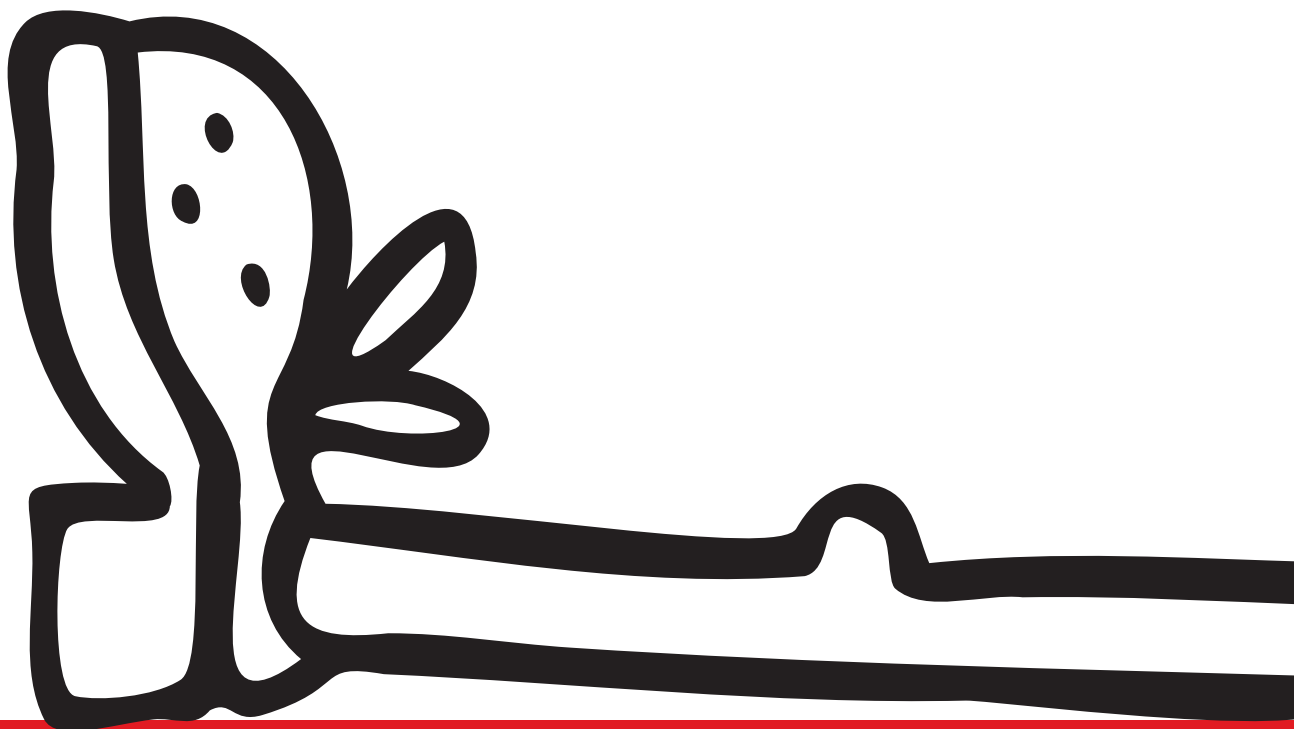
EXTENSION EXERCISES

* Sit, Stand, Lie 20 MINS

Aims: Working as a team, improvising, making mistakes, accepting and adding ideas

Note: This is very advanced

1. Make an audience.
2. Three people act out a scene, but at all times, one of them must be sitting, one must be standing and one must be lying down.
3. The three people can switch positions but the others must adjust.
4. Elicit suggestions of a place they might be from the audience. *e.g. a cemetery, a hospital, a school, a library, a cafe, a forest*



WORD BANK

Comedy Performance Mediums

Mime / Clowning

Situation Comedy (Sitcom)

Sketch

Stand-Up

Improvising

Types of Comedy

Parody

Farce

Satire

Slapstick

Spoof

Self-deprecating

Characters

Health & Safety Inspector

Pirate

Police Officer

Astronaut

Fairy

Ballerina

Lawyer

Prime Minister

Magician

Zombie

Bodybuilder

Doctor

Character Archetypes

The one who is very confident

The one who likes attention

The one who needs the approval of others

The shy one

The one who's jealous

The competitive one

The forgetful one

The one who's in love

The sad one

The scared one

The excited one

The angry one

The caring one

The joker

The rebel

The one who falls asleep a lot

Locations

Lift

Restaurant

Campsite

Pirate Ship

Santa's Workshop

Haunted House

Kitchen

Government Building e.g. Area 51

Magic School

Space

Bank

Gym

Comedy Devising Prompts

Two zombies on a first date

A shapeshifter on a date

A clairvoyant on a date

Someone who keeps falling asleep on a date

Two undercover spies stuck in a lift together

Absurd Job e.g. Professional orange peeler, pillow fighter, inventor

An alien in a human body

Two characters who have swapped bodies

A hairdresser who is allergic to hair

World's worst job e.g. Doctor, witch, zookeeper

A zookeeper who is scared of animals

A character who can understand animals

A person who sees dead people everywhere

A man who thinks he's a superhero

A caveman who is stuck in present day

A person who accidentally freezes people when they touch them

A zombie at a vegetarian support group

A vegan butcher

A spy who's terrible at hiding

A pilot who's terrified of flying

A vet allergic to animals

A surgeon who's terrified of blood

A magician who can't stop blowing things up

A ghost who's afraid of the dark

Improvising Prompts (Building a Shed/Hitchhiker)

Uncontrollable crying

Uncontrollable laugh

Very tired

Feeling sick

Slow motion

Robotic

Singing

Rhymes everything they say

Angry

Thinks they're being chased

Thinks they're a superhero

Sees ghosts everywhere

In love with the other person

Suspicious of the other person

Confused

Very excited

They're a pirate

Thinks they're invisible

They're a model who thinks they're always being photographed

They're a detective trying to solve a serious crime

They don't speak

They're a celebrity trying to avoid the paparazzi

They're a musician who desperately wants people to listen to them play the guitar

They're a salesperson trying to sell the many watches inside their jacket



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