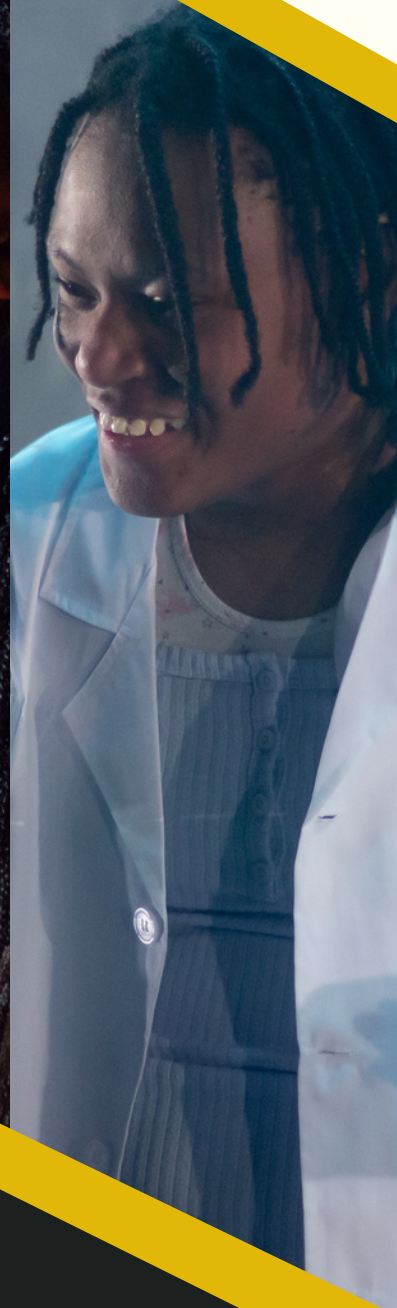




INCLUSIVITY  
THROUGH  
THEATRE



# INCLUSIVE GAMES

RESOURCE PACK

# INTRODUCTION

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Angel Shed are specialists in inclusive performing arts. We facilitate accessible activities for children and young people of all backgrounds. This resource pack includes a selection of the inclusive games and creative activities we use in our workshops, featuring original games alongside inclusive versions of classic ones. Our thanks to all the practitioners who have introduced so many brilliant games to Angel Shed over the years!

Many of these games can also be used for devising - you can find more about Angel Shed's inclusive creative process in our ['Creating Original Inclusive Theatre with Young People'](#) resource pack. This is designed as a blueprint for creating original pieces of theatre with young people, including guidance on how to facilitate inclusively.

# INCLUSIVITY

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At Angel Shed, inclusivity means a safe place for young people to express themselves, develop confidence, and grow into curious, creative and courageous individuals. There are no barriers to participation, everyone's needs are supported, and all voices are listened to and valued. We adapt to the needs of individual members, meaning everyone can participate in a way which works for them.

Each game in this pack includes an example of how it could be adapted. In the glossary, you will also find an 'Inclusivity Adapter' which you can apply to your own games and activities.

We have chosen not to include recommended participant ages for each game, as most games can be adapted for different groups. Practitioners are likely to know best what is suitable for their participants.

# ROADMAP

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Each page contains an explanation of the game (on a cream background), practical tips (in a light yellow box), benefits of the game (in a light blue box) and one or more adaptations of the game (in a light green box). The adaptations are numbered.

At the top of the page is a one line summary of the game, including any resources needed. Unless otherwise specified, games can be played with small or large groups. Circle and non-speaking games have symbols in the top right corner of the page.

There is a glossary of theatre and inclusivity vocabulary at the end of the pack, alongside an appendix of useful resources used at Angel Shed. Words or phrases included in these sections can be found in **bold** when referenced in the pack.

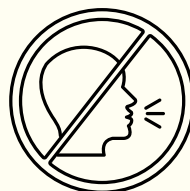
Some games in the pack have an accompanying video explanation and demonstration which can be found [here](#) on our Youtube page.

In this pack the term 'practitioner' encompasses anyone who is leading the activities, including facilitators, directors, teachers and youth workers. The term 'participant' refers to anyone taking part in the exercise.

'Person A' is usually the practitioner in the game, so they can model the exercise the first time it is played.



This symbol means it is a circle game



This symbol means it is a non-speaking game

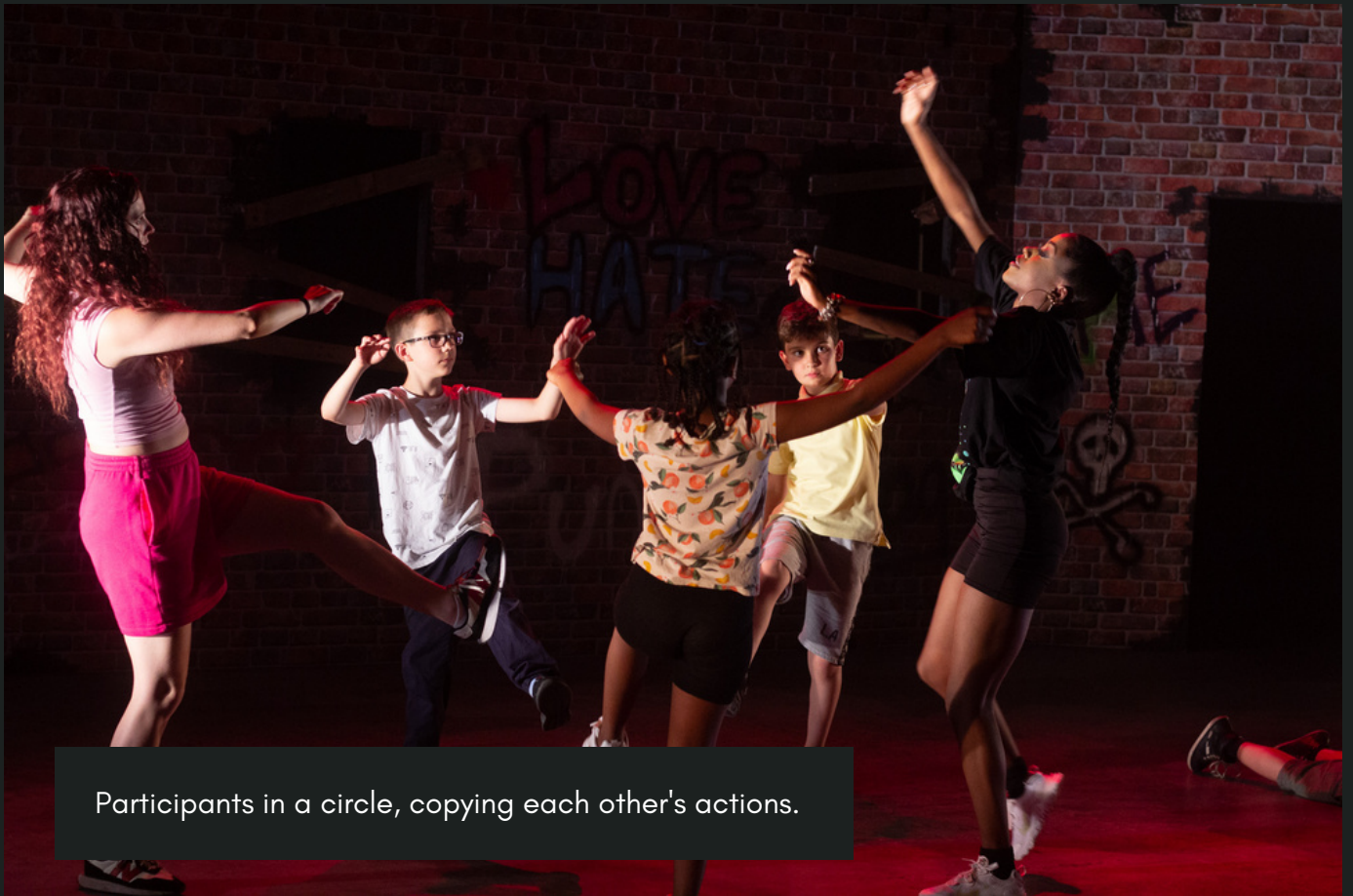
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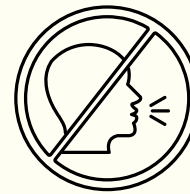


# NAME GAMES



Participants in a circle, copying each other's actions.

# NAME / ACTION



This name game uses voice and/or movement as a warm-up.

- Everyone is in a circle.
- Person A says their name and/or does an action at the same time.
- The action can show how you're feeling, a hobby you enjoy, or a dance move.  
E.g. Person A says or signs their name "Sadiq" and does an action of them playing piano at the same time.
- Everyone copies Person A's name and their action.
- The next person in the circle (Person B) says/signs their name and does an action.
- Everyone copies Person B's name and action.
- This continues round the circle until everyone has shared their name and/or an action.

## Tips:

- Remind participants to choose an action that everyone can copy and that keeps the circle. A cartwheel is not an easy action to copy, for example!
- Participants can choose whether to say/sign their name, or do an action, or do both.

## Adaptation:

1. When everyone has had a turn, repeat the activity one more time.  
This time focus on making the actions as big as possible and saying the names in a different way, such as stretching out the name or changing the volume.
2. You can replace the actions with **Makaton** signs.  
E.g. Sadiq says their name and signs the letter 'S'.
3. This game can be combined with Name Sequence (p.6).

## Benefits:

- Warm-up
- Movement

# NAME SEQUENCE



This name game is good for participant's focus and memory.

Resources Needed: A ball.

- Everyone is in a circle.
- Person A has a ball.
- Person A says their own name then someone in the circle's name (Person B) and gently throws or rolls them the ball.  
E.g. Vinay says *"Vinay to Ezra"*
- Person B says their own name then someone else's name in the circle (Person C) and passes them the ball.  
E.g. Ezra says *"Ezra to Zakariah"*
- This continues in a sequence until everyone's name has been said once.
- The last person in the sequence (Person D) passes the ball back to Person A, completing the sequence.  
E.g. Terry says *"Terry to Vinay"*
- The sequence is then repeated, with each person passing the ball to the same person as before.  
E.g. *"Vinay to Ezra"*  
*"Ezra to Zakariah"*  
*"Zakariah to Terry"*  
*"Terry to Vinay"*

## Tips:

If participants forget someone's name, or the order of the sequence, remind them it is always okay to ask someone's name. This helps increase confidence with names.

## Benefits:

- Focus
- Memory

## Adaptation:

1. Once participants are confident with the sequence, reverse it, so that each person is now passing the ball to the person who previously passed it to them.  
E.g. *"Vinay to Terry"*  
*"Terry to Zakariah"*  
*"Zakariah to Ezra"*  
*"Ezra to Vinay"*
2. Add in a second ball with another sequence that runs simultaneously.
3. As the sequences are running, participants pass a beanbag around the circle whilst saying things within a category.  
E.g. The category is 'food'. Each participant says a type of food.  
Other categories include animals, countries, celebrities.
4. The ball is passed to a steady, even rhythm.

# NUTS



This name game uses a ball to help remember names.

Resources needed: A ball.

A video of this game can be found [here](#).

- Everyone is in a circle.
- Person A is in the middle of the circle and has a ball.
- Person A gently throws or rolls the ball to someone in the circle (Person B) and says Person B's name.  
E.g. "Mei".
- Person B passes the ball to Person A and says "nuts".
- Person A passes the ball to Person B and says "goes to".
- Person B passes the ball to Person A and says the name of someone else in the circle (Person C).  
E.g. Mei says "Kwame".
- Person A passes the ball to Person C and says Person C's name.
- Person C passes the ball to Person A and says "nuts".
- Person A passes the ball to Person C and says "goes to".
- Person C passes the ball to Person A and says the name of someone else in the circle (Person D).
- This continues until everyone in the circle has had the ball passed to them at least once.
- A new person can be swapped into the middle at any time

## Tips:

- This name game works best when participants already know each other's names as they need to be familiar with the group to be in the middle. Another name game, such as Name/Action (p.5), can be played beforehand to learn or familiarise names.
- Encourage participants to say the name of someone who has not had the ball yet, instead of the same people each time.

## Adaptation:

1. Once participants are familiar with the sequence, encourage them to pass the ball to a steady rhythm. The rhythm can be kept by everyone stomping their feet from left to right. Encourage the participants to throw the ball and speak at the same time to keep to the rhythm. The rhythm can be sped up and slowed down.

## Benefits:

- Names
- Movement
- Dialogue



# SAY MY NAME



This name game focuses participants.

- Everyone is in a circle.
- Person A is in the middle of the circle.
- Person A says somebody in the circle's name (Person B) three times.  
E.g. "Remy, Remy, Remy".
- Person B tries to say their own name once before Person A finishes saying it three times.
- If Person B says their own name in time then Person A continues in the middle and carries on by saying someone else's name three times.
- If Person B does not say their own name in time, they swap places with Person A and become the person in the middle.
- Person B says somebody in the circle's name three times.
- The game continues as above with different people swapping into the middle.

## Tips:

- This name game works best when participants already know each other's names as they need to be familiar with the group to be in the middle. Another name game, such as Name and Action (p.5), can be played before.
- Encourage the person in the middle to include all participants during the game, rather than returning to the same people each time.

## Adaptation:

1. Each person chooses a fruit.  
E.g. Person B chooses mango.  
Person C chooses grapefruit.  
Person D chooses apple.
- The game starts by going round the circle, each person sharing what fruit they have chosen. All the fruits must be different. It is helpful to do this more than once so that everyone is familiar with all the options. This can be recapped after a few rounds of the game to ensure no one is being accidentally missed out.
  - The game is played the same as above, with fruits instead of names.

## Benefits:

- Focus
- Names

# SHOULDER TAP



This name game helps focus participants.

- Everyone is in a circle.
- Person A says/signs the name of someone in the circle (Person B).  
E.g. Ahmed says/signs "Valentina".
- Person B touches the shoulder of the person to their left (Person C).  
E.g. Valentina touches Gehna's shoulder.
- Person C says/signs the name of someone else in the circle (Person D).  
E.g. Gehna says/signs "Safura".
- Person D touches the shoulder of the person to their left (Person E).  
E.g. Safura touches Janusz's shoulder.
- This continues with each person whose name is said/signed, touching the shoulder of the person to their left. The person whose shoulder is touched says the name of someone in the circle.

## Tips:

- This name game works best when participants already know each other's names as they need to be familiar with each other's names to say/sign them. Another name game, such as Name/ Action (p.5), can be played before.
- Encourage participants to say a different person's name when playing the game, rather than returning to the same people each time.

## Adaptation:

1. When the group is confident with the game, when a participant's name is said/signed, they can choose whether to tap the person on their left or right.

## Benefits:

- Focus
- Memory
- Names

# ZOMBIE



This name game helps develop teamwork.

- Everyone is in a circle.
- Person A is in the middle of the circle. Person A is the 'zombie'.
- Person A chooses a 'target' in the circle (Person B) and slowly moves towards them with their arms outstretched, like a zombie.
- Person B makes eye contact with someone else in the circle (Person C).
- Person C says Person B's name. Person A will only stop moving towards Person B if Person C says/signs Person B's name.
- Person A slowly moves towards Person C.  
E.g. Afia (the zombie) slowly moves towards Lin.  
Lin makes eye contact with Omari.  
Omari says "Lin".  
Afia stops moving towards Lin.  
Afia slowly moves towards Omari.
- This continues, with the zombie's target making eye contact with someone else in the circle, and that person saying the target's name.
- If someone does not say the target's name in time and the zombie reaches them, that person becomes the zombie and is in the middle of the circle.

## Tips:

- It helps for participants to be familiar with each other's names to say/sign them. Another name game, such as Name and Action (p.5), can be played before.
- Encourage participants to say a different person's name when playing the game, rather than returning to the same people each time.
- Encourage the 'zombie' to act in character, using facial expressions, body language and vocalisations when acting.

## Adaptation:

1. Once participants are confident with the game, the zombie can speed up so participants have less time to make eye contact.
1. Other characters can replace the 'zombie' depending on the participants interests.  
E.g. a robot

## Benefits:

- Memory
- Focus
- Eye contact
- **Ensemble**

# SOUND AND RHYTHM GAMES



Two participants holding their chest and vocalising a sound.

# BISH BASH BOSH

This vocal exercise uses sounds to warm-up participants voices.

- Participants are evenly divided into three groups. The participants in each group huddle close together facing in the same direction. The three groups are spread out from each other in the space.
- The practitioner assigns each group a sound.  
Group A is assigned *"Bish"*.  
Group B is assigned *"Bash"*.  
Group C is assigned *"Bosh"*.
- The practitioner acts as a conductor.
- When the conductor points to a group, the group say their sound in unison.
- The conductor can point at more than one group at a time (or even all three, using their leg!).
- Repeat with a new conductor.

## Tips:

Encourage the participants to project their sounds loudly and clearly, enunciating the "b" sounds without shouting.

## Adaptation:

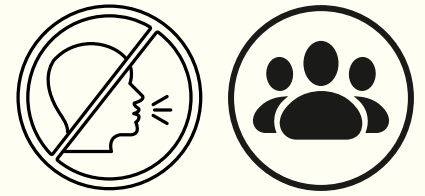
1. Participants can be the conductor.
2. Groups can also add an action to their sound.  
E.g. Group A waves their arms from right to left whilst saying *"Bish."*
3. Ask each group to come up with their own sound.  
E.g. Group A says *"Whoosh"*  
Group B says *"Boop"*  
Group C says *"Zip"*

## Benefits:

- Warm-up
- Teamwork
- Energy
- Voice



# DON'T CLAP THIS BEAT



This memory game uses rhythm to focus participants.

- Everyone is in a circle.
- Person A chooses a four beat rhythm. This is the 'forbidden beat'.  
E.g. The forbidden beat is Clap, Stomp, Rest, Clap.
- Person A demonstrates the forbidden beat to everyone.
- Person A does a series of four beat rhythms. If Person A does the forbidden beat, participants do not do anything. If Person A does any other rhythm, everyone copies back.  
E.g.  
Clap, Clap, Clap, Clap (participants copy back)  
Clap, Clap, Rest, Stomp (participants copy back)  
Clap, Stomp, Rest, Clap (participants do nothing)  
Stomp, Clap, Clap, Stomp (participants copy back)
- After a while, the practitioner can ask a participant to take the role of choosing a new forbidden beat and leading a new round of the game.

## Tips:

Make sure Person A keeps the speed slow and steady so everyone can copy them easily.

## Adaptation:

1. Once participants are confident with the game, encourage them to use more complicated rhythms, but still within four beats.  
E.g. The forbidden beat is Clap, Double clap, Clap, Double stomp.
2. All the rhythms are longer  
E.g. eight beats.
3. Participants can also clap out the beat of a well known song.  
E.g. 'We Will Rock You' by Queen.

## Benefits:

- Memory
- Rhythm
- Focus

# FOOD TRAIN

This vocal exercise uses sound and rhythm to create a soundscape. It can be played with large or small sized groups.

- Participants are divided evenly into at least two groups, but ideally three or more.
- The participants in each group huddle close together facing in the same direction. The groups are spread out from each other in the space.
- The practitioner asks each group to choose a food.  
E.g. Group A choose taco.  
E.g. Group B choose spaghetti.
- Each group must say their food to a rhythm.  
E.g. "taaa-co".  
E.g. "spa-ghe-tti".
- The practitioner acts as a conductor.
- When the conductor points at a group, they must say their food to their chosen rhythm and keep repeating it.  
E.g. Group A says "taaa-co, taaa-co, taaa-co."
- The conductor points at another group. Group A continues repeating their food rhythm.  
E.g. Group B say "spa-ghe-tti, spa-ghe-tti, spa-ghe-tti."  
Group A continue saying "taaa-co, taaa-co, taaa-co."
- This continues until the conductor has pointed at every group.
- All groups are saying their food at the same time.
- The conductor can change the volume of the groups by raising or lowering their hands.
- The groups stop their food rhythm when the conductor points at them.
- This continues until the conductor has pointed at every group and everyone is silent.

## Tips:

Ask each group to share their food and rhythm first before the conductor starts, making sure each is different. Knowing all the sounds helps the conductor to build the rhythm.

## Adaptation:

1. Each group adds an action to their food rhythm.  
E.g. Group A say "taaa-co" whilst raising their arms above their head. Group B say "spa-ghe-tti" whilst stomping their feet in time to the rhythm.  
Participants can choose to say the word, do the action, or do both.

## Benefits:

- Voice
- Warm-up
- Rhythm
- Energy

# TONGUE TWISTERS

This version of tongue twisters uses Makaton signs to make them more accessible.

- Slowly teach the words of the tongue twister first, breaking it down into sections.
- When participants are comfortable with the words, teach the Makaton signs word by word.
- Slowly build the speech and the signs together, section by section.
- When participants are confident with the full tongue twister, repeat it multiple times, each time increasing the speed of the words and the Makaton signs.
- Participants can choose to say the words, sign the Makaton, or both.
- It is important to note that not every word needs to be signed in Makaton, only the key words (for example words like "a, the, and" do not need to be signed).
- Examples of tongue twisters that work well with Makaton are included in the appendix (p.44).

## Tips:

- Make sure to keep the tongue twisters to a steady beat that is led by a practitioner for clarity.
- Makaton Signs can be found online or through the [Makaton Charity](#).

## Benefits:

- Voice
- Movement
- Makaton
- Focus

## Adaptation:

1. Once participants are confident with the tongue twister, try it in canon. Split the participants into smaller groups. Group A starts the tongue twister. E.g. *"Four Furious Friends Fought for the Phone"*. Group B starts the tongue twister when Group A are halfway through. E.g. Group B start when Group A say/sign *"Friends"*.

# PASS THE CLAP



This circle game focuses participants.

- Everyone is in a circle.
- Person A claps in the direction of the person on their left (Person B).
- Person B claps in the direction of the person on their left (Person C).
- This continues until the clap has been passed around the circle and returns to Person A.

## Tips:

- Encourage participants to use their whole body to show which direction the clap is being passed to by turning their body, pointing the clap and making eye contact.
- Time how long the clap is being passed around the circle and try to beat the fastest speed each time.

## Benefits:

- Focus
- Ensemble

## Adaptation:

1. Repeat with the clap going in the other direction (to everyone's right).
2. With an older or more confident group, slowly add different rules to the game.
  - E.g. If a person double claps, the clap is passed around the circle in the opposite direction.
  - E.g. If a person jumps, the clap is skipped over the next person and continues around the circle in the same direction.
  - E.g. If a person passes the clap across the circle, the person who receives the clap chooses which direction the clap is passed to.Ask participants for suggestions of new rules.

# REPLACE THE BEAT



This game uses rhythm and sounds to focus participants.

A video of this game can be found [here](#).

- Everyone is in a circle
- Everyone counts in unison from one to eight in a steady, even rhythm.
- The practitioner asks a participant to choose a number from one to eight. (The participant chooses a number).  
E.g. "three".
- The practitioner asks another participant for an example of **body percussion**/vocalisation. The participant demonstrates the body percussion/vocalisation.  
E.g. they clap their hands once.
- Everyone counts from one to eight together, but they replace the number (three) with the body percussion/vocalisation (a clap). No one says the number three.  
E.g. "one, two, \*clap\*, four, five, six, seven, eight."
- The practitioner asks a participant to choose a different number from one to eight. (The participant chooses a number).  
E.g. "seven".
- The practitioner asks another participant for a different example of body percussion/vocalisation. The participant demonstrates the body percussion/vocalisation.  
E.g. they stomp their foot.
- Everyone counts from one to eight together, this time replacing two numbers (three and seven) with body percussion (a clap, a stomp). They do not say the numbers three or seven.  
E.g. "one, two, \*clap\*, four, five, six, \*stomp\*, eight."
- This repeats until all of the numbers have been replaced with body percussion/vocalisation, or it can be stopped sooner.

## Benefits:

- Focus
- Rhythm
- Memory

## Adaptation:

1. Once the group is comfortable with the game, speed up the beat. Make sure that the beat is still led by the practitioner.
2. Add more numbers to the sequence, such as a count of 12 or even a count of 16!

## Tips:

- Once you have replaced a few numbers, a practitioner can recap the different body percussions and which number it replaces before you start counting to remind participants.
- Count through the sequence two or three times each number so that participants can get into the rhythm.
- If you are playing this for the first time, or with younger participants for example, count from one to four instead.



# RHYTHM DETECTIVE



This circle game uses rhythm to focus participants.

- Everyone is in a circle.
- A participant volunteers to be the 'detective'.
- The detective leaves the circle and moves away from the group. It is important that the detective cannot see what is happening next.  
E.g. Their back is turned or they exit the room.
- The practitioner chooses a participant to be the 'rhythm changer'. If the detective is within hearing distance, do this silently.
- The rhythm changer starts a repeating rhythm with their body.  
E.g. clapping/clicking fingers/tapping head/stomping feet.
- Everyone else in the circle copies the repeating rhythm in unison. The repeating rhythm keeps going whilst the detective enters.
- The detective re-enters and moves to the middle of the circle.
- The rhythm changer changes the rhythm at any point.  
E.g. the rhythm changer is clapping then starts tapping their head instead.
- Everyone copies the new rhythms as quickly as possible, without giving away who the rhythm changer is. This is done using peripheral vision, without looking directly at the rhythm changer.
- Depending on the size of the group, the detective has a fixed number of guesses to find who the rhythm changer is.
- Once successfully guessed, or when all guesses have been used, the game can be repeated with a new detective and a new rhythm changer.

## Tips:

Ask/tell participants how they can make sure the detective does not guess who the rhythm changer is.  
E.g. Not looking at the rhythm changer during the game.

## Benefits:

- Focus
- Movement
- Rhythm
- Confidence

## Adaptation:

1. Once the group is confident with the game, make the rhythms more complicated to follow.  
E.g. the repeating rhythm is clapping hands once, tapping the chest twice, snapping fingers once.
2. Play with two detectives to challenge the group

# CLAP SNAP



This pair game uses rhythm to build focus.

- Person A and Person B are in a pair.
- Person A and Person B face each other.
- There are three actions to choose from:
  1. Left (move both arms to the left of their body)
  2. Right (move both arms to the right of their body)
  3. Up (move both arms in front of their chest)
- Illustrations of these suggested arm movements can be found in the appendix (p.45). Alternatives can be used to suit participants  
E.g. hand or head movements
- Person A and Person B independently choose an action to do at the same time. The pair will either have chosen different actions:  
E.g. Person A does 'Left' and Person B does 'Up'  
Or the same actions:  
E.g. Both person A and B does 'Left'
- Anytime they choose different actions, Person A and Person B must gently slap their own thighs at the same time before choosing another action.  
E.g. Person A does 'Left'  
Person B does 'Up'  
\*Slap thighs\*  
Person A does 'Up'  
Person B does 'Right'  
\*Slap thighs\*  
Person A does 'Left'  
Person B does 'Right'
- This continues with Person A and Person B choosing an action to do at the same time, and slapping their thighs in between. This creates a rhythm of action, slap, action, slap.
- Anytime Person A and Person B do the same action at the same time, they must slap their thighs as usual before giving each other a 'hi-ten' (hi-five with both both hands). Person A and B then slap their thighs before continuing with their actions.  
E.g. Person A does 'Left'  
Person B does 'Left'  
\*Slap thighs\*  
Person A and B hi-ten  
\*Slap thighs\*  
Person A does 'Right'  
Person B does 'Up'  
\*Slap thighs\*

## Adaptation:

1. Once participants are confident with the game, play it to a faster rhythm to challenge them.
2. Participants have to play the game to the rhythm of background music.

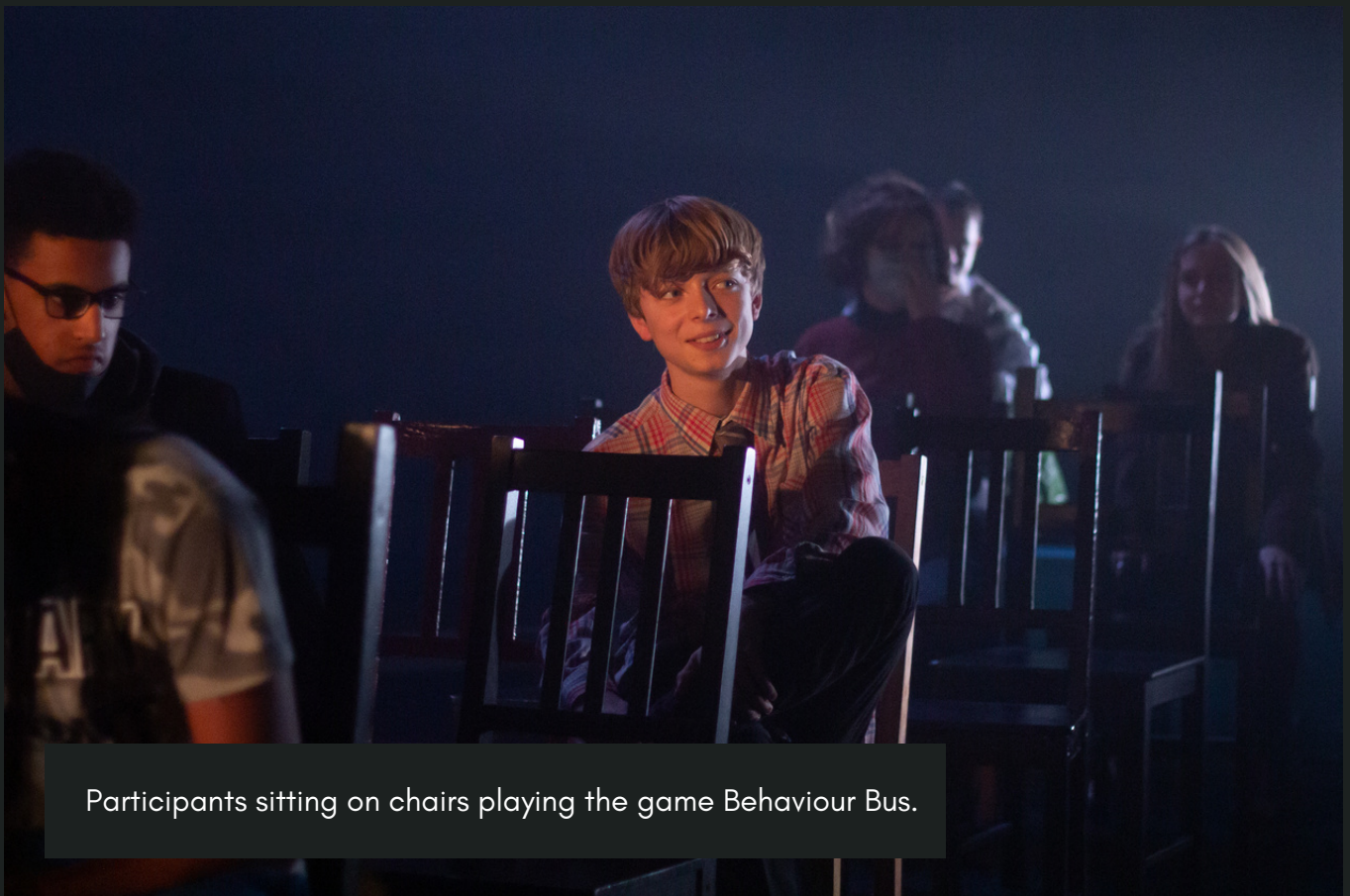
## Tips:

- Start the rhythm slowly while participants get used to the rules and actions.
- Remind participants to gently slap their thighs, or they can get sore after a while!

## Benefits:

- Pair
- Focus
- Rhythm

# ACTING AND IMPROVISATION GAMES



Participants sitting on chairs playing the game Behaviour Bus.

# AILMENTS

This **improvisation** game encourages participants to act with their whole body. It can be played with large or small sized groups.

- Everyone moves around the space.
- Each person thinks of an ailment (an injury) and a short story about how they got it.  
E.g. Person A broke their ankle after falling off their garden shed.
- Everyone has to move around the space showing that injury. Encourage participants to use their body and facial expressions to act it out.  
E.g. Person A slowly moves around the room, dragging their 'injured' ankle.
- The practitioner says "freeze".
- Everyone stops and finds a partner.
- Each shares their ailment and its story with each other.  
E.g. Person A shares that they broke their ankle after falling off a garden shed.  
Person B shares that they lost their pinky finger after it was eaten by a bear.
- Each person must now take on their partner's ailment, and story, in addition to their own.  
E.g. Person A now has a broken ankle after falling off their garden shed and a missing pinky finger after it was eaten by a bear.
- The practitioner says "go".
- Everyone moves around the space acting out both ailments.  
E.g. Person A slowly moves around the room, dragging their 'injured' ankle and holding their hand in pain.
- The practitioner says "freeze". Everyone must stop and find a different partner.
- Each pair shares their two ailments and the stories with each other.
- Each person takes on their partner's two ailments and stories in addition to their own. Each person will now have four ailments.
- Participants share back their multiple ailments to the whole group, acting out how the ailments affect the different parts of the body.

## Tips:

- This game works best with four ailments, but can be developed further (to eight or more ailments) for a challenge!
- Encourage participants to think about how their ailments affect their voice as well.  
E.g. As they move around the space they are wincing in pain.

## Adaptation:

1. The exercise can be used to **devise** scenes to show how the participant's received the injuries.  
E.g. A scene that shows a bear attacking people.  
A group are escaping a zombie apocalypse.  
An experiment goes wrong at a scientific laboratory.

## Benefits:

- Improvisation
- Memory
- Acting

# ALPHABET CONVERSATIONS

This game uses the alphabet to structure improvised conversations.

- Everyone is in groups of three or four.
- Give everyone a setting.  
E.g. A doctor's surgery.
- Each person chooses a character in the setting.  
E.g. Person A is the doctor  
Person B is the parent  
Person C is the child who has an injury
- The group improvises a scene, speaking in a set order. Each line must start with a letter from the alphabet, going through from A - Z.  
E.g.  
Doctor: *Ah, what do we have here?*  
Parent: *Basically, my child was walking and they fell over.*  
Child: *Can't you see how much it hurts, please help me.*  
Doctor: *Don't worry I can fix it, I'm a professional.*  
Parent: *Enough talking, can you look at their knee?*  
Child: *Foot, it's my foot that hurts!!*

## Tips:

Give each group a handout of the Alphabet to help as it can be quite hard to remember the order of the letters mid-scene! A handout of the Alphabet can be found in the appendix (p.46).

## Adaptation:

1. Ask the groups to choose their own setting and characters.  
E.g.  
School: Teacher, Student, Parent  
Police Station: Police, Suspect, Lawyer  
Airport: Pilot, Air Steward, Passenger

## Benefits:

- Improvisation
- Characters
- Acting
- Memory



# BEHAVIOUR BUS

This improvisation game helps to develop character traits. This game works best for bigger sized groups.

Resources Needed: Chairs

- Set out rows of chairs to look like a bus. At least two rows of double seats is preferable (see photo on p.20 for reference).
- Place one chair at the front of one of the rows. This is the bus driver's seat.
- Person A is the bus driver and sits on the first chair.
- Everyone is in a line in front of the bus, queuing to get on.
- One by one, participants enter the bus in character acting out a specific behaviour, or trait. E.g. Person B is shy, they enter looking down at the floor and mumble to the bus driver.
- Everyone who is on the bus must take on the behaviour of the person who entered. E.g. Everyone on the bus starts acting shy.
- Encourage participants to think of how the behaviour affects their body language, facial expressions and voice. Encourage them to exaggerate their acting and think of different ways to exhibit the behaviour.
- Remind participants to interact with the bus driver and other passengers when they enter the bus.
- Everyone carries on with this behaviour until a new person enters the bus, with a different behaviour. E.g. Person C is annoyed, they stomp onto the bus and roll their eyes at the bus driver.
- Everyone on the bus takes on the behaviour of the new person who entered. E.g. Everyone on the bus starts acting annoyed.
- This continues until everyone has entered the bus, acting out a different behaviour.

## Benefits:

- Improvisation
- Character
- Acting

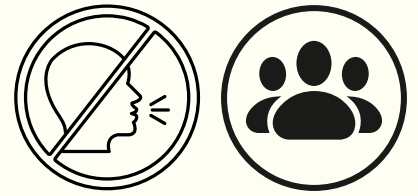
## Tips:

- Before you begin, ask participants to give examples of different behaviours and how it can affect their body language, facial expressions, voice.
- If there are additional practitioners, preset them on the bus so they can take on the behaviours of the first participants who enter the bus. This gives a chance for all the participants to enter the bus.

## Adaptation:

1. If you are rehearsing a performance, use this exercise to develop pre-existing characters. The participants enter the bus in character, exaggerating one character trait. Everyone must act as that character and take on the character trait. E.g. Person A is playing a confident lawyer. Person A enters the bus with hands on their hips and their chest open wide.

# MAGICAL ARTEFACT



This circle game uses imagination and gesture to explore different movement qualities.  
Resources Needed: A ball.

A video of this game can be found [here](#).

- Everyone is in a circle.
- Person A holds a ball. Person A explains that the ball is 'magical' and can change its properties. Person A tells the group what property the ball has.  
E.g. "This ball is really heavy".
- Person A demonstrates the property of the ball and how it affects their body.  
E.g. Person A nearly drops the ball to show that it is heavy.
- Person A passes the ball to the person next to them (Person B) and asks them to show how heavy the ball is.
- Person B demonstrates the property of the ball and how it affects their body.  
E.g. Person B holds the ball on their shoulder, moving slowly and wincing in pain.
- The ball is passed around the circle, one person at a time, with each person showing how the ball is heavy.
- Encourage participants to use their body, sound effects and facial expressions to show the property of the ball and how it affects the person holding it.
- When the ball has gone around the circle, Person A announces that its properties have changed again.  
E.g. "The ball is now sticky."
- Repeat the activity with a different property each time (e.g. smelly/hot/bright), showing how it affects the participant's body.
- Ask participants for examples of properties.

## Tips:

- Using a ball can be grounding as having an object to hold onto can help focus participants.
- Any safe object can be used as the artefact, such as a beanbag or a **fidjet toy**.

## Adaptation:

1. This activity can be done without a ball/artefact.  
Instead mime the artefact that is being passed around.  
The size and shape of the artefact can change.  
E.g. the artefact can become a cat that you stroke in your arms.

## Benefits:

- Devising
- Imagination

# SILLY SAUSAGE



This circle improvisation game uses imagination to create fun characters.

A video of this game can be found [here](#).

- Everyone is in a circle.
- The practitioner asks Person A for a describing word.  
E.g. "silly."
- The practitioner asks the next person clockwise in the circle (Person B) for an object or animal.  
E.g. "sausage."
- The next person (Person C) must act out a 'silly sausage'.
- This continues around the circle until everyone has taken the role of Person A, B, and C.
- Other examples could include: confused bicycle, angry frog, excited broccoli, relaxed chair.

## Tips:

If the group is a multiple of three, restart each round with a different person so every person gets a chance to both provide words as well as act.

## Benefits:

- Confidence
- Imagination
- Warm-up
- Characters
- Energy

## Adaptation:

1. With a younger group, or participants who are shy, everyone in the circle can act out a 'silly sausage' together, rather than putting the spotlight on one person.

# THE BLAME GAME



This circle game uses improvisation and dialogue to create characters.

A video of this game can be found [here](#).

- Everyone is in a circle.
- Person A starts a story about a made-up incident that happened.  
E.g. *"I was walking home from work when I saw that my whole house had been painted pink..."*
- They 'blame' someone in the circle (Person B) for the incident.  
E.g. *"I think it was Alicja who painted my house because they had pink paint on their shirt when I saw them yesterday..."*
- Person B who has been 'blamed' has to defend themselves.  
E.g. *"Actually that wasn't pink paint, I'd just eaten a strawberry yoghurt."*
- Person B then blames someone else in the circle (Person C).  
E.g. *"I think it was Sophie. They told me they didn't like your old house colour..."*
- This continues in a sequence, including each participant once, until everyone has been 'blamed'.
- The activity can be repeated any number of times with a new incident.

## Tips:

Remind participants that they are blaming each other in character and not as their actual selves.

## Benefits:

- Character
- Dialogue
- Improvisation
- Focus

## Adaptation:

1. If you are creating a show, the game can be used to devise a scene using set characters and an incident.  
E.g. The show is centred around a robbery, use The Blame Game for the characters to blame each other for the robbery.

# THIS ISN'T A...



This game encourages imagination and mime with an object.

Resources needed: A beanbag.

- Everyone is in a circle.
- Person A has a beanbag.
- Person A thinks of an object that the beanbag can be used to mimic.  
E.g. A hairbrush.
- Person A says *"This isn't a beanbag, it's a hairbrush."*
- Person A mimes an action related to their chosen object, using the beanbag.  
E.g. Ahmed holds the beanbag up to their head and pretends to brush their hair with the beanbag.
- Person A passes the beanbag to the next person in the circle (Person B).
- Person B thinks of an object that the beanbag can be used to mimic, that is different to Person A's object.  
E.g. a telescope.
- Person B says *"This isn't a hairbrush, it's a telescope."*
- Person B mimes an action related to their chosen object, using the beanbag.  
E.g. Remy holds the beanbag up to their eye, looking through it like a telescope.
- This continues around the circle, with each person saying *"this isn't a...it's a..."* and miming a different object and action with the beanbag.

## Tips:

- Encourage participants to use their imagination to think of different objects the beanbag can become, rather than something similar to a beanbag.
- If you don't have a beanbag use any safe object, such as a scarf, a ball or a fidget toy.

## Benefits:

- Imagination
- Acting

## Adaptation:

1. Participants add a backstory in character to the object when miming it.  
E.g. Person A shares *"I am Professor Pumpkin and this is not a beanbag but an old hairbrush from Ancient Egypt. You can tell from the old hieroglyphics on the handle that this belonged to Cleopatra!"*

# VIDEO GAME CHARACTER



This non-speaking game creates a bank of actions to build a video game character.

- Everyone is spread equally around the space, facing the practitioner.
- Everyone is a 'video game' character that stays in their own spot. The spots can be marked out if need be, such as taping an 'x' on the floor.
- Encourage participants to strike a pose like a video game character.  
E.g. Person A has their hands on their hips.  
E.g. Person B has one arm outstretched like a superhero.
- The practitioner asks Person A for an action that the video game characters can do.  
E.g. Spin.
- When the practitioner says "*Spin*", everyone must spin around.
- The practitioner asks Person B for an action that the characters can do.  
E.g. Climb.
- When the practitioner says "*Climb*", everyone mimes climbing.
- This continues until you have a bank of at least three or four actions.
- The practitioner names the actions several times, in a different order.  
The participants do the action when it is named.  
E.g. "*Climb, Fight, Spin, Duck, Spin, Fight, Fight, Climb*".

## Tips:

- Give the actions a one word name so it is clearer what action the practitioner is asking the participants to do.
- Before you start the game, ask participants what actions their favourite video game characters do.

## Benefits:

- Reactions
- Movement
- Character
- Warm-up

## Adaptation:

1. Ask participants for a location that the video game is set in.  
E.g. underwater, outerspace, the Jurassic age.  
All the actions have to be related to that location.  
E.g. in outer space, the action is "*Rocketship*" where everyone mimes a rocket ship flying.
2. Encourage participants to add a sound to their action.  
E.g. When participants spin around, they say "*Waah*".



# WHY ARE YOU LATE?

This game uses imagination and mime to build an ensemble.

- Person A is the person who is late for work. Person B is the boss.
- Everyone else is an employee.
- Person A leaves and moves away from the group. It is important that Person A cannot see or hear what is happening next.
- The employees choose one reason that Person A is late for work. The more imaginative the reason, the better.  
E.g. Person A is late because a dragon stepped on their car.
- The employees are in a group spread out. The boss is in front of the employees with their back to them.
- Person A re-enters and approaches the boss. The boss asks Person A *"Why are you late?"*
- The employees must mime to Person A the reason that they are late, one clue at a time.  
E.g. Everyone mimes a dragon, then mimes a giant step, then mimes a car.
- Person A must try and guess the reason they are late, using the employees' mimes. The employees can sign/mime if Person A is guessing correctly.  
E.g. Kwame tries guessing *"I'm late because...there was a creature...a dinosaur? a dragon...?"*
- If the boss turns around and looks at the employees, the employees must stop miming and pretend that they are busy working.  
E.g. The boss turns around and participants are pretending to be on a computer, writing a note, or on the phone.
- If Person A guesses the reason correctly, repeat the game with a new person who is late and a new boss.  
E.g. Kwame correctly guesses *"I'm late because a dragon stepped on my car!"*

## Benefits:

- Ensemble
- Mime
- Character

## Adaptation:

1. Give Person A multiple reasons why they are late. They must guess all the reasons correctly, and in order.  
E.g. Person A is late because a dragon stepped on their car, then there was a fire, then there was an earthquake outside the bus stop.

## Tips:

- Encourage the employees to work together as a team to help Person A guess the reason that they are late. This can be supported by the practitioner not being in the game.
- Encourage the 'boss' to act in character when interacting with Person A and the employees.  
E.g. Are they a strict boss, or a friendly boss?

# WISE WISE WISDOM



This circle improvisation game encourages teamwork and comedy.

A video of this game can be found [here](#).

- Everyone is in a circle.
- The practitioner chooses two participants (Person A and Person B) to be 'experts' on a topic.
- The practitioner asks the group for topic suggestions. The more random, the better.  
E.g. the topic is 'dinosaurs'
- The group asks the experts a question about the topic.  
E.g. "Why are dinosaurs extinct?"
- The two 'experts' must answer the question one word at a time, without discussing their answer beforehand. When they have finished their answer they must say the phrase "wise wise wisdom".

E.g.

Afia: *Dinosaurs*

Mei: *are*

Afia: *extinct*

Mei: *because*

Afia: *they*

Mei: *ate*

Afia: *too*

Mei: *much*

Afia: *cheese*

Mei: *wise*

Afia: *wise*

Mei: *wisdom*

- The answers do not need to be factually correct, in fact the more creative and comedic the better.
- The group ask the experts more questions.
- Repeat the game as many times with new experts and new topics.

## Adaptation:

1. The experts can be made with three or even four people.
2. There are two pairs of experts with opposing answers to the question. Pair A answers first and Pair B must disagree with Pair A's answer.

## Benefits:

- Comedy
- Imagination
- Focus

## Tips:

- The experts can be next to each other to help focus their answers.
- With a large group, break the participants into smaller groups and have multiple games of Wise Wise Wisdom occurring, so participants are not waiting a long time to become experts.

# YES LET'S!

This warm-up uses mime to foster imagination.

- Everyone is spread out equally in their own space, facing the practitioner.
- The practitioner asks Person A for an action.  
E.g. climbing a mountain.
- The practitioner asks everyone *"Shall we climb a mountain?"*
- Everyone replies *"Yes Let's!"* and mimes climbing a mountain on the spot.
- The practitioner asks Person B for an action.  
E.g. exploring the jungle.
- The practitioner asks everyone *"Shall we explore the jungle?"*
- Everyone replies *"Yes Let's!"* and mimes exploring the jungle on the spot.
- This repeats with the practitioner asking the question and the participants responding *"Yes Let's!"* and miming the action.

## Tips:

- Encourage participants to use their facial expressions and body language when miming.
- Encourage participants to say/sign *"Yes Let's"* in unison to build an ensemble.

## Adaptation:

1. Create a journey, or sequence of events using this exercise.

E.g. *"Shall we wake up?"*

*"Shall we get ready?"*

*"Shall we get on the bus?"*

## Benefits:

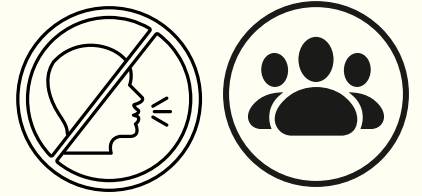
- Warm-up
- Imagination
- Mime

# MOVEMENT AND ACTION GAMES



Two participants face each other, copying movements.

# EVOLVE/ REVOLVE



This non-speaking circle game uses **freeze frames** and improvisation to create stories and characters.

A video of this game can be found [here](#).

- Everyone is in a circle.
- Person A enters the centre of the circle and freezes in an action.  
E.g. Zakariah points to the floor.
- Person B enters the circle and freezes in an action that responds to Person A's action.  
E.g. Lin lies down in the spot where Zakariah is pointing. The freeze frame now shows Zakariah pointing at Lin.
- Person A exits the circle. Person B remains frozen.
- Person C enters the circle and freezes in an action that responds to Person B's actions, creating a new freeze frame.  
E.g. Alicja stands behind Lin with a shocked expression. The freeze frame now shows Alicja looking shocked at Lin lying down.
- Person B exits the circle. Person C remains frozen.
- Person D enters the circle and freezes in an action that responds to Person C's actions, creating a new freeze frame.
- This continues until everyone has been in a freeze frame at least once.

## Tips:

- Encourage participants to use **levels** and **proxemics** in their freeze frames to create a dynamic picture.
- Encourage them to create a different freeze to what has already happened.

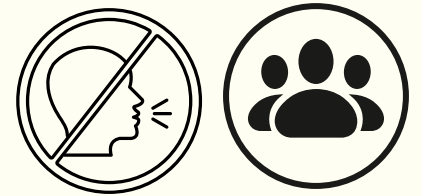
## Benefits:

- Movement
- Ensemble
- Characters

## Adaptation:

1. Once participants are comfortable with the game, each person can add a line or a sound to their freeze.  
E.g. Person A points at the floor and says "What is that?".
2. Ask participants for a location that the freezes can be set in. All of the freezes must be relevant to that specific location.  
E.g. the beach, outer space, a shopping mall.

# HOOPS I DID IT AGAIN



This non speaking warm-up is good for team-building.

Resources needed: A large hoop.

- Everyone is in a circle.
- Person A has a large hula hoop on their right arm.
- Everyone holds hands with the people on either side of them.
- Person A has to move their body through the hoop and pass the hoop to the person on their left (Person B) without letting go of the person either side's hands and breaking the circle. E.g. Person A ducks their head under the hoop so it is now on their left shoulder. They shrug their left shoulder so the hoop travels down their arm. The hoop is diagonally across their body. They step out of the hoop to the right so it now rests on their left arm, next to Person B.
- Person B moves their body through the hoop and passes the hoop to the person on their left (Person C) without breaking the circle.
- This continues around the circle until everyone has moved through the hoop.

## Tips:

Encourage participants to use their bodies to help each other if someone is stuck through the hoop.

E.g. Person A lifts their arms so the hoop is raised up. Person B can now easily move their head through the hoop.

## Adaptation:

1. A second hoop can be introduced on the opposite side of the circle, the participants have to try not to let the two hoops catch up to each other.

## Benefits:

- Ensemble
- Warm-up



# DANCE TRANSLATOR



This non-speaking pair game uses sounds to create movement.

- Everyone is in pairs or threes.
- Person A is the 'sound maker'.
- Person B is the 'dance translator'.
- Person A makes a long or repeated sound or vocalisation.  
E.g. "Whooooooooooooooooosh".
- Person B 'translates' the sound into a movement with their body.  
E.g. Ahmed says "Whooooooooooooooooosh".  
Valentina moves their arms above their head whilst spinning around.
- Person A makes another long or repeated sound or vocalisation. Person B 'translates' the sound into a movement with their body.  
Ahmed says "Boom boom boom boom boom".  
Valentina jerks a different body part every time Ahmed says "boom".
- Repeat this as many times as needed.
- Person A and B swap over. Person B is the 'sound maker' and Person A 'is the dance translator'.

## Tips:

- It is important that the sound maker's sounds are long or repeated to give the dance translator time to move.
- Encourage the sound maker to experiment with rhythm and pitch when making sounds. Participant's can also use body percussion, props or instruments to make sounds.
- Encourage the dance translator to use levels and proxemics, as well as different parts of their body to move.

## Adaptation:

1. For younger, or more shy participants, the dance translator can be a group of people, with everyone moving at the same time.

## Benefits:

- Movement
- Sound

# MUSICAL CHAIRS



This inclusive, non-speaking adaptation of Musical Chairs helps develop an ensemble. This game works for larger groups.

Resources Needed: Chairs, Music.

- Two lines of chairs are set up, back to back. There has to be one less chair than the number of participants.  
E.g. If there are 10 participants, there are 9 chairs.
- The practitioner plays music.
- When the music is playing, participants move in a circle around the chairs.
- The practitioner pauses the music.
- When the music is paused, participants try to sit down in an available chair.
- If there is no chair available, participants use their bodies to 'connect' to someone who is in a chair. This version is not an 'out' game - everyone continues in each round.  
E.g. Sadiq is sitting in a chair.  
Terry is kneeling on the floor touching Sadiq's elbow.
- The practitioner takes away one chair, then resumes the music.
- When the music is paused, participants must sit in a chair, or connect to a chair.
- Participant's can also 'connect' to someone who is connected to someone sitting in a chair, creating a chain.  
E.g. Sadiq is sitting in a chair.  
Terry is kneeling on the floor touching Sadiq's elbow.  
Safura's left foot is touching Terry's ankle.
- This continues until there is only one chair left.

## Tips:

- Encourage participants to dance when the music is playing!
- Encourage participants to create interesting freeze frames when 'connecting' with each other. Think about levels and facial expressions.

## Benefits:

- Ensemble
- Movement

## Adaptation:

1. Once participants are familiar with the game, a theme or setting can be introduced and the way participants connect to the rest of the group should reflect this.  
E.g. The setting is outer space. Participants can create images such as a rocket ship, or an alien.

# PHYSISCAPES



This non-speaking ensemble game uses imagination to develop freeze frames.

- Everyone moves around the space.
- The practitioner tells everyone what size groups they need to form.  
E.g. *"Everyone get into groups of three or four."*
- Everyone gets into groups of three or four.
- The practitioner says an object or animal.  
E.g. *"A ship."*
- Each group must make a freeze frame of the object or animal.  
E.g. Omari uses their arms to form the front of the ship. Janusz and Sophie stretch their arms to make the side of the ship. Vinay is in the middle, sailing the ship.
- When the practitioner points at a group, the group must make their freeze frame come to life.  
E.g. Group A moves their ship from side to side and makes the sounds of the ocean.
- When the practitioner says "go" everyone moves around the space.
- The practitioner tells everyone what size groups they need to form. The groups need to be different from the previous round. The practitioner says an object or an animal. Each group must make a freeze frame of the object or animal.
- E.g. *"Everyone get into groups of five or six and make a freeze frame of a washing machine."*
- This repeats with different size groups, and different freeze frames.

## Tips:

- Encourage participants to use body language and facial expressions.
- Encourage participants to create the freeze frame together.  
E.g. Instead of everyone being individual ships, the group works together to make one ship with their bodies.
- Give a time limit, such as 30 seconds, for participants to make their freeze frames.

## Benefits:

- Ensemble
- Imagination
- Movement

## Adaptation:

1. For older or more confident groups, give a scenario for the freeze frame.  
E.g. explorers on a desert island, a zombie apocalypse, a bank robbery.  
When the practitioner points at the group, each person must say a line, or make a sound.  
E.g. Scenario: explorers on a desert island  
Person A is looking at an object through a microscope and says *"what's this strange artefact?"*  
Person B is pointing out to sea and says *"huh?"*

# PLASTIC BAG CONDUCTOR



This non-speaking warm-up uses a sensory prop to create movement.

Resources needed: A plastic bag.

- Everyone is spread out around the space, in their own spot, facing Person A.
- Person A is the conductor and has a plastic bag.
- The conductor moves the plastic bag so it makes noise.  
E.g. The conductor scrunches the bag repeatedly.
- Everyone moves their body to the sound that the plastic bag makes.  
E.g. Everyone scrunches their body into different shapes.
- The conductor moves the plastic bag so it makes a different noise.  
E.g. The conductor throws the bag in the air, the bag makes a 'whoosh' sound.
- Everyone moves their body to the new sound that the plastic bag makes.  
E.g. When the bag makes a 'whoosh' sound, everyone quickly stretches their body up.
- This continues with the conductor making different sounds, and everyone moving their body to the sounds.
- Repeat with a new conductor.

## Tips:

- Any plastic bag, such as from a supermarket, will work for this exercise.
- With younger participants, make sure the practitioner is the conductor as the plastic bag can be a hazard.
- Encourage participants to use different body parts, and to move in different ways to each other.
- Any loud sensory material or object can be used for this game.  
E.g. tinfoil, pebbles, bubblewrap.

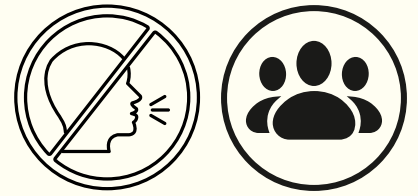
## Adaptation:

1. This game can be done in pairs where one person is the conductor and the other person moves to the sounds.  
The pair swap roles.

## Benefits:

- Movement
- Warm-up
- Sensory

# SIGN ACCUMULATOR



This non-speaking circle game uses actions to devise a movement sequence.

A video of this game can be found [here](#).

- Everyone is in a circle.
- Person A does an action with their body.  
E.g. Afia stretches their arms above their head.
- The next person in the circle (Person B) copies Person A's action and adds their own action.  
E.g. Lin stretches their arms above their head, then wiggles their fingers.
- The next person in the circle (Person C) copies Person A and Person B's actions and adds their own action.  
E.g. Ezra stretches their arms above their head, wiggles their fingers, then drops their arms and leans forward.
- This continues around the circle creating a sequence, with each person copying the actions of the previous people and adding their own.
- When everyone in the circle has added an action, the whole group does the completed movement sequence together.

## Tips:

- If participants are struggling to remember the sequence, encourage everyone to do the actions with them to help.
- The actions can be any movement with their body such as a dance move, a mime or a Makaton sign.
- Remind participants to choose an action that everyone can copy.

## Adaptation:

1. Once the movement sequence has been set, break out of the circle. Repeat the sequence, placing the actions in a formation. Experiment with levels, proxemics, different speeds and moments of stillness.

2. Before you start, ask participants for a theme. All the actions have to be related to the theme.

E.g. water, robots, school

## Benefits:

- Memory
- Movement

# SIGN DOWN THE LINE



This non-speaking game uses memory and mime.

- Everyone is in a line.
- Everyone is facing in the same direction, looking at the back of the next person, as if queueing.
- The practitioner gives the person at the back of the line (Person A) a character and an action. It is important that no one else in the line knows what has been given to Person A.  
E.g. The action is: a tiger brushing its teeth.
- Person A taps the shoulder of the person in front of them (Person B).
- Person B turns around and faces Person A.
- Person A mimes the action (first a tiger, then brushing teeth) to Person B.
- Person B turns around and taps the shoulder of the person in front of them (Person C).
- Person B mimes what they saw to Person C.
- The action moves down the line until it reaches the person at the front of the line (Person D).
- Person D has to guess what the original action was.
- Person D shows the line what action they saw then tells them what their guess is.  
E.g. *"I think it is a kangaroo waving their arms"*.
- Person A shows the line the original action then tells them what it was.
- This is repeated with a new action and a different person at the front and the back of the line.
- A list of example actions can be found in the appendix (p.47).

## Tips:

- Explain to the participants that it is okay if the action changes as it moves down the line, that's the point of the game!
- Lines with at least five or six people is preferable as the sign has time to evolve down the line. With shorter lines the game can finish quickly.
- The actions always have two parts.
  1. A person/animal (e.g. a tiger).
  2. An action (e.g. brushing its teeth).

## Benefits:

- Focus
- Movement
- Memory

## Adaptation:

1. With large groups, multiple lines can operate at the same time. Make sure each line has a different sign. If a participant finds it challenging to look forward for the whole game, they can look at another line rather than looking behind them.



# THE BOUNCER



This non-speaking guessing game uses actions to focus participants.

- Everyone is spread out in a line, shoulder to shoulder, facing the front.
- Person A is 'The Bouncer'. They are on the opposite side of the room, facing the line.
- The Bouncer is guarding a location that everyone wants to get into. Participants can choose the location.  
E.g. a party, a mansion, a circus.
- The Bouncer chooses a password for the location. The password must be an action. Only the Bouncer knows the password.  
E.g. The password is a finger touching your nose.
- To guess the password, participants must come forward one at a time and do an action.  
E.g. Person B comes forward and puts their hand on their head.
- If the password is incorrect, the Bouncer does a thumbs down and the person must go back into the line.  
E.g. Person B comes forward and puts their hand on their head. The Bouncer puts a thumb down. Person B goes back into the line.
- Another participant comes forward and guesses. If the password is correct, the Bouncer does a thumbs up and the person can 'enter' the location.  
E.g. Person C comes forward and touches their nose with their finger. The Bouncer does a thumbs up. Person C moves forwards, past the Bouncer, and 'enters' the location.
- This continues as above until everyone has correctly guessed the password.
- Repeat with a new Bouncer, location and password.

## Benefits:

- Focus
- Ensemble
- Movement

## Adaptation:

1. With an older or more confident group, the passwords can be more complicated. E.g. The password is to clap your hands, spin around once, touch the floor.

## Tips:

- If the Bouncer is a participant, they should show the password to the practitioner so the practitioner knows if the Bouncer is correctly letting people into the location.
- If participants are struggling to guess one at a time, the practitioner can choose who moves forward to guess.
- Remind participants if they all focus on each other's guesses, they can work together to guess the password.
- If participants are struggling to guess the password, the Bouncer can give hints  
E.g. The password only uses one hand.

# GLOSSARY

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## **Body Percussion**

Sounds made by body parts such as the hands, feet, fingers, and mouth. These include stomping, patting, clapping, and clicking.

## **Devise**

A method of theatre-making where the performance is created collaboratively by an ensemble. Devised performances are created from scratch and often start by improvising scenes.

## **Ensemble**

A group of performers. An ensemble is non-hierarchical, with all members of the cast being of equal importance and working together as one. Ensemble members often multi-role, playing lots of different characters.

## **Fidget Toys**

Self-regulation tools to help with focus, attention, calming, and active listening. They are often small objects such as a squishy ball, a pop-it, or spinner.

## **Freeze Frame (or Still Image)**

Made when performers hold their positions in place at a certain point in a story or to show a picture – as if a film has been paused. Typically there are no lines spoken in a freeze frame.

## **Improvisation**

Where most (or all) of what is performed is unplanned or unscripted, created spontaneously and collaboratively by the performers.

## **Levels**

Different heights used by performers to convey meaning or create a dynamic image. For example one person is standing and another sitting.

## **Makaton**

A language programme that uses signs, symbols and speaking to further communication. When using Makaton, you speak and sign at the same time. Visit [The Makaton Charity](#) for more information.

## **Proxemics**

The use of space on stage to convey meaning, such as status or relationships. This can be the space between different performers, the performer and the audience, or the performer and the set.

# INCLUSIVITY ADAPTER

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These questions can be used to help ensure a game or activity is inclusive.

An example of a game which has been adapted to be more inclusive is 'Musical Chairs' (p.36).

## Overview

- What is the game?
- What is its purpose?
- How long should it last?

## Explanation

- Do you think all participants will understand this explanation?
- How could the language be changed to be more inclusive?
- Can the game be demonstrated physically or visually as well as spoken?
- Who might potentially not enjoy or feel a part of this game? Why?
- Can your game be adapted? Will it work for an inclusive group?
- Is the game at all competitive? Can creative elements replace a competitive element?
- How will participants' achievements be presented? What can be highlighted with praise?
- How could this game be developed? What could it lead to?
- How could you add in extra challenges for the group?

# APPENDIX

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## **Tongue twister (p.15) examples:**

Not every word needs to be signed in Makaton, only the key words (for example words like 'a', 'the', and 'and' do not need to be signed).

Suggested words to sign are capitalised in the examples below.

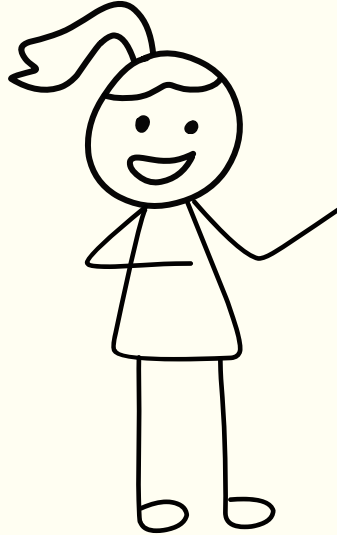
- Red Lorry, Yellow Lorry
- Which Witch is Which
- Four Furious Friends Fought for the Phone
- the Big Black Bug Bit the Big Black Bear
- Two Tiny Tigers
- She Sees Cheese
- the Green Queen Screams
- Kittens Eating Chicken in the Kitchen

# APPENDIX

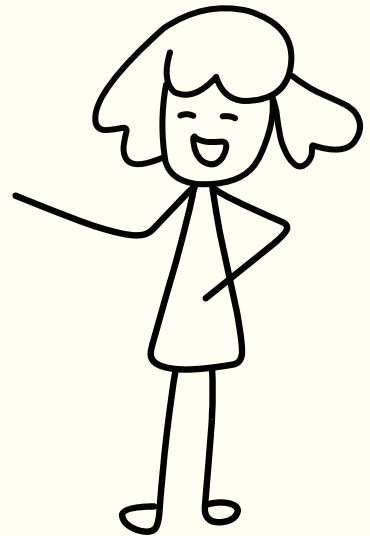
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**Clap Snap (p.19) illustrations of suggested arm movements:**

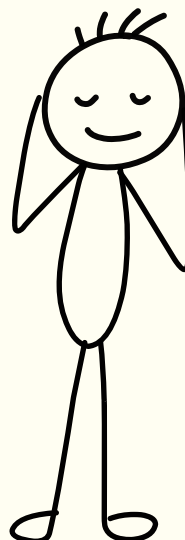
Left (move both arms to the left of body)



Right (move both arms to the right of body)



Up (move both arms in front of chest)



# APPENDIX

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Alphabet Conversations (p.22) letters:

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>
<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>
<b>M</b>	<b>N</b>	<b>O</b>	<b>P</b>
<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>
<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>
<b>Y</b>	<b>Z</b>		



# APPENDIX

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## **Sign Down the Line (p.40) prompt examples:**

- Kangaroo surfing
- Shark weightlifting
- Eagle juggling
- Penguin riding a rollercoaster
- Basketball player doing makeup
- Elephant dancing
- Jellyfish brushing its hair
- Panda boxing
- Vampire swimming
- Ballerina playing football
- Bodybuilder gardening
- Painter climbing a mountain
- Tiger brushing it's teeth
- Giraffe playing drums
- Lorry driver tying shoelaces
- Dinosaur skipping
- Witch painting

Thank you for reading this resource pack. We hope it is a useful insight into how to play games inclusively.

Whether you used just one game, adapted your own exercises, or are playing multiple games on a weekly basis - we would love to hear about your work and how you have engaged with this pack! Get in touch or tag us on social media.

This resource pack has accompanying videos which can be found on YouTube [here](#).

Other Angel Shed resources can be downloaded from our website [here](#).

We offer bespoke training in inclusive practice. To book a training session, or to find out more, please contact us at [info@angelshedtheatre.org.uk](mailto:info@angelshedtheatre.org.uk)

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