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### Zoomprov. Improvisation Exercises for Language Learning in Online Classes with Zoom or Similar Tech For Beginning and Intermediate Learners and Beyond

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# ZOOMPROV

Improvisation Exercises  
for Language Learning  
in Online Classes  
with Zoom or Similar Tech

For Beginning and Intermediate Learners  
and Beyond

**Mona Eikel-Pohen**

Syracuse University, December 2020

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To D.E., always, and to T.E., both who let me just do this.  
And to J.G., whatever role you might have played in my life.  
And to T.S., Flat, who showed me how to dance. Dance on in Heaven, my dear!

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## Introduction

“Improv? In the classroom? Seriously? All fun and games? And online? In Zoom?”

I mean, the kids cannot even see one another more than in two dimensions, and you want them to act (up) and play? How do you justify fooling around in a college class when yearly tuition is as high as a new Mercedes Benz? Don't we have more important issues that need our actions and activism, like Black Lives Matter, the upcoming election, COVID, and climate change?”

Yes, 20 years ago, I could not have agreed more, but then I had my first encounter with improv during my studies at the *Hochschule für Bildende Künste* in Braunschweig, Germany in the early 2000s, where a Keith-Johnstone-trained lecturer led us through a weekend of high and low status improv games. Back then, long before online education and pandemic were part of the same sentence, I was a new teacher for English as a foreign language, already wondering if and how elements of improv could be included in language learning.

I had no scientific proof, just the notion that language learning in action, “with head, heart, and hand,” as Johann Heinrich Pestalozzi had called it, could work. And because it seemed enjoyable for everyone and generate a positive atmosphere (of which we know today that it promotes learning; Even, Franceschini), I added a mini exercise here and adopt a game there over the next 20 years of teaching English or German as a foreign language.

Now, in 2020, during the COVID-crisis, language instructors around the globe scramble to find ways and methods to engage students on the screen, remotely. Ironically, it was improv in Zoom that led me personally out of my crisis of losing my best friend (unrelated to but certainly impacted by the virus) and other members of my family and my circle of friends. Through Zoom improv meetings with Scranton Improv & Comedy, I learned that improv generates balance, humor, and actual friendships. And research suggest that there is hardly anything better to do with learners because of the multifaceted ways that students benefit from holistic approaches (Sambanis 2013).

The exercises below are chosen from the experience I gathered 20 years ago, but also from the amazing work of Lauren Esposito and Scranton Improv & Comedy that have been more real than anything else to me this past summer, and from Jim Ansaldo, who taught me how to structure improv exercises online. They are organized by level, referring to the Common European Framework of References for Languages. That means, A1 exercises can be conducted at the beginners level but also at all other higher levels, but B2 exercises should not be imposed upon beginners or early intermediate learners because they are too complex or demand language skills that they have not yet been fully

developed. For C1 and higher as well as in-class exercises, refer to Kristina Goodnight's improv exercises collection of exercises.

I also hold the case that improv exercises in the (online) foreign language classroom be connected with the latest neuroscience research. YES, improv is all fun and games, AND more than that: Teaching facilitates more sustainable and long-term results with approaches that address various areas of the brain at the same time (Churches, Dommett, Devonshire).

Using improv exercises in class requires a few introductory steps, e.g. in classes, prior to explaining how the exercises work, I inform the students why they work well for language learning whenever I can. Students are more willing to execute them when grasping the benefit for their learning. Sometimes, that entails longer explanations; other times, I just tell them, if you have fun, your brain is more receptive (Poeppel), which is not only true but suffices in certain moments (e.g. on a late Thursday afternoon in week 7 of a full online semester with rising Covid cases at our necks). During exercises, I do not comment on grammar, pronunciation, or vocabulary but leave that for a defined moment after the exercises. It is also advisable to take time with the students to reflect their thoughts and observations of the improv work to consolidate the learning and, beyond that, practice meta-cognitive skills (Churches, Dommett, Devonshire).

Before you browse through the various exercises, please do read the list of hints and tips especially if you are new to using improv. Seasoned improvisers and "zoomers" might also benefit from them. For each exercise, I tried to define their learning function and add, at least for German, what grammar aspects they target. I'd love for others to add these aspects in other languages (which, sadly, is beyond me).

Last, not least: Enjoy playing. The students are thankful for any physical and holistic engagement in online learning, and I certainly have had a lot to laugh, marvel, grin, and reflect. Despite 2020 being, well... 2020.

Lansing, New York, December 2020,

Mona Eikel-Pohen



## Thanks

My thanks for support in this project go to Catherine Nock, my partner in crime, bundle of endless energy and optimism, and co-fellow in the Award that the Department of Languages, Literatures, and Linguistics at Syracuse University, which Emma Ticio in the lead, bestowed on us. And also to Martha Diede from the Center for Learning and Teaching Excellence at Syracuse University, to whom I talked about this before I had concepts, literature, or words for it and to Angelika Krämer from the Language Resource Center at Cornell University that provided me with how to structure online learning strategies in 2020. The members of AIN, the Applied Improvisation Network that Doug Shaw introduced me to, has become an invaluable source of information, practice, reflection, and joy. I bow to you, and not only in my failures!

I not only survived but also blossomed in 2020 thanks to my friend and sometimes fellow improviser Lauren Esposito from Marywood University in Scranton, PA and *Scranton Improv & Comedy*. It was Lauren who introduced me to Jim Ansaldo from Indiana University, the calm, generous activist who taught me how to turn these actions into teachable exercises, and who in turn introduced me to Lacy Alana's therapeutic work through improv.

Thanks also to Lisa Ostendorp for continually reconnecting me with theater throughout the last 35 years, to Daniel Eikel for bearing my uproarious laughter, and to T.E. for accepting mom for what she is and is not.

And to Silja Weber from Columbia University, for being such an ally during COVID.

Kristin Goodnight was an inspiration with her presentation of a gazillion of improv exercises for in-class language teaching. I hope my collection can complement yours a bit.

Thanks also to Tina Wellmann, Martin Kammer, and Gesche Wartemann (†) from the *Darstellendes Spiel-Aufbaustudiengang at the Hochschule für Bildende Künste* in Braunschweig. You planted the seed that started it all.

I tried to identify all sources. Please email me if you find them faulty, and the next edition will show them!



## Tips and Hints

### 1. **Setting the stage for students to present their improv work**

Use “Gallery View” in Zoom. Presenting / performing students can either be spotlighted or asked to stop their video but remain unmuted. This format creates a virtual stage for the presenting students, and the audio gives them direct auditive feedback (laughter, clapping, chuckles).

### 2. **Circle exercises**

It might be helpful to number the students, i.e. ask students to put a number before their name in Zoom with the renaming function. This way, we create the circle format that we could have in the classroom, and people know in which order to contribute. An alternative is going by order in the participant list (forwards or backwards).

### 3. **Introducing an exercise**

Like in all good teaching, begin with why you do this exercise and what you hope students will gain from it (cf. “Functions”) as it raises students willingness to participate (Churches, Dommett, Devonshire). Then explain what they will do. Better still, write it down, so students can follow multimodally by listening and reading. Then model an example with a volunteer. My default volunteer is a turtle puppet, Tilda, which is silly but takes the burden from that same student who always volunteers.

### 4. **Language correction**

Depending on the class dynamics, students or the instructor can support one another (e.g. whispering, writing in the chat publicly or privately). Best practice, like in the classroom, is to take some time after debriefing (see below) to correct the five to seven most common mistakes and then move on.

### 5. **Time lags**

Depending on the Internet connection, there might be a 1.5 second delay between the host speaking and the participants receiving. This can create awkward moments when people do not recognize that it is someone else’s turn or, even more so, when you try to sing together in Zoom. The most practical solution: Ask speakers to raise their actual hand, just like in class.

### 6. **Camera**

If you or your students get distracted by their own image, ask them to switch their video off with the

“hide self-view” function (in your own tile, there is a blue square with 3 white dots in the upper right corner, option at the bottom). The others can still see the person who hid the self-view.

You can also use “Camera on / off” for scene work (only performing students leave their camera on).

#### 7. **Failure**

Some exercises, like no. 8 “Counting”, are “designed to fail”. Their goal is to have students learn from mistakes. Celebrate failure with a “failure bow” (You blurt out victoriously “I faaiiled!” and everyone joins in and cheers), learn from it, and, most importantly, move on. Because these are the moments when self-awareness, based on insight and reflection, sets in. It is that decisive moment when you recognize there is room to grow, and the brain is most receptive for new information or change of habit (Howard, 2014).

#### 8. **Speed**

We tend to assume that speaking fast adds to language authenticity or even correctness, but nothing could be further from the truth. Morgan (2006) shows that non-native language presenters speak slower than native speakers, which overall, is more enjoyable and receptive to the audience, no matter their first language (Poeppel). So: Take it slowly, even more slowly than you think, because improv work in the non-native language requires the brain to perform more groundlaying before an utterance can occur.

#### 9. **Repetition**

Sometimes we are overwhelmed by the apparent ingenuity of our fellow improv students and really cannot think of a new gesture, a new idea to add, or how to continue. I know that. I have been there. However: There is no need to be ingenious. Encourage students to either take what comes to their minds first, and that is good, because it is authentic. Or, if nothing should come to mind, advise them do the same thing as the person before them. It will look similar, perhaps, but it will not be the same because each of us is different (Jim Ansaldo). In fact, this is a form of periodic learning (Pulvermüller).

#### 10. **Debriefing and reflecting**

This is probably the most important part for long-term learning. Ask students who return from breakout sessions to debrief, ask questions, and report issues. Make this moment a routine. You could give students time and prompts to reflect on the exercises and especially their roles if they play “in

character” (Churches, Dommett, Devonshire). When collecting student feedback, ask them to start with these phrases:

- I saw that you...
- I heard that you...
- I perceived that you...

These formulas makes the students use I-statements (Schultz von Thun) to focus on the action, rather than the personality of the performing student, thus reducing the danger of stigmatization and create awareness for the difference between naming observations and judging.

Most importantly, speak about moments that made you or the students feel uncomfortable, and explore why. Learning a foreign language and speaking in it produces many moments of uncertainty, discomfort, and failure. Again: These are the “teachable moments” you learn most (Howard, 2014). Ideally, you conduct these reflections in the target language towards the end of an exercise, but you could also create exit tickets that students fill out as they leave the course (e.g. in Google). Students have time to reflect and express their notions at their own pace, and you as instructor learn from your students. If desired, you can come back to this feedback at the outset of the next class. In my experience, this helps create community and trust.



## Prelude: Brain Breaks

Before even starting with exercises that you incorporate into your language teaching with improv on Zoom or elsewhere, have a number of warm-ups and brain breaks ready that help students re-center and re-focus. They should be short, distracting, fun, and have nothing to do with your course contents, or else they are not brain breaks. Ideally, they make students move, so ask them to leave on their cameras to make sure they actually do move.

### 1. Breathing exercises

Tell students to breathe in and out, in- and exhaling deeply. Guided breathing can be found [here](#) if, like me, you feel you are not ready to lead these exercises. For written examples, cf. Maley & Duff, pp. 18-21

### 2. Listening exercises

Give students 1 minute to just close their eyes and listen (and smell, and feel).

### 3. Feeling self: Arm soothing and palm movement, foot awareness, butterfly

- Cross hands on your shoulders, close your eyes, Move your hands to your elbows and back. Breathe out on moving down, in on moving up.
- Put hands in namaste, feel the palm of your hand by moving the left hand down and up again, and then the right hand up and down.
- Take off your shoes and socks, feel how your feet touch the ground, feel each toe, your foot, your soles, your ankles.
- Make a butterfly with your hands by turning the palms inside and connect at the thumbs. Put the interlaced thumbs on your collarbone and tap the “wings” (your fingers)s slightly.

### 4. Finger and full body exercises

Perform [finger exercises](#), and [full body exercises](#)

### 5. Body writing

Have everyone stand up and use their arms to write their first name and their legs to write their last name in the air while they sing a song in the target language.

### 6. Dance party

Switch on music and tell students to come on and off the camera while they dance or hold an object that is near them into the camera and have that dance.





## Level A1

### 1 Names and Faces

Functions: speaking, listening; learning to say names or say where someone is.

Source: Jim Ansaldo

Participants name themselves in their Zoom tile, e.g. "Giselle".

Alternative: Students name themselves but also adopt a number, e.g., "1 Giselle", "2 Monroe", "3 Graem" etc., so if you do exercises you would do in a circle in class, you have established a virtual circle.

**Variation 1:** Instructor begins: "I am Giselle."

Students point at Giselle on their screen (just to do something and not just stare) and say together at the same time: "That is Giselle."

**Variation 2:** Instructor begins: "Where is Graem?"

Students point at Graem: "Graem is there."

### 2 Introductions

Functions: listening, speaking; remembering names and hobbies

Source: Jim Ansaldo

Student A gestures an activity they enjoy (e.g. kayaking). Student B say their name (e.g. Giselle)

Everyone repeats:

Instructor: "Kayaking: Giselle."

All: "Kayaking: Giselle."

Variation 1: Next person introduces themselves, then all repeat

Variation 2: Instructor introduces themselves and then the 2nd person from version 1 (in same order), everyone can jump in or help with gestures or pointing...

Variation 3: Instructor introduces themselves and then one other person. Then the other person introduces themselves and then another person.

### 3 Yes, and...

Functions: listening, speaking; agreeing

German: accusative case, coordinating conjunctions

Source: Lauren Esposito, [https://dbp.theatredance.utexas.edu/teaching\\_strategies](https://dbp.theatredance.utexas.edu/teaching_strategies)

This game is the mother of all improv exercises. It teaches the golden rule of improvisation, which is to accept everything. With this game, you give the students a scenario where a group of people are brainstorming, e.g. a group of students planning a school trip. Start with a suggestion like "I bring a power bank for our phone." Then a student may add something by saying, "Yes! And we bring chocolate." Then someone else can add something. The only rule is that the sentence must always start with "Yes, and ...".

**Variation 1:** Students at higher levels add why they bring the item they suggest (conjunctions)

**Variation 2:** Students add what they could do with the item (subjunctive)

#### 4 Giving Presents

Functions: speaking, listening; thanking

German: accusative, dative

Source: Jim Ansaldo

Divide the class into pairs and tell them that one is partner A and the other is B. Partner A mimics that s\*he is giving some "presents" to B, and B should respond with as much enthusiasm as possible. It doesn't matter how absurd the present is. When A gives a present, s\*he says something like, "I'm very happy to give this \_\_\_\_\_" and then B should respond with something like, "Thanks! Thanks! I always wanted to have \_\_\_\_\_! I'm going to use it to \_\_\_\_\_." After a few minutes, the partners switch roles. Encourage them to be as descriptive as possible, for example, "I am thrilled to give this super-sized box filled with ripe pineapple. I took a long trip to Costa Rica to find you the juiciest pineapple."

Variation: You can also choose that the recipient of the gift must make up what it is. The giver just says, for example, "Please, a present for you" and mimics the format of the present. Then the recipient says, for example, "Wow! A button for my button collection Where did you find it?"

**Variation 1:** Students add what they can do with the item (A2/B1 level).

#### 5 Morphing

Functions: speaking, listening; agreeing, weather or other small talk vocab, non-verbal utterances

German: hm-hm vs. hmmm-hmmm, ui, boh ey (semantic wordless utterances)

Source: Jim Ansaldo

Instructor asks students to work in pairs and mirror their partner's posture as the foundation for a character. Students agree and then speak in small talk about the weather or just, How are you today? in that character, each of them delivering a line of dialogue.

**Variation 1:** Students work in pairs. Student A says something about an ordinary chore (e.g. I washed the dishes). Student B has a non-verbal reaction to that. Student A needs to respond verbally to that.

**Variation 2:** Student B has a non-verbal reaction first, then speaks (makes this slower but nonetheless fun)

## 6 I Love / Hate

Functions: speaking, listening; say what you love or hate

German: using the accusative case) and use conjunctions in 1st and 2nd, 3rd person singular or plural (conjugations)

Instructor makes a gesture that indicates drinking coffee: "Ich liebe Kaffee!" / "I love coffee!" Students imitate the gesture but with a facial expression according to like or dislike and repeat the sentence.

**Alternative:** They imitate the gesture and use 2nd person conjugations (3rd singular/formal): "You love coffee!", "He loves coffee!"

**Variation 1:** Students name the activity, e.g. "I love coffee" and give a reason, "because...", before they make a new gesture that the next student names...

## 7 This is not...

Functions: speaking, listening; describing

German: predicate nouns, articles, negation, "sondern"

Source: [https://dbp.theatredance.utexas.edu/teaching\\_strategies](https://dbp.theatredance.utexas.edu/teaching_strategies)

Choose a pretend item, e.g. a water bottle. "Hold" it or "drink" from it, so students can "see" it. Then tell the students: "This is not a water bottle. This is a ... hairbrush!" Then mime that you are brushing your hair with the water bottle. Then pass the bottle to the next student who then has to choose what the object is and says, "This is not a hairbrush, this is a...." and then he mimics how he uses his object.

**Variation 1:** You can also have the students guess what the object became that makes you say, "This is not a water bottle, this is a...." and based on your pantomime, they shout, "A hairbrush!"

**Variation 2:** After it is clear what the object is, the user adds a sentence, for example, "This is a hairbrush. How beautiful I look! "

## 8 Counting

Functions: speaking, listening, reiterating numbers, forwards and backwards, pronunciation

Source: Mona Eikel-Pohen, Martin Kammer, Tina Wellmann

There are various levels of difficulty that can be pursued:

**Variation 1** :Instructor and the students (assuming 12 students) count together to 13. First forwards, then backwards. Depending on the language, it is useful to introduce what set of fingers are used in the respective culture to count (cf. “Inglorious Bastards”).

**Variation 2:** Instructor counts “1”, and the students plan to count to 13. There is no given order. Only one student may speak at a time. If two students utter something at the same time, the instructor start again.

## 9 7 Things

Functions: speaking, listening, writing; vocab work

Source: Jim Ansaldo

Students work in breakout rooms and, in a round, name as many words of a certain topic (e.g. furniture) as they are students.

Other topics:

- Family members
- Colors
- Pets
- Clothing
- Food
- Drinks
- Hobbies
- Professions
- Things on my desk
- Things in my room
- Around the house/garden
- Around college/town ...

**Variation 1:** Students produce a list on Google Docs or the Yoom chat while doing this exercise (one student types)

**Variation 2:** Students may only type words that other groups, also visible in the Google Doc, have not used yet. (The instructor can prepare a table that students use).

## 10 I am ...

Functions: speaking, listening; presenting what you are in relation to others to create a mini scenario

German: predicate nouns

Source: Jim Ansaldo

The instructor introduces the terms “I am...” to the students, e.g. “I am a tree!” and adds a pose or gesture to symbolize the object/character.

Two more students will add two more sentences with that phrase to create a scene,

“I am a leaf!”

“I am the wind!”

The first speaker chooses who will continue the next round (the leaf-student or the wind-student) to create a new scene.

Students at the A1 level can be encouraged to open a good electronic dictionary and quick-search terms.

**Variation 1:** Students freeze in their positions and are interviewed by other students.

**Variation 2:** Student B does not add something but comes up with something completely incongruous.

Student C finds an element that connects A and B (e.g. A unicorn, a shard of glass, the sun (to make a path for the unicorn on a rainbow)).

## 11 Commands

Functions: listening, speaking; giving commands

German: formal / informal commands, singular, plural

Students work in pairs. Student A gives student B a command who pretend-fulfill is, then they switch roles.

**Variation 1:** One student gives commands to several students

**Variation 2:** One student gives commands to several students, including themselves (“Essen wir” / “Lasst uns essen” / “Lassen Sie uns essen!”)

Variation 3: Polite commands after the introduction of terms of politeness

## 12 Tongue Twisters

Functions: speaking, listening; pronouncing, enunciating, numbers

Source: Dale N. LeFevre

Everyone is renaming into a number according to the number of students in the class + instructor.

No. 1 says: (Rippletip with 1 tip runs to rippeltip with 5 tips), then 5 needs to continue (Rippletip with 5 tips runs to ...German: Rippeltippel mit 1 Tippel ruft Rippelrippel mit 5 Tippeln). When someone is missing out, they are out or “go to the end of the line”, i.e. if no. 5 fails and there are 12 students and 1

instructor, they become no. 13 (designed to fail-exercise) but nobody is renaming themselves at this point.

### 13 Mirroring

Functions: raising awareness for the other and what they want to say; brain break

Source: Keith Johnstone

This exercise requires a little warm-up: Students team up with a partner. They pin their partner in Zoom or go into breakout rooms.

Partner A assumes a certain pose that partner B imitates as simultaneously as possible. After a little while, they switch roles.

In a second step, partner A makes slow, calm movements that partner B is trying to imitate as simultaneously as possible.

In a third step, partners take turns after ca. 10 seconds (as announced by their instructor).

In a fourth step, they take turns unannounced, just taking the cues from their partners.

Only now do they try the following:

Students are presented 5 words from a word list of a certain topic, e.g. furniture.

Student A chooses a word and tries to mouth it in slow motion and student B tries to speak along.

In a last step, the students can agree on one topic and simultaneously mouth a word without negotiating which word from that topic exactly it is they are trying to say.

Rumor has it that this can be done in large groups, too.

### 14 Emotional Lift

Functions: dialogical speaking, responding

German: adjectives about emotions

Source: <https://learnimprov.com/> Keith Johnstone

Create an "elevator" with 4 seats to determine the size of the elevator or in Zoom, ask the 4 performing students to be on camera while everyone else mutes the camera. Then you choose the 4 students to enter the elevator. Have them all choose a character (alternatively, they are well-known characters and the audience has to guess who they are). Have one of the students sitting in the audience choose an emotion, e.g. from a list in the chat. Let all the passengers in the elevator take over the emotion. They are allowed to talk to each other, but their interactions are colored by the emotion. They start on the ground floor, but as soon as the elevator goes up, the emotion intensifies. You, or a student, announce every time the elevator goes up or down. Passengers may choose to disembark at a specific floor. And

then one or more passengers may enter. After a few minutes, let another student from the audience choose a new emotion.

This exercise should have a reflection as a follow-up.

### 15 I Have to Go!

Functions: speaking, listening; giving reasons with, responding to “no”

German: “weil”, “denn”, or “da”, „doch“

Divide the students into pairs. The goal of student A is to leave the room and student B wants A to stay. But Student A can only say "I have to go" and Student B can only say "I want you to stay." They may of course use all kinds of different tones / tactics to get their way. The only rule is that they are not allowed to touch each other. After one minute, announce that they can stop and switch roles, but this time they can add other words / phrases if they want.

### 16 Shall We?

Functions: speaking, listening, asking polite questions

German: sollen wir, Imperativ 1. P. Pl.

Source: [https://dbp.theatredance.utexas.edu/teaching\\_strategies](https://dbp.theatredance.utexas.edu/teaching_strategies), Gesche Wartemann

Start with a suggestion, e.g. “Shall we jump?” And then you start to jump. Then the class repeats, “Yes, let’s jump!” Then someone else may make a suggestion and then the rest of the group repeats that action. And so it continues.

You can add character features, status, attitudes, but make sure to avoid clichés





## Interlude I: Status (Keith Johnstone)

As the founder of theater sports, Keith Johnstone explains power relations between two or more people really well. He juxtaposes an insecure person with tight shoulders, fidgety hands, tics, and gestures, with a person who is tall with confidence and self-assurance, knees over toes, legs not fully stretched, with a confident gaze and an eye on the big picture, a smile, and the chutzpah to confess to mistakes without losing their composure. The former he class “low status”, the latter “high status”. There are not fixed but fluid states, constantly to be negotiated non-verbally between two or more interlocutors. Johnstone bases most of his exercises on this concept to build dynamic scenes that can develop but also how power dynamics in relationships are not a given but subject to change, literally by lifting the pinkie (Michel Foucault speaks about the same, but on a very different intellectual, philosophical level). In Johnstone’s terms, “1” is the lowest status possible and “5” the highest).

Exploring these states with students, e.g. through greetings at various levels or by merely entering a scene non-verbally, e.g. in the space and time between the moment an instructor is asking a student to start their presentation and the moment the student actually starts, status comes out clearly. Working with the “I saw/heard that you” ... response technique, students can explore the range of these status levels, increase their fluidity when playing with them (because a good improviser is not a high status player but one who can move swiftly from one level to another), and employ this technique within all sorts of exercises and scenes, and—of course—in real life.

### 17 Status games

Functions: listening, speaking

Source: Keith Johnstone

The best way to explain status is to start with greetings in mid-status level 3. Then ask students to keep using the same phrase but raising or lowering their status in breakout groups and explore what the differences do to their voices, gaze, appearance, and body language.

**Variation 1:** (in a scene): Two students play a scene in which they encounter and ask for the way with one student being in the know and the other being in need of information. Students think of a status but do not share their level (1 through 5), e.g. student A is in low status level 1 and asking student B, who is at level 5, for the way. The student asking is not confident at all and shy, maybe even intimidated. Student B is confident, speaks with a loud voice, uses big gestures and speaks in full sentences. In a second round, A can raise their status and B can lower it, so the encounter gets a different dynamic.

They can also alter their their statuses on cue or gradually.

**Variation 2:** Students learn from the instructor what their level is.

**Variation 3:** Students increase or decrease their status level on the instructor's cue.

**Variation 4:** Students try to take over the other student's status.

## Level A2

### 17 Could you please be a ...

Functions: : listening, speaking; using subjunctive in polite requests / polite orders

The instructor tells students that they will work in pairs and ask each other to pose as someone or something.

There are four categories: a. Person, b. Animal, c., Object, d. Abstract Concept.

Students should explore the categories starting with what seems the simplest.

### 18 Storytelling (could be 5 or just as many as there are students in the class)

Functions: listening, speaking, writing; telling a story with opening, middle, and end in 10 sentences, using past tense, using connectors.

Source: Jim Ansaldo

There are numerous ways to tell stories, here are just three examples, Keith Johnstone in mentions many more.

Variation 1 The instructor or one student starts a story that we know will end in 10 sentences. Before they say their sentences, they say “1” to mark at what point in the story the group is.

Instructor can supply connectors and structural elements ahead of time or collect them during the telling to point out what makes a good story, and what doesn't.

Variation 2: 3-sentence story:

3 students make one story about someone's life in three sentences:

1. As a child, I / he /they /she...
2. In the following years, ...
3. Today, ...

Variation 3: Student 1 tells a story in first person to student 2. Student 2 tells the story of student 1 in first perspective to student 3 etc.

### 19 The Note

Functions: writing, reading

Source: Adapted from Kristina Goodnight

Brainstorm with your class a number of reasons why someone might receive a note, for example, an invoice, an angry letter from an ex-boyfriend, or a letter announcing that you have been accepted into college, a note you found on a park bench. Have each student come up with a reason. Make groups. One

by one, in their groups, they pretend to read their "note" in silence (it may be in the form of a piece of paper or a cell phone). Their body language and facial expressions should make it clear what the note says. They may also respond verbally. Then their audience will guess what the note said.

**Variation:** You could start this activity with all of them writing a fictional notes. Then you collect them and (after reading them and correcting them), redistribute them so that everyone gets a "real" note to respond to.

## 20 Don't say "No"

Functions: speaking, listening

Source: Keith Johnstone

In this improvisation the players are not allowed to say "no". The person who says "no" falls out. The other player(s) can challenge each other to say "no".

Collect settings with 2 roles with the whole group, e.g. a waiting room with complaining and ailing patients.

## 21 Fortunately / Unfortunately

Functions: speaking, listening; creating a coherent story listening, speaking (writing in the chat / dictating)

German: Verb in 2. Position

Source: <http://www.bbbpress.com/2014/10/drama-game-fortunately-unfortunately/>

Keith Johnstone

You start with a sentence such as, "Yesterday I went to the store." The next person says a continuation sentence that starts with, "Luckily, I had my wallet with me." Then the next person starts with, "Unfortunately my wallet was empty." And so it goes on and on with "Fortunately..." or "Unfortunately..." until the story ends with you again.

**Variation: 1** speaks about about a fortunate event for 30 seconds and then, on command, switches and keeps telling but not as a mishap or unfortunate event. At the same time, a second student mimes gestures and potentially supplies sounds to the narration.

## 22 I don't get it!

Functions: speaking, listening; paraphrasing, using synonyms

Source: Kristin Goodnight

Make duos. For example, student A plays a person waiting at a bus stop. Student B plays a traveler who got lost and is asking Student A for directions. But Student A only responds with “Whaaaat?” which makes Student B try to convey her message in a different way.

### 23 Only by Asking (“10 questions”)

Functions: speaking, listening; discussing

German: yes-no questions, w-questions, question tags like “oder”, “gell”, “ne”?

Source: Katie Clinton

In this improvisation the players are only allowed to ask questions. Example:

Player 1: Hot today, don't you think?

Player 2: What do you think?

Player 1: Why don't you want to tell me what you think?

Player 2: Are you always going to be so difficult?

Choose 2-5 students. Have them come up with a setting and role for all participants, such as a couple planning a vacation.

Implementation tip: You can turn it into a game so that someone who accidentally does not ask a question is "finished" and is no longer allowed to participate.

### 24 Party

Functions: speaking, listening; anticipate what comes next in a conversation (speak and listen intently)

Source: Lauren Esposito

Teamwork for 3 people. A and B have party small talk, then A describes someone they see in 1-2 traits, B adds 1-2 traits. C then impersonates this person and starts a conversation with A and B.

### 25 Namecombo Meet & Greet

Functions: speaking, listening; creating sentence structure

German: sentences structure, cases, adjective endings

Source: Jim Ansaldo

Two students combine their names, e.g. Mona and Lauren: Moren or Launa, and morph into one character. They work with two other students who also combined their names and morphed into a character (Joseph and Rasheem). These morphed characters meet at a party, introduce themselves and have a small talk conversation. The hitch: Each of them says only one word at a time. Example:

Mona: Hello.

Lauren: My

Mona: Name

Lauren: Is

Mona: Launa.

Joseph: Hi

Rasheem: I

Joseph: Am

Rasheem: Josheem.

Joseph: Nice

Rasheem: To

Joseph: Meet

Rasheem. You.

**Variation 1:** Believe it or not, it is also possible to have Mona and Lauren speak simultaneously as Moren/Launa (also called “Mindmeld!”).

**Variation 2:** If you know how to spotlight 4 students, do that. The 2 students on the upper half of the screen are the “talking heads”, the 2 students are the body and voice of the students of the upper screen. Suggest a theme, e.g. party preparations. Student 1 speaks on mute, and student 3, whose body we see but not their head, dubs student 1. Give students 1 and 3 time to practice and “become 1”, then students 2 and 4. Then let them interact.

## 26 At the Bottom of the Sea

Functions: speaking, listening; creating a scene, visualize through narration

Source: Lauren Esposito

Students work in pairs. They are given a certain location (At the bottom of the sea, at the local market, at the beach, in Central Park, at the Oktoberfest etc.) and, taking turns, tell where they are. For this exercise, it might be good to give students some time to research a specific location and vocab and remind them to avoid cliches.

## 27 Story spine

Functions: speaking, listening; using connectors to complete a story with beginning, middle, and ending.

Source: Jim Ansaldo

Everyone who wants to add the next line.

- Once upon a time...
- Every day...
- That's why (3x) ...
- Until one day...
- And ever since then...
- And the morale: ...

**Variation 1:** Instructor gives students just the beginning and a set of connectors. Students venture from there, no order, just whoever wants to continue.

Note 1: Start with re-telling a well-known story (GER 102: Grimms Märchen!) and either students stick to the story they all know or it turns out just how many variations of the story there are -- or at what point they digress from what is perceived as the original. Fun.

Before variation 1, collect vocab for a "circle of expectations' ", i.e. include things typical for this kind of story (e.g. fairy tale characters) but also elements that are not typical. Those can be drawn further out outside the circle. You will need them for the "Until one day..." part.

A successful story lives from a. Simplicity, and b. Recurrence/Reincorporation, i.e. if the element from "Every day" comes up in some way, shape, or form at the end, it leads to a greater sense of closure.

**Variation 2:** Say nothing. Just type on the screen what students say in the target language, observe them how they observe you and how they continue...

## 28 Emotions vs. Reason

Functions: speaking, listening, reading; appealing, giving advice

German: Ja, aber..., modal verbs

Source: Jim Ansaldo

2 students play a scene (they should be introduced to high and low status before this), one after drawing a card with an emotion. That student performs the emotion with intensity. The other student functions as the "voice of reason". The scene ends when student B has managed to calm student A's emotions back to a reasonable level.

## 29 Turn 2 into 1

Functions: speaking, listening; agreeing

Source: Jim Ansaldo

2 students initiate a scene on a keyword (e.g. Mittagessen), back to back. They turn around and have to play as long until they combine their two activities into one and name it.



## Interlude 2: Tableaus

A word about tableaus: These can be used at almost any level and in many variations.

The main point is: Students who form tableaus with other students do not touch them but give (polite) commands on how pose or perform how to pose and the statue students mimic that.

Tableaus have been used in classic theater performances but also in resistance, e.g. the Golden Living Statues in Washington, DC recently in 2020 to point at social injustices.

Even though we cannot be in the same room in Zoom, we can make tableaus that add or complement each other's posture and can probably enable a new way of seeing and perceiving, especially in Zoom, where when tend to "zoom out" all to zoon... 😊

### 30 Tableaus

Functions: presenting understanding from reading, negotiate and discuss meaning, listening, speaking

Source: Augusto Boal, Invisible Theater, Ingo Scheller

[https://dbp.theatredance.utexas.edu/teaching\\_strategies](https://dbp.theatredance.utexas.edu/teaching_strategies) ; Reed & Seong, 2009; Hart, Onuscheck & Christel, 2017; Cahnmann-Taylor, 2010

Divide the class in two groups. Have one half stay in the audience, while the other half forms a tableau. Give these students an assignment, e.g. "You are angry employees in a shoe factory who are on strike." Tell them to pose as if they were in a picture and their postures need to complement each other, building up the tableau one by one. Or give them a count of three and on three they must freeze in their position. Next, point to one of the "images" and ask a student in the audience, e.g. "What is she thinking?" or "What is she calling out?" if it looks like the person you're pointing at is saying something. You can repeat this with a few other "images," and after 30 seconds give these students a new assignment, like "Bridge class camp!" and then they have to freeze themselves in a new position. This time you can challenge the audience more, e.g., "Conduct a short dialogue that would take place between those two images." After about 3 different assignments, have these students sit down and let those in the audience take their turn.

**Variation:** You can also have the group portray a certain emotion, for example "sadness" or a theme such as "the kitchen," and instead of having them all pose at the same time, the students can add their "statue" one by one to the tableau. Then you can ask a "statue", "What are you thinking about right now?" or "What would you say right now?" and then ask another "statue", "What would you say to him?"

Variation 2 (C2): In an expanded version of this, give each student a text, fiction or non-fiction, and have them portray it in a series of 3-5 tableaus. Have them choose one group member to give a title to each

tableau. Or to generate more dialogue, let each tableau come to life for a moment so that two group members who are not on screen engage in a dialogue while those on screen make accompanying gestures and facial expressions as if they were playing in a dubbed movie.

### 31 A2 Sculptor and Clay

Functions: listening, speaking; giving commands

German: imperatives, 2-way prepositions

Source: Ingo Scheller, Kristina Goodnight

Make duos. Student A is the sculptor and student B is the clay. Student A chooses a character s\*he wants to model (or all sculptors model the same character in their own way). The sculptor may not touch the "clay," and may only give commands, for example, "Get up. Now put both your arms above your head. Make a face like you are very surprised..." Give the sculptors a time limit so that the "clay" does not get too tired. When the sculptor is finished, s\*he can quickly show her artwork to the other sculptors. Then the students are allowed to change roles.

Challenge: Choose some of the "statues" to come to life to do an improvisation.

## Level A2 & B1

### 32 Camera on!

Functions: note taking, listening

German: relative clauses, subclauses, imperatives

Source: Doug Shaw

Have the student create a profile of a character (either self-made or someone famous or a character from a book / movie, etc. or by means of the identity wheel). Let students be as specific as possible — favorite food, worst fear, etc. Then, ask everyone to mute their camera. Start with yourself (playing your own made-up character, cf. “teacher in role”) and say “Camera on, my friends who love pizza,” and then all students with pizza-loving characters turn on their camera. You get to greet each other, and then you say, "Family portrait!" and all the pizza lovers must pose in a tableau. Then choose someone from the "pizza loving family" to start the next round of "Come, my friends," for example, "Come, my friends who have to fight in WWII..."

### 33 Complaining

Functions: speaking, listening

Source: Erica Marx, AIN

Ask one student to complain about something, no matter what, for one minute. It can be something banal or something existential. Let them rant. At the end of the minute, tell the student what you heard about their values. Use I-messages and you-statements. Avoid giving reasons.

You care about...

You value...

Your values are...

Your heart is into...

You seem to love...

I appreciate that you...

I see / hear that you...

In a second go, when another student rants, all students can join you praising the complainer for their values. It is important to stress the use you-statements and I-messages and the focus on positive values. This exercise helps valuing different points of view without judging one another for the differences but rather helps create understanding and empathy.

### 34 Freeze!

Functions: listening, speaking; engaging in small talk

German: flavoring particles, question tags

Source: Keith Johnstone

Choose two players. Ask the students what their relationship is and where they are, such as a sister and a brother on vacation in a target language country. The players start with the scene. After one or two minutes, a student who is watching shouts, "Freeze!" and the two players must stand still like statues. The one who shouts "Freeze!" replaces one of the players and then some student not on screen can change the scenario, for example "Now you are two buskers who want to make money."

### 35 Genres

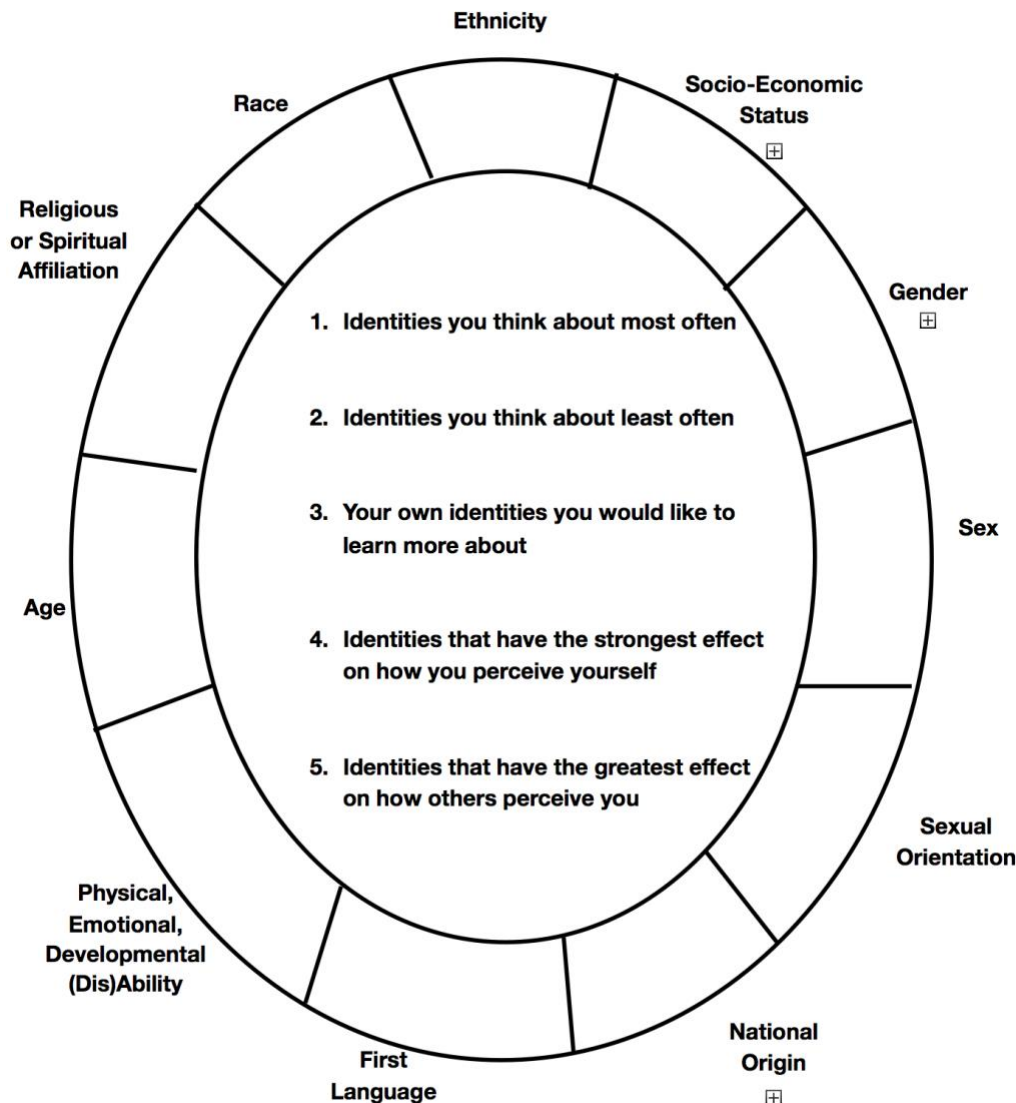
Function: To speak in various

Source: Christina Goodnight, Jody Whitehurst

Students read, develop, or write a scene and play or read it out loud in the style of a certain genre, e.g. a Western, a romance, a thriller that they choose from a given or co-created list. Other students have to guess the genre.

## Interlude 3: Characters, Roleplay, and Identities

Developing characters for role plays is essential because students perform better and more authentic if they are not given a role but can develop it actively. It is important, however, to assure that we do not initiate creating stock character or harden cliches. To avoid that, it is helpful to employ the identity wheel. Introduce it to students and give them time to seek where and how they see themselves in it (otherwise, they do it anyway while you expect them to form a character with it).



Source: <https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/social-identity-wheel/>

When developing characters, ask students to close their eyes and ask questions about the character's identity features, go from global to very specific questions (I usually ask them towards the end to find a name for the character, what their greatest fear or incapacity is, and, finally, how their character woke

up this morning, and finally, what their house number is – it will allow them to visualize where the character is living, how the character is feeling, and answers where, when, what etc.).

Another way is to develop a character together. Each student adds one attribute to the character, and if 51% of the students agree to the attribute, it is accepted in the group for the character. If not, the next student whose suggestion was rejected, says: “So what comes next?” to keep the development going. These “additional course members” can be maintained all semester, e.g. each student writes a diary entry for the character, adds padlets (padlet.com) for it, one student each week. I had one class that developed a Holocaust survivor living in New York City, thinking in German but refusing to speak in that language except in conversations with a therapist and her granddaughter. Students fed their writing with a lot of research and informed the class discussions with them. This also created community and responsibilities.

Students can also develop avataristic characters for themselves in relation to the character they develop in the group (e.g. the Holocaust survivor’s daughter, grandchild, therapist etc.).

## Level B1

### 36 Roleplays

Functions: speaking, listening; planning an event from a certain position or perspective

The instructor prepares a list of role descriptions for the students in Google Drive from which the students can choose a role. The role descriptions contain vocabulary particularly for the individual roles (e.g. the dysfunctional family is deciding on how to celebrate an event relevant in the target culture, book club, Zoom department meeting, worst Zoom meeting ever, best Zoom meeting ever).

Give students time to develop the character in full, remind them to avoid cliches.

During the conversation, the students are required to use all words from their role Description.

**Variation 1:** Students can work in breakout groups.

**Variation 2:** Students can develop their own role descriptions.

End with a reflection on how the scene worked and how they think and feel about their character, when they felt like stepping out of character, when they noticed cliches etc. Ideally, you have the reflection in the target language, but if that is too difficult, let them use their other language(s).

### 37 Who what where

Functions: speaking, listening, writing; develop a setting / scene

Source: Jim Ansaldo, Lauren Esposito

This is the abbreviated version of approaching a role/developing a character. Remind students to avoid cliches.

Students work in pairs. They answer out loud these questions:

- Who is each of you?
- Where are both of you
- What are each of you doing
- What is each of you feeling

### 38 Confessions

Functions: listening, speaking; making a confession

Source: Jim Ansaldo

Students get in pairs and work on a scene,

- Having coffee

- Standing in line at Starbucks
- A couple watching a movie
- Doing the dishes
- Grocery shopping
- Working on a presentation

After 2-3 verbal exchanges, one of them makes a confession, either emotional with an emotion that contradicts the mood of the scene, or something that opposes your character.

### 39 Developing a setting for a scene

Functions: speaking, listening; verbally painting the background or setting for a scene

Source: Lauren Esposito, Keith Johnstone, Tina Wellmann

- From a text excerpt
- For a stage or movie production (e.g. panning camera)

The instructor or a student starts with one element that is necessary for the scene, e.g. “Es ist Nacht.” / “It is night”,

**Variation 1:** All suggestions are accepted

**Variation 2:** If more than 50% of participants disagree, the suggestion is dismissed.

**Variation 3:** Everyone adds elements to a dream journey, it might help to have background sounds like birds singing or ocean waves, wind etc.

Note: Really good and established groups will be able to do this in no particular order.



#### 40 A to Z

Functions: speaking, listening; vocabulary

Source: <http://improvcyclopedia.org/games/>, Keith Johnstone

Make a list of locations and settings (Where, what, when, who) with all students.

Then, explain the improvisation rules of this exercise. Students make dialogues, and the first word of the dialogue begins with an "A." Another player's response starts with a "B" and so on to the end of the alphabet. Example:

Player 1: As always, we should go to the restaurant tonight..

Player 2: But which one?

Player 3: Come on. I chose last time. You choose.

Player 1: Duh...

Students get 5 minutes to practice their dialogues in breakout sessions.

**Variation (B2+):** Everyone just adds one word.

#### 41 Park bench

Functions: listening, speaking; avoiding dialogue, (politely) saying no

Source: Tina Wellmann, Keith Johnstone

Two students turn the camera on, the rest of the class off. The two students sit on a park bench. Have the students each come up with a character (or you can give each of them a character. The improvisation starts with a person sitting on the bench. S\*he would very much like to enjoy sitting alone in the park, but then a second person comes and wants to talk to the first person. The first person tries to get rid of the second. When one of the two finally leaves, a new person is seated and she wants to get the seated person away from the couch. And so it continues ...

#### 42 Google or Alien Translate

Functions: speaking, listening; showcasing that translation is never the same as the original and Google Translate not trustworthy.

Source: Maley / Duffy, Jim Ansaldo

Two students play a scene to 50% of the students in German.

One student who saw the scene relates it to the other 50% that did not see it.

The other students relate it in English.

**Variation 1:** Alien translator. Student A is host, Student B alien who understands but does not speak the target language, Student C translates into German.

**Variation 2:** 3 people speak as 1 person, one word at a time, e.g. in an “expert panel” with a host and a second “expert” of 3 people, e.g. on German grammar, on a cultural aspect, e.g. how to eat with fork and knife in that culture etc.

### 43 Word Associations

Functions: speaking, listening; broaden and activate vocab, warming up

Source: Martin Kammer

The instructor gives out a word, e.g. “Orange”, and student A associates 3 words with it. Student B picks up on the third word as their first word and adds two new words etc. :

A: Oranges remind me of last weekend, when I could not find oranges in the supermarket.

B: The supermarket reminds me of stress.

C: Stress reminds me of my unfinished paper...

Variation 1: The student names an association and then a place and a time (to describe):

A: Oranges remind me of a sunny afternoon on the quad.

B: The sunny afternoon on the quad with oranges reminds me of my favorite movie that I watched last night in my bed room.

Variation 2: Students work in pairs, agreeing on one of their two situations as a basis for a scene.

Variation 3: Instructor gives a rather generic key word (“strand”), and student A starts a scene based on an association or memory, e.g. “Whenever my parents took me to the beach, we were not able to swim there for one reason or another”.

Student B responds and adds a detail: That reminds me of ... , and one day...

Variation 4: Very well-functioning, harmonious groups can go a step further. The instructors start with “I remember the first time I spoke German, and as I remember that time, I cannot but notice / feel that it makes me smile today.”

The next person resumes with “As I hear and see you say that, I cannot but notice / feel that...” and so on.

The emotional level and degree of honesty is very high. It is recommended to only do this exercise if the instructor feels they are able to navigate potentially emotional deep feelings.

#### **44 American Discussion**

**Function:** listening to what others say, add the own position and express agreement or disagreement

**German:** indirect speech, subjunctive I

**Source:** A German textbook for German literature in upper level courses in Germany

Students prepare pro and contra arguments for a discussion, alone or in partner work or groups. Once everyone has at least 2-3 arguments, the first student states their option. The next student has to repeat what the first student said and add their own opinion.

Usually, this slows the students down in their speaking speed but with good reason as it helps them listen more intently and re-formulate their own opinions so to bring them in context or contrast with what the previous student said.

**Variation 1:** Students develop all arguments, pro and contra, together, and have to state those statements the instructor asks them to state.

**Variation 2:** Students develop a character first or use a character from a fictional text or from a previous character game that they develop and speak from that character's perspective.



## Interlude 4: Combining exercises: the benefit of an agenda / syllabus

Catherine Nock and I are currently exploring how the gradual inclusion of impro exercises into the syllabus, e.g. one exercise per lesson, one more complex exercise per week, promotes students' language output in terms of grammar, pronunciation, intonation, contents, and continents (basically, the whole spiel). More on that in a true scientific paper in 2021 😊



## Level B2

### 45 Dr Knowitall

Functions: speaking, listening, answering

German: sentence structure and word order, cases

Source: <https://kollincooley.com/2016/11/29/improv-101-dr-know-it-all/>, Jim Ansaldo

Place 3-5 seats in a horizontal row in front of the class. Choose 3-5 students to sit on the chairs.

In Zoom, place 3-5 students in the first row of your gallery view and force the order onto the other students or ask all students to adopt this order manually.

Tell the class that these students are actually one person and their name is Dr Knowitall, and as the name says, s\*he literally knows everything about everything. The students in the class may ask all kinds of questions, such as, "Why is the sky blue?" But when Dr. Knowitall answers a question, participants may only say one word at a time, starting with the participant on the left, as follows "The air is blue because that is made of blueberries." The answer doesn't have to be logical, but the sentence has to be grammatically correct. Participants continue until the answer comes to a natural end. Then a student from the class may ask a question. To ensure that there are no annoying / inappropriate questions, you can first have the students in the class write the questions in the chat or on a paper so that you can filter the questions. You can also ask questions yourself to get the game started.

### 46 Nonsens interview / Alien interview

Functions: speaking, listening; making meaning, negotiating meaning, creating context, prosody

Source: Jim Ansaldo, Lauren Esposito, Kristina Goodnight

Choose three students. Student A is from Nonsense Land and can only speak "Nonsense" — this is a language that no one understands. Student B is the translator — she speaks nonsense as well as the target language. Student C is the presenter for a TV program on which Student A is invited to tell what life is like in Nonsenseland. Student C leads the by introducing Students A and B to the audience and having the audience ask questions about life in Nonsenseland. Student B must translate the questions to Student A and then translate his answers from Nonsense to the target language.

### 47 Municipal council meeting

Functions: taking notes, speaking, listening; giving reasons, discussing, voting, discussion institutional structures and its roles, debating, uttering opinion

Source: Jim Ansaldo, Kristina Goodknight

Think of a social problem with the students that would be discussed in a meeting of the city council, e.g. urinating in public. Choose a number of students to play councilors and designate one of them to play the chairman (or you yourself play the chairman). The rest of the class plays the citizens of the city who have strong opinions about the problem. Give them five minutes to come up with their characters (see “character development”) — give them guiding questions like, “How old are you? How long have you lived in this city? What is your opinion about this problem and on a scale of 1 to 10 how strong is your opinion?” Have the chairman open the meeting. Then one of the citizens may submit the problem to the council. Then give citizens about 10-15 minutes to provide further opinions. The council may then ask questions and have a discussion with each other about possible solutions. Ultimately, the chairperson makes a proposal, for example a fine of 500 euros if someone is caught while urinating in public. The members of the city council vote “yes” or “no” on the proposal.

#### 48 Elevator pitch or museum: speaking on cue

Functions: speaking, listening; convincing, persuading, “expert opinion”, extemporize

Source: Garr Reynolds, Mona Eikel-Pohen

2 students have the camera on. One student is a philanthropist, the other pitches an idea to the philanthropist, having only 30 seconds (1 minute) time to do so while they are in an elevator.

**Variation 1:** Museum tour: One student is the tour guide in a museum of their choice (can be phantasmagoric) and the rest of the students are the group that is guided. They can ask questions, interrupt the tour guide, or give additional (phantasmagoric) information.

### Level B2 / C1

#### 49 Our service company

Function: speaking in groups, negotiating with other members, taking notes, research online, develop a noteworthy ad

Source: Mona Eikel-Pohen

Students work in groups and come up with an idea for a service company (e.g. “Rent a Grandma”, “Sock finders”). They identify

- a. Who is doing what
- b. A company name
- c. Potential problems
- d. Potential solutions



- e. What they would do with a 5,000 USD grant
- f. A slogan (and a logo or a jingle) for a TV or online ad

Students present their results in a competition, e.g. on a poster or with the ad. All students vote the best company.

## 50 Poster session

**Function:** speaking, listening, communication, reading

**Source:** Mona Eikekl-Pohen (Scenario publication 2017)

Instead of giving PowerPoint presentations, students prepare posters like for a science conference.

50% of the students are assigned individual Zoom breakout rooms while the other 50% get to choose which rooms they visit, but should aim to visit all rooms (instructors can send them time reminders). The presenting student have a small audience or potentially only one attendee at a time, so other than during a presentation, the atmosphere is more relaxed while the content is still of the same quality as in a regular presentation.

Variation 1: Students can speak in roles (e.g. from service company leaders from exercise 49), from a fictional character, a developed character, etc.



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