



THEATRESPORTS SCHOOLS CHALLENGE 2020 HANDBOOK



IMPRO AUSTRALIA

2 Day Theatresports Holiday Workshops



Wed 22 & Thu 23 APRIL

Wed 15 & Thu 16 JULY

Wed 7 & Thu 8 OCTOBER

Workshops are 10am-4pm both days.

Just \$165 for 2 days!

Ideal for 10-15 year olds

Impro Australia runs Theatresports workshops every school holidays for 10-15 year olds. Everyone's welcome, whether you're competing in the Theatresports Schools Challenge (TSC) or just want to have some fun and laughs these holidays.

Over two days, students will learn how to play over a dozen Theatresports games, create strong characters, scenes and narratives and have a load of fun and laughs with the best Theatresports teachers in Sydney.

TO REGISTER - GO TO:

<https://www.trybooking.com/BIJNI> [APRIL 22 & 23]

<https://www.trybooking.com/BIJNS> [JULY 15 & 16]

<https://www.trybooking.com/BIJNZ> [OCTOBER 7 & 8]

Places are limited... so book now!

Registrations close 1 week prior to each course (or when full).

Teachers Attend For Free (simply email us on tscadmin@improaustralia.com.au)

As a thank you for being part of the Theatresports Schools Challenge, get

25% off tickets to Theatresports All-Stars 2020: Battle of the Champions at the Enmore Theatre on Sun 3 May

Simply Click [HERE](#) or follow the link below and use the password

'IMPROFAN' to get 25% off B-reserve tickets



The Best Theatresports players from the last 35 years go head to head
in one 90 minute comedy extravaganza!

SUN MAY 3rd 5pm

ENMORE THEATRE Ticketek or 9550 3666

“Unbridled hilarity. Don’t miss it.” - Blitz

TABLE OF CONTENTS

Holiday Workshops	1
TSC Special Deal for Theatresports ALL-STARS Show	2
Table of Contents	3
How Does The TSC Work?	4
TSC Rules	6
Judging Criteria	8
Improvisation Tips	10
TSC Games – all divisions	12
1 Minute Game Descriptions	14
2 Minute Game Descriptions	18
Up to 2 Minute Open Scene Description	23
3 Minute Game Descriptions	24
2019 Winning Teams	28
2019 Elliott Miller Awards	29
Theatresports Shows & Workshops at your School	30
Theatresports Public Courses	31
Corporate Training, Workshops & Entertainment	32

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This handbook contains references to Improvisation: the Guide by Lyn Pierce.

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How does the TSC work?

The TSC is an improvised drama competition for primary & high school students across Sydney and NSW. At present, it involves 190 different teams across 4 divisions. It is made up of an Intermediate (high school years 9-10) & Senior division (high school years 11-12) in Term 2, and a Junior (high school years 7-8) & Primary division (primary school years 5-6) in Term 4.

Teams of 3 to 5 students from each school perform alongside other schools in their region, and are challenged to create 1, 2 & 3 minute improvised scenes live on stage. The scenes are judged by 3 improvisation professionals scoring between 1 and 5 (5 being excellent).

You will be emailed the dates that your team is to perform – but if you can't make the assigned heat, we will do our best to fit you into another (though it may require more travel).

HEATS

The call time for high school teams is 4pm for a 4.30pm briefing and skills workshop. At 6pm, there will be a 45-minute break. The performance begins at 7pm sharp and runs for approximately two hours. Teams will remain on stage for 10 minutes after the show for feedback (teachers/coaches are welcome).

Note: Primary division call time is 3.30pm for a 4pm - 5.30pm workshop and the performance will be from 6 - 7.30pm.

FINALS

There are NO Skills Workshops for the finals. The call time for high school teams is 5.30pm for a 6pm briefing and a warm up. The show begins at 7pm sharp and runs for approximately two hours. **Note: the Primary division finals will be a 4.30pm call time for 5pm briefing and the performance from 6 - 7.30pm.**

LATE ARRIVAL

If you or your team are running late, you must call the TSC schools contact (emailed to you), and speak to the workshop host when you arrive.

If you don't contact us, we will think that your team has pulled out.

AUDIENCE TICKETS

Tickets for the heats & finals are \$10 FOR ADULTS, \$5 FOR STUDENTS and only available at the door in the 15 minutes prior to the show.



SELECTION OF FINALS TEAMS – Intermediate & Senior (All Primary & Junior teams play in both the heats & finals)

The highest scoring half of teams from each heat will automatically go into the finals – the top 4 from 8 & 9 team nights, 3 from 6 & 7 team nights, 2 from 4 & 5 team nights.

“WILD CARD” SELECTION

Due to different numbers in each region, there are often unfilled slots in the finals (all finals have 8 or 9 teams). These slots are filled by the next highest scoring teams from the heats to keep the competition fair – as the judging is consistent across all heats, we set a benchmark score and any team scoring that or above is placed in the finals.

If a hosting school has not qualified under either of these systems, they can play as a 9th team to thank them for giving use of their school for free to host (these need to be locked in before the challenge starts & very few schools offer so it is the least we can do). If you have any issues with this please email schools@improaustralia.com.au

SELECTION OF GRAND FINALS TEAMS

In the Senior & Intermediate divisions, the top 2 highest scoring teams from each final will go directly into the Grand Finals (8 teams per grand final).

In the Junior division the highest scoring team from each final will go directly into the Grand Final (unless there is a tie). The remaining places in the grand final will be chosen by the teams with the highest overall cumulative scores (making up 8-9 teams in total).

In the Primary division, there is no Grand Final. The regional winner at each final will be chosen by adding the teams' heats & finals scores together and the team with highest overall score wins. There can be a tie.

TIE BREAKERS: In the case of a tie for second place, the winning team will be chosen by adding their heat & final scores together and the team with the highest cumulative score will proceed. If this does not break the tie, the judges will choose which team played most in the spirit of improvisation.

GRAND FINALS

The **Intermediate & Senior GRAND FINALS** will be held on **SUN 21st JUNE** (2pm Intermediate, 5pm Senior) **at the Enmore Theatre, Newtown**

The **Junior GRAND FINAL** will be held at **3pm SUN 29th NOVEMBER**

Please read the game descriptions carefully for all the games that you intend to play. If you have any questions, email us at: schools@improaustralia.com.au

TSC Rules

Teams can contain 3 – 5 players only. **Only** 5 players will be allowed onto the stage to represent the school (no subs or reserves). Impro Australia hosts will warm up the teams and run the show itself.

Round 1 (up to one minute games) Teams are called up one by one & choose any one-minute game they like from the list provided. The host will explain the game & provide the teams with a suggestion (ie. an activity or location) which must be used. Each game from the list can only be played twice per show ie. if two teams choose ‘poem’, no remaining teams can choose it. As such, all teams should have **four** 1 minute game options prepared.

Round 2 (up to two minute games) Teams are called up in a different order & choose any two minute game they like from the games list. The host explains the game & provides the teams with a suggestion. Again, each game can only be played twice per show, so all teams should have **four** 2 minute game options prepared for this round.

Round 3 is Open Scenes (up to two minutes). Teams are called up in a different order again & given only a title, location or activity. They must perform an improvised scene from that suggestion alone. No ‘handles’ or game structures can be used. **(There is no Open Scene round in the Junior or Primary division.)**

Round 4 (up to Three minute games), teams are called up in a different order again & choose any 3 minute game they like from the list. Each game can only be played twice so have at least four games prepared. **(This is Round 3 in the Junior & Primary divisions)**

TIMING

Each team will have only 5 seconds to prepare before the scene begins. The timekeeper will blow a whistle to start the scene. In every scene, the timekeeper will ring a bell when the scene has 20 seconds remaining. The timekeeper will then blow a final whistle when the time is up & the team must stop improvising. In 2 & 3 minute games the timekeeper will call “halfway” in the middle of the scene. In Replay scenes, each section/replay is only 30 seconds so teams will get a warning bell at 20 seconds then a final whistle at 30 seconds each section.

A team can end their scene any time before the final bell and won’t be penalized. Often it’s better to end early!

SIDE COACHING

The hosts are there to help & support the players and may ‘side coach’ scenes when necessary (for reasons of safety, good taste or to keep the scene moving). The host will simply give a single clear instruction. It may be repeated if teams do not hear & take it on the first time. Teams are not penalised by the judges if the host side coaches them, it’s simply to make sure everyone has an enjoyable show. In some cases, a host may restart a scene in the first few seconds if the team forgets the rules of the specific game they chose – they will not be penalised.

JUDGING

Each scene is scored by three Impro Australia judges. They give scores between 1 and 5 in their respective categories; technique, narrative and entertainment (see the Judging Criteria for more details); 1 being the lowest, 5 being the highest. The scores are then added together and the teams with the highest combined totals advance to the next level.

FINALS

In the Intermediate & Senior divisions, the top scoring half of teams progress to the finals (ie. 4 out of 8 teams, or 3 out of 6). There are no tiebreakers – all tied teams go through. In the finals, the top 2 teams from each final go through to the grand final. Again there are no tiebreakers (tied teams are separated by adding their heat & final scores). In the Primary & Junior division, every team plays in both the heats & finals.

GAME CHOICE

Teams cannot play the same games in their heats & finals. We want to see how well you improvise (with different restrictions not just tricks you’ve learned for certain games or structures you’ve practiced a lot). Don’t worry - teams only need to know 4 games in each round so you just need to practice 1 new game per round for your final to replace the ones you’ve already played. The other 3 that you practiced can still be used. If a team is found to have repeated a game they will not be allowed to continue to the next level.

APPROPRIATE CLOTHING

Students must wear footwear and appropriate clothing at all times

- long pants or tracksuit pants - **no tights, shorts or dresses**
- t-shirts or shirts - **no singlets**

Students in just socks or bare feet will **not** be permitted on stage.

Judging Criteria

Each of the three judges focuses on a different aspect of performance (technique, narrative and entertainment). Each score is a wholistic mark across all the elements in that category, not individual points for each element.

Remember to carefully read the criteria to see what you are being judged on. The judges' scores are a guide to improve your improvising skills; if you continually score low in one category, then that's what you need to work on the next time you play.

Technique Judge - Looks at improvisation skills (making offers, accepting, yielding and extending offers, advancing the scene, naming things, tagging/ending the scene, following the rules of the chosen game) and teamwork.

SCORE INDICATES:

- 1 - offers were largely blocked, no real extending or advancing of the scene, no real teamwork, game rules largely ignored.
- 2 - offers made and accepted, some teamwork.
- 3 - basic improvisation skills demonstrated (accepting, extending, yielding, advancing, naming), good teamwork.
- 4 - solid improvisation skills demonstrated (accepting, extending, yielding, advancing, naming, tag/strong ending), great teamwork.
- 5 - strong improvisation skills demonstrated (accepting, extending, yielding, advancing, naming, tag/strong ending), excellent teamwork.

It is expected that teams will follow the set requirements of the games they choose. If a team fails to meet the requirements, 1 or 2 technique points will be taken away. Remember, the technique judge's focus is on basic improvisation skills (the other two judges don't look at the game being played), so don't get caught up on only playing the game restriction and ignore character and story.



Narrative Judge - Looks at storyline, plot and character development.

- 1 - minimal or no story (did not make sense, difficult to follow), characters unchanged/did little, did not have clear orientation, complication or resolution, poor use of title.
- 2 - limited story, characters performed basic tasks, characters changed little, had orientation, complication and/or resolution of some kind, some use of title.
- 3 - adequate story, characters slightly changed, had a clear orientation, complication and/or resolution, good use of title.
- 4 - substantial story, a character was changed, had a strong orientation, complication and/or resolution, substantial use of title.
- 5 - sophisticated and exemplary story (scene built to a climax), characters were rich and changed, had a great orientation, complication and resolution, inventive and exemplary use of title.

Entertainment Judge - Looks for strong dramatic and comedic moments, engaging characters and strong performances including general stagecraft.

- 1 - no real pace to scene, no dramatic or comic moments, no engaging characters, minimal or no physicality, acting or stagecraft.
- 2 - limited pacing, a dramatic or comic moment, mildly engaging characters, limited physicality, acting and stagecraft.
- 3 - some pacing to the scene (we want to see what happens next), some dramatic or comic moments, some engaging characters, adequate audience engagement, adequate physicality, acting and stagecraft.
- 4 - good pacing to the scene (we were interested in the characters and their journey), solid dramatic or comic moments, engaging characters, good physicality, acting & stagecraft.
- 5 - great pacing to the scene (we were fascinated by the characters and their journey), strong dramatic or comic moments, highly engaging characters, strong physicality, acting and stagecraft, sophisticated manipulation of audience engagement, originality.

Improvisation Tips

START SLOWLY AND CLEARLY!

Set up who and where you are as simply and clearly as you can (One person may be enough to do this). It helps your team as well as the audience. Then get to the heart of the story. The scene's major event needn't be the end point – let the event happen and see what effect it has on the characters and the story.



NAME EVERYTHING! - objects, people, problems – straight away. It's easier to play a scene (and easier for an audience to be engaged by your scene) if you know who and what you're dealing with.

SAY "YES, AND" If you say no or 'BLOCK' offers, the scene will not go anywhere. 'ACCEPT' the first offer and act on it. Literally say "Yes, and..." and add a course of action to it. Once you've dealt with it, move on to the next offer - advance the scene.

YIELD! Follow one offer at a time. If two people make different offers, one of you needs to yield (give up your idea and focus on the other - you may come back to your idea later).

DO IT, DON'T TALK ABOUT IT! Every line of dialogue is an offer that drives you to action. Make an offer that says where to go next or what to do and then start doing it. Don't keep talking. Take action to solve problems physically.

MAKE STATEMENTS, NOT QUESTIONS! – Say "Follow me to the river!" rather than "Which way is the river?" If you have questions about your character or the scene, answer them yourself. Questions just take up valuable time you don't have. Name everything quickly and move on.

IF YOU GET STUCK, CHANGE! - Change time/location/ emotion to keep the story moving forward.

BE AFFECTED! Everything should mean a lot to you in the scene. If someone makes an offer, react to it emotionally and say what's meaningful/ important about it to your character. This RAISES THE STAKES of the story.

LET YOUR CHARACTER BE CHANGED!

Real drama is seeing a character be changed during the scene. Make your character go through change and end the scene different (emotionally, physically, mentally) to how they started the scene.

DON'T BE AFRAID TO SUCCEED! - Finding something in a scene or doing something is always better than spending time trying and failing. Find it/succeed and then see where that takes you.

ONLY COME ON WHEN YOU'RE NEEDED! - Don't enter a scene just for the sake of it. Most scenes only really need two characters at a time. See what the scene needs - make an offer then exit again - or stay off to call changes or the end of the scene. Don't be afraid to be props or inanimate objects in the scene or come on and become an object to set the scene.

DON'T GAG! Don't put pressure on yourself to come up with a funny/clever idea. Focus on the story and make 'ordinary' offers. Avoid inappropriate offers (sex, violence and bodily functions don't help the story and the hosts will usually tell you to "make a different offer"). Don't just say something to try and get a laugh (a one liner or "block") Instead, have a reaction or do something that extends the offer and takes the scene somewhere.

END THE SCENE YOURSELF! It's better if you finish strong and early. Make a clear gesture that it's over. When you hear the 20 seconds left bell, use what time you've got left to wrap the scene up - don't introduce new characters or ideas. Remember, you don't have to fill the whole time limit.



TSC GAMES - ALL DIVISIONS

ROUND ONE GAMES (Up to 1 minute)

COMMERCIAL
DEATH IN A MINUTE
GIBBERISH SCENE
I LOVE YOU
MIME
POEM
SLOW MOTION COMMENTARY
SOUND EFFECTS
WORD AT A TIME STORY

ROUND TWO GAMES (Up to 2 minutes)

ALPHABET
ASIDES
CHANGE GAME
CHARACTER DUB
CHARACTER SWAP
DOUBLE FIGURES
EMOTIONAL REPLAY
EMOTIONAL SWAP
ENTRANCES & EXITS
FIRST LINE, LAST LINE
FOUR SQUARE EMOTIONS
GENRE REPLAY / HISTORICAL REPLAY
HUMAN PROPS
INNER SONG – Finals & Grand Final only
MIRROR FACES
NUMBER WORDS
PERSUASION
PUPPETS
RHYMING COUPLETS
SHARED STORY NO GENRE/SINGLE GENRE/MIXED GENRE
SONG - Finals & Grand Final only
SPEAKING IN ONE VOICE
STATUS TRANSITION
STUNT DOUBLES
SUBTITLES
TOUCH TO TALK



ROUND THREE (Up to 2 minutes) – Intermediate & Senior only

OPEN SCENE (Scene title is given but no 'game' is to be played.)

ROUND FOUR GAMES (Up to 3 minutes)– Intermediate & Senior

ROUND THREE GAMES (Up to 3 minutes) - Junior & Primary

ANIMAL CHARACTERS
BALLET - Finals & Grand Final only
BROADWAY MUSICAL - Finals & Grand Final only
EMOTIONAL ROLLERCOASTER/GENRE ROLLERCOASTER
HE SAID, SHE SAID
OPERA - Finals & Grand Final only
OSCAR WINNING MOMENTS
PLAY IN THE STYLE OF
PLAYBOOK
POP UP STORY BOOK
REMINISCENCE
SHAKESPEARE
SING ABOUT IT – Finals & Grand Final only
SIT STAND KNEEL LIE
SOAP OPERA
TIME WARP
TYPEWRITER



ROUND 1 – up to 1 minute games (all divisions)

For the following games where “SUGGESTION” says a specific activity or location, generally PRIMARY, JUNIOR & INTERMEDIATE teams will be given an activity (to help narrative), SENIOR will be given a location.

COMMERCIAL

SUGGESTION: An absurd product or service

The team creates an original commercial to show the purpose/benefits of the given product or service. NOTE: try to find styles other than interview infomercial. See Improvisation: the Guide page 147

DEATH IN A MINUTE

SUGGESTION: A specific safe location

In one minute, at least one of the characters in the scene must die by accident in the set environment and their death be justified and reacted to by the other characters. It must be a death, not a suicide or murder. See Improvisation: the Guide page 354

GIBBERISH SCENE

SUGGESTION: A specific activity or location

A scene is played where the performers can only speak in gibberish (a made up language). They must play the actions, emotions, events and reactions to create a story.

I LOVE YOU

SUGGESTION: A specific unromantic activity or location

The team plays a scene in which the words “I love you” must be spoken by one of the characters and the words justified and reacted to by other characters.

MIME

SUGGESTION: A specific activity or location

A scene is played entirely without speaking or sound effects. The players must play big, clear actions, emotions, events & reactions.

POEM

SUGGESTION: Title of poem (involving an object or activity)

The team perform an original poem in strict player rotation using any rhyming style (ABAB, AAAB, AABB etc). See Improvisation: the Guide page 139

SLOW MOTION COMMENTARY

SUGGESTION: An everyday activity

One, two or three players mime an activity in slow motion. The remaining players provide a sports-style commentary from the side of stage justifying every mimed action. Avoid having the characters fight constantly; someone needs to succeed. See Improvisation: the Guide page 182

SOUND EFFECTS

SUGGESTION: A specific activity or location

A scene is played out with sound effects provided by players offstage. Onstage players may speak freely but must react to and justify all sound effects. See Improvisation: the Guide page 148

WORD AT A TIME STORY

SUGGESTION: Title of story (with a specific activity or location)

All team members tell a story speaking one word at a time in rotation. They should physicalise the story as they tell it – it helps. See Improvisation: the Guide page 132



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NIDA

ROUND 2 – up to 2 minute games (all divisions)

ALPHABET

SUGGESTION: A specific activity or location

Players improvise a scene where each character starts their next line of dialogue with a word starting with the next letter of the alphabet.

See Improvisation: the Guide page 265

ASIDES (INNER MONOLOGUE)

SUGGESTION: A specific activity or location

The team plays a scene where any player may step forward to the audience and declare their secret feelings or intentions (all other players should freeze). These asides are not "heard" by the other characters in the scene. Once a player has finished their aside, they step back into the scene and the scene continues.

CHANGE GAME

SUGGESTION: a specific activity or location

The team perform a scene. Whenever the host calls "Change" the last player to speak or do something must say or do something completely different. When the host says "Continue" the scene carries on with that as the new offer. If the host keeps calling "Change" the player must keep saying or doing different things until the host calls "Continue".

CHARACTER DUB (VOICES OFF)

SUGGESTION: A specific activity or location

The team plays out a scene with offstage players providing the voices for the onstage players. The onstage players must mouth along to their provided voices (as best they can) and give physical offers for the scene. See Improvisation: the Guide page 191

CHARACTER SWAP

SUGGESTION: A specific activity or location

The team performs a scene during which the host will call "Character Swap" at any time. When "character swap" is called the onstage players must immediately become one of the other characters on stage (taking their spot, physical pose and character). The more different the characters, the easier it is.

DOUBLE FIGURES

SUGGESTION: A specific occupation or activity

Two players provide the arms for the other players. The two actors must work together so it seems like one character; whoever's speaking must justify everything their hands do & the hands must try to follow everything that is said. The scene can be played as an expert being interviewed or as an actual scene. See Improvisation: the Guide page 239

EMOTIONAL REPLAY

SUGGESTION: A specific activity or location plus 3 specific emotions

The team plays a 20-30 second neutral scene (with dialogue and actions but no emotions). They then replay the scene three times (30 seconds per scene). For each replay the host will call a different emotion and that emotion must affect every character and action in the scene. They should follow the basic events and dialogue of the neutral scene each time but the emotion will change them.

See Improvisation: the Guide page 345

EMOTIONAL SWAP

SUGGESTION: A specific activity or location plus 2 opposite emotions

Two players start a scene with opposite emotions. Through the scene both players undergo an emotional change due to events, what is said to them etc. By the end of the scene, each character has the other emotion to the one they started with.

See Improvisation: the Guide page 344

ENTRANCES & EXITS

SUGGESTION: A specific activity or location

The team plays a scene but only 2 players can be on stage at any time. If a third player enters, one player must make a reason to leave & exit immediately, but the scene must continue. If one of the two players on stage exits before then, another player must immediately enter and explain themselves. Players can enter & exit as many times as they wish during the scene. They do not have to stay as the same character when they re-enter.



FIRST LINE, LAST LINE

SUGGESTION: An opening line and a closing line

The players are given a first line of dialogue and an unrelated last line of dialogue. The scene must begin with the first line and develop and change until it ends with the last line given. See Improvisation: the Guide page 263

FOUR SQUARE EMOTIONS

SUGGESTION: A specific activity or location

The stage is divided into four areas or squares and a different emotion is assigned to each. As they move from one area to the other in the scene, players must change their emotion to the relevant square they're in and justify the change. See Improvisation: the Guide page 349

GENRE & HISTORICAL REPLAY: Note - These can only be chosen twice per night i.e. one genre & one historical **or** two genre replays **or** two historical replays ONLY.

GENRE REPLAY

SUGGESTION: A specific activity or location & 3 different genres/styles

The team plays a short 20-30 second scene. They then replay the scene three times (30 seconds per scene). For each replay the host will call a different genre and the players must adapt the original scene to suit that genre. The basic events of the first scene should be followed each time but the specific characters, dialogue, objects and actions should change to suit the genre.

HISTORICAL REPLAY

SUGGESTION: Specific activity or location, 3 different historical periods

The team plays a short 20-30 second scene. They then replay the scene three times (30 seconds per scene). For each replay the host will call a different period of history and the players must adapt the original scene to suit that period. The basic events of the first scene should be followed each time but the specific characters, dialogue, objects and actions should change to suit the time period.



HUMAN PROPS

SUGGESTION: A specific location

The team plays a given scene with one or two players being characters in that setting and the others forming every physical object in the scene as they're named or needed. Players must interact with the human props & use them. Props players should change from one object to another throughout the scene as the first object is no longer needed.

INNER SONG - Finals and Grand Final only

SUGGESTION: A specific activity or location

The team performs a scene. At various points they turn out to the audience (like in "Asides") and sing their inner thoughts and feelings about the events taking place or their feelings towards the other character/s OR the host can call "Inner Song" for them. The scene freezes while the singer briefly sings then goes back to the normal scene where it left off. The other characters in the scene do not "hear" the song.

MIRROR FACES

SUGGESTION: A specific activity or location, facial expressions for each player

The host(s) will provide individual facial expressions for each player. The scene is then played where the facial expression defines that player's character. They can change emotions during the scene (& hence the face slightly) but should keep the basic sense of the character. See Improvisation: the Guide page 379

NUMBER WORDS

SUGGESTION: A specific activity or location

The team plays a scene where the host calls out different numbers every 15-20 seconds or so. That number is the number of words each player must say whenever they speak until the host calls out another number. See Improvisation: the Guide page 264

PERSUASION

SUGGESTION: A specific activity or location

One player is initially resistant to an idea or course of action. The other players must 'persuade' them (with different verbal and physical offers) to finally yield to/accept the idea or action and act on it. See Improvisation: the Guide page 353

PUPPETS

SUGGESTION: A specific activity or location

One to four members of the team are puppets. The remaining player(s) are the puppeteers. The puppets can speak, but they can't move unless moved by their puppeteer. The puppets must justify every move they make. See Improvisation: the Guide page 242

RHYMING COUPLETS

SUGGESTION: A specific activity or location

The team plays a scene speaking entirely in rhyming couplets. Players may either rhyme with themselves (speak two lines) or set up rhymes with a line that the next player's line must rhyme with. See Improvisation: the Guide p. 143

SHARED STORY: NO GENRE/SINGLE GENRE/MIXED GENRES

SUGGESTION: An original story title (include a name, activity or location) plus a choice of genres if needed

The team tells a story in strict rotation with each player speaking the next line or segment to advance the story. NOTE: Players can ask to be given a single genre for the whole team to use **OR** each player to be given their own individual genre in which they speak **OR** the team tells a story with no specific genre.

See Improvisation: the Guide page 139

SONG - Finals and Grand Final only

SUGGESTION: An original song title (including a subject, metaphor etc)

The team performs an original song based on the title given. There should be some sense of rhyme, verse & chorus structure, singing & story. The team can request a specific style of music from the musician. See Improvisation: the Guide page 149

SPEAKING IN ONE VOICE

SUGGESTION: A specific activity or location

A scene is performed where two or more players combine to speak with one voice (speaking the same words at the same time). It is easiest if you look at each other when trying to speak. See Improvisation: the Guide page 133.

STATUS TRANSITION

SUGGESTION: A specific activity or location

Two players begin the scene with opposite status characters; one high status, one low status. Through their interaction (what is said or what occurs) or other characters in the scene, a status transition occurs. The high status character becomes low status and vice versa. The characters remain the same, only their status relationship changes. See Improvisation: the Guide page 328

STUNT DOUBLES

SUGGESTION: An everyday activity or location

Two players improvise a scene. Every time they're about to perform an action, they freeze and call "Stunt Doubles". Two offstage players run on and replace them as their 'stunt doubles'; taking on the same physical poses. They perform the said

action in slow-motion mime, advancing the scene. When the action is done, the physical positions freeze. First players deduce the physical positions and then exit from there, justifying the positions and reacting to what has happened.

See Improvisation: the Guide page 262.

SUBTITLES

SUGGESTION: An original scene title (including gibberish and activity) spoken is then translated into English by offstage players. The gibberish cannot be an existing language. See Improvisation: the Guide page 189

TOUCH TO TALK

SUGGESTION: A specific activity or location

Players perform a scene where they can only speak when they are in physical contact with another player in the scene. This contact should be natural and logical for the characters in the scene, not just clinging onto each other so they can speak. Silent reactions and actions are what work best in the scene. Try pulling away from each other instead of grabbing each other. See Improvisation: the Guide page 226.

ROUND 3 – up to 2 minute OPEN SCENE

Intermediate & Senior Division Only

DURATION: Up to TWO minutes

SUGGESTION: A specific activity or location or title

The team improvises a scene establishing their environment, characters and story. No handles or game structures can be used. The scene can have a style or genre to it (but it should come from the title not be a set one practiced in advance).

See Improvisation: the Guide page 33



UP TO 3 MINUTE GAMES

ROUND 4 - Intermediate & Senior divisions
(ROUND 3 for Junior and Primary Divisions)

ANIMAL CHARACTERS

SUGGESTION: A specific activity or location, specific animals

Each player is given a specific animal. They must play the scene with the emotional & physical characteristics of that animal guiding their character. They can speak normally – but should try to change their voice to also suit the animal.

BALLET - Finals and Grand Final only

SUGGESTION: A specific activity, occupation or location (or title including them)

The team perform an original ballet, creating a story with characters and events but the performers can't speak & all actions are shown through dance. One player may narrate or introduce the dances in the story from offstage. See Improvisation: the Guide page 259

BROADWAY MUSICAL - Finals and Grand Final only

SUGGESTION: A specific activity, occupation or location (or title including them)

The team perform an original Broadway-style musical, going from normal scenes with dialogue into song & dance numbers then back to normal. The songs performed must be original, not songs from existing musicals.

EMOTIONAL OR GENRE ROLLERCOASTER: Note - These can only be chosen twice per night. ie. one emotional & one genre rollercoaster **OR** two emotional rollercoasters **OR** two genre rollercoasters.

EMOTIONAL ROLLERCOASTER

SUGGESTION: A specific activity or location, series of emotions during scene

The team performs a normal scene (starting with no emotion) then change emotions as the host calls out different ones every 20-30 seconds. They must justify the change in emotion each time in what they say and do. The basic story/purpose of the scene should continue.

GENRE ROLLERCOASTER

SUGGESTION: A specific activity or location, series of genres during scene

The team performs a normal contemporary scene (with emotions) and the host will call out different genres or styles every 20-30 seconds. With every new genre, the

players must change the scene to suit that style. The characterisation, elements of the setting, specific objects and desires can change to suit the genre but the basic story/purpose of the scene should remain.

HE SAID/SHE SAID

SUGGESTION: A specific activity or occupation

A scene is played with offstage players providing narration/direction after each line of dialogue ie. Onstage Player A says a line of dialogue. Offstage Player says, "He/She said" and gives Player A a physical stage direction (which Player A must take on). Onstage Player B speaks and an offstage player says "He/She Said" etc. See Improvisation: the Guide page 230

OPERA - Finals and Grand Final only

SUGGESTION: Title (including a specific activity, occupation or object)

An original opera is performed where all characters sing their lines (no dialogue is spoken). The singing does not have to rhyme. See Improvisation: the Guide page 248

OSCAR WINNING MOMENT

SUGGESTION: A specific activity or location

A scene is played and the host will call "Oscar Winning Moment" for each character at some point. When this occurs, the nominated player performs a moment of high emotion (it could be telling their backstory or struggle or true feelings) - a performance worthy of winning an Oscar. The piece is heard by the other characters. At the end of it, the scene continues in the normal style, incorporating the information given. NOTE: The players do not step forward and give an Oscar Award acceptance speech.

PLAY IN THE STYLE OF

SUGGESTION: A well known story/fairy tale and a genre

The team are given a well known story & a genre and then improvise the story, changing story elements (characters, objects, environments, dialogue) to suit the genre. The basic starting events of the story should be followed in some way BUT the story can go in a totally different direction. See Improvisation: the Guide page 257

PLAYBOOK

SUGGESTION: A specific activity or location

The team plays a scene where one player is only able to speak their lines from a book/play provided. The other players must justify the strange words/offers made by their teammate and keep the scene and story moving. See Improvisation: the Guide page 267

POP UP STORY BOOK

SUGGESTION: A random title involving a character, activity or location

One player is the narrator and tells the audience an original story with the pictures for each page provided by the other players. As the narrator turns each page, the players jump into new frozen positions (pop ups) to show the next part of the story. The narrator must justify the physical positions of the players each time and continue the story. The narrator can also 'pull the tab' so a character performs a simple action, or 'press a button' causing a player to speak a single line of dialogue or makes a sound.

REMINISCENCE

SUGGESTION: A specific activity or location

Two characters sit at the side of stage reminiscing about an event in their past (from the suggestion). As they mention specific moments, they freeze and the other players appear on stage and perform that moment, extending on it. The narrating characters must then justify what has happened and continue the story taking on the new information, similar to Typewriter. It is not a game where 2 people just talk and the others simply mime what is being said. See Improvisation: the Guide page 193.

SHAKESPEARE

SUGGESTION: An original title including a name, occupation, or object

The team create an original scene in the style of Shakespeare; using the type of language, similes, metaphors, story elements and themes seen in Shakespeare. Players can not just quote lines from existing Shakespearean plays, and Shakespearean language is not just adding "th" to the end of every word.

SING ABOUT IT - Finals and Grand Final only

SUGGESTION: A specific activity or location

The players perform a scene. At any point, the host calls "Sing About It" and the last player to speak or do something must sing a short original song about what they are feeling/thinking/doing. When the player stops singing, the scene continues using normal dialogue until "Sing about it" is called for another character. The songs only need to be a couple of lines long (preferably with some form of rhyme) and must be made up on the spot - not songs that already exist. The Guide page 253.

SIT STAND KNEEL LIE

SUGGESTION: A specific activity or location

The team perform a scene where there must be someone sitting, standing, kneeling and lying down at all times. (only 4 players max. can be on stage) No one can ever be doing the same physical position. When one player logically moves into a new position (ie. stands up from sitting) all the other players must immediately change position and justify why they changed. The scene must continue through all of this.

SOAP OPERA

SUGGESTION: A specific activity or location

The team performs a scene in the style of a soap opera; big reactions to every line, powerful silences, high emotional stakes, walking towards & away from each other, shock admissions etc. They can perform it in any style of soap opera they wish ie. Australian (Home & Away, Neighbours), English (Coronation Street, Eastenders), American (Bold & The Beautiful), Spanish (Jane The Virgin) etc

TIME WARP

SUGGESTION: An everyday activity or location

The team plays a scene. At any point the host may call "Time Warp", and nominate a change in time and place (5 minutes later, a day before etc). The players freeze and the story jumps to the new time/place where things have changed. Remember, something the audience did not get to see has to have happened or the character dynamic needs to have changed when time moved forwards or backwards. And players must react to that change. See Improvisation: the Guide page 272.

TYPEWRITER

SUGGESTION: First line of story given

One player sits at the side of the scene as narrator. The narrator must start the story with the first line given. They then set up the characters & setting & events. When the narrator stops speaking, the other players enter and perform the scene from that point – speaking, moving etc. They extend on the action the narrator has set up until the narrator comes back in & must justify what has happened and continue the story. The narrator can speak while the other players are performing to add emotions and actions into the scene and jump the action to the next part of the story. It is not a game where 1 person just narrates the whole time and the others simply mime out what they say. See Improvisation: the Guide page 243



2019 TSC GRAND FINAL WINNING TEAMS

PRIMARY

Sydney Grammar School St Ives (North), St Andrews Cathedral School (East) & Inner West Youth Theatre - Annandale, Annandale North & Leichhardt Public School students (West)

JUNIOR

Newington College



INTERMEDIATE

Newington College



SENIOR

St Aloysius

ELLIOTT MILLER AWARD FOR MOST VALUED IMPROVISER

The Elliott Miller Award is in honour of Elliott Miller (winner TSC Intermediate Division, St Aloysius, 2010) who passed away in 2016 at just 21 years of age. Elliott was an incredible performer who voluntarily coached Theatresports and drama after he left school. He supported every new performer he met and continued performing even while sick and in pain. The award is given to the players who demonstrate those same qualities: an outstanding performer who is generous, supportive and totally committed to the scenes.

The 2019 recipients were:



JUNIOR: Jack Scott-Hickie,
International Grammar School



INTERMEDIATE:
Madiba Doyle-Lambert,
International Grammar School



SENIOR: Amy Tustian,
Turramurra High School

THEATRESPORTS SHOWS & WORKSHOPS AT YOUR SCHOOL!

We can come to your school to give tailored Drama & English workshops including Introduction to Improvisation and Theatresports Games Training for primary and high school students, as well as specific skills workshops for Shakespeare, HSC Group Performance and more. We can even help you organise and host your own in-school Theatresports competitions for fun or fundraising.

We also offer 50-100 minute interactive Theatresports entertainment shows for primary and high schools using students' ideas and getting them up on stage with us. We can perform in any room or hall in your school for a few classes, a whole year group or the entire school.

Workshops

- 100 min session for 20-30 students = \$250 Primary/\$300 Secondary
- Half day for 20-30 students = \$400 Primary/\$450 Secondary
- Full day for 20-30 students = \$500 Primary/\$600 Secondary

Theatresports Entertainment Shows

We will present a 50 -100 minute interactive Theatresports show featuring professional improvisers performing games & scenes, explaining them and even using student volunteers from the audience.

Prices start at \$5 Primary/\$7 Secondary per student (minimum 100 students)

Theatresports Competitions At Your School

Impro Australia can provide Theatresports hosts to warm up the teams and host the show, providing all suggestions, scoring & timekeeping. We can also provide judges and musicians if needed (at additional cost).

Prices starts at \$500 Primary/\$600 Secondary

For all School workshop or show enquiries, email schools@improaustralia.com.au



OUR IMPROVISATION & THEATRESPORTS COURSES (for over 18's)

*Want to try something fun & different,
Reconnect you with your playful self,
Your imagination and sense of humour?*

*Tap into your natural creativity,
Build confidence, be more present?
Meet some like-minded folks, and
Learn all the basics of improvisation?*

Plus, most important of all...play! play! play!



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We encourage you to be playful and to challenge yourself, while learning valuable skills. We have the most experienced teachers in the country, all champion TheatreSports players, who create a relaxed, safe, 'you-can-do-no-wrong' space with plenty of laughter and fun.

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Level 2: PLAYING THEATRESPORTS - You'll be coached through classic TheatreSports games, strengthen your impro skills + play in a show 'n' tell performance for family & friends.

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Impro Australia's corporate team just returned from Dubai where they trained and entertained 800 McDonalds managers

CORPORATE TRAINING, ENTERTAINMENT & WORKSHOPS

Impro Australia's corporate team are the best in the business at turning conferences into vividly remembered, learning and bonding experiences. Since 1985, we have conducted tailored communication and team-building workshops and cultural change programs for schools, government departments, Universities, businesses and not-for-profit agencies. Many organisations get us back year after year.

The skills and themes that underpin impro training are perfectly transferrable to professional development and presentation training. Our methods draw out creativity, innovation and genuine humour from the participants while embedding practical empowering communication tools. The benefits of impro training flow to all areas of peoples' lives, improving relationships, self-esteem and positivity. We love to share our impro knowledge and have watched it change lives for over 30 years.

Enquiries: Contact John Knowles on 0413 631 549

or email: corporate@improaustralia.com.au or [CLICK HERE](#)

“ I am indebted to you and your team. It was beyond my expectations. We were very impressed by the enthusiasm and commitment shown by the participants. (And so much laughter.) One participant remarked, 'This is the best day I have ever had at USQ!' ”

Dr Christie White, University of Southern Queensland

IMPRO AUSTRALIA



THEATRESPORTS ALL STARS - 80s vs 90s vs 00s!

SUN 2nd MAY 5pm – Enmore Theatre

CELEBRITY THEATRESPORTS - Fundraising for CanTeen

SUN 16th AUGUST 5pm – Enmore Theatre

THEATRESPORTS CRANSTON CUP GRAND FINAL

SUN 6th DEC 5pm – Enmore Theatre

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