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# Devising — Drama



# Contents

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03 Introduction

---

04 Getting Started

---

05 Games

---

06 Getting into Groups

---

07 Devising and Improvisation

- Devising Exercises
- Room Layout
- Introducing a Stimulus
- Stimulus Exercises
- Devising Using Text
- Using Text Exercises

---

25 Top Tips

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27 Appendix

# Introduction

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Devising is a key element within the current WJEC *GCSE* and *GCE A Level* syllabi because it allows students to gain knowledge and understanding about the process of creating theatre through practical means. By developing their own work, they explore style, form, structure, plot, character, dialogue, staging and design from the viewpoint of real theatre makers. This can only enhance their understanding and appreciation of these elements when it comes to the exploration of dramatic texts and the analysis of live performance.

Applying the techniques and methods of practitioners and recognised theatre companies to this process also develops research skills and furthers an understanding of theatrical style and the social, historical and cultural context of theatre.

Devising offers students the opportunity to adopt different roles within the creative process and through the selection of stimulus material, they can apply their understanding to ideas and subject matter that are of interest to them.

There are distinct ‘devising’ tasks in Unit 1 of the *GCSE* syllabus and Unit 3 of the *A Level* syllabus but it is important to recognise that the same palette of skills can be utilised more broadly across the specification. Devising and improvisation are legitimate techniques for physically

exploring set texts and the learning that takes place through the collaborative creative process should have applications across all units, which should not be taught in isolation as separate entities. For example, *Unit 1 — Theatre Workshop on the AS Level* syllabus, which requires the use of a selected text, is in many ways an additional devising unit, whereby the text becomes a resource material from which to create something fresh and new.

This booklet seeks to refresh the toolkit of classroom practitioners, offering new exercises for devising and reimagining text and other useful tools for effective practical work.

# Getting Started

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When embarking on any creative activity it is important to consider the atmosphere of the space as this will often dictate the mood and attitude of the students. It is a good idea to set up the environment prior to the students entering. Clearing away any mess or obstacles or setting out resources or chairs. Music can also be a great way to set or alter the mood and is an excellent tool for fuelling creativity, more often than not acting as a subliminal stimulus that can inform the tone of the work being made.

Be sensitive to the fact that young people can often bring tension into a session. A school environment can be stressful and there may be existing elements of conflict. Think about the activities ahead and assess the general feeling in the room. Is it high energy or low energy and what sort of warm up is required to establish the desired working atmosphere? If your plan for the session involves physical work then prepare the students accordingly but if your main activity is a discussion or writing task that requires calm and focus, ask yourself if you need a physical warm up. Energising the group doesn't have to mean asking them to move about a lot, it is important to prepare them mentally too.

# Games

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Many practical sessions begin with a warm up game to encourage focus and engagement but there can be negative consequences in games where participants are told ‘you’re out!’ A student may feel embarrassed or ostracised upon hearing this statement so consider adapting games to keep everyone involved. Groups love consistency so if there are games that they really enjoy then it is sensible to start with these and invite the students themselves to improve on them, adding their own rules and tailoring them for the group.

Ultimately games act as a great way to unify and channel energy but remember that they don’t always have to take place at the start of a session. Consider playing a game spontaneously midway through the session middle if the group seem disengaged and lacking in focus.

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See Appendix 1 for a list of games that keep everybody involved for the duration.

# Getting into Groups

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Separating a class into groups can be fraught with difficulties as many factors come into play. Often the students form their own groups and this results in a lack of productivity for some and a feeling of isolation for others. Alternatively, the teacher decides on the groups often with the same outcome or with some pupils left disgruntled that they are not working with their friends. Using games as a route into creating groups however, can counteract some of this negativity and this exercise is particularly useful if you want to work on a number of activities during a session but with different groups each time.

- Ask the group to walk around the space
- Ask them to get into a pair or trio if necessary
- In that pair find 3 new ways to shake hands
- Quickly show back some of the new 'hand shakes'
- Ask the group to walk around the space
- Ask them to get into a new pair or trio if necessary
- Ask the group to choose a food they love and in their pairs/trios make a gesture they can both perform for eating it
- Quickly show back some of the gesture
- Ask the group to walk around the space
- Ask them to get into a group of 4 (or as close to as possible)
- Invent a new dance craze
- Show back some of the dances
- Ask the group to walk around the space
- Ask them to get into a group of 6 (or as close to as possible)
- Make a household appliance out of your bodies
- Show back some of the appliances

These suggestions can be added to but they quickly create a series of groups of different number so that later on the teacher can ask the students to get into their 'dance craze' or 'handshake' groups rather than groups of a certain size, removing some of the associated tension and simplifying the process. It is also important to consider how the activities build. Start with something simple that doesn't require contact, introduce physicality and contact, more developed dialogue or sound and complexity as the session progresses.

# Devising & Improvisation

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The process of devising often begins with an act of improvisation and students can confuse these terms.

Devising is a process by which a piece is created and the work often remains fluid as it is developed and refined but at some point the action becomes fixed. Improvisation is an act of spontaneous performance where the action is not determined in advance. Prepared improvisation has some elements of planning but retains spontaneity and therefore is still not devised work as such.

Spontaneous improvisation can be a daunting prospect for even the most confident students. Asking a volunteer to stand in the middle of a circle of 30 peers and improvise is a high pressure request unless the group are very familiar with this format and comfortable with one another. Asking the group to split into pairs however and try something is a low pressure request. The terminology used can be the key to tempering the anxiety of students and encouraging them to be brave. Terms such as: *play, make, try, share, exchange, create, tell* and *allow* sound unthreatening and encouraging. Terms like: *devise, improvise, perform, show, write* and *evaluate* are terms that as professionals we use daily but they sound more rigid and full of expectation. Obviously it is essential that students become familiar with this terminology but consider how and when it is introduced.

Devising can be equally daunting to some students. The notion that you will be split into groups, given an object and asked to create a piece of drama in 15 minutes might overwhelm those who lack confidence in communicating or take a little longer than others to formulate their ideas. Devising is also a process of storytelling and for it to be truly effective, students need to be inspired enough by their stimulus material to want to make something in response to it.

# Devising Exercises

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The following activities aim to familiarise students with the skills required for devising. They can be used as standalone activities or to generate additional material during an ongoing creative process. For example, these exercises could be carried out in role as a specific character or used to open up a new pathway if the process is stalling. They offer students a chance to create short, simple scenes but with encouragement and consideration of the actor audience relationship and the style of delivery they can become more complex.

These exercises encourage students to think quickly. Time is often of the essence in lessons and it is a good idea to use time limits to encourage quick decision making. When devising, groups can habitually waste time mulling over various outcomes but if a time limit is implemented it can put an end to disagreements and compel students to work more quickly and efficiently.

## Exercise

# Sharing Experiences

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One of the simplest ways to create a short piece of drama and encourage storytelling is by using the group's own experiences.

- Split the group into pairs or use the aforementioned 'getting into groups' exercise
- Ask each person in the pair to share a two-minute story, for example, their earliest memory; their favourite holiday, a pet; something they regret, their proudest moment, a time they injured themselves
- Ask the pair to select one piece and whoever's story it is, tells the story, while the other acts it out
- Ask those who want to, to share their stories with the group
- Ask the pairs to form groups of 4 and select one of the two stories. Now expand the drama by narrating the story with more performers
- Build on the drama by adding extra characters, sharing inner thoughts, relocating the scene to a new location, adding dialogue and playing with form

## Exercise

# Collecting Words

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This exercise is a simple way to help a pair find a 'common word' or idea around which to improvise.

- Ask the class to split themselves into pairs and label themselves A and B.
- Person A holds an imaginary box
- Explain that Person B now has 30 seconds to remove as many items as possible from the box
- Once they have removed an item they throw it on the floor and so on until the end of the time limit
- Ask person A if person B can tell them some of the imaginary items they removed and reverse the activity so that both partners play
- Repeat the activity with both students having a second turn
- Ask the pairs to find a word or an object that they both said during the exercise
- Use this word or object as a stimulus for creating a short conversation between two characters

## Exercise

# What's In Your Bag?

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This is an easy way to use objects that are already in the room to inspire creativity and it's also fascinating to see familiar objects viewed in a new way.

### PART 1

- Bring in an object that you have selected, for example a mug. Nothing too elaborate.
- Sit the students in a circle and ask them to consider the object and what stories it could be connected to. What is it? Where did it come from? Who owned it?
- Ask the students to create a story about the object. The story could be told as a group narrative, with each student adding to the tale line by line or students could invent their own stories individually.
- Discuss the story/stories and split the students into groups
- Ask them to come up with a short scene about the object.
- Challenge them not to use the object in their piece but to use it as inspiration rather than a literal and physical prop.

### PART 2

- Ask each student to go to their bag and find an object
- Form a circle and ask the students to place their objects in the centre
- Ask someone in the circle to stand and select an object to hand to the person next to them, who, in turn, must choose an object for the person next to until everyone has something.
- Give the students a time limit and ask them to create a very short performance using their object. This might be just 30 seconds.
- Share the pieces and reflect on how the objects have been used.

## Exercise

# What's News?

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This is a good exercise for exploring style in performance but also encourages research, which is essential in devising.

- Take the front page of a newspaper and copy it onto an A4 page so that each student has a copy.
- Hand these out and with a time limit of two minutes, ask them to look at the front page and circle anything that stands out to them.
- Discuss what things the group has highlighted.
- Ask the students to select one thing they circled and find out more about it. For example, if it's a picture of the queen, find out what she's doing, why she's there and any other information you can. Mobile phones or computers can be used. If research tools are not available, you can skip this step.
- Ask the students to select 3 facts to keep about the story and ask them to invent 3 new elements. This might be a change to location, who the story is about or something within the action.
- Ask the students to then individually make their own live news report of their alternative reality story.

## Exercise

# Mount Shoe

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This is an excellent exercise for creating and exploring character and also a good starting point for thinking about the links between characters and costume.

- Form a circle and ask each student to remove one shoe and place it in the centre of the circle.
- Introduce the group to Mount Shoe. This is a mountain made from shoes over hundreds of years, different shoes from all walks of life, all with a story to tell.
- Ask the group to look at the shoes in silence and without discussing it select one, that isn't theirs, that they would like to tell a story about.
- Encourage the students to think deeply about who would have owned the shoe rather than the shoe itself.
- Ask them to share their stories.

# Room Layout

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Before beginning devising work it is useful to consider the layout of the space and whether or not it is conducive to the work you want to take place. Drama studios are often very open spaces, deliberately so, to allow room for physical movement and exploration but introducing a sense of structure to the space can be a useful tool. One way to do this is by introducing a 'grid' on the floor, using tape. This can act as a way of defining the space. It can be used as board upon which to play games, **see Appendix 2**, or as a way of exploring structure in the drama. For example, you might attribute scenes that have been devised to certain squares on the grid, like a storyboard but then rearrange them. In the case of reimagining text, you could put scenes into the square but then remove certain ones and ask the students to improvise new action to link the squares instead.

When sharing back examples of 'free writing' resulting from a stimulus, the grid can be used to show three different pieces of work. Each performer taking a different square and exploring how their scenes might work in tandem, supporting or competing with one another. This is a very visual way of exploring work as it is being created but once again it keeps everyone involved and focused on the task of generating material to play with. The grid offers very different opportunities compared to a simple circle or sharing work in a conventional 'end on' stage format.

# Introducing a Stimulus

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Both the A Level and GCSE syllabus have units where a piece is to be devised from a choice of stimuli available. The obvious thing to do with these is to give them to the students and invite them to select one to work with. This is however, a rather dry way of exploring the possibilities of a poem, statement, picture or piece of music. Therefore, you might want to consider how the stimuli can be used practically before the students even know that they are.

Devising can require students to think less literally and calls for them to use their imaginations fully. These skills can take time to develop but introducing stimulus material in a creative way, encourages a creative response. Below are some suggestions for how different stimulus material might be explored practically.

## Exercise

# Music Stimulus

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- Ask the group to lie on the floor in a comfortable position with their eyes closed
- Play the piece of music
- Ensure that the students listen to the entire song without interruption and focus on the lyrics, tone, form and mood
- Once the music has finished ask the class to come back together and initiate a discussion of how the music made them feel; what was it trying to say; whether any sections stood out; who was singing and what were they singing about
- Hand out the lyrics on a piece of paper and play the song again but this time ask the students to circle words or phrases that stand out to them. It could be one word it could be ten

- Ask them to find a space in the room and either using the words they have identified or the mood and tone of the piece they must choose to write:

- **a letter to someone**
- **a speech for an event**
- **a short monologue**

Inform the group that their responses do not have to tell the story of the song, simply be inspired by it.

- Once they have finished writing, ask the group to stand in a space and tell them that you will move around the room and tap them on the shoulder to begin reading out loud. They can choose where in the piece they start and you will tap them to finish
- Move around the room and select people to read, sharing examples of each person's work as you move around the room

## Exercise

# Visual Stimulus (Painting or Photograph)

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- Place the picture or photograph on the wall
- Ask the group to look at the picture and write down on a 'post it' note the first word it makes them think of. Remind them that there is no right or wrong answer.
- Ask the students to work in small groups to create a 'before' and 'after' picture so that they now have two tableaux to work with. Explain that the 'before' and 'after' images don't necessarily have to include the same character or characters that can be seen in the picture or photograph.
- Redistribute the post it notes so that each group is working with an idea they did not come up with and ask them to feed this idea into either their 'before' or 'after' tableaux
- Discuss the situations that have been invented
- Use thought tracking to explore the inner thoughts of the characters in the tableau
- Ask students to select one of the characters from their tableau and write a diary entry based on their point of view of what is happening
- Move around the room and ask the students to share snippets of their diary entries when you tap them on the shoulder

## Exercise

# Statement or Concept Stimulus

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- Collect a range of magazines and newspapers
- Reveal the statement or concept to the group and ask them to cut out as many images they can find in the magazines and newspapers that link to the statement or concept to create a collage
- Ask each student to select three images from their collage
- Individually or in groups recreate these images physically
- Consider these images as the *beginning, middle and end* of a story and create a movement sequence moving slowly from one image to the next
- Discuss anything that arises from the sequences

The aim of each of these approaches is to inspire a variety of initial responses to the stimulus and it is important to recognise that these are not necessarily going to be used in any final pieces of work. Students can fix on an idea early in the process and then be reluctant to change it but emphasising that generating material and exploring ideas is part of an ongoing process is key to students' understanding of how theatre is made. Encouraging peer evaluation of the work can progress it further and means that students will develop the tools they need to evaluate their own process and respond with a critical eye to the professional theatre they see.

# Devising Using Text

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*Unit 1 - Theatre Workshop* on the AS Level syllabus requires students to work with a set text and re-imagine it using the techniques of a specific practitioner or theatre company. There is scope to be extremely inventive in this unit but when faced with a substantial piece of text it may be hard to identify a starting point. Below are some suggestions for how to approach using text as a source material either in short form, such as a poem, or using excerpts from books or plays.

## Exercise

# 1.

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- Take a piece of text. Either a few lines from a book, a poem or song lyrics and divide equally onto several sheets of paper.
  - Crumple up the pages in front of the students and throw them into the centre of the circle.
  - Ask the students to come forward in groups and choose a piece of paper from the centre.
  - Within a set time limit, invite the students to create their own movie trailer using the words on the page as inspiration. The trailers should be punchy and dynamic, giving a sense or outline of a story but not including too much detail.
  - Share and discuss the movie trailers.

The outcome should be that each group devises a totally different trailer even though the text was all from the same stimulus. This should highlight the spectrum of possibilities when re-imagining text.

## Exercise

# 2.

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- Divide the students into groups and give them each a copy of the play and a dice.
  - Ask someone in the group to roll the dice three times and remember the numbers generated.
  - Ask the students to put the first 2 numbers rolled together, for example if they rolled a 4 and a 6 the number is 46.
  - Ask them to turn to that page in the book.
  - Ask the students to use the 3rd number generated to select the line on the page and use this to inspire a short scene.
  - Share the scenes and discuss what they illustrate about the play or how they might be developed further possibilities when re-imagining text.

## Exercise

# 3.

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- Select a scene from the set text and remove all the character names before distributing copies to the students.
  - Ask the students to read it through and discuss what they observed about the situation, the language, the themes etc.
  - Ask them to perform the text as an ensemble piece, using unified action and voice to tell the story.
  - Invite them to add additional dialogue where necessary.
  - Share and discuss the work.

# Additional Exercises for Playing with Text

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## Structure

Ask the students if this story, be it a monologue or a series of scenes, needs to be told in a linear fashion? Could there be another way of telling it? Suggest re-writing the story in bullet-point fashion, then separating the points and re-aligning them to see if it could be told in a different order.

## Point Of View

Encourage the students to consider who is telling the story and how this could this change. How would the story alter if it was told from another character's perspective or with a different ideological spin? Hot seat 3 characters from the play and ask them to give a summary of events from their perspective.

## Setting/Location

Help the students to explore location and time period. Select a short exchange of dialogue from the text and ask two people to simply read it out. Ask for suggestions from the other students for different locations and time periods and observe and discuss how applying these changes the way the characters interact with one another.

## Form

Challenge the form. Use a short extract from the text as a basis for the work but then ask the group to change its form. For example, present it as an afternoon radio show; as a song; a power point presentation to business people; a tour at a museum; a game show using the characters of the story as contestants or a reality TV programme with running commentary.

# Introducing Companies and Practitioners

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When introducing the methods of individual practitioners and theatre companies, it can be useful to experiment and familiarise students with the key elements of their approach using simple subject matter first. This exercise should provide an accessible way to work with different techniques and discover which ones are of most interest to the students.

- Form a circle and ask the group to name traditional fairy or folk tales for example: Hansel and Gretel, Little Red Riding Hood, Snow White
- Write each one down on a separate piece of paper, fold the paper and place in a pot.
- Ask the group to list theatre genres for example: Physical theatre, Musical Theatre, Theatre in Education, Forum Theatre, Mime.
- Write each one down on a separate piece of paper, fold the paper and place in a second pot.
- Ask the group to list as many theatre practitioners as they can and at least three of their techniques, for example: Brecht - Direct audience address, playing multiple roles, gestus; Berkoff – Physical, expressionistic, ensemble. This can be done in advance if the students have limited knowledge of practitioners at this stage.
- Write each one down on a separate piece of paper, fold the paper and place in a third pot.
- Split the students into groups and ask each group to choose a piece of paper from each pot.
- Give the groups a time limit and ask them to apply the practitioner and genre to create their own version of the fairy tale.
- Share and discuss the work.

# Top Tips

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There are so many different activities and exercises that can be utilised in the devising process that this resource booklet really only touches the surface. As all classes and students are different it is impossible to predict how a process will develop or create a 'one size' fits all approach. However, these top tips should help you to bring out the best in your students.

## **Get the idea up on its feet**

It is good to discuss ideas but until you try something out, you will never know if it works or not.

## **Aim to complete tasks quickly and create lots of material**

Set short 10 or 15 minute tasks to create material quickly. This will limit too much discussion and generate more ideas work with. The more ideas you have, the more ideas you can play with, refine and discard.

## **Limitations**

If the starting points are too general, it can be hard to know where to begin. Set restrictions or boundaries to create more focused material.

## **Keep an open mind, listen and say yes!**

As with improvisation games, accept and build on ideas rather than rejecting them. Every student should be able to express an idea safe in the knowledge it will be listened to and considered. Good things can come out of poor rehearsals and bad improvisations can yield a single moment of brilliance that you can build on.

## **Be extreme**

Be as silly as you possibly can! Make the rehearsal room a safe place for exploring and play!

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### **Be passionate about your source material**

Find something in your stimulus material that really matters to you. If you don't care about the story you are telling, then why should an audience?

### **Do your research**

Research is essential in the devising process. It gives you confidence in what you are doing and informs and nourishes the work. It also brings authenticity and helps you create the world of the play. Whatever topic, theme or idea you are exploring, build up your own knowledge and understanding of it!

### **Set goals during the process**

Try to set goals within the process and share the work-in-progress so that you don't leave things to the last minute and can gauge how the audience response to what you're creating

### **Look for counterpoints**

Drama works well when there are contrasts. If your subject matter is serious, look for the moments of humour. If you are creating a farce, remember that it is serious for the characters involved.

### **Don't rely solely on words**

Too much dialogue can weigh down a performance. Consider how you can tell the story through action, movement, music, design, sound and lighting. These elements are just as important as words. Not only do they add interest from a stylistic point of view but they can actually tell the story more effectively than words in some cases.

### **Remember we are all different**

Be sensitive to the ways in which different people work. Some people will create work through improvisation but others may want to sit and write and both approaches are valid. Accept that material can be created in numerous ways.

### **Don't be afraid to change course**

If something isn't working, even if it seemed essential at the start of the process, don't be afraid to discard it. Continue to rework things and make changes for as long as you can.

### **Above all stay positive and enjoy the process of creating theatre!**

# Appendix 1

## Games and Warm Up Exercises

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### 1. THE EMPTY CHAIR

**AIM:** To encourage focus and teamwork and physically warm up

- Ask each student to place a chair in the space
- Ask for a volunteer to leave their chair and move to the opposite end of the room
- The volunteer must then walk back to their chair but the other members of the group try to sit in it before he/she has a chance to
- The volunteer can walk but the rest of the group can move more quickly
- Once the group begins to move the volunteer can adjust their path to try and sit in any seat available
- If they secure another seat, that seat's previous occupant becomes the volunteer

### 2. COMMON GROUPS AND ORDERED LINES

**AIM:** To encourage students to interact and consider communication

- Walk around the space.
- Ask students to get into groups of similar eye colour, hair colour, amount of siblings, age, common interests and so on.
- Expand on this by asking them to create a line, ordering themselves in terms of the month of the year they were born, shoe size, shortest to tallest, how far away they live from the school.
- Increase the challenge by asking for these to be done in silence encouraging nonverbal communication.

## Appendix 1

### Games and Warm Up Exercises

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#### 3. GROUP KEEPY UPPY/BALL GAMES

AIM: To unify the group in a common goal

- Use a soft, medium sized ball such as a football or beach ball
- Space the group out evenly in the room
- Ask them to keep the ball in the air for as many taps as possible
- Once the game is established add new rules eg. for each denomination of 5 the ball must be hit with a different part of the body or for every number containing a 3 (3, 13, 23) everyone has to go onto their knees until they reach the next multiple of 10.
- A simple game of throwing and catching can also be modified by the group when they add their own rules such as swapping places in the space, imagining the ball is on fire, using noises to indicate the catcher.
- Deciding which rules work, and which ones don't, also introduces a discard and refine mentality, useful for the devising process.

#### 4. PRISONER AND GUARD

AIM: To encourage focus and gently lower inhibitions

- Create a circle of chairs leaving at least 3 empty
- Each student must either stand behind a chair or sit in one
- 3 students must volunteer to stand behind the empty chairs
- The person sitting in the seat becomes the prisoner; the person behind the seat is the guard
- Guards with empty seats can wink or blink at a person in a seat to 'steal' them from the other guards.
- Guards can keep their prisoner if they tap them on the shoulder before they move out of their seat
- Guards with empty seats must remain as guards and guards with a prisoner can switch around.
- Apply a strict time limit of 2 mins per round
- The Prisoner/Guard relationship can be changed to allow for more physicalisation, improvisation or character development eg. toddler and parent, shop keeper and thief, teacher and student or spaceman and alien
- Phrases can be added when escaping or the location could change to Victorian London or the deep south of America.

# Appendix 1

## Games and Warm Up Exercises

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### 5. PAPER ISLAND

AIM: To unify group and build on team dynamics

- Split the group into equal teams of no more than 6 per group
- Set out 2 chairs roughly 6 metres apart, these represent the two islands
- Give each member of the team a piece of newspaper
- Outline the scenario for them: The floor is now lava and they need to evacuate the island they are living on. In their teams they must get to the other island by only standing on the newspaper. The first team to arrive at the other island with all their paper intact wins. If the paper rips during the game they lose it. If a team member falls in the lava they lose them
- Extra rounds can be added to increase the challenge eg. make another journey but remain linked together in some way; take away 3 sheets of paper from each group; tell them they have left a team mate behind and have to rescue them
- It's important to encourage team work and communication. The 'lava and island' set up can also be changed to a different scenario or ask them to come up with a new disaster

## Appendix 2

### Grid Game

#### 1. THE GRID GAME

**AIM:** To introduce the grid, to warm up physically and create a shared sense of focus

- Create a grid of nine squares on the floor using tape
- Explain that these squares are numbered from 1 to 9 like a spiral and that 9 is the winning square
- Ask the students to stand in a square and those that are not in a square can form a line next to square 1.
- Use a soft ball, which can be bounced and served underarm by the person standing in square 9. The ball is allowed to bounce once in any other square and then the occupant of that square must return it or bounce it into another square on the grid
- If the ball is not returned or if it is knocked out of the grid, then the person in that square, or who struck it last, leaves the grid to join the line and everyone else in the grid moves along one space. New players join the grid from the line next to square 1 when a player is eliminated. The winner is the person in square 9 at the end of the allotted time or number of rounds
- As with all ball games, students should be encouraged to adapt the game and add their own rules

1	8	7
2	9	6
3	4	5

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This resource pack was created for the Arts & Education Network by Georgina Harris and Justin Cliffe from Tin Shed Theatre Company and Francesca Pickard Drama Practitioner and Director.

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