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COMMUNICATING VISUALLY AND PHYSICALLY

Communicating thru Images and Actions Rather Than Words

During this session we are going to use as few words as possible. Our goal is to activate and energize as much of our brains as possible other than Broca's Brain, the seat of language located in our left brains.

Our goal will be to communicate as much as we can without using words in specific languages.

Imagine yourself in a country where you do not know the language at all. Imagine that you can not speak at all nor are able to read.

Now your challenge is to communicate with everyone in this group without relying on spoken or written words.

The only limitations during this session will be **NO WORDS** can be used to communicate-spoken or written

History of this Program

Born without ability to speak

Learned to Draw to communicate

Learned to act out to communicate

Learned to watch actions

Learned to read emotions

Stranded in Europe without any language but English

Traveling around the world

Working in vaguely familiar fields

Purpose of this Program

Communicate without spoken words

Think in visuals, actions, emotions

Add to creative thinking skills

Challenge you to solve problems without speaking a word. Force you to think in images, actions, gestures, body language.

Improv theatre games

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- [Ali Baba and the 40 Thieves](#)
- [Alien Tiger Guy](#)
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- [Bappety Boo](#)
- [Barney](#)
- [BarPro](#)
- [Bartender](#)
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- [Big Fish Small Fish](#)
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- [Blind Freeze](#)
- [Blind Harold](#)
- [Pan Left Pan Right](#)
- [Parallel Universe](#)
- [Party Quirks](#)
- [Pass Ball](#)
- [Pass Catch](#)
- [Pass Clap](#)
- [Pass Yes](#)
- [Patterns](#)
- [Pecking Order](#)
- [Peruvian Ball Game](#)
- [Pillars](#)
- [Ping Pong](#)
- [Pivot](#)
- [Play Tag](#)
- [Playbook](#)
- [Pockets](#)
- [Poetry Corner](#)
- [Poet Translator](#)
- [Point of View](#)
- [Poison Arms](#)
- [Popcorn](#)
- [Presents](#)
- [Press Conference](#)
- [Primal Screams](#)
- [Props](#)
- [Protest Song](#)
- [Puppets](#)

No Spoken Word Games

I/We HAVE A PROBLEM

Act it out without speaking a word.

Accepting Circle

How it Works

Get everyone in a big circle. One player starts by making a little gesture, perhaps with a little sound. His or her neighbor then tries and does exactly the same. And so on. Although we expect the gesture/sound not to change, it will.

Notes

Watch for movements that suddenly change left/right arm or leg. This is not really supposed to happen, but it will. Once happened, it should be accepted by the next player.

Also watch/listen for little moans or

sighs that players might make before or after their turn - these should also be taken over by the next player.

Simple Continuation

How it Works

A scene is started, played by 2 to 4 players. Mid-scene the MC interrupts, and all characters are replaced by new players. The new players should take over the original characters, and stick to the story that was being developed.

Also known as Understudy. Also known as Actor Switch.

Make More Interesting

How it Works

Simple exercise, useful for players that are too verbal.

One player starts a scene. As soon as the trainer claps his hands, the player needs to make whatever he was doing more interesting,

without advancing. If our player was opening a briefcase at the clap, he needs to make 'opening a briefcase' more interesting; he is not allowed to take something out of the briefcase, as that would be advancing; player needs to stick to 'opening the briefcase'.

Notes

Simple to explain but not so easy to play. When done well you move into the clownesque. Think about Chaplin, Laurel & Hardy or Mr. Bean.

Variations

At a second clap, allow the player to advance the scene. Also known as Advancing and Expanding.

Before or After

How it Works

A short scene is played. After that the host asks the audience whether they want to see what happened before this scene, or what happens after this scene.

FAST Forward

How it Works

For this handle we need a 'director', or the MC can take on this role. A scene is started. The director can at any point interrupt the scene, and fast-forward (or backward) to another point in time. The story is then continued in that time. This technique can create flash backs

What Happens Next

How it Works

One player in the middle, the others sit aside. Any person can give the middle player a task, which she performs, and then she asks 'What happens next' ? Any player may suggest what needs to happen next, but the idea is for the group to construct a coherent story.

Notes

The player in the middle should only and strictly be doing what she's told; it is up to the players at the side to construct the story.

Also known as **And Then.**

Guest Game

How it Works

In this game we play in scene in which one player is a guest, somewhere. We do not know who he is, or why he is visiting, or what his relation might be with the characters at the location. All other characters in the scene behave strangely or suspiciously, as if they have a secret. The idea is that by the end of the scene we understand their secret.

For example, a player might ring a doorbell at a house, ready to pick up his date. We never get to see the date, and all characters in the scene slowly provide hints as to what might have happened to the date. The game is over when e.g. we (the audience) discover that all occupants of the house have been hauling garbage bags out of the house, all containing body parts of the date... It need not always be gruesome, though...

Name the Monster

How it Works

Play in pairs, one word at a time (see [Word at a Time Scene](#)). Choose a location (e.g. walk in the forest). Players must meet a monster, give it a name, and run away from it.

The 'monster' can be anything: an evil witch, a dragon, a frog with a machine gun, a smelly French cheese, anything.

Variations

Take this game a bit further, and ask the players not to run away from the monster, but do something. Fight it, beat it, get eaten (and continue in the monster's stomach or in heaven/hell), make friends with it, tame it, capture it, ride it, whatever.

Notes

The real goal of the exercise is to get used to explicitly naming the problem (the 'monster' in this case).

Whoosh

How it Works

Everybody in a circle. Start with one person, who waves both hands to his/her neighbor, saying 'Whoosh'. The next person passes the Whoosh to his neighbor, and that way the Whoosh is passed around the circle.

There's 4 other sounds/movements that can be made.

* 'Wow': indicated by saying Wow, and moving both arms down. A Wow changes the direction of the Whoosh

* 'Zap': instead of passing the Whoosh to your neighbor, it gets zapped to the person you point to. The receiver continues with either a Whoosh to his neighbor, or another Zap to another person. A Wow after a Zap returns to the Zapper.

* 'Grooooooovelicious': for this one the whole group bends down and up again in a kinda groovy way, all saying

Grooooooovelicious. Afterwards, the person who started the Groovelicious sets the Whoosh in motion again, in any direction.

* 'Freakout': indicated by waving both hands in the air. Everybody starts screaming and moves to the center of the circle. When everybody's freaked out a new circle is formed, and the starter of the Freakout sets the Whoosh in motion again (or Zaps, or does a Grooooooovelicious).

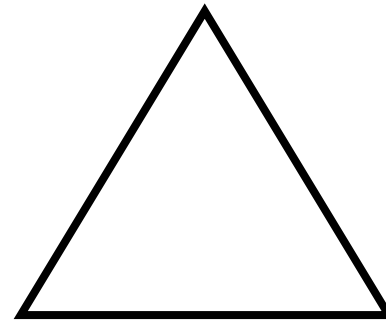
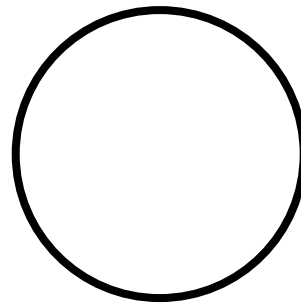
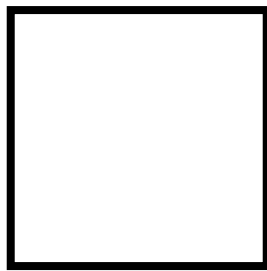
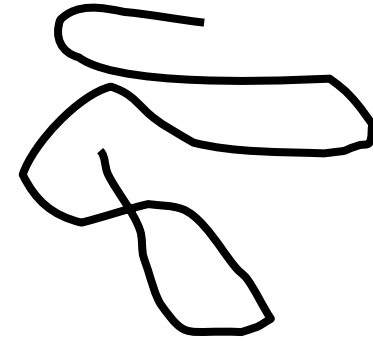
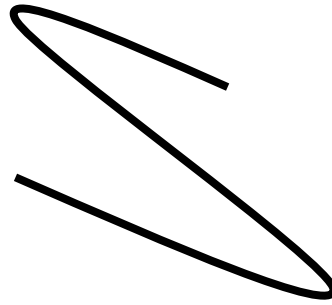
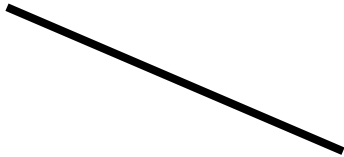
Variations

You can invent other sounds and gestures. You might replace Whoosh by a kind of Vroom-Vroom, as is you're in a car, and replace Wow by the sounds of brakes ('iiii') etc. Also known as Zip Zap Zoop.

Drawing

Lines, shapes, symbols, images

If you can draw these you can draw anything.



Resources

Improv Encyclopedia Home Page

http://www.humanpingpongball.com/improv_games.html
<http://www.humanpingpongball.com/gm.html>

Improv Theater Games

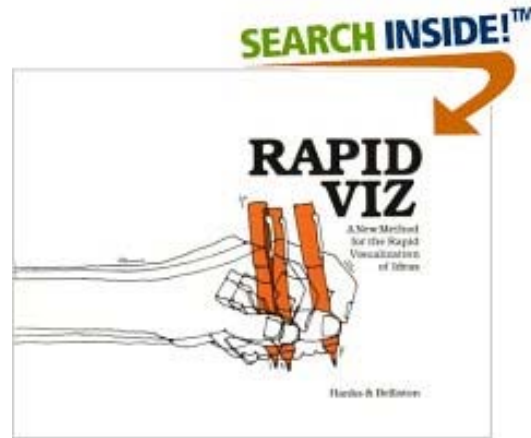
<http://www.fuzzyco.com/improv/games.html>
<http://www.improvcomedy.org/games.html>

Fuzzy's Games List

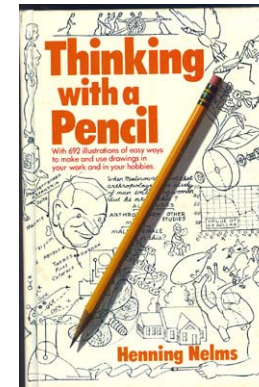
<http://www.fuzzyco.com/super/improv/games.html>



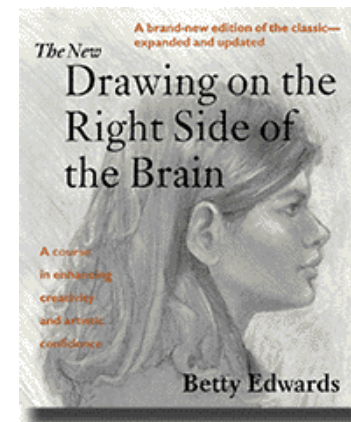
Draw!: A Visual Approach to Thinking, Learning and Communicating
Authors: Kurt Hanks, Larry Belliston



Rapid Viz : A New Method for the Rapid Visualization of Ideas
(Paperback)
by Kurt Hanks, Larry Belliston, Philip Gerould



Thinking With a Pencil
Author: Henning Nelms



Drawing on the Right Side of the Brain (Paperback)
by Betty Edwards