**Long Form Improvisation** *by Lela Kovalenko Bayne*

**Lesson 1 Title:** Proscenium Staging

**Educational Objective:** Students will show basic knowledge of stage directions by performing the game "Captain's Coming".

**Hook:** Let the students play "Freeze" in two different circles. (This improvisation game involves scene work and is one of the most frequently played games in drama--its rules can be found in previous lesson plans.)

**Transition:** After about ten minutes of play, ask the students for their attention and ask them to imagine that those in the circle are a formal audience watching a skit put on by the two in the middle. Ask them what this kind of theatre might be called. If nobody knows, inform them that it is called theatre in the round or arena style theatre. Let them know that for most formal productions in theatre (including improv shows!), the stage and audience relationship is called proscenium theatre (which would be what they will think of when they think of an auditorium). For their next major assignment, they will have to perform with proscenium staging. Ask all of the students to go to one side of the room. In various games played in previous units, they would have had the option to do this, but were not necessarily mandated to do so. They are now to see themselves as an audience in a proscenium-style theatre.

**Step 1 (Group Practice):** Inform the students that they will be playing "Location, Career, Death" (a game they would have already learned in their elements of storytelling unit) and must keep in mind that their audience is only on one side now. Let them know that they will have the extra challenge of keeping the entire round to three minutes or less. As they play, remind the students who have volunteered to be aware of their staging by simply asking "where is your audience?" if they begin to turn away or upstage one another.

**Step 2 (Discussion/instruction):** Ask the performers, after you have gone through and learned what each person thought was going on, what was different about performing this game simply by changing the audience around. Was it harder to pay attention to what your partner was giving to you? Why? Ask the members of the audience how hard it was to see what was going on when the performers were only focused on one another and didn't pay attention to what the audience would be seeing. Ask the performers to look at one another with their profiles (or sides) to the audience. Ask the audience how much they can see of the performers. Now ask the performers to turn their bodies and faces so they mostly face the audience while still keeping eye contact with the performer across from them. Again, ask the audience how much they can see. Which is better? Why? Inform the students that this technique of having one's body mostly facing the audience while still looking in the direction of the other performer is called "cheating out". This is a technique that all of them must use in their performances from now on.

**Step 3 (Instruction):** Ask the students who have been in a play or participated in theatre classes before to stand up on "the stage" that they have created out of the room. Ask if they have ever heard of stage directions before. Let students explain what they are if that is possible. If it is not, explain that stage directions are exactly what they sound like: directions (as in the places you are supposed to go) on the stage. Ask the students up on "the stage" to go stage right together. Stage left. Upstage. Downstage. Ask the audience what they noticed about the movements their fellows made. It should have been evident that the students on stage went to the audience's right when you asked them to go stage left. Explain that the stage directions are given from the actor's perspective (or, whoever is on the stage looking out to the audience).

What about upstage and downstage? Explain that stages used to be raked, or slanted. The back of the stage would literally be higher than the front so that the action could be seen by the audience better. Therefore, when an actor goes backward on the stage, he is going upstage. When he goes forward (toward the audience), he is going downstage.

**Step 4 (Class Practice):** Ask the class to get up and move together as you call out different stage directions. Add center stage, downstage left, upstage center, etc. as you feel that they are able to do so.

**Step 5/Assessment:** Teach and play the game "Captain's Coming."

This is a game of elimination in which the students all begin up on the stage. You can call any stage direction you wish, and they must move together to that place. If anyone dawdles or goes the wrong way, that person is out and has to sit down. If you say "center stage", they all have to go center stage and shout "ta-dah!" with their arms out in a dramatic fashion. Other ways to get people out are if they are left out of the following directions:

* Bunny in a Bush -- one person kneels on the ground making bunny ears with his or her fingers on either side of his or her head and saying over and over "bunny, bunny, bunny...". The other person stands behind the bunny and moves his or her hands over the bunny's head in a covering movement saying "bush, bush, bush..." Anyone who is not in a partnership is out.
* \_\_-Person Buffet -- any amount of people can be called here, but it's good to stick to 3-6 people. They students must quickly make groups of exactly how many you called, sit in a circle, and "eat" from the middle of that circle saying "om nom nom nom nom". Anyone not in a group is out. Any group with less or more than the number you said is out.
* \_\_-Person Conga Line -- this one is like the buffet, except that amount of students must create a conga line and do the conga dance with the typified music. Anyone not in a line is out. Any line with less or more than the number you said is out.
* Hit the Deck -- all of the students must lie flat on the floor. Anyone who doesn't immediately go to the floor is out. (Please take into consideration any infirmities or disabilities in the class.)
* Captain's Coming -- all of the students must make a straight line and stand in a salute with a straight face. This is an opportunity for those students who are out to get up and try to "break" those who are still standing, but they are not allowed to touch the players at all. This usually lasts for ten seconds before you say "at ease". If any of the players have broken, they are now to sit down with the others who are out.

These directions can be given in any order at any time. If there are only two students remaining, they are to do a shoot-off. The students start back to back, center stage. They walk away from each other when you say "walk". When you say "go", the student who turns and says "zoom zoom!" first is the winner.

**Lesson 2 Title:** Concentration and Swiftness

**Educational Objective:** Students will be able to show their abilities to keep in character and to react quickly by playing "Superheroes".

**Materials Needed:**

* Computer with access to internet and projector for image
* The following *Whose Line is it Anyway?* clip ready to play: http://youtu.be/WA-VFQnH9xI

**Hook:** Let the students play "Honey, do you love me?" in two circles. (This game was part of the characterization unit--it is played by a person in the middle saying, "Honey, I love you. Would you please give me a smile?" to someone in the circle in any way he or she thinks might make the person laugh. The person who is asked must say "Honey, I love you, but I just can't smile" without smiling or 'breaking' in any way. When someone is 'broken', that person becomes the new person in the middle.) Urge them to use different characters, and remind them to stay respectful of one another and their audiences.

**Transition into lesson:** After playing for about seven minutes, ask the students to get into a seated class circle. Let them know that they are going to have to use the skills they have learned in creating a character and keeping that character when doing their next assignment. This assignment will be an improvised scene that will last up to eight minutes, and it will be performed on stage. In order for the production to flow, they must be aware of their staging as well as work together to create and keep believable characters, and they must be able to think quickly on their feet while still sticking to the rules of the loose script they will be given.

**Step 1: (instruction/group practice):** In order to better help the students work to think quickly on their feet while still sticking to specific rules, teach the game "Bibbity Bibbity Bop" with the students. This is played by getting into a circle. One person is in the middle. This person is trying to get back into the circle by getting others to "mess up" when asked to do a certain task. The basic way to play this game is for the person in the middle to point to someone and say as fast as he can, "bibbity bibbity bop!" The person being pointed to must say "bop!" before the person in the middle finishes it. If the person on the outside fails to do this, that person is the new person in the middle. If the person on the outside manages this, the person in the middle continues to someone else. The other basic piece of this game is if the person in the middle says only "bop!", the person he is pointing to on the outside must say nothing.

The following things are added to the basics of the game as you feel the students can do it. The person in the middle must say the command and then count to five as fast as he can. These variations call on the person being pointed to as well as the people on either side of that person. If the people on the sides do not "make it" in time, the slowest is the one in the middle.

* Surfer -- the person being pointed to poses as if on a surf board while those on either side create the waves with their arms.
* Toaster -- the person being pointed to raises his arms above his head, jumps up and down, and yells "butter me! butter me!" while those on either side create the sides of the toaster with their arms.
* Jell-O -- the person being pointed to wiggles his body while those on either side create the bowl with their arms.
* Charlie's Angels -- the person being pointed to creates a gun with his fingers and stands erect while those on either side create guns with their fingers and place their backs on the first person's sides, creating the classic "Charlie's Angels" pose.
* Jumberjack -- the person being pointed to becomes a tree with his body while those on either side put clap their hands together and make a chopping motion toward the tree.
* Chicken in the Woods -- the person being pointed to becomes and tree with his body while those on either side switch places.

The teaching and playing of this game will probably take up to about twenty minutes, for you want the students to be able to go as fast as they can. They have worked on pacing, so keep them going quickly. If need be, go to the center and demonstrate how fast to go (don't "pick" people, just point to someone new each time) without having them need to switch out if they are too slow. This is a form of "training" so that they know how it's more fun and challenging when it's faster.

**Step 2 (Discussion):** Ask the students how difficult it is to keep completely in the game (or to keep a straight face) when a partner goes quickly or does something funny. How did playing "Bippity Bippity Bop" help to learn how to think quickly? How hard was it to think of things to say when you were in the middle? How hard was it to move fast enough when you were on the outside?

**Step 3 (Instruction):** Ask the students to sit in a place where they are able to see the screen, and pull up the *Whose Line* clip. Inform the students that this clip is of a game called "Superheroes." Ask them to note how quickly the performers must work off of one another and how they each have a character to keep throughout the game. Play the clip.

**Step 4 (Discussion):** Ask the students to reflect on what they might have felt as an audience if the performers hadn't been able to play off of one another immediately. How does the "yes, and..." principle come into play when thinking quickly on one's feet? What would have happened if one of the performers hadn't been able to keep character (or refused to do so)? Stress to the students that keeping character in performances, no matter how fast the performance may be, is extremely important, as is keeping the pacing going smoothly in improvisation so that the audience will not become bored.

**Step 4/informal assessment:** Play "Superheroes" for the rest of the period, assessing the students informally by analyzing performances after they are done. Questions to guide reflection and self-assessment would may be: how did the characters show? What elements of characterization are most important when thinking so quickly? Was the crisis solved, or were we too wrapped up in what characters were doing?

**Lesson 3 Title:** Direction in Improv

**Educational Objective:** Students will show their understanding of using direction in improvisation by playing "Hollywood Director".

**Materials Needed:**

* Computer with access to internet, projector, and sound
* "How to be a Theatre Director" cued to 50 seconds in: http://youtu.be/yBu255CjJyk
* "Hollywood Director" clip: http://youtu.be/qAxkaPQoYoQ

**Hook:** Split the class into two groups and have them play "Bibbity Bibbity Bop" with one another. Let this be played for about ten minutes, urging them to get as fast as they can.

**Transition:** Have the students sit where they are. Ask them to show by a raise of hands how many of them have been in a play before. Ask those students what the role of the director was in that play. Is direction a bad thing? What parts of "Bibbity Bibbity Bop" depend on direction? What about things in "Superheroes"?

**Step 1a (Partnered Discussion):** Ask the students to partner up and discuss with his or her partner what he or she thinks about having a director be part of improvisation. Ask them to explore the idea of substituting the word "director" with "facilitator." How does that feel different?

**1b (Class Discussion):** After about eight minutes, ask the class to share what they discussed and if they came to a conclusion about what role a director would have. What about the word "facilitator" is different than connotation of the word "director"? Which word would they prefer?

**Step 2 (Instruction):** Ask the students to get into a place where they will be able to clearly see the screen. Inform the class that you will be showing them a video made by a professional director. He is describing what he thinks are the most important functions of a director. Ask them to listen for what they could apply to improvisation. Play the clip "How to be a Theatre Director", starting at 50 seconds. Only play until 1:53, before he says "the average..."

**Step 3 (Discussion):** Ask the students what the main points were that could apply to an improvisation setting. Some are listed below:

* Create an environment in which people feel like they can do their best work and to take chances
* Process must be the most enjoyable part of the voyage
* We have time to rehearse

Explain to the students that some improvisation groups do longer forms of improvisation that do not involve short games. This is called "long-form" improvisation, and there are multiple theatre companies that use this in order to create full-length productions that are actually mostly improvised. How might rehearsal be tied into that type of improvisation?

**Step 4 (Instruction):** Inform that students that they will be using this longer form of improvisation tomorrow, but in order to do that, they must be able to take direction in order to create the best story possible. Teach the students how to play "Hollywood Director." This is played by having one student be "the angry director" while the other students (up to three) are the "incompetent actors." The actors are given a scene to improvise (which can be made up by the audience). After the improvised scene, the director comes in and tells the actors to do it in a different style. Up to three different styles can be played before the game is over. Inform the students that you will be looking for their ability to give and take direction and apply it to the scenes that are created as well as their ability to use what they have learned about stage direction to make the scenes more believable to a proscenium audience. Show the "Hollywood Director" clip. Make sure to stop at 4:15, as the last style is not school-appropriate.

**Step 5 (Class Practice):** Play "Hollywood Director" twice as a class (in proscenium staging), going over good techniques as it is played and taking care of any issues that have to be addressed. The director is able to give whatever school-appropriate style he or she would like--there are no slips given already. The scene can also be made up by the director.

**Informal Assessment:** Divide the students into groups of four and ask them to play this game, working on their staging, characters, and taking direction quickly.

**Lesson 4 Title:** Fairytale Improv

**Educational Objective:** Students will demonstrate their abilities to create a cohesive story and definite characters while thinking quickly on their feet through the creation of a short fairytale improvisation in groups.

**Materials Needed:**

* "Little Red Riding Hood" written up on the white board
* The following bulleted list written up on the white board beneath the title of Little Red Riding Hood:
  + Mother gives Little Red the errand to go to sick Grandmother's home to deliver goodies and medicine
  + Mother tells Little Red to not talk to strangers or stray from the path
  + Little Red sets off through the woods to Grandmother's home
  + Little Red meets Wolf
  + Wolf gains Little Red's trust and asks where she is going; Little Red tells him
  + Wolf beats Little Red to Grandmother's home and eats Grandmother, then dresses in Grandmother's clothing
  + Little Red gets to Grandmother's home and is eaten by Wolf
  + Wolf falls asleep and Woodcutter hears his snore
  + Woodcutter enters home and finds sleeping Wolf
  + Woodcutter cuts the Wolf's belly open and saves Grandmother and Little Red
* At least four different colors of whiteboard markers
* Timer

**Hook:** Divide the students into three groups and have them play a round of "Pop-Up Story Book" in each group. This is a game learned when teaching storytelling elements. Ask the students to remember to keep in mind CROW and storytelling.

**Transition:** After the students return to their seats, ask them if the fairy tale presented in this story had a definite plot. Were the characters and their relationships clear? How important was it to the audience (if there was one) to see these elements of storytelling through CROW? How much of the tale was the storyteller's? (The answer to this is the entire thing--they are just given a title to work with.) Does this mean the storyteller was a type of director?

Bring the students' attention to the whiteboard and the story points written on it. Ask them if this story is familiar. Are the points open enough for interpretation if the storyteller in "Pop-Up Story Book" had to follow these? Yes, it should be! That's where imagination comes in! Inform the students that this type of listing of a plot is called a plot point. They will be creating a plot point to a well-known fairy tale or fable (they can do Disney if they want, but try to have them steer clear of it, as they are not the actual fairy tales) in groups. The style of the performance will not be in "Pop-Up Story Book" style, however--it will be more like an open scene.

**Step 1 (Instruction):** Count off the students into four different groups and have them go to their own area of the room. Instruct the students, once they are in their groups and in the area they need to be in, that they are to have a scribe write the plot points of a fairy tale or fable on the board that they will perform for the class at the end of the period. Urge them to stick to a short one, as their performances will only be allowed to be three minutes long. This is one of the reasons that Disney movies are not good things to go off of. Let them know that duplicate stories will not be allowed, so the titles of the stories must be listed on the board (each group using a different color to help differentiate). The group who writes the story up on the board first is the one that will perform that story. Their performances will be worth ten points, and the only way to receive those points are to make sure that everyone is fully involved and participating.

**Step 2 (Group Work):** Give the teams time to discuss what story they will perform and write it on the board, and then have them discuss plot points. When they have figured them out, the scribe must write the plot points in on the white board beneath the name of their story. All groups should have their plot points on the board for the class to observe. This should not be more than ten minutes. Enter conversations with each group as necessary as you go around and listen to their discussions and ideas.

**Step 3 (Instruction):** Ask the students to cast their stories. Each member of each group must have a large role in the skit, though that can mean that one person is all of the props. Ask the groups to please be aware of who would like to play what role and that everyone must feel that he or she is able to fully contribute to the creation of this story. When they have cast their stories, they are to rehearse their outline with one another. Remind them that this will be done in a proscenium style, so be aware of where the audience is and what they are able to see.

**Step 4 (Group Practice):** The groups should be given about fifteen to twenty minutes to practice their outlined stories. Remind the students that they are only allowed to perform for three minutes, so they must all be on the same page of what is most important to get the story told. Go around to each group, helping as necessary. Make sure that each student is engaged in the creation of the piece, reminding them that they will not be receiving their points if they are not an obvious help/participant in this story. Keep notes of what students are slacking off (minus one point for each time this happens).

**Step 5/Assessment:** Let the groups perform their stories for the class in the style of a proscenium stage. Help them as they perform to realize if they are blocking one another or if they are too far upstage. Keep them to the time limit by giving a 30-second warning. Award the ten points (which are participation based, as mentioned) to the individual students accordingly in the grade book. Make sure to ask after each performance what the strengths and weaknesses were. Were all of the elements of storytelling and CROW observed? How much improvisation was still allowed even with the plot points?

**Lesson 5 Title:** Creating a Long-Form Production

**Educational Objective:** Students will be able to demonstrate their abilities to create cohesive stories, characters, settings in a collaborative group by creating their own long-form specifics to the plot points of a story in a group.

**Materials Needed:**

* White board and markers
* Story plot points
* Groups of 5-6 students created and ready for your class (Each group should have a strong improv student and a weak one as well as varying mid-level improv students to balance out the group. I made sure to create groups where people who didn't work well together were not placed together. Create groups that will hopefully support each other!)

**Hook:** Have the students divide themselves into groups of six and play "Pop-Up Story Book", making sure to use the idea of the storyteller as a director/facilitator that works with the actors.

**Transition:** Ask the students how they utilized the idea of the storyteller as the director/facilitator. If they were to create a story together, can someone take on this role while still allowing everyone to play a major part in the collaboration process?

**Step 1 (Review):** Ask the students what they remember about the "How to be a Theatre Director" video and what was touched upon as the most important elements of directing. They were as follows:

* Create an environment in which people feel like they can do their best work and to take chances
* Process must be the most enjoyable part of the voyage
* We have time to rehearse

Let the students know that the creation of an environment where the process is enjoyable and allows everyone to do their best work is crucial to a long-form improvisational production. They must keep this in mind as they will be creating a group production using long-form improv.

**Step 2 (Instruction):** On the white board, write out the plot points (found in supplements). Inform the students that these plot points are the basic script for their long-form performances. They will have to create, in the groups that you will give to them, a production using this outline, but still creating their own group's plot points. Their stories must be 7-8 minutes in length. They will have to create and cast characters as well. These things should be written on a sheet of paper, which will be turned in by the group on the day it performs. Each group should have a scribe to make sure this is done. Obviously, this is not to be an exact script--it should simply allow everyone to be on the same page in each group so that the production runs smoothly while still being mostly improvised.

Advise the students that they will be responsible to make sure that every member in the group is heard and able to do his or her best work. In order to make sure each person is held responsible for the piece, there will be peer evaluation forms assigned. Each member of the group will be receiving the same grade for their performance, but the peer evaluations could give extra or subtract points from those individuals who either are exceptionally rated or didn't help the group at all. Each student must have an equal role to play--no one student can be the obvious "lead".

Read off the groups as you have created them and ask the groups to find their own areas of the room in order to start their work.

**Step 3 (Group Practice):** Inform the students that each group should elect a scribe for the group, should discuss their ideas for the stories, and decide on a title for their piece. It would probably be best if the group went through each plot point as it is written on the board and figure out how to make each plot point happen. This will also mean that the characters will be created, which they should list at the top of the paper under the title. As the groups work, go around the room and "drop in" to each group's conversation, helping as they need it. Help to guide them to create something that allows each person to work and to share ideas.

**Step 4 (Instruction/Group Practice):** If the students are able to create their stories before the end of the period (which is most unlikely), have them start to walk through their plots so that everyone is on the same page. This is where rehearsal in an improvisational setting is applied!

**Informal Assessment:** Ask for each group's sheets of paper before they leave for both a participation grade and for safekeeping. If the characters are created and cast, a title is made, and the plot is following the basic plot points you wrote on the board, each member of that group will receive 10 participation points (provided that you didn't note any students who were not participating during the period).

**Supplements:**

* Story plot points

YOUR TITLE

* Two siblings, two parents living in an enchanted land
* House catches fire due to something wicked
* Children somehow learn they're "the chosen ones"
* Children set out on a journey
  + Meet a mentor figure
  + Taught something fantastic by the mentor
* Mentor takes them to the place where the wicked thing lives
* Children confront the wicked thing
* Children defeat the wicked thing
* Ending involving happiness all around

**Lesson 6 Title:** Work Day

**Educational Objective:** Students will be able to demonstrate their abilities to create cohesive stories, characters, settings in a collaborative group by rehearsing their created stories.

**Materials Needed:**

* The story sheets from each group that you collected last time

**Hook:** Allow the students to play "Bibbity Bibbity Bop" as a class.

**Transition:** Inform the students that just as everyone's participation is what makes "Bibbity Bibbity Bop" a fun, successful game, everyone's participation in their creation of a long-form improvisation is necessary to create a cohesive and successful performance. Participation in rehearsal is also necessary; if they do not walk through their stories, it is almost guaranteed that something will go wrong in the performance that will result in the story not quite making sense of not being balanced. Each person must know his or her role and how to best fulfill that role.

**Step 1 (Instruction):** Ask the students to get into their groups in the same places they were last time. Hand back the story sheets to the appropriate groups. Instruct them to finish their sheets and then work on rehearsal when finished. Advise the students to practice in a proscenium style, as they will be performing on the stage. If they feel that someone is capable of being a facilitator that it may be beneficial, as they have a limited amount of rehearsal time.

**Step 2 (Group Practice)/Assessment:** The rest of the period will be used by the groups to finish their stories and to rehearse. Go around to each group and help them as necessary and monitor their collaboration. Remind students that each person must have an equal role to play, and remind them that they will be evaluated by their peers.

**NOTE:** If you feel that there needs to be another work day when the end of the period comes, allow that to happen.

**Lesson 7 Title:** Long-Form Performance Day

**Educational Objective:** Students will be able to demonstrate their abilities to create cohesive stories, characters, settings in a collaborative group by performing a long-form story of improvisation in groups.

**Materials Needed:**

* Stage on which the groups will perform
* Grade sheet for each group performing
* Group evaluation form for each student
* Stopwatch/timer

**Warm-up:** Play "Bibbity Bibbity Bop" as a warm-up in order to get the students energized and ready to perform.

**Step 1 (Group Practice):** Allow the groups to get together and do a "speed through" of their production to rehearse--advise them that they only have four minutes to do this.

**Step 2 (Instruction):** Take a field trip (with students' belongings) to the stage! Once there, hand out the group evaluation forms to each student. Let them know that they will be due the next day at the beginning of the period and are worth 10 points for completion. Remind students that you will be looking for clear characters and story (through CROW principle) and that the production has a balance in performers' roles.

**Assessment:** Each group will perform its long-form production on the stage.

**Supplements:**

* Grade sheet (NOTE: each bullet point is worth two points except for the time limit)
* Group evaluation form

LONG FORM IMPROVISATION GRADE SHEET

Title of piece: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Group number:\_\_\_\_\_\_\_\_

Characterization: /10

* All group members have at least one character
* All group members show characterization through physicality
* Characters are clarified through CROW principles
* Characters are defined and original
* Characters lend credence to the story

Story: /10

* The basic plot points are followed
* The group's added plot points make sense
* There is a definite beginning, middle, and ending
* The setting is established through CROW
* All of the elements of storytelling have been used

Group Work: /15

* Each group member has a large role to play and plays it
* The group has obviously collaborated and is prepared
* No one person carries the story alone
* Transitions run smoothly
* The time is not "strung out" or "squished in"--rehearsal shows

Script: /4

* Group's script is turned in
* Group's script has all elements asked for (plot points, action, and characters)

Time limit: /1

* The time limit (7-8 minutes) has been met

TOAL POINTS: /40

LONG FORM IMPROVISATION GROUP EVLAUATION

Your name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_­­\_\_ Group number:\_\_\_\_\_\_\_\_\_

*Please answer the following questions about your experience working in the group for this project. Please remember that people's grades are dependent upon your answers, so please be thorough. You will receive* ***10 points*** *for completing this and turning it in* ***tomorrow at the beginning of class****.*

1. Please rate each group member's participation on a scale of 0 (being absolutely no participation) to 10 (being fully invested in the project and lending a great deal of ideas). Please also make sure you explain a bit about what each person did/didn't do.
2. What did you add to this group's project and overall cohesiveness?
3. Overall, did you feel like this group worked well together? Please explain.