

Exercise Card I

General Warm Ups

1.1 Name Game A

To introduce new people to each other. Stand in a large circle.

- Teacher introduces him/herself, stating their name preceded by an adjective with the same starting letter, e.g. Jolly Jane.
- Go round the group in this way with each person introducing him/herself and the preceding people. It should sound something like this: "My name is Jolly Jane". New person, "My name is Luscious Lucy and this is Jolly Jane". New person, "My name is Helpful Harry and this is Luscious Lucy and Jolly Jane", etc.
- If someone has difficulty in remembering, the group can assist by miming the adjective.

1.2 Name Game B

To introduce new people to each other. Everyone needs to know at least one or two people in the group, if not, quickly go round the names.

- Stand in a large circle.
- The teacher makes eye contact with someone across the circle, says that person's name and crosses to them.
- Before the teacher reaches a second person, that person must make eye contact with a third person and say their name.
- Continue until everyone has crossed the circle 2 - 3 times.

Make sure eye contact is made first. Start slowly to allow for mistakes, then speed up.

1.3 Knee Fights

An enthralling game to introduce physical contact

- Partners find a space and face each other.
- Knees covered by hands are guarded knees. Knees not covered by hands are unguarded knees.
- Aim of the exercise is to tap your opponent's unguarded knees as often as possible, without them tapping yours.
- After fifteen seconds, they have five seconds to secure a new partner. Repeat the above.

- After about four different partners, do the same exercise with one hand behind back.

Being cross legged, having one knee on the floor or using the forearm to cover both knees are all cheats and should not be allowed

1.4 Prisoner

Good for quick reaction and concentration.

- Split the group in two, one group has 3 more than the other group.
- The bigger group take a chair each and place them in a horse-shoe shape. They then stand behind their chair. The smaller group sit on the chairs. Three empty chairs are left.
- Stander take a step backwards. Object of the exercise is for the standers always to have someone in their chair.
- To start the game, those standers with an empty chair must wink at the sitters to release them from their chair. However, the sitters may be prevented from leaving by the stander behind their chair touching them on their shoulder.
- As soon as a stander has an empty chair, they must wink again to get another sitter.

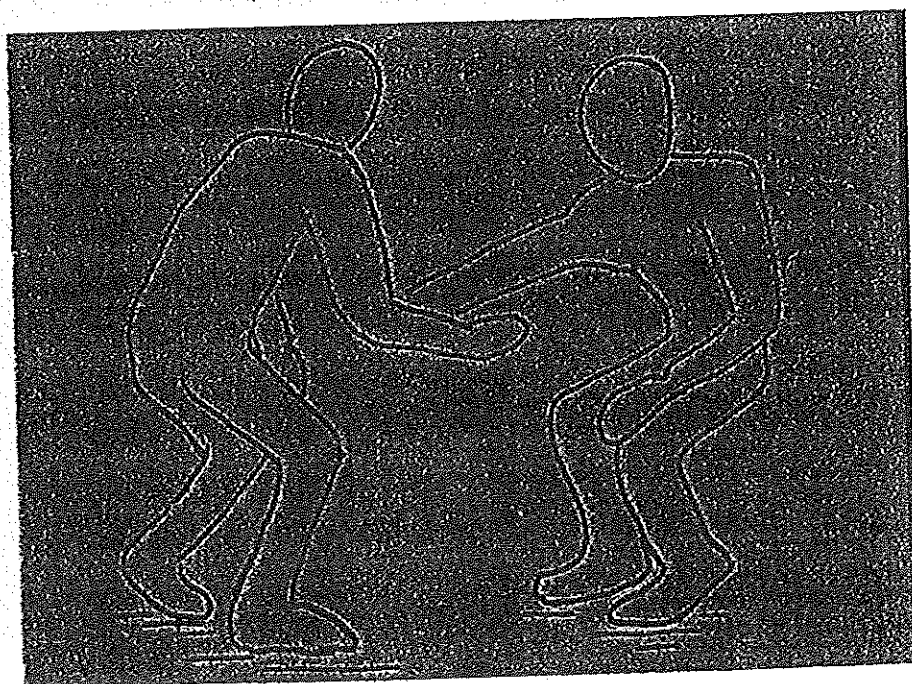
This must be played at top speed.

1.5 The Boff Game

A good fun game which warms up but doesn't exhaust.

- The group should be in a large circle, facing in, with a chair in the centre. One person also in the centre, holds a rolled up newspaper called "the boffer".
- Centre person (A) walks round the outside of the circle and "boffs" someone (B) on the bottom.
- A runs into centre and dumps boffer on the chair. Exits via B's place and runs clockwise round the outside of the circle returning to take B's place.
- Meanwhile, B has run in, grabbed the boffer, and exits via their place, chasing A round the circle.
- If A gets back safely, B chooses someone else (C) to boff and repeats the game. If B manages to boff A round the circle, then A takes the boffer and has to choose another victim (B returns to their former place).
- If at anytime the boffer falls off the chair it has to be replaced by whoever has just put it there. This means they no longer have a head start, as both the pursuer and the pursued are now next to the chair.

Each new victim must be chosen within 10 seconds.



Exercise Card II

Physical Warm Ups

2.1 Swinging Arms

A gentle exercise for loosening up the torso.

- First swing from side to side letting the arms leave the side of the body. See how far round you can see. Do this several times, relaxing into the movement and bending the legs slightly to help you go further but without pushing.
- Repeat but with the head in opposition to the shoulders so that for the most part you are looking forward first over one shoulder then the other.
- Repeat with head going with the movement and notice how much further round you can see without pushing.
- Repeat both several times.

2.2 Puppet

An introductory exercise for isolating and segmenting the body.

- Everyone finds a space facing the teacher, with both arms straight up in the air.
- On the count of one, they drop one hand from the wrist as if a puppet string on their hand has been cut. On two, drop the other hand.
- On three, drop forearm to the elbow. Four, the other elbow.
- On five and six, drop elbows but leaving the shoulder still pulled up and the hands touching the shoulders.
- On seven and eight, drop the shoulders leaving the hands up.
- On nine and ten, the whole arm drops down to the sides.
- Repeat a few times making sure that each move is a drop rather than a push.
- Speed up.

2.3 Segmentation

This is a good follow up exercise to "Puppet" that gets the whole body involved.

Take this one slowly.

- Stand up straight with feet one foot apart facing the front.
- Drop the head (pivoting just beneath the ears so that the neck is not involved) to look eight to ten feet on the ground in front of you.
- Drop the neck to look at your toes.
- Drop your chest (a slight sigh) to look at your novel.

holding a grapefruit pip between your buttocks!) drop from your waist, head still curled under.

- Let the pelvis go by bending the legs so that you are looking through your legs at the wall behind you.
- Slowly uncoil, straighten the legs then waist; chest; neck and head until standing.
- Repeat a few times.

Development

To extend the movement start from the point when the pelvis is gone and you are looking through your legs.

- Move the head back to look at the floor.
- Move the neck back to look at the floor two or three feet in front of you.
- Lift up the chest to bring the hands off the floor and to look straight ahead.
- Lift up from the waist to look up, keeping your head and neck as far back as is comfortable (you will feel this in the thighs).
- Slowly straighten the legs so that you end up looking at the wall behind you.

Either relax from there or extend further:

- Drop the head forward to look in front and up.
- Drop the neck to look straight ahead.
- Drop the chest (a very small movement).
- Drop from the waist but leaving the pelvis tilted back.
- Let the pelvis go, bend the legs and look at the wall behind.

2.4 Head as Football

An exercise for loosening the head, neck and shoulders.

- Let your head drop onto your shoulder. Push up with that shoulder so that your head flops over to the other side. Repeat several times, letting the shoulders do the work.
- Repeat but try to catch your head on your neck in the middle. To do this you will have to move your whole body. Let the head fall off and repeat. Let the head fall to the back and again using your shoulders, push it up and let it fall to the front. Using your chest push the head back.
- Repeat trying to catch it.
- Push the head in a circle just using the shoulders and chest and reverse it. Imagine you are performing for a

2.5 Foot as Camera/Nose

An exercise to loosen up the legs.

- Imagine that your right foot is a remote control camera. Balancing on the other foot, use it to document what is going on around you.
- Examine the bits of your body that you don't normally get to see. Try not to fall over.
- Now imagine that your left foot has a highly sensitive nose on it. Use it to sniff out any strange odours in the room or on your own body.

2.6 Undulation

To co-ordinate, isolate and warm up everything.

- Stand with feet one foot apart in front of an imaginary canvas.
- Imagine the front of your body is covered with paint and you are going to make a print of your body on the canvas. First bend your knees so they touch the canvas then place your thighs and hips forward, then your stomach, chest, chin and then run your nose down the picture. Bend your knees and start again.
- Extend this movement into a walk, taking a step after each knee bend or freeze the movement at any point and use that as a starting point for a character. Now give the character a face, a walk and a voice.
- Now try this again printing the side of your body against the canvas.

2.7 Walking, Trotting, Running

- Get the group walking around the space, concentrating on the impetus for the movement coming from the feet.
- Get them to go into a trot, changing the impetus from feet to the knees.
- Then move into a run as the impetus comes from the hips.
- Play around with the speeds using the different points as gears.

2.8 Fishing Line Pulling

The group stand on one side of the room, numbered off so that four or five go at a time.

- Call out the part of the body that they

- caught them and is reeling in.
- Do this a few times and then have two lines from different sides of the room pulling them first one way and then the other.
- Repeat above but with them having to face the front as much as possible as they move forward.

2.9 Locations

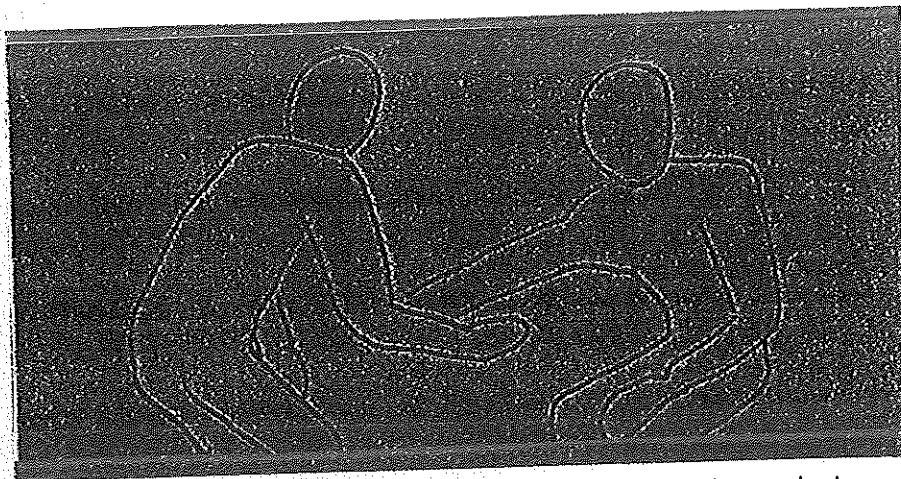
Similar to Exercise 2.8 (Fishing Line Pulling) only this time the group is given a location or weather condition to contend with, e.g. mud, glue, ice, into a gale, on a hot plate, under water, on the moon, etc. This can be done individually or with two or three helping each other.

2.10 Tray of Glasses

Another gentle exercise for loosening up the body.

You are going to do a figure of eight with your hand.

- Start with the right hand, palm up in front of you. Imagine you are holding a tray of glasses.
- Turn the hand in towards the body then move it under your right arm.
- Then lift your arm up above your head, keeping your hand moving round in the same direction until your arm is straight.



- Swing the hand over the head and back in front of the body as you lower your arm back to the initial starting point. This is roughly a figure of eight.
- Always keep the palm facing up, using the rest of your body to compensate.
- Repeat slowly several times until it becomes easy, keeping your eyes on the hand. Make the whole movement larger.
- Try two hands simultaneously, then add the body undulation (see exercise 2.6).
- Try an emotional approach: no longer a tray, but a baby, a spider, a piece of chocolate cake, a bizarre unidentified object, someone else's underpants, anything which stimulates an emotional response.
- Incorporate qualities of movement.

Development of this theme

- Keep the hands still and fixed in one place. Move the body around and under the tray.
 - Try the figure of eight behind your body.
 - Keeping your feet fixed, see how much of the space around you can be filled.
 - Shrink the movement until you are doing the least necessary to stop the glasses from spilling.
 - Change the rhythm, zooming round corners, etc.
- Varying shades of lightness or heaviness on their own or coupled with varying shades of softness or hardness. For example: soft with heavy has a fluid quality ranging from water to thick treacle. Soft with light has a quality more akin to air. Hard with heavy is more "solid/grounded", an "earthy quality". Heavy and light is nearer to a quality of fire.

Exercise Card III

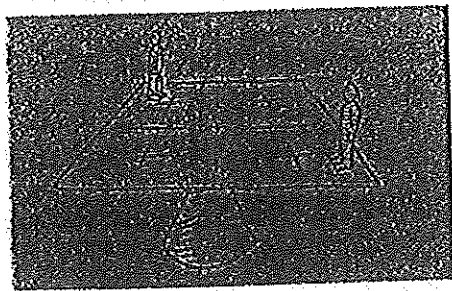
Awareness and Ensemble Exercises

All these exercises are excellent for group and individual sensitivity and awareness, and for working together as a group.

3.1 Balancing the Stage

- Mark out a large square on the floor, maximum size 21ft square. This is the stage. Imagine it is balancing on a central pivot. Mark this centre point.
- The group now stands equally spaced around the edges of this stage, e.g. 5 people on each side.
- If one person steps onto the stage, it will tip up. To balance the stage someone else in a corresponding position opposite must step onto the stage.
- One person will now lead by moving slowly around the stage, the other person must balance whatever the first person does.
- Get another pair to move around the stage; one leading, one balancing.

Start slowly until everyone has understood the basic dynamics of the game.



Now explore the possibilities:

- Cross over the middle of the square.
- If one person crouches down the other has to stretch up to compensate (in reality this would not make any difference to the balance but for the purposes of this exercise it does).
- Have no one person in control so both can lead but must also follow.
- Have more than one pair working at a time, separately or in conjunction.
- Have a free-for-all where anyone can enter or leave the square but it must always be balanced.
- Have a group of people weighing the same as one person, so acting as a chorus.

- Have two groups.

Development - Different scenarios

- Two spies eyeing each other up, exchanging information and leaving.
- A blind date.
- Sumo Wrestlers.
- West-Side story: two gangs sizing each other up.
- Teacher showing children round an art gallery.
- Fans and a film star.
- Place an object in the centre of the square that two people both want but do not want the other to get.

3.2 Start, Stop

This exercise is worth working out and must be done in total silence.

- The group walks around the room in different directions, making eye contact with each person they pass. Group must act as one, no one should look out of place - all should have the same pace, rhythm and feeling. No leaders. Concentrate on being aware of everybody, not just the person in front of or next to you.
- Tell the group that they must speed up until they are jogging. Stress that no one should lead the group, but that they must all be sensitive to the rhythm and speed of the group.
- As a group they should now speed up the walk and then slow it right down and come to a complete stop. All this should be done simultaneously as a group.
- Now give the group a sequence, e.g. sit down, all stand up, start walking again, stop, sit, lie, go to sleep, wake up, sit up, stand up, walk.

3.3 Finding the Game

This is a development of the Start/Stop game.

- Allow the walking/sitting sequence to evolve from the group as they are doing it.
- It has now become a game. No one knows what is coming next, so they are keen to find out, but a bit nervous - will everyone stop at the same time?
- Now start playing the game - reacting to it, e.g. the relief and satisfaction if you get it right, and annoyance if you get it wrong. Enjoy being the same as everyone else, enjoy the incredible sensitivity and perfect harmony you achieve as a group. moving as one!

Development

Now improvise with different objectives.

- Preparing to sing a song: getting into a tableau, warming up and then singing. As no one knows what song is coming or even what style to sing in, this can be hysterical.
- Under starter's orders: everyone is preparing for a race, taking up positions, the count down and away they go.
- The group takes a bath: running the water, getting undressed, getting into the water - is it too hot, too cold? Enjoy playing the group game.

3.4 Mexican Wave

Two lines facing each other, slightly staggered. One line is all odd numbers, one line all even numbers.

- Person number 1 starts to yawn. Number 2 (opposite number 1) copies them. Number 3 copies number 2, number 4 copies number 3, and so on down the line.
- Do this several times, ensuring everyone is doing the same action and that they start to be copied at the same point in the action, e.g. when the person before has both arms above their head.
- Make sure everyone remembers who they are copying and who the last person in the line is.
- Now break out of the lines, but remember who you are copying. Everyone should walk about the room in any direction, not following the person they are to copy but being aware of where they are. Group comes to a standstill. Number 1 does an action which is copied by each person in turn until the last person does it. When he or she stops, all start walking again.

Development

- When they do the action each person turns to face the 'audience'.
- Do action as big production number, teeth and smiles.
- Do action as if at a funeral.
- Being shifty.
- Embarrassed.
- Change the action: discovering a dead body, fainting, scoring a goal, committing suicide.
- Each person finding a different way of doing the same action.

Exercise Card IV

Focus Work

These exercises are not only good for concentration and awareness, but help to produce work with a real sense of direction and focus.

4.1 Look Up, Look Down

This is good starting game for more intense work and encourages eye contact for the very shy!

- Large circle, standing in silence.
- Teacher calls "look down", group does so.
- Teacher calls "look up", group does so. All look at someone across the circle. If two people make eye contact, both sit down.
- Teacher calls "look down...look up", each person should look at someone different. If eye contact is made, both sit down.
- You must only look at one person each time you look up. Encourage the fact that it is good to make a connection. Keep the game moving steadily. When everybody is out, start again. Repeat 3 or 4 times.

4.2 Snake and Friends

Tension exercise for observers.

- Six people up on stage in a line (the rest watch).
- They close their eyes, teacher taps one of them, and they are the snake. The rest are friends.
- They now open their eyes, find a space and close their eyes again.
- Ask them to walk about the stage. If they meet someone, they must whisper in each other's ears whether they are a snake or a friend.
- If "snake" is whispered then the friend dies horribly and noisily. They can then open their eyes and watch the snake at work.
- If "friend" is whispered then they carry on.
- Repeat until all the group has had a go.

This works as well with adults and teenagers as it does with young children. Blindfolds can be used, but are more time consuming.

4.3 Focus Line Up

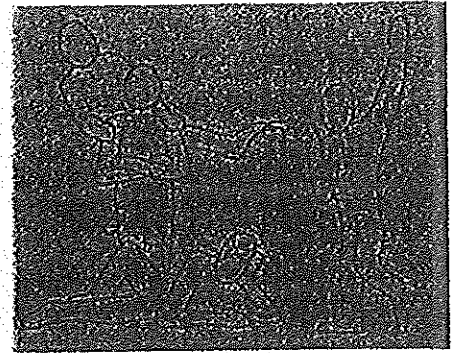
Six people line up on stage. Number them.

- Person number 1 looks towards the audience. The rest of the line-up look at number 1. The audience will automatically look at number 1, so number 1 is the major person on stage.
- If number 1 looks at number 2, they have passed the focus on. Number 2 looks at the audience and now number 2 is being watched by everyone. The game is to pass the focus down the line. It is essential that once the focus has been passed on, the giver doesn't look back to the audience. The line up must all look at the major person, and they are therefore, minor.
- First of all, practise passing the focus up and down the line - it must be given and not taken at this stage.
- Now add an emotional content, e.g. number 1 sees something a bit scary behind the audience and reacts to it. None of the line-up (minors) see it. Increasing the tension, number 1 passes the focus to number 2 who looks out to see what the problem is, (line-up now look at number 2). Number 2 sees the scary thing and is more frightened, passes the focus to number 3 who sees it and is really scared and so on down the line.
- The tension and reactions must get bigger. The person in major must keep facing front and not hide their faces. It helps to vocalise but don't use words.
- Try with different emotions, e.g. tearful to suicidal, distasteful to disgusting, flirty to lecherous, etc. Some emotions can get so big that they will need to go down the line three or four times. Keep it physical.
- Now try number 2 stealing the focus from number 1 (by looking at the audience before number 1 is ready to pass the focus on) and so on, but only one person must be in major at any one time. The others support the major person by being in minor until it is their turn.

4.4 Escape

This uses the same technique as the previous exercise (4.3).

- Divide the group into smaller groups, with about 5 in each.
- Each group starts in a different corner of the room. They are prisoners. They



must escape prison by crossing the room in stages. Only the person in major can move, and each person can only move a maximum of 3 steps at a time. All groups go at the same time.

- One person starts in major, the rest of the group watches them. Number 1 looks back to number 2. Number 2 can now break out as everyone is watching them. They look back to number 3 and so on through the group.
- In this way - passing the focus - they make their way across the room. They don't have to stick to any particular order. Encourage imaginative ways of escaping, e.g. over ladders, walls, digging a trench, rolling, jumping, swimming, SAS type raid, etc.

Development

- Incompetent burglars breaking into a stately home.
- Foxes trying to get chickens.
- Street urchins, playing knock and run.

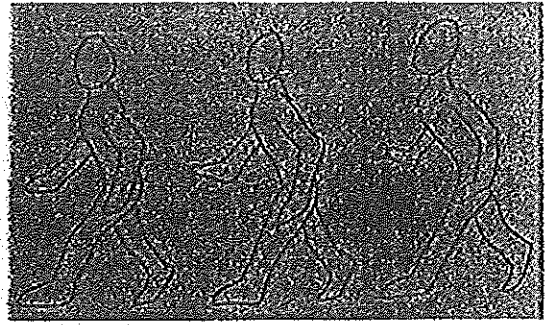
4.5 Upstaging

Half the group are the audience. Put the other half on one side of the room, number them off 1-3. All the number 1's sentence is "I am powerful", all the number 2's is "I am beautiful", all the number 3's is "I have a secret".

- They now enter and exit one by one, saying their line once in any way they like. They can do whatever they like before the line to keep our attention, but once they've said their line, they must exit.
- Now they try holding the focus as they exit.
- Now experiment by lining the group up at the back of the room. Each person may say their line once, they can move about, sing, dance, pose, shout, whisper, creep, jump - anything - and they can go in any order. The idea is to explore the different ways of stealing the focus from each other.
- Now allow them to say their line as often as they like. At the end ask the audience to comment on the best ways and places to steal the focus.

Exercise Card V

Character Work



There are many different ways into characterisation. These exercises focus on physical and status aspects of a character.

5.1 Centres of Personality

This exercise is to get the group to be more aware of their bodies.

It can be used as a warm up or as part of a larger characterisation workshop.

- Tell the group that they are at a party or some situation which would justify having that number of people in the room, milling about.
- Tell them that you are going to call out various parts of the body, e.g. hands, and they then have to make that part of the body the first thing anyone else notices. If they had just entered the room everyone would think, "That is a hand person".
- Start with the simpler parts of the body and then go on to the more subtle variations.
- Be picky during this exercise - if you specify feet, don't let them get away with doing legs.

Try hands, knees, feet, shoulders, stomachs, teeth, eyes, chest, top of the head, hips, backs, necks.

Developments:

- You may want to elaborate at any point during this exercise if the group or an individual comes up with a particularly interesting or effective way of playing a particular part of the body.
- You may want the rest of the group to watch or copy.
- You may want to find a context for a particular body shape. For example, with stomachs you may suggest the group have just had an enormous meal or are heavily pregnant. Try making them run for a bus in this condition.
- Interactions could be set up between various different body types.

5.2 Paranoia Club

The group are at a party for "Phobiacs Anonymous".

- They each have a phobia about a particular part of the body (if, for example, their phobia is stomachs then even if someone is wearing a shirt or jumper, seeing the stomach will still

affect them).

- They each have a slightly curious and sadistic streak; they are curious to find out what other people's phobias are and are not averse to tormenting people if they discover their weaknesses.
- Let them start off being able, for the most part, to keep their phobia under control but, as others start to torment them, they should get more paranoid. Their objective should be to discover what everyone else's phobias are without suffering too much discomfort themselves. This exercise can be used on its own or in conjunction with the states of tension.

5.3 Centre of Weight

Get the group to walk around.

- Tell them to concentrate on where their weight is centred. Tell them to think of it being centred in their stomachs. (This is nothing to do with actual body weight.)
- As they are walking get them to move that centre up to their chests. This should make them feel slightly lighter, almost as if they are walking chest deep in water and being buoyed up (but not slowed down).
- Move the weight up to the chin and get them to feel the difference. How do their arms feel? Are they walking as heavily as before?
- Move the centre of weight up to the top of the head and then two feet above the head.
- At a given signal get them to snap back to their centre being in their stomachs. How does that feel?
- Repeat the exercise this time taking the centre lower to the hips, knees, calves, ankles, then snap back to the stomach again.

This exercise may be used when building a character, or be used to show the difference in a character from one scene to the next, their age, how tired they are, how happy or sad, etc.

5.4 Pastiche

Work in pairs, deciding who is A and who is B. A is to walk, while B follows and copies A.

It is important that A walks normally, not walking unnaturally or rushing in an attempt to lose B. To avoid this you can distract them by giving them something to

concentrate on, e.g. everything they did yesterday after waking up.

- First let them get into the speed and rhythm of the walk.
- Then get B to look at how A walks. For example:
 - Are their feet splayed out or pointing in?
 - How much do they bend their legs?
 - Do they swing their hips?
 - Is their stomach pulled in?
 - Is their chest up or down?
 - Are their shoulders rounded or square, and is one shoulder higher than the other?
 - What are they doing with their arms and hands?
 - Is their head to one side, poked forward or pulled back?

All these things need to be noted and seen in relation to how B normally walks so that B, when copying A, should know in what ways A's walk differs from their own.

Having gleaned as much information as possible from following A, B may wish to stand at the side and watch A from a distance, or walk alongside A. This exercise can be expanded to cover sitting, lying down and speech patterns.

- B now follows A again, copying A but not parodying their actions.
- B carries on doing the new walk while A stands at the side to observe.
- All those designated as As must decide who the Bs are copying.
- Get B to slightly exaggerate the elements which feel different between this walk and their own, normal walk.
- Then get B to enlarge on them a bit more, so there is obviously something strange about this person's walk.
- Get them to exaggerate more until the walk is like a cartoon version of A's walk.
- Then get them to push the walk as far as they can.
- Swap over and repeat.

During this exercise you could get those that copied to teach a slightly characterised version of the copied person's walk back to them. At the end of the exercise get the pairs to apologise to each other!