

**Exercise Type:** VOCAL  
**Topic:** ACTING TOOLS - PUASES/COMMAS  
**Source:** Konstantin Stanislavski  
**Use:** Using commas to facilitate effective pauses.

**DESCRIPTION**

1. The director or actor will choose a lengthy speech or sequence of lines to work on. The actor will highlight where the commas are and using only their voice work on the rising voice prior to the comma and then the pause at the comma and then the delivery of the rest of the words after. The actor should remain playful and have fun with this exercise. It's more about being creative than it is to get it right.

**Exercise Type:** VOCAL/STORYTELLING/SENSORY  
**Topic:** ACTING TOOLS - TEMPO-RHYTHM AND IMAGINATION  
**Source:** Konstantin Stanislavski  
**Use:** Working with the actors to help them understand the tempo and rhythm of a spoken line. It will also help them with creative imagery and sensory work.

**DESCRIPTION**

1. The director will hand out drums, sticks and other instruments that will be used by the actors to create tempo and rhythm.
2. The director then asks one of the actors to get up in front of all the others. It's best if the actors playing the instruments surrounded the center actor in a semi circle. The center actor can choose to stand or lay down.
3. The actors begin playing their musical instruments. They play until they are able to come together in a unified tempo and rhythm. This may take awhile but it will be good as a team building exercise as well. It will help them to work as a cohesive group listening and responding in kind with each other.
4. Once the tempo and rhythm are working well the director will ask the center actor to tell a story using the basic parameters he/she sets out. For example he may say to the center actor tell us about when you took a long train ride across the country. The director instructs the center actor to be specific and detailed describing colors, scents, sounds and important surroundings and events. The director will also inform the center actor that they only have five to seven minutes to tell their whole story. They must be concise but detailed. They must also keep in mind the tempo and rhythm of the music playing and keep their speech patterns to that tempo and rhythm.
5. After the actor has completed the story the director will ask the center actor to tell the story again but this time giving them a particular condition that affects the story. For example he may say that they have a horrible stomach virus but must make this journey because they need to save their brothers life and donate a kidney. They are also told they now only have up to five minuets to tell the story.
6. Repeat the exercise with each of the other actors being in the center actor position.

**Exercise Type:** PHYSICAL  
**Topic:** ACTING TOOLS - TEMPO-RHYTHM  
**Source:** Konstantin Stanislavski  
**Use:** Helping the actors feel the tempo and rhythm of a scene in a more kinesthetic way.

**DESCRIPTION**

1. An actor is given a tray with lots of cups, plates, silverware, etc on it. The actor is then asked to set the table. Another actor in the class by either means of a drum or musical instrument or by clapping their hands will establish a tempo rhythm. The actor setting the table must perform his task in accordance with the set tempo rhythm.
2. Once the table is set the actor is now asked to disassemble the table and put the tray back where it was originally gotten with all the items on it. The actor creating the tempo rhythm must now change it so that the other actor will perform his/her task to that new tempo rhythm.
3. To make it more challenging the director can give the actor setting the table a condition to deal with as well like a cold or a broken arm. The actor can also be given an extreme objective like they must set the table in 30 seconds or the house will collapse.
4. The exercise is repeated changing the actors each time.

**Exercise Type:** VOCAL/PHYSICAL  
**Topic:** ACTING TOOLS - TEMPO  
**Source:** Konstantin Stanislavski  
**Use:** Exploring tempo and rhythm as it relates to actions.

**DESCRIPTION**

1. The director asks one of the actors to go center stage and gives them activity, a physical condition like drunkenness and an objective like needing to go to bed as soon as possible. Each of the three assigned items are to be addressed by the actor at a different tempo.
2. The director then asks three other actors to play out each of the three assigned tempos. This can be done with musical instruments or by clapping their hands.
3. The center actor is now asked to perform the activity keeping in mind their objective and their physical condition and addressing each of them with their assigned tempo. For example the activity might be to set the table which is assigned a slow tempo while the physical condition of drunkenness is assigned a quick tempo and the objective of needing to go to bed is assigned a medium tempo.

**THERE IS NO RIGHT OR WRONG WAY TO PERFORM THIS. THE EXERCISE IS SIMPLY FOR THE ACTOR TO GET OUT OF HIS/HER HEAD AND PLAY IN AN EXTREME FASHION WITH TEMPO.**

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOLS - TEMPO-RHYTHM AND IMAGINATION  
**Source:** Konstantin Stanislavski and Michael Chekhov  
**Use:** Freeing up the actors imagination to explore imagined characters and their tempo and rhythms.

**DESCRIPTION**

1. The actors are asked to move about the rehearsal space observing one another and their surroundings. They are asked to make mental notes about what they see and how others and they themselves are interacting with each other.
2. After a few moments of their moving in the space the director calls out an adjective like “quickly” or “sneakily.” The word will instruct the actors to change the physical way they are moving about the space. Several words are given throughout the exercise and at least one minute for each word should be given for exploration.
3. Once a significant amount of words are given and explored by the actors the actors are asked to choose a word and consequently a way of moving. They are then asked to create a character through physicalization using their chosen word. They are asked to find out how they walk, how they dress themselves, how they chew, yawn, breath, bend over, stretch, etc.
4. They are then asked to interact with another individual in this characters way but only through physical means. NO WORDS OR SOUNDS.
5. After a few moments of interaction the actors to work on their own again. They are asked to find out how their character sounds.
6. They are then asked to interact with other actors using both physical and verbal.
7. After a few minutes they are asked to work alone again and find their characters tempo and inner rhythm. Do they move fast or slow? They are then asked to do the same activities as before like getting dressed with their tempo and rhythm now in mind at all times. They are also asked to figure out what their profession is. What do they do? How old are they? Etc.
8. They are now asked to interact again with another actor. They are able interact both physically and verbally always keeping in mind their character's tempo and rhythm as well as their now created given circumstances.

**Exercise Type:** VOCAL  
**Topic:** ACTING TOOLS - INNER OBJECT  
**Source:** Konstantin Stanislavski  
**Use:** Create images focusing on inner object, subtext and substitutions.

**DESCRIPTION**

1. The director or actor will choose a section of dialogue from a script (only a few lines long) that are pivotal to the overall scene objective. The actor will then repeat the line directing it to the appropriate actor(s) that they are suppose to as dictated by the script. The object of repeating the line is to get the other actor to see what they see in their head while they are saying the line. They can't give away what images they are working on they must convey what is going on in their head only through the way they say the line and through their physical actions.
2. When the actor speaking the line is satisfied that the other actor comprehends what they are seeing he/she will then ask that actor what they saw while the line was being repeated to them. The responding actor must be specific and highly detailed.
3. If the responding actor has not understood what the primary actor was trying to convey to the satisfaction of the primary actor then that actor must try again. They will repeat the process until the other actor sees what they are trying to getting across.

**Note: The primary actor should listen carefully to the responding actor and if necessary modify his/her speech pattern, physical activity or images that he/she is working with in order for both actors to end in a mutually agreeable place.**

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOLS - ACTIONS  
**Source:** Pam Scott  
**Use:** Helping the actors to feel the difference of saying lines with a specific action attached.

**DESCRIPTION**

1. The director chooses two actors to come center stage and gives them each a script with six to ten lines. Alternating lines have either an "A" or "B" next to them and at the end of each line there are three action words each in bolded capital letters. The director chooses one actor to be the "A" actor who will read all the "A" lines and a "B" actor who will read all the "B" lines.
2. The director explains that the actors must employ the first of the listed actions for each separate line in this first go around. The actors then begin saying the lines using the first of the different actions to propel the scene forward. This exact scene can be done several times to see if anything changes.
3. The director then asks the actors to repeat step 2 except this time using the second of the bolded action words.
4. The director then asks the actors to repeat step 2 except this time using the third of the bolded action words.
5. When that pair has completed all three different actions a new pair of actors is chosen and they repeat steps 1 – 4.

**Exercise Type:** VOCAL/IMPROVISATION  
**Topic:** ACTING TOOLS - LINES HAVING MEANING  
**Source:** Lee Strasberg  
**Use:** Working with the meanings of lines and how they can be presented differently.

**DESCRIPTION**

1. The director gives the actors a simple, pre-printed, script that has lines like the following:  
A: Hi.  
B: Hello, how are you?  
A: I'm fine.  
B: Well, what happened today?  
A: Nothing much.
2. Two actors are chosen to move center stage and given either the "A" lines or the "B" lines and asked to memorize their assigned lines.
3. The actors are now given a circumstance that has just happened to them. For example actor "A" is told they have just lost their job and actor "B" is told they have just won \$500,000.00 in the lottery or actor "a" is told they wrecked their partner's car and actor "B" has just learned that their partner has wrecked their car or "A" has just been accused of stealing a car and "B" has just gotten a lead part in a big movie.
4. After they have done the scene a few times using different moment before circumstances the actors then perform the scene again with new circumstances but this time continue the scene past the words "Nothing much." This leads the actors into an improvisation exercise. The actors must still keep in mind their moment before circumstances but let any other developments move the scene along.

**Exercise Type:** RELAXATION/SENSORY  
**Topic:** ACTING TOOLS - EXPLORING PLACE – MENTAL SET  
**WALKTHROUGH**  
**Source:** Various Sources  
**Use:** Seeing the set in their minds eye in great detail. Adding depth to set pieces.

**DESCRIPTION**

1. After a proper laying down relaxation the actors are asked by the director to walk through the set(s) focusing on all the details big and small. The director will guide the walk through by tell to walk and look. For example the directory may begin the sensory by saying you are looking at the door knob at the entrance to the bedroom. See yourself turning the door knob. What does it feel like in your hands? Open the door? Is their a sound when you push the door open and when you walk in? Look to your right what do you see? Etc.
2. After sensory is over discuss.

**Exercise Type:** PHYSICAL  
**Topic:** ACTING TOOLS - OBSTACLES – SET THE TABLE  
**Source:** Uta Hagen  
**Use:** Finding and working with obstacles.

**DESCRIPTION**

1. An actor is chosen to go center stage where there is a table and accessories for setting a dinner table for four.
2. The actor is asked to first try setting the table without any obstacle. The others watching will clearly see how the scene drags on and the center actor will most likely lose concentration and time will drag for them.
3. Now the actor is asked to set the table again but this time with a given obstacle. There are different kinds of obstacles that can affect a character so the director will first choose which category of obstacle this actor needs to work with and then assign an obstacle based on that. Some examples are:
  - **Character:** They are a perfectionist, but they are fearful of failure. Now try and set the perfect (Martha Stewart) table.
  - **Character's Past:** They have had a pampered life surrounded by servants, and have never set a table before. Or they come from a slum and have only recently joined the middle class. They aren't certain of the proper placement of flatware, dishes, glasses and napkins and their new boss, who they are trying to impress is coming over for dinner.
  - **Time:** They only have five minutes in which to set the table or their mother-in-law will know they are not perfect.
  - **The Objects:** The dishes are elegant and borrowed. Or they are chipped, cheap, don't match, or there aren't enough to go around.
  - **Circumstances:** Their husband is asleep in the next room. The dinner is a surprise, and you don't want him to hear you.
  - **Relationships:** The character's guests are your husband's employers or relatives. They are very fussy, and you need to impress them.
  - **Place:** The room is small, and the table hasn't enough space for the number of settings you require.
  - **Weather:** There's a heat wave or a cold snap. No air conditioning or a broken furnace.

**Exercise Type:** PHYSICAL  
**Topic:** ACTING TOOLS - OBSTACLES – JUMP FOR JOY  
**Source:** Uta Hagen  
**Use:** Feeling an obstacle.

**DESCRIPTION**

1. An actor is chosen to go center stage and the director gives them given circumstances that are extremely favorable. Ideal circumstances, as a matter of fact. For example: Your ideal lover has just proposed and you accepted. Your parents adore them and their parent's adore you. The minister is available for the one day you must have to get married. The perfect reception hall has been booked, the band, the florist, etc. Everything is ready. You both look gorgeous and you own a house and have plenty of money for the wedding and an incredible honeymoon. Now jump for joy. Literally the director says. He instructs the actor to jump for joy with these given circumstances. The actor does so.
2. Now the director says you are in a very important, very uptight business meeting and you can't physically jump for joy but if you don't express your happiness you will explode. Now jump for joy the actor is told. Possible ways of mentally working to overcome the obstacle is to imagine that gravity is your obstacle. How would you jump for joy if gravity did not permit it?

**Exercise Type:** VERBAL/STORYTELLING  
**Topic:** ACTING TOOLS - IMAGINATION - RECREATING LIFE – TWO MINUTES OUT OF TIME  
**Source:** Uta Hagen  
**Use:** Freeing the imagination and using ones personal life to understand how to create a character's life force.

**DESCRIPTION**

1. An actor is chosen to go center stage. The actor is asked to re-create, verbally two ordinary minuets of their real life when they are alone. The actor must ask themselves "What are two components of two consecutive minutes of my life-not in crisis, but in the pursuit of a simple need? The actor is given a few minutes to leave the room and ask themselves the following important questions about the two minutes they are about to recount. These questions are important to ask ones self as an actor preparing to work or talk about a scene in the character's life, ordinary or exceptional.
  - Who am I? – Character.
  - What time is it? – Century, year, season, day minute. Setting.
  - Where am I? – Country, city, neighborhood, house, room, area of room. Place.
  - What surrounds me? - Animate and inanimate objects.
  - What are the given circumstances? – Past, present, future, and the events.
  - What is my relationship? – Relations to total events, other people and to things.
  - What do I want? – Personal main and immediate objectives.
  - What's in my way? – Obstacles.
  - What do I do to get what I want? – Actions, Mode of Operation, physical and verbal.

**Exercise Type:** PYSICAL

Topic:	<b>ACTING TOOLS - ATMOSPHERES AND QUALITIES</b>
Source:	<b>Michael Chekhov (David and Brian Cohen)</b>
Use:	<b>Understanding the place and intuitively understanding what this places atmosphere and its qualities elicits in the actor physically and emotionally.</b>

### **DESCRIPTION**

1. An actor is placed center stage, standing or sitting, and then asked the following questions:
    - What is the atmosphere in the space you are right now? Some examples are:
      - Tense
      - Joyful
      - Playful
      - Fearful
      - Sweltering Hot Day (Physically descriptive)
      - Foggy (Physically descriptive)
      - Feeling of foreboding (Psychological)
    - What does this space feel like?
    - What does the space say to you?
    - What do you say back to it?
    - Imagine a different atmosphere – from the play, from your life or your imagination.
  2. Now imagine you are somewhere else - a dark street. Answer the same questions as in step one. Now add that it is a foggy night. Describe how that feels.
  3. Add a circumstance like a person is following you. How do you feel?
  4. Ask the actor to move within the place keeping in mind the atmosphere, the conditions and the circumstances discussed and imagined.
- Note: Living within an atmosphere gives an overall direction to the way an actor pursues his/her objectives or executes and action. If our action is to bend over and tie our shoelace, we will do it differently in an atmosphere of impending danger than we will in an atmosphere of safety and calm.**
5. Do this will each actor until all the actors have had a chance to work in this manner. The exercise can also be repeated with all the actors working in the space at the same time. They can each either be working on what they were working on before when they did the exercise alone or a new atmosphere, condition and circumstance can be given and all the actors must work on the same one at the same time.

**NOTE: Qualities is what Chekhov uses as a substitute for the word emotions. He realized that asking for a feeling directly is often the best way to make it run and hide. So instead of saying “be more happy here,” says “add a quality of happiness to what you are doing.”**



**Exercise Type:** PHYSICAL  
**Topic:** ACTING TOOLS - PHYSICAL GESTURE - BASIC  
**Source:** Michael Chekhov (David and Brian Cohen)  
**Use:** Organic movements in response to the need to achieving the character's objectives.

**DESCRIPTION**

1. The director asks an actor to go center stage and perform a simple, but strong and well shaped gesture.
2. The actor is then instructed to repeat the gesture several times. The willpower of the actor will grow as he/she repeats the gesture.
3. Now the actor is asked to verbalize their scene or overall objective as well as the obstacle(s) keeping them from achieving their objective.
4. Now they are asked to choose a gesture embodying their objective. If the objective is to “get you to give me that book” then a good gesture may be for reaching or grabbing. They then repeat the gesture several times until the level of intensity is achieved and the motion feels right to the actor.

**NOTE: The qualities that fill and permeate each muscle of the entire body, will provoke within you strong feelings whether it be hatred, disgust, lust, joy, etc. Through gesture work an actor can penetrate and stimulate the depths of their own psychology.**

5. After extensive work with the physicalization of the gesture the actor is now instructed take it inside. They are first to actually perform the gesture and then see themselves (the “life body” the mind’s eye) performing the gesture. They repeat this step several times.
6. The actor is now asked to say one of their lines. Preferably the line that corresponds with the feelings brought up by this gesture. They say the line several times doing nothing else. They then say the line performing the physical gesture. This is repeated several times. Next they say the line doing the gesture and then say the line internalizing the gesture. This is repeated several times as well.
7. Continue working with this actor on other gestures or bring up another actor to work with. Psychological gestures do not need to be tied to a specific line and may just be worked on to develop as many as possible for varied uses. It is a good idea to have an arsenal of psychological gestures to use whenever needed and without having to do a great deal of prep when time is tight.

**Exercise Type:** GENERAL REHEARSAL ASSISTANCE  
**Topic:** ACTING TOOLS – REPEAT THE LAST LINE – SPEED THROUGH  
**Source:** Diana Craig  
**Use:** Repeat previous line then theirs to help with cue line pick up.

**DESCRIPTION**

1. During a speed thorough or to just practice lines the actors use this to get their cue lines correct and ingrained. Actors repeat the line before theirs and then say their new line and this continues on and on for all actors. Say previous, say your line and then next actor says your last line then their new line, etc.

**Exercise Type:** PHYSICAL  
**Topic:** ACTING TOOLS - MIRROR - IMAGINING  
**Source:** Viola Spolin  
**Use:** Awareness physically and enhancing observation skills.

**DESCRIPTION**

1. Actors are paired off and each pair faces one another. They are performing an active standing position which means loose and flexible and seeing themselves moving but actually standing still.
2. Each pair begins moving staying directly in front of their partner. One actor initiates the movement and the other actor follows them mirroring each move. This continues on for several minutes. The actors in their own time will switch off who is initiating and who is following. They will watch carefully and respond physically to all that is given to them.
3. **Additional Activity** - The pairs are then asked to sit down and one pair is called up center stage and asked to begin again. The other pairs watch and try and figure out who is leading and who is following. The actors then call out who is doing what. The pairs will then switch off until each pair has had a chance to be observed by the rest.

**Exercise Type:** VOCAL  
**Topic:** ACTING TOOLS - SPELLING FOR CREATIVE RELEASE  
**Source:** Viola Spolin  
**Use:** To be used while the actors are still becoming familiar with the script and their lines. To communicate effectively with other actors without the presumption of a words meaning as well as getting an actor out of his head and not thinking about every word as meaning something.

**DESCRIPTION**

1. The actors break in to pairs.
2. Each pair then holds a conversation spelling each of the their words.
3. After doing this for a few minutes have the pairs read actual text from the script doing the same thing.

**Exercise Type:** GENERAL REHERSAL ASSISTANCE  
**Topic:** ACTING TOOLS - THE NONSTOP RUN-THROUGH  
**Source:** Viola Spolin  
**Use:** To help the actors feel the flow of the play and pick up on the tempo and rhythm of the total play.

**DESCRIPTION**

1. The entire cast, director, stage manager, etc gather in a comfortable space and do a non stop run-through of the entire play with absolutely no stops. The director must not stop the flow to give notes or make adjustments. The run-through must flow freely.

**Exercise Type:** PHYSICAL  
**Topic:** ACTING TOOLS - MIRROR - IMAGINING  
**Source:** Viola Spolin  
**Use:** To view others surreptitiously. This helps with focus and observation.

**DESCRIPTION**

1. The actors stand in a circle.
2. The Director asks one of the actors to leave the room and then assigns to one of the remaining actors to be the leader. The leader will initiate physical movements that the rest of the group will duplicate.
3. The actor sent out is brought back in and placed in the center of the circle. The center actor tries to figure out who is the leader. When he/she figures it out they go over to that actor and stand in front of them. If that chosen actor relinquishes his spot to the center actor than the center actor has guessed correctly. If the chosen actor does not relinquish his/her spot then the center actor must try again until he finds the correct person.
4. Repeat step 3 as many times as desired. This exercise is also a good lead in to the mirror exercise.

**Exercise Type:** PHYSICAL/IMAGINATION/STORY TELLING  
**Topic:** ACTING TOOLS - PLACE WORK THROUGH IMAGINING  
**Source:** Viola Spolin  
**Use:** The creation of place and story through physicalization.

**DESCRIPTION**

1. The actors are all sitting together off stage when one actor is chosen by the director to go center stage and asked to great a place using only a physical action. For example the actor may choose to create a library scene and mime staking books on a bookshelf. The actor will continue their action adding in purpose as to why they are in this place. For example are they looking for a particular book while they are putting them on shelves.
2. The director instructs another actor to go up on stage and join in on the action. That actor must determine by now where the place is and what action the other actor is performing. They must then add more detail to the story through their action and purpose. For example the second actor may choose to be dusting the tables in the library because the library is about to close and they must clean the tables before they go.
3. The director will call on other actors as he/she chooses until every actor is on stage each contributing to the story.
4. Discuss.

**Exercise Type:** PHYSICAL/VOCAL/VISUALIZATION/STORY TELLING  
**Topic:** ACTING TOOLS - CREATING SUBSTITUTIONS FOR PLACE AND ACTION  
**Source:** Viola Spolin  
**Use:** To stimulate a fuller sense of perceptions and memories to be used in substitution work. This exercise is helpful for actors who have long speeches and need help focusing on what they see, hear, feel, smell and taste.

**DESCRIPTION**

1. An actor is chosen to go center stage and tell a personal story using high stakes either happy or sad.
2. When the actor begins the director will side coach by asking questions like:
  - What color do you see right now?
  - What sounds did you hear?
  - What was the weather?
  - Which people were around you?
  - What did you smell?
  - See yourself, what were you wearing, etc?

**Exercise Type:** VOCAL/PHYSICAL  
**Topic:** ACTING TOOLS - GIBBERISH SELLING  
**Source:** Viola Spolin  
**Use:** To help the center actor connect with the audience on a personal and urgent level but also for the other actors to connect with the performer and truly see what they are trying to communicate.

**DESCRIPTION**

1. The director chooses an actor to be center stage and asks them to sell something to the audience only using gibberish talk and physicalizations. The actor must make a sales pitch to the audience and this pitch must have urgency and a deep personal connection. For example the center actor may choose to do a sales pitch for a car they are selling. They must sell the car within a few minutes in order to be able to pay their rent before they get thrown out on the street.
2. The actor audience will have a chance to decide whether the sales pitch worked and if they want to buy. The actor audience's responsibility is to give their full attention to the center actor blocking all else out except the sales pitch. They must make eye contact with the center actor and validate through non verbal means that they are following the pitch and are engaged. It is a give and take exercise.

**Exercise Type:** VOCAL  
**Topic:** ACTING TOOLS - GAMES - THREE-WAY CONVERSATION - CONCENTRATION  
**Source:** Viola Spolin  
**Use:** It will help the actors to be able to split focus and be able to carry on two logical conversations at once.

**DESCRIPTION**

1. Three actors are brought up on stage where there are three chairs placed to the side of each other. The director assigns one actor to sit in the middle and one to sit on the left of the center actor and the other to sit on the right.
2. The director then instructs the actors to the right and left of the center actor to come up with a topic of conversation like having to go to the doctor's office. Once they are decided on a topic the director assigns the center actor with roles in relation to the right and left actors. For example the center actor may be assigned the role of being the husband to actor on the right and brother to actor on the left.
3. The director then instructs the left and right actors to carry on simultaneous conversations with the center actor keeping in mind that they can not hear the other person. They are to only focus on their own conversation with the center actor.
4. The center actor is told to carry on both conversations at the same time. He/she must respond to both left and right actors at the same time. He/she must follow each conversation and answer and converse logically with both the left and right actor.
5. Once switch actors until each has had a chance to be in both a center position as well as either the left or right position.

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOLS - EYE CONTACT  
**Source:** Viola Spolin  
**Use:** Making eye contact with other actors and directing audience or fellow actor sight to important props or a pivotal stage area.

**DESCRIPTION**

1. The director chooses two actors to come center stage and asks them to agree upon the who's, what's and where's of a scene.
2. After deciding the actors being an improve scene using these parameters. Their objective whoever is not only to create a logical scene through verbal and physical means but to be aware of their eye focus? When they are addressing one another they must always be making eye contact. When they refer to an object such as a book they must both look at the item whether it is sitting on a table or whether in one of the actor's hands? They must continue looking at whatever is the main focus that the time until another focus is brought up. The movements will be exaggerated of course but it will help the actors focus on where they look and why.
3. Repeat with other pairs until all the actors have performed the exercise.

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOLS - PHYSICAL CONTACT  
**Source:** Viola Spolin  
**Use:** Making physical contact with other actors.

**DESCRIPTION**

1. The director chooses two actors to come center stage and asks them to agree upon the who's, what's and where's of a scene.
2. After deciding the actors being an improve scene using these parameters. Their objective whoever is not only to create a logical scene through verbal and physical but to touch each other on every line? The touch should be varied as each line goes on and as logical as possible. The movements will be exaggerated of course but it will help the actors become more comfortable with making a physical connection with their fellow actors.
3. Repeat with other pairs until all the actors have performed the exercise.

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOLS - CHANGING INTENSITY OF EMOTION  
**Source:** Viola Spolin  
**Use:** Working with emotional levels and varying them throughout a scene.

**DESCRIPTION**

1. The director chooses two actors to come center stage and asks them to agree upon the who's, what's and where's of a scene. The scene must have high stakes like a betrayal.
2. After deciding the actors being an improve scene using these parameters. The actors are then asked to being their scene using a particular emotion to move the scene forward like anger. As the scene goes on the director call out other emotions like hostility, guilt, sadness, joy, affection, love, self-pity, etc. The actors must then adjust the way they are playing the scene to accommodate the new emotion.
3. Repeat with other pairs until all the actors have performed the exercise.

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOL - PRIVATE MOMENT  
**Source:** Various Sources  
**Use:** Establishing a feeling of complete privacy on stage.

**DESCRIPTION**

1. The actor is given notice that they will perform a private moment during rehearsal and they should on their own time come up with what that private moment is and what personal props they need to act it out. The private moment should be something they would stop doing if someone, anyone were to walk in on them. For example maybe it's dancing and singing to the radio alone in their bedroom or flossing their teeth. The private moment the choose should also be something that their character would also do.
2. The actor will set up their scene and exit their set and come in the moment and perform their scene.
3. Discussion and the actor should journal about the experience. Each actor will do this exercise separately.

**Exercise Type:** VOCAL/IMPROVISATION  
**Topic:** ACTING TOOLS – FREE ASSOCIATION  
**Source:** Sigmund Freud  
**Use:** To help an actor and by extension a character discover subconscious meanings for actions and desires.

**DESCRIPTION**

1. The director begins asking an actor questions about a situation their character is dealing with, going through, working on and then lets them free associate to another story and then another one until the truth of a situation/event is revealed. It can be done in a group therapy type setting where multiple actors are working together on the improvisation. It should be a relaxed, free-form experience with no judgments.

**Explanation of Free Association from Study.com:** Free association is an interesting technique used to solve inner conflicts and contradictions...in psychoanalytic therapy to help patients learn more about what they are thinking and feeling. It is most commonly associated with Sigmund Freud, who was the founder of psychoanalytic therapy. Freud used free association to help his patients discover unconscious thoughts and feelings that had been repressed or ignored. When his patients became aware of these unconscious thoughts or feelings, they were better able to manage them or change problematic behaviors.

The goal of free association is not primarily to uncover hidden memories but to identify genuine thoughts and feelings about life situations that might be problematic, yet not be self-evident. For example, a woman might tell herself and others that she 'loves the people she works with' but ends up avoiding her colleagues most of the time. Free association would be a helpful technique to explore the conflict or tension between these two competing attitudes.

**Exercise Type:** SENSES/VOCAL/PHYSICAL/IMPROVISATION/STORYTELLING  
**Topic:** ACTING TOOLS – OBSERVING SOME ELSE  
**Source:** Various Sources  
**Use:** To help the actor heighten their observation skills and translate what they saw into a stage performance.

**DESCRIPTION**

1. The Director asks the actors to, on their private time, observe someone they know well (i.e., a mother, sister, friend, doorman, husband, etc.) Observe the individual in a simple activity. If the person is not easily accessible to watch then do a sense memory exercise of seeing them do the activity in your mind's eye. To observe in person is the best option. The activity does not have to have high stakes. It can be very ordinary. The primary function of this exercise is not to create explosive emotions and have a breakthrough. It is to observe in great detail the ordinary things we all do everyday. Observation is the key.
2. In the actor's journal write down answers to the following questions:  

	<b><u>Example:</u></b>
● Who is this person?	My mother.
● Where is this person?	In the kitchen of the house I grew up in.
● What is this person doing?	Ironing my father's shirt.
● When are they doing it?	7:00am, Monday morning.
● Why are they doing it?	He needs it to go to work and she wants to help him.
3. When the actors arrive for the next rehearsal they are to recreate the activity that they observed and journal about.

**Exercise Type:** PHYSICAL/VOCAL  
**Topic:** ACTING TOOL – ACTING OUT STAGE DIRECTIONS  
**Source:** The play "Complete & Condensed Stage Directions of Eugene O'Neill"  
**Use:** Working with movement/stage business

**DESCRIPTION**

1. One actor reads just the stage directions or the blocking plan that the director has laid out and not the lines in between and the actors act out what the directions are. It's a fun way to see the movement plan of a play and for the actors to reinforce the blocking they have been given.



**Exercise Type:** CREATIVE LINE WORK  
**Topic:** ACTING TOOL – GETTING OUTSIDE THE HEAD  
**Source:** Mark Rylance Exercises from an Old Vic Interview:  
[https://www.youtube.com/watch?v=iVst\\_aFpNKI&feature=em-share\\_video\\_user](https://www.youtube.com/watch?v=iVst_aFpNKI&feature=em-share_video_user)  
**Use:** Working with lines and natural line delivery

**DESCRIPTION**

**Exercise 1:**

After every line they say “I don’t care” or another line similar.

Example: You and I are too wise to woo easily. “I don’t care.” Or “No, you don’t understand” or some other appropriate line.

**Exercise 2:**

The first actor says their line like “Please, would you move that glass on to the floor?”

The other actor responds “Do you mean “Please, would you move that glass on to the floor?” emphasising/stressing a part of the line. And then the first actor responds “No, I mean “Please, would you move that glass to the floor?” and again stressing different parts of the line as they say it. Each time they do this interaction the response it must have a different inflection (the stress) so “Please” for example would be stressed differently each and every time.

The objective is to eliminate the expectations of what you are expecting from the line. It’s so we don’t sit around talking about how we play a scene we just do it, we explore it in play, we discover it. The expectations of what we think it should be can cause us to be static so you must just play with it and find the truth.

**Exercise Type:** LINE MEMORIZATION & REHEARSAL  
**Topic:** ACTING TOOL – GETTING OUTSIDE THE HEAD  
**Source:** (Inspired by an acting exercise Diana Craig did during "Beautiful Noises".)  
**Use:** Rehearsal technique for line memorization

REPEAT THE LAST LINE - For Rehearsal Line readings (speed through)

The actors use this to get their cue lines correct and ingrained.

Actors repeat the line before theirs and then say their line and this continues on and on.

Exercise Type:	<b>CHARACTER AND LINE DEVELOPMENT</b>
Topic:	<b>SPIN IT - ALTERNATE WAYS OF LOOKING AT THINGS</b>
Source:	Inspired by a lesson Dermot O'Brien did in Creative Producing on Press and Public Relations.
Use:	<b>For deeper character development</b>
<ol style="list-style-type: none"><li>1. Actors are asked to discuss a dilemma their character is having or a plot twist, etc. and other actors are assigned to be a journalist or public relations person (someone to whom you would need to either spin the story so it is favorable or to whom you ask for help to facilitate the spinning.)<ul style="list-style-type: none"><li>-Actors ask questions like "what is the story you would like the local paper to write?"</li><li>-Journalists ask questions like "what is the story I want to write and publish?"</li><li>- Public Relations person ask questions like "what does my client need to project to the public to get what he/she/they want and need?" "How can I make them look their best."</li></ul></li><li>2. Actors then do improve scenes taking one of the roles above and responding based on what was determined that their wants/needs/desires are.</li></ol>	

Exercise Type: **ACTIONS/CONSCIOUS & SUBCONSCIOUS**  
Topic: **PSYCHOTHERAPY FOR CHARACTERS**  
Source: Sigmund Freud as described by online searches  
Use: **To help an actor and by extension a character discover subconscious meanings for actions and desires.**

1. The director begins in a format similar to if the actor were in a therapist's office using as one technique the much referenced "so how does that make you feel?" question asking an actor questions about a situation their character is embroiled in or was at one time and then lets them free associate to another story and then another one until a situation/event is revealed.

This can be done as group therapy as well or other characters/actors added as the process goes on.

**Online Encyclopedia Description of Free Association:** (Psychodynamic theory) is a technique used in psychology, devised by Sigmund Freud, though influenced largely from the work of Sir Francis Galton. In it, patients are asked to continually relate anything which comes into their minds, regardless of how superficially unimportant or potentially embarrassing the memory threatens to be. This technique assumes that all memories are arranged in a single associative network, and that sooner or later the subject will stumble across the crucial memory.

Freud developed the technique as an alternative to hypnosis, both because of its perceived fallibility and because he found that patients could recover and comprehend crucial memories while conscious. However, Freud found that despite a subject's effort to remember, a certain resistance kept him or her from the most painful and important memories. He eventually came to the view that certain items were completely repressed, and off-limits to the conscious realm of the mind.

Freud's eventual practice of psychoanalysis focused not so much on the recall of these memories as on the internal mental conflicts which kept them buried deep within the mind, though the technique of free association still plays a role today in the study of the mind.

Exercise Type: **CHARACTER/PLOT DEVELOPMENT**

Topic: **RANSOME NOTES**

Source: Inspired by Pat Thomson's "Writing an academic ransom note."  
<https://patthomson.net/2016/11/28/writing-academic-ransom-notes/>

Use: **For deeper character/Plot development**

1. The actors are asked to choose one character from the play (it can be one we never see or hear from on stage but is mentioned in the dialogue and crucial to the character's past/current or future life.) One they determine the character they must ask themselves how has this character held them back, kept them from reaching their objectives (their wants and needs?) Why did this character do these things and what would their character's life be like if this chosen character never existed or was no longer there? They can go deeper with more questions but these are the key ones.
2. The actors then create a written plot on how to eliminate this chosen character and ensure the blockage that is keeping them from reaching their objectives is forever gone. The elimination must involve some kind of ransom note. They must also understand who would be greatly affected, negatively and positively if the character is eliminated and why.
3. Next the actor writes a ransom note to the affected person demanding something in return for the now missing person. They should use magazines and actually cut out the letters to make the note.
4. These notes are shared with the other characters and an improv exercise can be done.

Exercise Type: **CHARACTER/DIALOGUE DEVELOPMENT**

Topic: **LISTENING FROM THE HEART**

Source: General

Use: **Good character/dialogue development for actors & playwrights & Directors**

1. For a simple start, try sitting with a fellow actor or another writer or the director and asking him/her to tell you about his life at this moment. For 10 minutes or more, try to listen without responding verbally, offering suggestions, or brainstorming solutions. Instead, breathe into your heart and your belly, listening and feeling instead of thinking. When you do this, you may find that it's much more difficult to offer advice and much easier to identify with the feelings you're the person is sharing.
2. For actors now do the same thing from a characters point of view. Ask your fellow actor to talk about something that is going on right now but in the life of his character and just listen like you did before.

When we listen from the heart we find our interactions even personally go deeper and we feel we've been heard

Exercise Type: **CHARACTER DEVELOPMENT**  
Topic: **CHARACTER CROSSWORD PUZZLE**  
Source: General  
Use: **Good character development**

1. The director hands out the blank puzzle grids (see handout in file) and asks the actors to create a puzzle using words that relate/describe/are in some way connected to their own character or that of a fellow actor's character. The actors will then create the questions/clues and once completed either use it as a good reference tool or they create another one exactly the same but leaving out the words just creating the grid and then they give the puzzle to another actor to answer the questions/clues.
2. Group discuss what they learned.

Alternative: As a whole group

1. The group can do the same thing but altogether creating one puzzle that represents multiple characters, plot twists, etc. It can be done with a grid put on a white board and then clues and answers created as a group or it can be on one paper grid and each actor creates one question/one answer and then passes the grid on to the next who adds on until the whole grid is complete.

Exercise Type: **CHARACTER DEVELOPMENT**

Topic: **What would your character do?**

Source: **From the book “The Nature of the Beast” by Louise Penny**

Use: **Good character development**

**Step 1:** The actor is given a simple, innocuous item like a clothing button or a penny and ask them to consider and discuss with pair/group work “What would their character do, what action would they take in life if all they had to do was press this item and they would never, ever have to see the consequences. Would they cause someone pain, would they steal something not having to see what resulted for the person who lost to item(s), would they kill someone?

**Step 2:** Write a short story about what they believe the character would do.

**Step 3:** They share the short story with the class.

**Step 4:** They now create two scenes with or without spoken dialogue that shows the person who is making the choice and then what the resulting consequence would be. This can be done in improv style or having them write it out.

**Step 5:** They share their scenes.

**Alternative:** They can also work with a different character from the play either that is actually on stage with them or just mentioned in the text or part of their character's life.

Exercise Type: CREATIVE WRITING  
Topic: THE EMOTION BEHIND IT ALL  
Source: Dr. R's Architype exercise for Marketing  
Use: Character Development

DESCRIPTION

Step 1: Actors are asked think about the first time their character had an experience with something (the teacher will give a specific example like the first time you remember eating Ice Cream) and then they are to write a short, stream-of-consciousness story about it using lots of descriptive feeling words.

Step 2: Actors then circle all the descriptive/feeling words (adjectives, adverbs).

Step 3: They discuss with the class or in pairs/groups what they learned about their character's possibly unconscious feelings surrounding the specific thing.) For example was the first memory of ice cream the day their dog died and do they in fact rarely eat ice cream anymore and never knew why. It may be that they always associated ice cream with sadness.

Step 4: They can create plays, improv scenes, art work alone or in pairs/groups.

Alternative: Instead of them writing the story down they tell it to the group and the group writes down all the descriptive/feeling words in a list that is then shared after the student has finished his/her story.

Exercise Type: **CHARACTER DEVELOPMENT**

Topic: **Labyrinth**

Source: Inspired by the labyrinth in the garden of St. Olave's Church in London.

Use: Character development

1. Actors choose a character they are working on either as a writer or actor and write on sticky notes as many words that describe that character. It can be adjectives, adverbs, Nouns, verbs. It can also incorporate an art element by having them draw a symbol/image that represents their character and place that in the middle.
2. They create a physical path along the floor (a labyrinth) that winds and winds until it makes it to the center. Other actors then walk the path choosing words that might describe the character they are working on. Once each student walks through each other's labyrinth they take all the sticky notes they've collected and create a short story demonstrating how each of these traits fit their character using them all.
3. They share their stories.





**Debra Ann Register**  
**Directors Notes**  
**DREAM WORK FOR CHARACTER DEVELOPMENT**

<b>Exercise Type:</b>	<b>DREAM ANALYSIS/EXPRESSION WORK</b>
<b>Topic:</b>	<b>USING PERSONAL DREAMS TO HIGHTEN AND EXPAND CHARACTER DEVELOPMENT</b>
<b>Source:</b>	<b>Taught by Pam Scott from her studies with Sandra Seacat</b>
<b>Use:</b>	<b>After the first two weeks of rehearsals</b> <b>Help with in depth character analysis and development</b>

**DESCRIPTION**

1. Ask each actor to go home and before bed write a letter as follows:  
Dear Inner Self,  
If it is your will, please reveal to me in a dream tonight, whatever I need to know to play \_\_\_\_ character in \_\_\_\_ play so that I may come closer to your in a healthy and healing way. Love and respect, \_\_\_\_\_. (YOU CAN ALSO ASK SPECIFIC QUESTIONS YOU NEED HELP WITH.)

Alternate letter:

- Dear Inner Self,  
If it is your will, please reveal to me in a dream tonight, whatever I need to know about my life's struggle(s) (YOU CAN ALSO WRITE A SPECIFIC PROBLEM YOU NEED HELP WITH) so I may come closer to you in a healthy and healing way. Love and respect, \_\_\_\_\_
2. Then during the night after they dream they are asked to write their dream, in great detail down.
  3. At the next rehearsal each actor is to tell their dream in front of everyone and then, with the help of the director, dissect and analysis the dream and its meanings and relevance to their character and the plays theme, actions, overall objects, etc.
  4. The actors will then on their own time create a script, either in writing or just in thought, and bring in the necessary props, costumes, music, etc. to act out their dream. They can use the other actors and will give them direction as to how their scene will play out.
  5. Then a few days or so later they do a ritual using the symbols and the information garnered from their dreams. Example it may be that their dream has illustrated that they are filling their lives with toxic unhealthy things and that it's time for a change to a healthier lifestyle. The ritual will take the primary thing that they have been made aware of and find a physical way of expressing it and then also create a contrary action to the first. It's like a Ying and Yang effect. They will go between each physicality throughout as they perform this ritual. Draw a line of create an imaginary line of figure eight and then on one side of the line is the physicality of the ritual and the actor repeats the physicality several times and then goes to the other side of the line and does the complete opposite of the physicality/ritual and repeats it a few times. Then the actor goes from one to the other continuing to step from side to side.
  6. While working through the dream work the actors will be continually working on their scenes and incorporating what they've learned and experienced through the dream work. They will also use psychological gestures that are developed from the ritual work.

**Debra Ann Register**  
**Directors Notes**  
**DREAM WORK FOR CHARACTER DEVELOPMENT**

**DREAM WORK INFORMATION**

**From Pamela Scott**

Notes mostly from “Inner Work” by Robert Johnson.

Basic function of dreams is to express the unconscious.

Dreams never waste our time. Dreams show us a symbolic form, all the different personalities that interact within us and make up our total self.

Inner work: is a dialogue between conscious and unconscious elements. If we don’t interact with them in our inner work, we inevitably project them into areas of our lives where they don’t belong.

Like we may fall in love with the soul image and project onto an outer man or women.

Dreams are communicating with us how to become whole. The symbols in dreams connect us to the deep parts of ourselves that we have longed to touch.

Individuation: is a movement toward consciousness of the total inner self.

The self: The wholeness of one total being.

Symbols of Self: The circle, 4 parts, the square, the diamond. Also, quaternary dreams, 4 persons, the number 4, numbers equaling 4.

Soul Image: The one who guides the ego to the inner world, who serves as mediator between the unconscious and the ego.

Anima: Feminine figure (soul image) in men’s dreams.

Animas: Masculine figure in women’s dreams

Has universal quality like a Tribal Brother or sister, a helper, an ally.

Yang: Masculine, in motion, hard, warm dry.

Yin: Feminine, at rest, receptive, soft, cold.

Both sides must be given their due.

Every man needs to connect the masculine ego with the feminine side.

Everywoman needs to connect the feminine ego with the masculine side.

**\*\* Sandra Seacat – The work is EXPERIMENTAL AND EXPERIMENTAL**

Dreams are about our life and what we want or need.

Rituals – take all the symbols that are revealed through the dream analysis process to formulate rituals through psychological gestures. It’s like the ying and yang of a symbol (finding balance.)

**Debra Ann Register**  
**Directors Notes**  
**DREAM WORK FOR CHARACTER DEVELOPMENT**

**DREAM WORK - CREATING YOUR SCRIPT**

**From Pamela Scott**

1. List all the symbols garnered from your dream(s)  
Examples: Hand luggage, daffodils, pink heart, rusted iron farm implement sealed and half buried in the earth, pomegranate, red car speeding down the street, purple pumpkins, etc.
2. Associations to your symbols
  - a. What feeling do I have it the symbol?
  - b. What words or ideas come to mind when I think or visualize the symbol?
  - c. What mental pictures come when I visualize the symbol, talk about the symbol, etc.?
  - d. What memories come up when I think, talk, etc. about the symbol?
3. Dynamics
  - a. What part of me is embodied in the symbol?
  - b. Where have I seen it functioning in my life?
  - c. Where do I see that same trait in my personality?
  - d. Who is it inside me who feels like that or behaves like that?
  - e. Find actual examples from your life that correspond to the Symbols and events in the dream.
  - f. It's what is going on inside you, conflict of values; energy systems; unconscious parts of you trying to be heard and get into consciousness.
  - g. It is the situation inside creating situations outside.
4.
  - a. What is the central most important message the symbol, the dream is trying to communicate to me?
  - b. What is it advising me to do?
  - c. One simple statement of this.
5. Click feel energy – rush of conviction/truth
  - a. Symbols rouse us – wake us up.
  - b. They are organically tied to Energy Systems in the Deep Unconscious.
  - c. When you make connection close to the energy source and sparks fly, you have touched a live wire.

**Exercise Type:** VISUAL ARTISTIC EXPRESSION  
**Topic:** PERSONAL BELIEFS  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** CHARACTER DEVELOPMENT

**DESCRIPTION**

**SUPPLIES:** The director brings in lots of art supplies including, crayons, markers, colored paper, glue, etc. and

1. After an appropriate relaxation the actors are guided, by the director, on a sense memory journey. They are asked to think about their beliefs as they relate to themselves. For example the negative things they think about themselves as being true (I'm fat, I'm stupid, I'm not good in math, etc) and then the director asks them to think about positive self-beliefs they have (I am a good swimmer, I'm kind, I'm smart, etc.)
2. After the sensory exercise the actors are asked to take out their journals and write about the experience and what they're negative and positive beliefs are.
3. Then the actors are to pick one positive and one negative belief and with the art supplies create two different drawings/collages to depict each belief. It should be a representation of what the belief feels like as it attempts, on the negative side, to dominate and control their lives and on the positive side, to support and encourage and uplift the soul.
4. After the drawing is complete the actors then create new drawings using the same beliefs but creating a picture of what the opposite of those two beliefs feels like.
5. The activity can end in this or it can become a ritual exercise afterwards where the actors take the feelings they've expressed visually and turn them into movement exercises. Each belief would be performed in a back and forth activity where one side of the belief is done and then the other and that goes back and forth until the director stops it.

**Exercise Type:** OBSERVER SELF  
**Topic:** PERSONAL BELIEFS  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** CHARACTER DEVELOPMENT AND THE AWARENESS OF OBSERVER SELF – THAT PART OF US THAT SIMPLY NOTICES AND OBSERVES WHATEVER WE ARE EXPERIENCING IN ANY GIVEN MOMENT WITHOUT DOING ANYTHING TO CHANGE IT.

**DESCRIPTION**

NOTE: When we are standing in “Observer Self”, we need not to react to our feelings, fix them in any way, analyze, or judge them. We simply identify them and be with them.

1. The actors sit quietly for several minutes, focusing on their breath in order to become deeply present with themselves and become aware of their body and be with any sensations they are experiencing fully.
2. The director asks the actors to move their awareness into any area that is particularly tense and notice what emotions, if any, are being held in that part of the body. The director asks the actors as they release the tension they find, allow themselves to feel the emotion(s) fully.
3. Now the actors are asked to notice that they may have several emotions that they are feeling all at once and one at a time, identify the feelings you are experiencing (e.g. excitement, fear of disappointment, happiness, sadness). Take some time just to be with the feelings you notice are present with you and welcome them, even the more difficult ones and simply pay attention to the feelings you feel without resisting or judging them in any way, breathing deeply and just being with them.
4. The director asks the actors to say each of these feeling states if they have any information they wish to give. (Examples: Excitement wants me to keep expanding myself beyond who I’ve known myself to be; fear of disappointment wants me to remember to not have falsely high expectations; happiness wants to celebrate the challenges I’ve overcome that have brought me to this place; sadness wants me to remember those in life I’ve lost who are not with me to share this special moment.)
5. The actors are asked to write in their journal about their experiences of being fully present with their emotion(s), and any information that your emotions had for you.

**Exercise Type:** RITUAL  
**Topic:** PERSONAL BELIEFS  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** CHARACTER DEVELOPMENT

**DESCRIPTION**

1. The actors are asked to take out a piece of paper and make a list of things they want to release. They are asked to write down on one side of the paper, underneath the heading “I Release:” the things they want to let go of and then on the other side of the paper they write under the heading “I Embrace:” what they would need to embrace to let each thing go. Example:

I RELEASE:

Blaming my parents for my problems

Sexual Shame

A desire for revenge toward my ex

I EMBRACE:

Forgiveness for both of my parents

Celebrating the beauty of my sexuality

Full responsibility for my part in what happened between us that caused our breakup and appreciation for all I learned.

2. The actors are asked to write down in their journals the things they are going to embrace only so that they will have a document of their healing.
3. Now, using scissors, the actors cut the list across the page so that there is only one issue (with an “I Release:” and an “I Embrace:”) on each piece of paper. Bring the papers to (ideally a fire so they can be burned but a shredder or something like that would work) and each actor speaks out loud each thing that they are releasing and the thing they are embracing and then they burn or destroy the paper. (i.e., I release the sorrow of my mother’s life and I embrace the freedom to be happy myself.)
4. The final step that an actor can take if desired is to write in their journal a list of actions that they are going to take, and by when, to support what they’ve just released (e.g., I’m going to write a letter to my mom letting her know that I’ve forgiven her by Sunday; I’m going to give myself a beautiful home by going out and purchasing a bedroom set for myself this weekend; I’m going to work on releasing compulsive overeating by going to the Overeaters Anonymous meeting near my house next Tuesday night, etc.)

**Exercise Type:** RITUAL  
**Topic:** PERSONAL BELIEFS – AFFIRMATIONS FOR LOVE  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** AFFIRMATIONS

**DESCRIPTION:**

1. Say daily or when needed an affirmation of what you would like to create or have in your life. Examples:

- Thank you, God, in advance, for brining me a great and lasting love.
- I am open to love and I receive my beloved now.
- Who I am is love and I am attracting in the love of my life in this very moment.
- I know that my beloved is coming to me right now.
- I am already connected deeply to my life partner and I receive that partner now.
- I now receive the miracle of spiritual partnership, knowing that it is a blessed union.

**Exercise Type:** VOCAL/PHYSICAL  
**Topic:** ENSEMBLE WORK - MOMENT TO MOMENT  
**Source:** Lee Strasberg  
**Use:** Helps actors get acquainted and start building an ensemble.

**DESCRIPTION**

1. The director chooses two actors to come center stage and asks them to have physical contact in some way with each other (hands, feet or legs touching or one hand on the other person's arm or shoulder.) The director also instructs that the actors must always maintain eye contact with each other throughout the exercise.
2. The actors are instructed to say whatever comes to mind (this can also be done with Meisner Repetition Exercises or with Pam Scott's Tell Me Who You Are exercise.) They can ask each other questions or simply have a conversation about the whether.
3. Two other actors are chosen to go up until each actor has had a chance to do the exercise.

**Exercise Type:** VOCAL  
**Topic:** ENSEMBLE WORK – 1, 2 3 WORD CIRCLE THEATRE GAMES  
**Source:** Lee Strasberg  
**Use:** Ensemble building work as well as a vocal and imagination warm-up.

**DESCRIPTION**

1. The actors stand in circles of approximately five person each. Each actor says one word contributing to a sentence. Eventually several sentences create a story, as if one person were relating the incident. The individual saying the word that ends the sentence can say "Period" so that the next person is aware that he is beginning a new sentence. The same theatre game can be played with each participant contributing two or three words each time. The group must concentrate completely, listen well and respond spontaneously and imaginatively in order for the story to unfold as if one person were talking.

**Exercise Type:** VOCAL  
**Topic:** ENSEMBLE WORK - CIRCLE GAME  
**Source:** Peter Brooks through a description by Lee Strasberg  
**Use:** Ensemble building work as well as a vocal and imagination warm-up.

**DESCRIPTION**

1. The actors stand in a circle and given a Shakespeare sentence like "To be or not to be, that is the question." When the sentence finally flows around the circle, the cast realizes they are playing as a group, just as they would form in an ensemble unit. If an actor does something unexpected, but true, the others can go with it as if it had been intended. The actors must listen to each other and respond to what has been given to them when the line was said by the person prior to them.
2. Variations on this game happen when you change the word "be" in the sentence to another verb like fearful, go, jump, hear, swim, run or see.)
3. Sensory and emotional work can also be incorporated in this exercise by the director calling out moods such as say the line as if you are in a sad state of mind, or exhilarated, angry, in pain, hot or cold, etc. Each actor can try to crate sensory reality, substitution or personalization on the spot for the appropriate physical or inner feeling. Psychological Gesture work can also be incorporated into this game.



**Exercise Type:** PHYSICAL  
**Topic:** FIVE SENSES (NON-SENSORY) - TOUCH EXERCISE  
**Source:** Lee Strasberg  
**Use:** Ensemble building through partner trust exercises.

**DESCRIPTION**

1. Actors work in teams of two. One actor closes his/her eyes while the other takes his/her hand and leads them around – in the rehearsal space, into other rooms, down hallways and outdoors, if feasible. The “blind” actor must trust his partner not to let him stumble on stairs or run into anything. The leader must be aware and considerate of his “blind partner” at all times, so the trust is earned. The leader guides his “blind partner” to a large object or hands him a small one. The “blind” actor completely explores the feel of the object, textures, weight and all it’s properties while the leader verbalizes all these sensorial aspects. The procedure is repeated with more objects investigated.

**Exercise Type:** OBSERVATION  
**Topic:** FIVE SENSES - SEEING/PLACE WORK  
**Source:** Various Sources  
**Use:** See and observe the set more fully. Find subtle physical attributes for better place work.

**DESCRIPTION**

1. The cast walks around the set until the director says stop. Each actor then observes what is in front of them. After a quick scan of the over all space around them the actor must concentrate on a specific and detailed section of their space. Something that caught their eye like a chip of paint on a counter top, or a spot of paint on the floor or a missing bolt on a chair leg. The director then asks the actors to move about the set again. The director asks the actors to stop again and repeat the observation as in step 1.
3. After doing this several times the actors are asked to find a quiet place and to write in their journal what they observed and how each of those observations affect them as the actor and as the character. For example if the chair is missing a bolt and could break on them when they sit in it how would that effect their performance or how can they use that as their character to better utilize the space to deepen their emotional connection to the space.

**Exercise Type:** VOCAL/PHYSICAL/IMAGINATIVE  
**Topic:** FIVE SENSES - SIGHT/OBSERVATION/LISTENING/STORYTELLING  
**Source:** Viola Spolin  
**Use:** Noticing ones surroundings.

**DESCRIPTION**

1. The actors stand around the room (spread out as comfortable to them) and begin to notice things in the room. They make mental notes of what they have just observed. Observations should be as detailed as possible.
2. Each actor now goes to another actor and shares one thing they have just observed. After they describe what they observed the need to make a final statement saying how what they observed made them feel. The other actor then tells what they observed and a final statement about how it made them feel. All this is done with as much detail as possible. The first actor to have listened to the other actor’s observation will now repeat to that same actor what was originally described to them and a final statement of how they felt hearing the description. The same task is repeated by the other actor who was the second to be a listener.
4. The actors then part and go to the place in the room where the other actor was and observes what was just described to them and what they described by just having listened to the other actor. They then observe the described item and gather more details about it. After a few moments they seek out another actor. Must be different from the one they were just with.
5. Repeat step three adding what additional information or images that were gather when they themselves observed the item. Repeat step 4. This will continue until each of the actors has had an opportunity to observe each of the others first observations.

## IMPROVISATIONAL THEATER – OVERVIEW

**Improvistional theatre** is as old as time. It pre-dates the invention of writing, since long before we started writing scripts we were telling stories by acting them out. **Improvistional comedy** (also called improv or impro) is comedy that is performed with a little to no predetermination of subject matter and structure. The performers discover their lines and actions spontaneously, typically following a general theme and format, often in response to audience suggestions. Improvistional comedy is a form of improvistional theater.

**The Commedia Dell'Arte** - Over the centuries, there have been many different improvistional styles. The most direct ancestor of modern improv is probably the Commedia Dell'Arte, which was popular throughout Europe for almost 200 starting in the mid-1500's. Troupes of performers would travel from town to town, presenting shows in the public squares and on makeshift stages. They would improvise all their own dialog, within a framework provided by a set "scenario". After the Commedia died off, improv theatre faded into obscurity until it was separately and spontaneously re-invented by two people who have shaped the craft as it exists today -- Keith Johnstone and Viola Spolin.

**Improvistional comedy as a stand-alone, theatrical art form generally falls into two categories: short form and long form.**

**Short form** - Short form improvisation consists of short, unrelated scenes usually driven by an audience suggestion with a predetermined game, structure, or idea. In short form games, which take from two to ten minutes, the performers attempt to create a comprehensible scene from audience suggestions while conforming to the specified (and sometimes purposefully restrictive) rules of the game. Wit and speed are favored. Short form is often used as warm-ups, for beginners to learn basic principles of improv, or even portions of a long form. Many short form games first created by Viola Spolin and Keith Johnstone are still performed to this day. Television audiences would be most familiar with short form through the UK and US versions of the television show *Whose Line Is It Anyway?* Short form improvisation is performed around the world and is closely identified with the competitive improv formats of ComedySportz and Theatresports.

**Long form** - In long form, audiences are often asked for one or more suggestions or inputs which drive the narrative of the performance, as opposed to the more structured short form. This may take the form of a specific existing type of theater, for example a full-length improvised play or Broadway-style musical. Or, the scenes may be largely unrelated with the exception of a single point of inspiration. Unlike short form, no further inputs are solicited, and the length can be anywhere from 20 minutes to two hours at the extreme. Some long forms are narrative while others focus on character development, exploration of relationships, or the extrapolation of themes and ideas. Long form improvisation is performed around the world, and it is the predominant form of improvistional performance in Chicago, one of the birthplaces of modern improvistional theatre. Perhaps the best known long form structure is *The Harold*, developed by ImprovOlympic cofounder Del Close.

**Keith Johnstone and Theatresports** - Keith Johnstone started formulating his theories about creativity and spontaneity while growing up in England, and later brought them into his teaching at the University of Calgary. He felt that theatre had become pretentious, which is why the average man in the street didn't even consider attending it. Johnstone wanted to bring theatre to the people who went to sporting and boxing matches, the same audience that Shakespeare had written for in his day. Johnstone decided that one approach would be to combine elements of both theatre and sports, to form a hybrid called Theatresports. The trappings of team sports were adapted to the improvistional theatre context; teams would compete for points awarded by judges, and audiences would be encouraged to cheer for good scenes and jeer the judges ("kill the umpire!").

**Viola Spolin and Theatre Games** - Back in the 1920's and 1930's, a woman named Viola Spolin began to develop a new approach to the teaching of acting. It was based on the simple and powerful idea that children would enjoy learning the craft of acting if it were presented as a series of games. Spolin's son, Paul Sills, built on his mother's work and was one of the driving forces of improvistional theatre centered around the University of Chicago in the mid-1950's. Along with people like Del Close and David Shepherd, Sills created an ensemble of actors who developed a kind of "modern Commedia" which would appeal to the average man in the street. As with Theatresports and the original Commedia, the goal was to create theatre that was accessible to everyone.

<b>Exercise Type:</b>	<b>IMPROVISATION</b>
<b>Topic:</b>	<b>BELIEVING IN THE NOW - MOMENT TO MOMENT</b>
<b>Source:</b>	<b>Keith Johnstone</b>
<b>Use:</b>	<b>Helps the actor to make the present a reality as well as creating a time, place, action that is continuous.</b>

**DESCRIPTION**

1. Two actors are chosen to go center stage. The director asks one of the actors to ask the other actor a question that is not based on anything in the present reality. For example the questioning actor will ask the answering actor "Are you Mr. Brown" knowing full well that is not the answering actors real name. The answering actor will then respond with their sense of reality which will be "No." The questioning actor will continue on with questions that contradict the other actor's reality. "Are you wearing a brown shirt" when the actor is clearly wearing a red one. Or ask "Are you eating a hot dog" when they are clearly not. This will continue for a few minuets. The answering actor will most likely be answering no to each question and leaving it at that each time because there is no where for them to go with the scene.
2. The actors are asked to try this again except this time the answering actor must respond "Yes" or any other statement that affirms what has been asked of them. This should open up into a full and imaginative scene for example the following my take place:

Q: Are you Mr. Brown?

A: Yes. I am Mr. Brown.

Q: Do you live in this house?

A: Yes this is my home. I share it with my wife and daughter.

Q: Did you just come home?

A: Yes. I just came home from work?

Q: Do you work at the post office?

A: Yes. I work at the post office. I've been there five years.

This line of questioning will go on for a while and the given circumstances of a scene will spontaneously develop.

3. The director will now ask the answering actor to leave the room and come back in as if already in the scene that has been just established. The questioning actor will already be there waiting to being the scene. The given circumstances must be adhered to but adding more details, actions, objectives should happen as the scene is acted out.
4. To make the scene more challenging the director will from time to time call on other actors to go up on stage as one of the established characters. For example in the above scene maybe the director sends in a wife or daughter or boss, etc.

**Exercise Type:** IMPROVISATION  
**Topic:** VISUALIZING AND MAKING IT REAL  
**Source:** Keith Johnstone  
**Use:** Taking what they see and making it real on stage.

**DESCRIPTION**

1. The director asks one of the actors to come center stage and asks them to walk around the space as they normally would. The director asks the actor to now image they are in a specific place like a dark ally or an empty waiting room. At that moment the actor is told to hear someone following them then suddenly the director yells "STOP." The actor is asked to turn and see who has been following them. The actor does so.
2. The director then asks the actor, while they are standing in the place where they stopped and looking toward where the person following them would have been, the following questions:
  - What does the person look like?
  - What is he/she wearing?
  - What surrounds them?
  - Who are they? Do you know?
  - What did they say?
  - What do they want?
  - How do you feel?

This questioning should continue as long as the director can find pertinent questions to ask. The objective is to get the actor to really see what is in their minds eye.
3. To make it more challenging the center actor is asked to begin walking again. The director now chooses another actor to come on stage and follow the center actor. The director tells the center actor to respond when he/she feels its right. The center actor is the one to initiate the scene based on the previous circumstances established.

**Exercise Type:** IMPROVISATION  
**Topic:** TWO PLACES  
**Source:** Keith Johnstone  
**Use:** Exploitation of blocking.

**DESCRIPTION**

1. The director asks two actors to come center stage. One actor is asked to decide, without letting anyone else know, on what the place is that he/she is in at this moment. The other actor is asked to do the same. For example one actor may chose standing at a bus stop while the other actor is in his/her own living room.
2. The actors are now asked to begin a scene with the other actor first addressing where they are. Both actors must remain adamant about where they are. They must stand their ground and not give into the other actors place choice. The scene will continue on escalating with emotion as each actor must try and make the other actor understand where they are. The director may stop when they feel the scene has reached a climax and has escalated accordingly.

**Exercise Type:** IMPROVISATION  
**Topic:** ATOMIC WRITING  
**Source:** Keith Johnstone  
**Use:** Using the imagination to spontaneously write a poem.

**DESCRIPTION**

1. The director asks an actor to come center stage and place themselves in a library, book store, office, etc. The director will also ask one of the audience actors to take notes when the director signals them to. This note taking won't come until around step 5. The actor is asked to see the space. What color are the walls, the carpet, are there windows, etc. After a few moments of creating the space the actor is now asked to reach up and take a book off the shelf. The actor is asked to describe the book. What color is the cover, is it old, torn, what does it smell like, etc.
2. The actor is then asked to open to the page listing the publisher. The director will now ask "Who is the publisher?" "When was it published" Answers can be I can't tell the writing is faded or the page is half torn out and I can only see part of the name. The actor can have poetic license as to what this book looks like.
3. The actor is asked to give the title of the book. The actor is asked to spell the title. Now the actor is asked who the books writer is. They are asked to spell that persons name. This line of questioning may go on as the director sees fit.
4. The actor is asked to open the book until they come to a page of verse. The actor is asked the page number where the verse is. The director, when needed, will ask the actor "If they are inventing or seeing it?" This is important to keep the actor on track and truly seeing what is before them.
5. The director will quietly at this point ask the appointed note taking actor to start writing down what the center actor says. The actor is asked to say the first word of the verse. Spell it, etc. Then they are asked the second and so on. The actor will continue with this poem. Actors can say things like "The word is blurred." In these cases the director must respond with something that will help the actor get focused and be able to move forward like "I just gave you a magnifying glass." The director should let the actor get through at least two versus, more if possible.
6. The note taking actor will then give the center actor the written down poem for the center actor to recite to the class.

**Exercise Type:** IMPROVISATION  
**Topic:** VERBAL CHASE  
**Source:** Keith Johnstone  
**Use:** Keeping the actor on his/her toes to respond without thinking.

**DESCRIPTION**

1. The director asks an actor to come center stage. The director tells the actor they are in a box and then asks the actor a question like "How big is the box?" The actor will respond and the director will ask another question but not something that the actor will expect like a description of the box or where the box is. Rather the director will ask a question that would seem out of sequence and a surprise to the actor like "Who put you in the box?" This question and answer session will continue with the sole objective of the director asking unexpected questions from moment to moment keeping the actor on their toes and not over thinking their answers.

<b>Exercise Type:</b>	<b>IMPROVISATION</b>
<b>Topic:</b>	<b>Free Association physicality</b>
<b>Source:</b>	<b>Inspired by a book "In Character: Actors Acting by Howard Schatz</b>
<b>Use:</b>	<b>To let the natural reactions to obscure and varied scenarios take for and free the mind and body from judgment.</b>

**DESCRIPTION:**

1. Create a list of varied scenarios to give to actors such as:
  - You're walking down the street at night and you hear the sound of shots and see a car with a gun pointing out of it whiz by.
  - You are seeing your baby for the first time after giving birth.
  - A man walks up to you and offers to sell you drugs.
  - You're in a car that is out of control and you are about to hit a concrete wall.
2. You ask each actor different scenarios and they are to react to them physically and then freeze their expressions.
3. To add to the activity you could include sounds and words if desired.

<b>Exercise Type:</b>	<b>IMPROVISATION</b>
<b>Topic:</b>	<b>Free Association physicality</b>
<b>Source:</b>	<b>Inspired by Stephen Schwartz, director, who talked about auditioning his cast for Godspell.</b>

**DESCRIPTION:**

1. The actors use improv techniques while reciting/working with the actual scene/monologue in the play being rehearsed but for an audience that is hearing impaired or sight impaired or impaired in some way that the actor(s) then have to use alternative means of communicating his dialogue/message. They should take this seriously and not jump to conclusions about what each of the disabilities means in terms of understanding a performance. They should be creative and honest and thoughtful and respectful and make their performance grounded in different ways but always real!

**Exercise Type:**

**IMPROVISATION SCENES**

**Topic:**

**Create a Scene Inspired by a another play**

**Source:**

**(After seeing the play “A Snowfall in Berlin” which was a commissioned piece with its inspiration as John Patrick Shanley’s play “The Big Funk” played in repertoire with Dan Nigro’s “A Snowfall in Berlin.”**

**DESCRIPTION:**

1. The director gives each actor a copy of the same short 2 or 3 minute published scene or if it is in rehearsal, a scene from the play they are working on. After they read the scene they are put in groups and they read the scene out loud.
2. Then the groups must improvise a new scene inspired by the one they just read. It should be very creative and not a reinterpretation of the published scene’s line and plot but a totally new, inventive scene but inspired by the published scene as a whole, a piece of that scene or even just a character line. The exercise is limitless in creative potential including the incorporation of song, dance, poetry, etc.
3. They perform the scene for the class/cast.

**NOTE:** This can be done as a play festival idea where theater groups come together get one published play to read and then must create fully-realized plays inspired by the published piece. They are told exactly what scenery will be on stage (everyone will use the exact same scenery- NO Exceptions) but they can bring on small props that are easy transported with them both on and off at the end of their performance.

The evening of plays can begin with the inspired published piece performed first and then all the newly created inspired pieces coming after.



**Exercise Type:** JOURNAL  
**Topic:** UTA HAGEN'S – SIX STEPS TO CHARACTER DEVELOPMENT  
**Source:** Uta Hagen – Respect for Acting  
**Use:** Better understanding of each character's needs, wants, desires, objectives, obstacles, given circumstances, etc.

**DESCRIPTION**

1. The actors are given a pre-printed sheet with the following questions to answer with regards to their character.
  - **Who am I?** What is my present state of being? How do I perceive myself? What am I wearing?
  - **What are the circumstances?** What time is it (the year, the season, the day? At what time does my selected life begin?) Where am I? (In what city, neighborhood, building, and room do I find myself? Or what landscape?) What surrounds me? (The immediate landscape? The weather? The condition of the place and the nature of the objects in it.) What are the immediate circumstances? (What just happened is happening? What do I expect or plan to happen next or late on.)
  - **What are my relationships?** How do I stand in relationship to the circumstances, the place, the objects and the other people related to my circumstances?
  - **What do I want?** What is my main objective? My immediate need or objective?
  - **What is my obstacle?** What is the way of what I want? How do I overcome it?
  - **What do I do to get what I want?** How can I achieve my objective? What's my behavior? What are my actions?

**Exercise Type:** Journal  
**Topic:** CREATING CHARACTER HISTORY  
**Source:** Uta Hagen  
**Use:** To understand the character more fully.

**DESCRIPTION**

1. The director hands each actor a sheet with the following questions and asks them to write in their journal during any quiet or personal time the answers to these questions as they relate to their character.
  - Who am I? – My Character.
  - What time is it? – Century, year, season, day minute. The Setting.
  - Where am I? – Country, city, neighborhood, house, room, area of room. The Place.
  - What surrounds me? - Animate and inanimate objects. Props, etc.
  - What are the given circumstances? – Past, present, future, and the events.
  - What is my relationship? – Relations to total events, other people and to things.
  - What do I want? – Personal main and immediate objectives.
  - What's in my way? – Obstacles.
  - What do I do to get what I want? – Actions, Mode of Operation, physical and verbal.



**Exercise Type:** JOURNAL  
**Topic:** THE PILLOW BOOK  
**Source:** Sei Shonagen - A wonderful writer who only had one book published: her journal. Sei was a tenth century lady-in-waiting at the Heian court in Japan. Her journal is contemplative, descriptive, and it brings a lot of personality into ages we've never seen or been to. One of the most intriguing aspects of her writing is how someone a thousand years ago sounds so present-day.  
**Use:** Write without censorship and allow the imagination and our innate responses free to inspire and be thought provoking.

### DESCRIPTION

1. The actors are given a written list by the director of questions to answer in a stream of consciousness manner. The answers should come from the top of the actors head. The answers will mainly be in list form but may at anytime be expanded to an elaboration of a listed item (a description, a sense of feeling and emotion evoked when listing it.) Some questions to use are as follows:

- Elegant Things.
- Unsuitable Things.
- Things That Make One's Heart Beat Faster .
- Things That Give a Pathetic Impression.
- Surprising Things.
- Depressing Things.
- Things That Gain by Being Painted.
- Things That Give a Hot Feeling.
- Squalid Things.
- Things That are Distant Though Near.
- Things That Have Lost Their Power.
- Things That Should Be Short.

Answers can be listed as responses that the actor themselves feels or a second list can be made answering the questions from the perspective of the actor's character. Much more difficult but fun and useful if the actor just goes with flow. The lists compared will most likely be similar but deviations may arise and surprise the actor.

2. The director may customize the list of question for each actor adding to the communal questions ones that the director believes will be helpful to a specific actor in relation to developing their particular character.

**Exercise Type:** JOURNAL  
**Topic:** EMOTIONAL DIARY – DEEPENING CHARACTER WANTS  
**Source:** Ivana Chubbuck  
**Use:** It is a form of automatic writing that helps give you strengthened purpose and passion to accomplish your scene objective.

**DESCRIPTION**

1. Once you have identified your scene objective and substitution(s) using a pen which glides easier on the paper and writing on lined paper begin the diary with your scene objective. Address your substitution within your scene objective statement, then the scene objective need with the word “because.”

**Example**

Scene Objective: To get you to love me.

Substitution: Your father.

Emotional Diary: I want you to love me, Daddy, because....

2. Once you begin writing do not stop. It is a stream of consciousness exercise. Do not censor yourself and keep the writing going no matter what comes up. Try not to premeditate what you are going to write next. Just go with the flow. Write for at least two to three pages. The good stuff often comes after the first page or so.
3. The end of this journal entry should be a death resolution. For example “If I don’t get my (Scene Objective) then I’ll kill myself” or “I’ll kill myself (substitution.)” It can also be “I’ll be alone forever” or “I’ll lose my family forever” or “I’ll never achieve my dreams,” etc. The statement must have a death like finality to it. The ending gives you even more passion to win your scene objective because life (yours or your loved one’s) is riding on it.

**Exercise Type:** JOURNAL  
**Topic:** OBJECTIVE  
**Source:** Ivana Chubbuck  
**Use:** Gather detailed information on the characters objectives.

**DESCRIPTION**

1. Each actor will answer the following questions and place their observations in their journal.
  - What does my character want from life?
  - Why do they want it?
  - What would they do to achieve it? What boundaries would they break to get what they want?

**Exercise Type:** JOURNAL  
**Topic:** CHARACTER BIOGRAPHIES  
**Source:** Viola Spolin  
**Use:** Help the characters with the given circumstances as well as gain a deeper sense of who they are as their character.

**DESCRIPTION**

1. The actors are asked to create a detailed (using descriptive words that are tied to emotions) character biography including schooling, parents, grandparents, favorite foods, main ambitions, loves, hates, what entertains them and makes them laugh, how they spend their evenings, what they like to do on their birthdays. After that is completed they should end with what has brought their character to the situation that is presented in the play. They should ask how did they get here and what do they need to do to move on.

**Exercise Type:** Journal  
**Topic:** OBSERVATION WORK - CREATING CHARACTER HISTORY  
**Source:** Lee Strasberg  
**Use:** To understand how the character lives and where he/she lives therefore understanding the character more fully.

**DESCRIPTION**

1. The director will identify areas where an actor may need to more deeply understand the world their character lives in and ask them to do some observation work and journal about it. For example if the character works as a subway toll booth attendant then the actor must spend some time observing a toll booth attendant in action. The actor must observe what the person looks like, how they speak and move, how they interact with clients versus co-workers. The actor must also observe what the environment that person works in looks like, feels like, smells like. It is also important to observe the people who move around in that environment. What are the clients like? How do they look and speak. What do they smell like, etc.
2. The actor during or after the observation must journal about the experience.

<b>Exercise Type:</b>	<b>JOURNAL/VOCAL/PHYSICAL</b>
<b>Topic:</b>	<b>INNER OBJECT</b>
<b>Source:</b>	<b>Konstantin Stanislavski</b>
<b>Use:</b>	<b>Place emphasis and create depth with important words in the script. Also get the actors to work on visualization and subtext.</b>

**DESCRIPTION**

**Part I**

1. The director will choose words from the text that are in some way pivotal to the plays overall objective as well as pertinent to individual scene objectives.
2. Then the director will say the words blandly and then ask the actors to repeat them in the same bland fashion.
3. After the actors are asked to write in their journal each of the words and after each word write what they see when they hear and see the word. They are asked to be as descriptive as possible without judgment and without editing.
4. After they have written about each word they are asked to write a sentence for each of the words.
5. The director then asks the actors to tell what they saw when they heard and saw the word. They also say their sentence.

**DESCRIPTION**

**Part II**

1. The director asks individual actors to repeat one of the words. The director will prompt them with different emotional treatments and the actor will say the word with that treatment in mind. For example say the word as if you were angry or say the word as if it were going to be the last word you ever said, etc.
2. After working with each of the words and all the actors the director asks the actors to repeat the same exercise now incorporating a gesture with each emotional treatment. This part can be done directly after the first part and before moving on to another actor and another word.

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To explore past and present wants, needs, weaknesses, strengths, wounds, healing, loves, passions, etc.

**DESCRIPTION**

1. Write in your journal the following questions and then honestly answer or respond to them. Be sure to breath and to take your time and to let emotion come if it comes.
  - A. Ask your self from a scale of 0 to 10, 0 meaning that absolutely no part of you believes you can or ever will have love in your life, and 10 meaning that you absolutely know for sure in your heart that you will, where are you?
    - I believe that I can and will find love because\_\_\_\_\_?
    - I see these beliefs mirrored back at me when\_\_\_\_\_?
    - I fear that I can't and won't find love because\_\_\_\_\_?
    - I see these beliefs mirrored back to me when\_\_\_\_\_?
    - Others relate to me the same way I relate to myself when they\_\_\_\_\_?
    - The beliefs that no longer serve me that I'd be willing to let go of are\_\_\_\_\_?
    - The beliefs that do serve me that I wish to strengthen and bolster up are\_\_\_\_\_?
  - B. What are the pattern(s) (the things that I do in response to the behaviors of others, i.e., do I take charge of the situation, do I criticize, do I become judgmental.) I've experienced over and over again in my romantic relationships, my professional life, my creative life, my relationship with my children, parents friends, etc.?
    - What specifically am I doing to create the results that I am getting?
    - In what way, if any, was this pattern(s) acted out by one or both of my parents?
    - Which of these patterns, if any do I want to release from my life?
    - What specifically would I have to give up in order to do this?

Note: Once the patterns are recognized try to do at least one thing today that breaks up the pattern of what the “normal” you are like by taking at least one action that demonstrates a complete departure from your usual way of doing things. For example, if you style is normally quiet and passive, then speak up at a meeting in a bold and assertive way; if you are usually a “beige” person, wear a bright color like orange or red; if you slow and sedentary, go for a run or a fast walk.
  - C. For the following make a list under each question of all the things that come up. Be creative, honest and free:
    - The care giving I received as an infant was\_\_\_\_\_?
    - How my mother felt about being my mother was\_\_\_\_\_?
    - How my father felt about being my father was\_\_\_\_\_?
    - In response: I felt\_\_\_\_\_?
    - The ways in which these feelings affect me today\_\_\_\_\_?
    - I am able to trust others when\_\_\_\_\_?
    - My last romantic partner was like my initial caregiver(s) in\_\_\_\_\_?
    - My last romantic partner was different from my initial caregiver(s) in \_\_\_\_\_?
    - The similarities between the care I received as a child and my relationships today are\_\_\_\_\_?

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To explore past and present wants, needs, weaknesses, strengths, wounds, healing, loves, passions, etc.

**DESCRIPTION**

1. Write in your journal the following questions and then honestly answer or respond to them. Be sure to breathe and to take your time and to let emotion come if it comes.
  - A. Answer these questions and/or make lists under each question.
    - What messages (verbal and nonverbal) did I receive from others about myself in childhood (i.e., parents, siblings, other caregivers, teachers, peers, etc.?)
    - What beliefs did my mother have about herself and/or the world that I adopted?
    - What beliefs did my father have about her and/or the world that I adopted?
    - What do I make it mean about myself that I am single, divorced, happy, and unhappy, etc?
  - B. Finish the following sentences with as many answers as you can. Don't censor yourself. Just write whatever comes to mind or not it initially makes sense.
    - I am\_\_\_\_?
    - Life is\_\_\_\_?
    - The world is\_\_\_\_?
    - Men are\_\_\_\_?
    - Women are\_\_\_\_?
    - What evidence can you find that suggests that your negative beliefs about yourself man not be true?
    - What evidence can you find that suggests that your negative beliefs about yourself may not be true?
    - What evidence can you find that suggests that your negative beliefs about the world and others may not be true?
    - What was a significant disappointment that I endured in childhood?
    - What did I make this disappointment mean about me and my life?  
 Note: Use the following list as a guideline to answer the above question: I am alone. I am bad. I am a brat. I am a disappointment. I am dirt. I am disposable. I don't matter. I am a failure. I am fat. I am gross. I am incapable. I am inferior. I am insignificant. I am a loser. I am a mess. I'm not enough. I am unlovable. I am unimportant. I am sad. I am a screw up. I am selfish. I am sneaky. I am smelly. I am stupid. I am uncreative. I am unworthy. I am ugly. I am unlikable. I am unwanted. I am worthless.
    - What did I make this disappointment mean about the world and other people?  
 Note: Use the following list as a guideline to answer the above question: The world is dangerous. No one can be trusted. Everyone is out for themselves. There's not enough to go around. No relationship is safe. You can only count on yourself. I never get a break. "The sky is falling." The rug will always be pulled out from under you. No one cares. Bad things always happen. Life is hard and then you die. I'm just waiting for the other shoe to drop.
    - What is an alternative interpretation of this experience?  
 Use the following list as a guideline to answer the above question: My parents were exhausted from working so much and had little attention to give. My mother was grieving and couldn't tolerate opening her heart to me.

**Exercise Type:** JOURNAL

**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To explore past and present wants, needs, weaknesses, strengths, wounds, healing, loves, passions, etc.

**DESCRIPTION**

1. Write in your journal the following questions and then honestly answer or respond to them. Be sure to breathe and to take your time and to let emotion come if it comes.

A. Write for several minutes on each of the following:

- Describe your father's best, most supportive and loving qualities.
- When did you feel safe with him?
- How often did he keep his word to you and others?
- In what ways did he let you down?
- Describe your mother's best, most supportive and loving qualities.
- To what degree did you feel connected to her?
- When did you trust her to be fair and kind?
- When did you not?
- In what ways did she let you down?

Now write a list of what was missing for you in your childhood. Use the following list as a guide to help you identify what was missing: nurturing, basic hygienic care, basic life skills, consistency and dependability, attention, encouragement of your talents, protection, being cherished, respect of boundaries, unconditional love.

When you have written your list, write or say out loud the following regarding each quality that was missing for you.

I, \_\_\_\_\_ release and forgive \_\_\_\_\_ for failing to \_\_\_\_\_. I give up failing to \_\_\_\_\_. I give up failing to \_\_\_\_\_ myself. I promise to do my absolute best to begin \_\_\_\_\_ myself from this day forward, and I claim \_\_\_\_\_ as mine fully and completely

B. Take out your art supplies (crayons, markers, paper, etc.)

- Draw a simple picture or representation of yourself in the center of a large piece of paper. It need not actually look like you. Allow yourself to be as a child, drawing more for fun than the need to do it “right.” One by one add the following qualities: My power, my beauty, my talent, my greatness, my ugliness, my passion, my light, my sexuality, my anger, my love.

When you are finished, take out your journal and answer the following questions:

- What have I been hiding completely about myself?
- What have I been reluctant to express fully?
- What parts of myself do I want to own and am actively expressing fully?
- What parts of myself do I want to continue to hide and why?

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To explore past and present wants, needs, weaknesses, strengths, wounds, healing, loves, passions, etc.

**DESCRIPTION**

1. Meditation and journal writing.

A. **MEDITATION & VISUALIZING THE FUTURE**

Find a quiet and comfortable place where you will not be interrupted. Make sure that your journal and a pen are nearby. Close your eyes and take a few deep, relaxing breaths meant to center and focus you. When you feel centered and quieted, ask the question either silently or out loud: What does the fulfillment of love look like in my life? Sit quietly in the question. If prayer is talking to God, then meditation is listening to God. Sit listening for the answer. Simply wait to hear the response to the question. You may be inspired by a refrain from a song, a poem you remember, or a metaphor of some sort that trickles through your mind. You may feel the emotional tone of peace course through your heart. You may see an image or a symbol. Simply listen without judging or assessing what comes to you.

After a few minutes, open your eyes and write down in your journal what images, feelings and thoughts that come to you.

Next: Repeat the process except asking yourself and responding to - What would I have to give up or release in order to manifest this vision?

Next: Repeat the process except asking yourself and responding to – What is it that I would have to embody or become in order to manifest this vision?

B. **STATING INTENTIONS**

Write in your journal keeping in mind that there are four steps to setting an intention; consider the intention you wish to set in relationship to doing the other work you've done. (Examples: My Intention is to release anything that blocks the fulfillment of love in my life,” “My intention is to date only available people from now on,” or “My intention is to meet my life partner by the end of the year.”)

Note: Using a specific date adds certain urgency that helps mobilize us to immediate action. However, if you feel too overwhelmed by doing so I suggest you set an intention that you can completely own and align with, adding a “by when” time frame later on, if and when you feel ready.

Now in your journal complete the following sentences

- My intention is\_\_\_\_\_.

Notice if there is any part of you that doubts your ability to manifest your intention and list your concerns in your journal.

- Which of these doubts would I be willing to suspend or release entirely?
- What more balancing and empowering statements could I make regarding my ability to manifest my intention? (Examples: I am a strong and capable person who is worthy of love, or I know and believe that my life partner is on his way now.) Write each of these statements 10 or more times each in your journal. As you write, feel it to be so in your heart.

**Exercise Type:** JOURNAL



**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To explore past and present wants, needs, weaknesses, strengths, wounds, healing, loves, passions, etc.

**1. Enlightenment**

- A. GOD LETTER - Write a letter to God, whoever God is to you. You may wish to address this letter “Dear God”, “God Within”, “Higher Power”, “Inner/Higher Self.” If you prefer you may simply write “Dear Wisdom.”

In your letter, write about the situations in your life that are difficult and challenging for you. Start by sorting through some of the feelings you are having and then move into specific questions that you have. End your letter with the following sentence: “Dear God, please write through my pen. Thank you very much.”

Now write a letter back to yourself from God.

- B. GOD BOX – Get a container (shoe box, glass box, wooden container, etc. – at some point find a container that you can decorate yourself)

Now make a list of those things that you are worried or anxious about today – your relationship to a particular person, your money, your health, your livelihood, etc. You may want to put “finding my life partner” on your list. Take a piece of paper and cut or rip it into smaller pieces. Write down each concern on a separate slip of paper.

One at a time place each slip of paper in the box while saying a prayer, surrendering that concern to God. Your prayer might sound something like: Dear God, I am giving this concern to YOU for YOUR keeping. Please resolve this issue in the best possible way for all involved. Once you’ve given your concern to God, you no longer have to worry about it. It’s now God’s concern.

- C. Write in your journal on the following questions:

- What agreements have I made that I have not kept?
- What do I need to communicate to someone that I’ve been putting off?
- Who do I need to contact regarding money that I owe?
- Who do I need to forgive?
- Who do I need to apologize to?
- Who do I need to thank?
- What lies have I been telling myself?
- What excuses have I been making?

Now go back and review the list and circle those things that you intend to “Clean Up” in your life. Write a list of actions to take that would restore integrity to your life.

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To explore past and present wants, needs, weaknesses, strengths, wounds, healing, loves, passions, etc.

1. Journal

A. Write about the following questions:

- What choices have I made in life that I regret most and why?
- What lesson(s) did I learn as a result of making these choices?
- What good came from each of these choices?
- What choices have I made based upon the values of others (parents, friends, advisers, teachers, etc.) rather than upon my values.
- What choices do I feel most proud of and why?

B. Meditation and Journal

Sit quietly and comfortably and connect with your breath. On each exhale, breathe out any energies of former lovers (or anyone with whom you've had a sexual encounter) that you've been holding on to. Release any shame hurt, or anger that you've been holding in your second chakra (your genitals and lower belly.)

With each inhale, reclaim you wholeness and power, retrieving any portions of your heart and/or soul that you either gave away or was taken from you. Continue to breathe this way until you feel clear and free in your second chakra, or until you feel ready to proceed. Give yourself as much time as you need.

When you are ready, call the lover of your future into your meditation. Imagine him before you, lovingly gazing into your eyes. Feel your heart open in response to his love. Lovingly offer your body to him as a home and a sacred resting place. Feel him receive this offering as he, in turn, offers his body up to you with the same level of love and devotion. Begin to imagine what the touch of your beloved will feel like. Imagine what it feels like for him (or her) to stroke your hair and your face gently. Feel your beloved kiss your neck, your chest, your belly, your inner thighs. Now allow yourself to touch and kiss your beloved in the same way back. Notice that you feel very safe with this person. There is a sense of complete trust and surrender that is both natural and joyful.

When you are ready open your eyes and write about this sensual, loving relationship from the perspective of how it feels to actually have it.

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION - FEARS  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To confronting past and present fears

**DESCRIPTION**

1. In the morning the actor is asked to his/her most chronic and troublesome fears. The following partial list provided to help identify those fears that feel the most threatening and pervasive in life:
  - Abandonment ▪ Anger ▪ Annihilation ▪ Appearing Foolish ▪ Appearing Needy
  - Appearing Selfish ▪ Appearing Stupid ▪ Being Alone ▪ Being Bad ▪ Being Criticized
  - Being Denied ▪ Being Hurt ▪ Being Invisible ▪ Being Unloved ▪ Being Wrong ▪ Death
  - Disappointment ▪ Embarrassment ▪ Emptiness ▪ Failure ▪ Feelings of Grief ▪ Loneliness
  - Financial Insecurity ▪ Loss ▪ Making Mistakes ▪ Rejection ▪ Responsibility ▪ Ridicule
  - Ruin ▪ Screwing Up ▪ Success

Write down the fears that resonate with you.

2. Then choose the fear that seems to be the most intimidating in your life. There may actually be two or three, but for the purposes of the exercise, choosing one fear will do.
3. Now take that one fear that has the most “Juice” and allow that particular fear to write a letter to you, saying all the things it says to scare you (Fear of Being Alone tells me: “You’ll never be loved. Even if someone does love you, they will eventually leave. You will never have anyone who really cares about you, who you can count on.”) Write this now.

NOTE: If you are having difficulty identifying those fears that are running rampant in your life, answer the following questions:

What have I been driven to prove is absolutely not true about me?

What worst-case scenarios do I anticipate for myself and/or others?

What have I been trying to get from other that I don’t believe I have within?

4. Now write a second letter. This time you are going to talk back to your number-one fear. Rather than argue with it, see if you can actually speak to it as though it were an errant child, giving it some firm, yet compassionate, correction. After all, most fears arise in reaction to something that has actually happened that requires healing and a deeper surrender to life. Tell this fear that it is no longer allowed to dominate your life, much like you would a three-year old child who has been having a temper tantrum. Thank the fear for its attempt to warn and protect you from the possible worst-case scenario. Reassure the fear, speaking soothing words that reaffirm that all is well with you. (For example: “Dear Fear of Being Alone: I understand you’ve been hurt in the past but that was then and this is now.

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION – BEING WRONG  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** To confronting ones ability to be wrong

**DESCRIPTION**

1. Actors are asked to write in their journal answering the following questions:
  - Who am I making wrong and for what?
  - What can I be responsible for in this situation?
  - What could I accept about this situation that would help me to give up blaming and shaming?
  - What can I appreciate about this situation?
  - What are the strengths that I bring to my relationships?
  - What are the weaknesses that I bring to my relationships?
  - What, if anything, have I been unwilling to admit to others?

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION – QUESTIONING  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** QUESTING LIFE

**DESCRIPTION**

1. The actors are asked to write in their journal a situation or two that disturbs or baffles them in some way. Then write in the journal three questions for each one of the situations. Write open-ended questions that will help you to deeply examine the issues that these problems represent (e.g., “In what ways does it work for me to be alone in life?” and “What can I learn from this experience that will help me to become a more loving person?”).
2. Once the questions have been identified now write on each one of them

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION – LISTENING  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** LISTENING

**DESCRIPTION**

1. Actors are asked to ponder the following questions regarding listening to others and then respond to them in their journals.
  - I’m judging the speaker.
  - I’m judging myself.
  - I’m thinking of how I should respond.
  - I’m trying to make a good impression.
  - I’m fixated on forcing a particular outcome.
  - I’m on the defense.
  - I’m making the speaker wrong.
  - I’m making myself wrong.
  - I’m gaining evidence for how I’m right.
  - I’m busy trying to protect myself.
  - I’m trying to control the conversation to go a certain way.
  - I’m trying to fix a perceived problem.
  - I’m self-conscious about how I look.

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** General self exploration

**DESCRIPTION**

1. The actors are asked to write in their journal about the following questions. They are asked not to censor themselves and just write whatever comes to mind when they read the questions.
  - What upsets have I been holding inside myself and who am I upset with?
  - What is this costing me?
  - What could I tell this person instead?
  - What appreciation have I been withholding, and from who?
  - What is this costing me?
  - What could I tell this person instead?
  - What complaints have I been making lately?
  - What requests could I make instead?
  - Where am I avoiding asking directly for what I want?
  - In what ways am I trying to manipulate a situation rather than asking directly for what I want?
  - What requests could I make instead?

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** General self exploration

**DESCRIPTION**

1. The actors are asked to write in their journal a list of four or five qualities that you believe define love (e.g., patience, empathy, peace, etc.)
2. Then they are asked to write down three situations in your life that are irritating to you (e.g., I’m irritated that I’m being passed over for a promotion at work, etc.)
3. Then write down the names of those directly involved in these situations and next to their name, write down what your judgments of them are (e.g., Janice – for brown nosing the boss, being manipulative and greedy by taking what should have been mine.)
4. Then write a response to the questions:  
What would love (or any other quality you listed such as compassion, kindness, etc.) do now?
5. Write on this question for each of these three situations (i.e., Acknowledge that Janice has worked harder than I have these past few weeks and that I took an extended vacation at a crucial time, even though I knew it would cost me. Love would congratulate Janice for her accomplishment. Love would see my envy as evidence that I, too, wish to advance in my career. Love would (1) begin to take actions consistent with that desire, such as get to work on time each day, (2) go out of my way to go above and beyond what is expected of me, and (3) let my superiors know that I am committed to advancing as well and ask for their guidance and support.).

**Exercise Type:** JOURNAL

**Topic:** SELF EXPLORATION – TAKING RISKS  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** General self exploration

**DESCRIPTION**

1. The actors are asked to write in their journals a list of all the risks they've not taken and actions they've been avoiding in their quest for love. For each response, do the following sentence completions, writing as many answers as are true.

- I'm afraid if I do this, I'll...
- By avoiding doing this, I'm protecting...
- The action(s) I could take that would represent a risk are...
- Those actions that I am willing to take are...
- I will take these actions by...

**Exercise Type:** JOURNAL  
**Topic:** SELF EXPLORATION  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** General self exploration

**DESCRIPTION**

1. Actors are asked to write in their journal a list of all the qualities they are looking for in a life partner.

2. Then they are asked to circle the five most important qualities.

<b>Exercise Type:</b>	<b>PHYSICAL/BREATH</b>
<b>Topic:</b>	<b>MOVEMENT - YOGA</b>
<b>Source:</b>	<b>Various Sources</b>
<b>Use:</b>	<b>Relaxation and help promote ease of movement and physical comfort ability.</b>

**DESCRIPTION**

Sun Salutation – Stand with legs together and knees slightly bent and the whole body in a relaxed properly postured stance. Hands are in a prayer form in front of the body and against the chest. Inhale and circle your arms out to the side and then up and out until the hands meet above the head and the arms are next to your ears. The hands should flat and open with the palms facing forward. The thumbs should be interlocked. Exhale and bend comfortable backwards. Inhale and come back to standing position with arms up. Exhale and bring arms back down and out to the sides so that it looks like airplane wings. Still on the exhale swan-dive the upper body, vertebrae by vertebrae forward and then down so that your back is bent over and your hands are touching the floor in front of you feet. Keep the knees slightly bent. Inhale and step your right leg back behind you to a long lunge. Exhale and step your left leg back to meet your right. Come into the downward dog position. Take three deep breaths in and out in that position. On the inhale lower the body straight down or go down on your knees and then stretch the body out from there. With the body flat on it's stomach and stretched out straight place the chin on the floor and your hands flat against the floor and next to your ears. The arms will be bending and up against the side of the upper body. Now breathe in and out for three counts. Then using your arms press up on the palms of your hands and move the head gentle backwards to perform a comfortable stretch in the chest and neck. Look up at the sun (or ceiling) and breathe in and out for a three count. Then look down and with your arms, abdomen and leg muscles go back into downward dog. Breathe in and out for a three count then bring the right foot forward to just under the torso and then the left. Inhale and slowly, vertebrae by vertebrae bring the body back up to standing. Exhale and bring the hands back to the chest in a prayer position. Repeat this three times.

<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>MOVEMENT - CRAWLING – BABY'S FIRST MOVEMENTS FORWARD</b>
<b>Source:</b>	<b>The Alexander Technique</b>
<b>Use:</b>	<b>Crawling is one of the most important stages in our development. Returning to being on all fours allows the head to move in the same direction as the spine, as is the case with animals.</b>

**DESCRIPTION**

1. Stand with the feet placed underneath the hips. Take a small step backward. Bend the knees and lower yourself down onto your knees. Breathe out and check that you have not stiffened your neck at the end.
2. Look sideways at one of the hands by allowing the head to turn gently to the side, then move the hand and opposite knee forward. Do not lift either off the ground. Breathe out and allow the spine to lengthen and widen.
3. Look at the other hand, and then move the hand and knee forward together.
4. Repeat left/right (cross-pattern) until a steady rhythm is established. REMEMBER TO KEEP YOUR EYES LOOKING DOWNWARD, ROTATE THE HEAD SIDEWAYS BEFORE MOVING AND LET THE FEET TRAIL BEHIND YOU. Be aware of diagonal connection through the back muscles from the left shoulder to the right hip and from the right shoulder to the left hip. REMEMBER NOT TO ARCH THE BACK OR LET THE BACK SAG DOWN.
5. Stop moving and free your neck, then gently rock back onto the knees. Take your hands off the ground and sit back on your heels.
6. Let the head nod forward and come up onto your knees so you are in a kneeling position. Bring one knee forward and put the foot on the ground. Gently rock back onto your back leg and give a gentle push with the top of the foot.
7. Return to standing and be aware of the diagonal cross-pattern reflex.



<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>MOVEMENT – EXPLORING SPACE</b>
<b>Source:</b>	<b>Michael Chekhov (David and Brian Cohen)</b>
<b>Use:</b>	<b>Making movements organic as well as specifically directed to achieving the character's objectives.</b>

**DESCRIPTION**

1. The actors are all brought onto the stage together and asked to walk through the space. The director will call out qualities of walking such as slowly, quickly, with urgency, as if you were wearing lead shoes, etc.
2. After several minutes of walking the space the director asks the actors to stop and expand. This can translate physically as each actor wishes and personally feels expansion in their body. They work on this for several minutes and then asked to walk the space again. Conditions are again supplied.
3. The actors are now asked to contract physically. Repeat the rest of step 2.
4. The actors are now asked to rise physically. Repeat the rest of step 2.
5. The actors are now asked to fall physically. Repeat the rest of step 2.
6. Actors can now be asked to say one of their lines as they walk the space and to say it using one of the four physicalizations.
7. The actors are now asked to stop and repeat their line using the physicalization they were working on while walking. They repeat it several times.
8. They now say the line only not performing the physicalization but seeing their "life body" doing the action. They go back and forth several times from saying and physicalizing and saying and seeing the physicalization in their life body only.

Exercise Type:	PHYSICAL
Topic:	MOVEMENT – WITH OBJECTIVE WORK
Source:	From the <b>Elements of Movement – Core Knowledge Movement and Coordination Teacher Training.</b>
Use:	Stretch, relax and warm-up the body for the rehearsal process.

### **Overview**

There are five elements of movement. These elements can be combined to formulate an endless variety of movement experiences. Any movement activity can be changed by changing one or more of the basic elements of movement.

- **Space** (Personal Space) – The area that a person's body takes up and the area with in their reach. Personal space is like a protective bubble around the person.
- **Shape** – The different ways we can bend our body.
- **Force** – How lightly or strongly a movement is performed.
- **Time** – How quickly or slowly a movement is performed.
- **Flow** – how smooth or choppy a movement is performed.

### **DESCRIPTION**

1. Start by asking the actors to move around the space. They should just move normally and without any tension. Now the actors are asked to move fast through the space. The have an objective of needing to get somewhere quickly. Now the actors are asked to move slowly as if the air was thick and heavy and every moment labored. Now the actors are asked to move while being bent over. They are asked to move while on their knees or in a crawling position. The variations are endless on how they can move and the objective that prompts the to do so.

<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>BASIC MOVEMENT – GROSS MOTOR SKILLS – IN MY BUBBLE</b>
<b>Source:</b>	<b>From the Elements of Movement – Core Knowledge Movement and Coordination Teacher Training.</b>
<b>Use:</b>	<b>Move through the space while respecting the spaces of others. Living harmoniously in a given space with others.</b>

**DESCRIPTION**

NOTE: The exercise can have added fun by the director actually blowing bubbles as the actors move.

1. The director instructs the actors that they are incased in a bubble. Their bubble is their own personal space and they should protect it vehemently by not allowing others to bump into it. They should also respect that the other people are trying to protect their bubbles.
2. The actors are then told to move about the space in a normal, relaxed manner. They must always keep in mind their and other peoples bubble. Now the director changes the speed, condition, objective, etc of the way they are moving through the space.
3. The actors are now to stop in one place and stretch out their arms, legs, torso head, etc., but always keeping in mind their bubble. They should now imagine their bubble getting bigger and taking more space. Then the bubble gets smaller and takes up less space. They should try recreate the sensation of floating through the space in their bubble, of rolling through the space in their bubble, of sitting in their bubble.

<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>MOVEMENT – GROSS MOTOR SKILLS – MRS. CLAYTON'S CLAY SHOP</b>
<b>Source:</b>	<b>From the Elements of Movement – Core Knowledge Movement and Coordination Teacher Training.</b>
<b>Use:</b>	<b>Move through the space experimenting with a feeling of body softness, moldability and hardening.</b>

**DESCRIPTION**

1. The actors are asked to move through the space in a relaxed manner. After a few moments they are asked to imagine their bodies made of clay and they are now molding themselves through the space. They are molding softly, roughly, rigidly, etc. They are asked to see themselves move in different ways – up and down, side to side, outward and inward always being mindful of being made of clay.
2. When the clay dries how does it feel to move through the space now?
3. Discuss.

**Exercise Type:** PHYSICAL  
**Topic:** Yoga +  
**Source:** The Eight Human Talents by Gurmukh.  
**Use:** Simple movement to bring in positive energy and to open the heart.

**DESCRIPTION**

1. Sit cross-legged on either the floor or a pillow to do this exercise. If cross-legged position is not possible sit with straight back and legs straight out in front.
2. Begin by stretching your arms out in front of you, palms together, elbows straight, with your arms parallel to the floor. As you inhale through the nose, open your arms widely to the sides, expansively bringing your shoulder blades as close together as possible. As you stretch, place your awareness on your heart. Imagine your heart opening and expanding as you fill your lungs with air by continuing to breathe in deeply. Feel your arms stretch out as though they were giant wings, while keeping your arms parallel to the ground.

When you've stretched your arms as far back as they can go, begin exhaling strongly through your nose, bringing your arms slowly back to the original position. Again, press your palms together, keeping your arms parallel to the ground the entire time.

3. Silently say to yourself with each expansion,  
"I open myself fully to give and receive love."

**Exercise Type:** PHYSICAL/MEDITATION  
**Topic:** OPENNESS AND CONNECTEDNESS  
**Source:** Book – Calling in "*The One*" by Katherine Woodward Thomas  
**Use:** Simple movement to bring of sense of connection and openness to those around us including the other actors/characters.

**DESCRIPTION**

1. Sit up straight with legs crossed, lay down (if you not going to fall asleep) or, if you have a hard time finding a quiet moment to just sit then you can do a walking meditation (this means take a mindful walk around the block or such.)
2. Once in your chosen state of relaxation notice if there is any tension in your body. If so, release it and allow yourself to feel relaxed. Focus on your breathing, allowing your breath to fill up your belly and then your heart. Imagine a beautiful green light expanding the energy around your heart with each breath. Next, think of all those you need to connect with. Notice that there is vibrant energy that connects your heart to their hearts and back again from them to you.
3. Repeat the following to yourself until you feel the strong connection to the person you have been thinking about.  
"I am connected to everyone and everything."
4. Move on to the next person/character and the next after that.

Exercise Type:	PHYSICAL/MEDITATION
Topic:	CONSCIOUSNESS CONNECTEDNESS
Source:	Book – Calling in “ <i>The One</i> ” by Katherine Woodward Thomas
Use:	Simple movement to bring of sense of connection and openness to those around us including the other actors/characters.

**DESCRIPTION**

1. Walk around with your scene partner(s) or with the whole class through the rehearsal or actual performance space. This exercise can also be done outside with total strangers or with other individuals you don't know well.
2. Consciously relate to those around you, looking to discover the connection between yourself and others. Make eye contact, smile at someone you might normally look away from, ask someone how they are and pause long enough to listen to their response.

Note if any of these makes you uncomfortable just breathe through your discomfort. Do not allow your discomfort to stop you from doing the exercise.

Note, try doing this with strangers outside the rehearsal space. Connect and observe others reactions.

3. At the end of rehearsal or the end of the day, take out your journal and write down the moments where you experienced a sense of connection, relatedness, and belonging that passed between you and the other person.

<b>Exercise Type:</b>	<b>PHYSICAL/COMMUNICATING</b>
<b>Topic:</b>	<b>FINDING PHYSICAL WAYS TO EXPRESS VERBAL</b>
<b>Source:</b>	<b>Various</b>
<b>Use:</b>	<b>To show how non verbal communication can be powerful and can be as clear as if the listener was really hearing the words.</b>
<b>Materials:</b>	<b>Tape/Download of Sid Caesar &amp; Nannette Fabry - Argument to Beethoven's 5th (best resolution).mpg</b>



Sid Caesar & Nannette Fabry - Argument to Beethoven's 5th (best resolution).mpg.mp4

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### **DESCRIPTION**

1. Students are shown a the Sid Caesar & Nannette Fabry video.
2. Students are asked to work with their partner in or out of class depending on resources and time. They are to pick a piece of music and then create a heated/high stakes dialogue and then practice the dialogue with the music and then perform the dialogue but without the words being heard only the music.

Exercise Type:	MOVEMENT STORYTELLING
Topic:	STORY ENHANCEMENT THROUGH BODY ISOLATION
Source:	Ira Mandela Siobhon Workshop April 2017 London
Use:	To create original stories starting with the movement first

**DESCRIPTION**

1. Start with the class/actors moving around the space similar to other warm up exercises. The difference here is you build to isolation exercises where the participants are told they have to, for example, move their hands all around their body but never taking the palms off the body or that they must move but the feet must always be touching each other, etc.

They experiment with these isolations using different ones for a period of time and sometimes moving in the space together or alone.

2. The class/actors then, using either an original piece they created (example from Ira's class is he had us write 7 lines of text that centered around a personal story on our interaction with water) or a previously created piece like a monologue from the play they are working on or a poem, etc. Starts speaking their lines incorporating the isolated movement exercise.

They experience the lines differently with each movement isolation and must focus on multiple things finding new ways of breathing through the lines and with the text.

<b>Exercise Type:</b>	<b>MOVEMENT STORYTELLING</b>
<b>Topic:</b>	<b>STORY CREATION THROUGH MOVEMENT</b>
<b>Source:</b>	<b>Ira Mandela Siobhon Workshop April 2017 London</b>
<b>Use:</b>	<b>To create original stories starting with the movement first</b>

**DESCRIPTION**

1. Actors/class are split into pairs/small groups and asked to think of a very specific and monumental event in a person's life like a wedding or giving birth or the inauguration of a president.
2. The pairs/groups now create the story of the event in very short (only 2 minutes or so) with just movement. They must block out the movement down to the last counted step or gesture. They must also keep it very simple.
3. They rehearse their skit over and over fine tuning it and making sure they have all the simple gestures blocked and counted.
4. They perform the skit for the rest of the groups.
5. They are asked to now rehearse the same skit but add in rewinds so that it would be like an actor moves 5 spaces but on the 3<sup>rd</sup> step they go back two steps and then forward two steps and then back two steps. At the same time that one actor is doing the rewind the other actors must rewind whatever they were doing. Sometimes they were just standing still so that means they continue to stand still but others maybe have been picking something up so in that case they pick it up put it down pick it up all to the same pacing of the first initiating actor.
6. They rehearse this until they have it ingrained in them and then each group performs for the rest.



**Exercise Type:** PHYSICAL  
**Topic:** RELAXTION - BREATHE  
**Source:** The Alexander Technique  
**Use:** Better use and control of breathing.

**DESCRIPTION**

1. Start by standing with your legs shoulder length apart and knees soft and slightly bent. Concentrate on your breath.
2. Breathe in and out focusing your mind on where the breath is coming from. Try breathing from high up in your chest. Practice this for a few moments. Then try breathing from you abdomen and do that for a few moments.
3. Then try walking or moving your arms while you breathe in one of the two ways. Take notice if while you are moving differently using this new breathing method of your movement is different. Try to make it feel different. Notice when it feels good and when it doesn't. Find a comfortable way to move with this new breathing and enjoy that for a few moments.
4. Now change the breathing method to the one you did not chose originally and repeat the same actions as in step 3.
5. Now go back to moving in your usual way breathing as you normally would. Then go back to breathing high in the chest or from the abdomen - choose the one that felt the best to you and work with that. Go between your normal walking/breathing state and the new way you have been working on.

**Exercise Type:** RELAXATION  
**Topic:** RELAXATION/EMOTIONAL GROUNDING  
**Source:** Daily Om website  
**Use:** Help with character development and centering oneself

**DESCRIPTION**

1. Feel your feet on the ground, imagining them drawing supportive energy from the solidness of the earth. Feel this energy moving up your body and into your heart with each breath.

Add a color to the energy and then use that color to focus on specific areas of the body relaxing each as you go along and breathing healing light into them.

Play with how the body feels as we step around the room and make our way through the theatre space, the space of the play and the world in general. How does grounding oneself, feeling the healing power of the earth and it's energy effect how the character moves forward and around and interacts with others.

**Note:** By doing this you will notice that you feel much more secure in yourself and filled with more loving and unwavering energy. Earth's energy is healing and grounding. So often we might overlook the importance of our connection to the ground and centering ourselves, however, it allows us not only to remain steady and constant but also to channel healing and unlimited earth energy. Opening yourself up to the boundless energy of the earth will make it easier for you to open your heart and give yourself fully and selflessly to others today.

<b>Exercise Type:</b>	<b>RELAXATION</b>
<b>Topic:</b>	<b>RELAXATION</b>
<b>Source:</b>	<b>Lee Strasberg through Terry Schreiber</b>
<b>Use:</b>	<b>A beginning exercise to help the actors relax and prepare for the days rehearsal.</b>

**DESCRIPTION**

1. The actors sit in a chair and start exploring their body beginning with the toes slowly to the torso and then ending with the head. The director will lead the relaxation by asking the actors to feel their feet on the ground to feel the toes moving, etc. The director will work with all the individual body parts including internal ones like liver, kidney, heart. The director will ask the actors to move certain body parts as the relaxation moves up the body to release tension. They can also tighten and release muscles as the relaxation moves forward. The entire exercise should take approximately 45 minutes. The exercise can also be done lying on the floor.

NOTE: The body's power source is the upper thighs, pelvic and torso area. (In Pilates it is the power center for Michael Chekhov it is the will center.) This area is the sexual are of the body and in polite society it is prohibited to some degree to work from that area. It is vitally important to release the groin, anus and buttocks when doing relaxation exercises. It is important to open that area up to be used appropriately when going after the scene objectives. This area needs to remain free from tension and stress because the life energy of all living things stems from that area and the energy needs to flow for truly expressive acting.

# Debra Ann Register

## Theatre/Director's Exercises – REPETITION

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Exercise Type:	PYSICAL/BREATH
Topic:	REPETITION - BASIC
Source:	Stanford Meisner
Use:	It helps the actor to actively listen to their scene partners and to place focus outside themselves and on each other in the scene allowing for very little self-conscious behavior to develop.

### DESCRIPTION

1. The director chooses two actors to come center stage and asks the actors are they really looking when they look? What are they seeing? The actors then one by one describe quickly what they see.
2. The director then asks one actor to look at the other and tell what they see in great detail. For example don't just say she is wearing shoe's says she is wearing black shoes with a high heal. She has dark brown hair. Her hand is on her waist, etc. The director also tells the actors to just stay with whatever is happening and what is going on right in front of them. Meisner always said "Don't try so hard because trying to do the exercise right is not doing the exercise right. It is TRYING that creates a tension that will shut down your reality. Just Do." **MISNER CALLS THIS KIND OF OBSERVATION "REALITY OF DOING."** After each observation is made by the first actor the second actor must repeat what the first actor said changing the sentence of "You are..." to "I am..." For example actor one says "You are smiling at me" the second actor then says "I am smiling at you." The exercise continues on with this constant observation and repetition of the observation.
3. Actor two now begins observing the other actor and telling what they see. Repeat the rest of step two.
4. The director now steps up the exercise and tells the actors to ask their partners questions. The questions should be personal ones. Start with the first question and do the same repetition as above but with the phrases being in question form. For example the first actor says "Do you get nervous when people look at you?" The second actor then repeats with "Do I get nervous when people look at me?" Repeat each of these questions on both sides at least five or six times before moving onto another question that stems from the last. For example "This question upsets you?" and the second actor will say "This question upsets me." Continue as long as the repetition is productive.
5. Do this same exercise with as many pairs until all the actors have done it.

# Debra Ann Register

## Theatre/Director's Exercises – REPETITION

Page 2 of 3

<b>Exercise Type:</b>	<b>PHYSICAL/BREATH</b>
<b>Topic:</b>	<b>REPETITION – THE KNOCK ON THE DOOR</b>
<b>Source:</b>	<b>Stanford Meisner</b>
<b>Use:</b>	It helps the actor to actively listen to their scene partners and to place focus outside themselves and on each other in the scene allowing for very little self-conscious behavior to develop. This is a continuation of the repetition basic but now adding “imaginary circumstances.”

### DESCRIPTION

1. The director chooses two actors to come center stage and picks one actor to remain in the room and asks the other actor to leave and come back in five minutes and knock before entering.
2. The director then tells the remaining actor to choose an activity – something that is difficult and challenging to do and must also have an urgency to be completed right away. For example doing your taxes on the night of April 14. The activity must take considerable concentration and the consequences for not getting them done are substantial.
3. The actor sent out of the room now knocks on the door and enters and begins the repetition with the remaining actor. Example the actor may walk in and say “What’s up?”
4. The actor who is working on their activity must try and focus on the activity at hand. They can, at first acknowledge the other actor when they respond to the actor’s “What’s Up?” with a repeated “What’s up?” The repetition will continue and the actor working on his/her activity will continue doing the activity until something else happens to make them stop and change focus. For example the other actors have knocked all the tax preparation paperwork on the floor and the activity focused actor must then address that. Perhaps with a “You’re clumsy.” and the other actor responds with “I’m clumsy?” Repetition is the only means of verbal communication and should follow a logical but spontaneous and real progression. Basically in this scene the two actors must respond to the other person within the circumstances that are presented in front of them.
5. Do this same exercise with as many pairs until all the actors have done it.

<b>Exercise Type:</b>	<b>PHYSICAL/VOCAL</b>
<b>Topic:</b>	<b>REPETITION – “LOVE ME” – “GET AWAY FROM ME”</b>
<b>Source:</b>	<b>Pam Scott</b>
<b>Use:</b>	Work on objectives and actions as well as character development and ensemble building.

### DESCRIPTION

1. The director has two actors face each other and one begins by saying “Love Me” and the other responds with “Get Away From Me.” (THE WORDS CAN BE CHANGED JUST MAKE SURE THAT EACH ACTOR IS ASKING FOR SOMETHING. THE LINE MUST BE PHRASED AS A REQUEST.)
2. They actors repeat their lines and can add physical gestures.
3. This repetition goes on until the director decides to stop it.

**Exercise Type:** SENSORY  
**Topic:** SENSORY - LISTENING FOR SOUNDS  
**Source:** Lee Strasberg  
**Use:** Building listening skills as well as working on sensory work.

**DESCRIPTION**

1. All the actors relax while they listen to specific sounds that are going on around them from either outside in the hallways, in the theatre, only a few feet from them, outside the windows and doors. The actors must concentrate on what they are hearing so they can describe it later.
2. After a sufficient time of listening the actors come together and discuss what was heard. Actors are not allowed to repeat what a sound an actor has already discussed. The objective is to see how many different sounds were heard.
3. Emotional work can also be added by asking the actors to relax again and listen for more or the same sounds and through sense memory identify images that are brought to mind when hearing the sounds as well as feelings that are brought up by the images or the sounds themselves.

**Exercise Type:** VOCAL/SENSORY  
**Topic:** SENSORY - SOUNDS/CONCENTRATION/LISTENING  
**Source:** Lee Strasberg  
**Use:** Partner work as well as a vocal and imagination warm-up with emphasis on listening and responding.

**DESCRIPTION**

1. Two actors who are scene partners are brought center stage and placed facing each other in chairs. One actor closes his/her eyes while the other makes three sounds with his mouth, his body or any available object. The actor with their eyes shut repeats the sounds. Next the first sound maker repeats the sounds he/she initially gave and adds three more sounds to them. The other actor must now repeat the group of sounds again. The actor is instructed that he/she may not repeat a sound in the series he/she is working on at that moment. Each set should consist of exactly the sounds that were given and no repetition or substitution of sounds.

**Exercise Type:** VISUAL  
**Topic:** SENSORY - SIGHT EXERCISE  
**Source:** Lee Strasberg  
**Use:** Working on visualization and interpretation.

**DESCRIPTION**

1. Using complete concentration the actor studies a poster or picture that does not have too much detail. He/she then turns to a blank wall away from the real object and describes what is in the picture in great detail. The actor goes in between creating, in the minds eye, on the blank wall what they saw in the picture and verbalizing it and the actual picture to check on details that he/she left out. The other actors listen to the description and makes mental notes as to what they themselves see and what the actor speaking has missed. When the verbalization is completed, the observer notes what was left out.
2. As a variation the actor studies the scene outside a window, and then re-sees the scene on the blank wall. The student then follows the same procedures describe in step one.

<b>Exercise Type:</b>	<b>SENSE MEMORY</b>
<b>Topic:</b>	<b>SENSORY - TWELVE BASIC SENSORY EXERCISES</b>
<b>Source:</b>	<b>Lee Strasberg</b>
<b>Use:</b>	<b>Affective memory.</b>

### DESCRIPTION

After an appropriate relaxation the actors are guided, by the director, on a sense memory journey. They are asked to concentrate on one of the following subjects experiencing them through the five senses. The subjects with an asterisk next to them should be done in the order they are presented here.

1. **\*Breakfast drink** (orange juice, coffee, tea.) The specific creating of the getting the drink, feeling the glass, tasting it, smelling it, etc.
2. **\*Mirror.** The actor sees themselves in mirror performing a basic activity like shaving or putting on make up.
3. **Putting on and taking off shoes and socks.** The actor is using well-defined objects to recapture the stimuli and muscular effort involved in this simple habitual act.
4. **Getting dressed.** The actor creates putting on and taking off clothes.
5. **Three pieces of material.** The student creates the touch of three pieces of cloth of differing textures.
6. **\*Sunshine.** The actor creates the feeling of exposure to the sun.
7. **\*Sharp Pain.** The actor creates sharp pain in a localized are of the body.
8. **Sharp taste. Sharp Smell.** The actor creates a sharp taste and or smell such as lemon or vinegar.
9. **Sound and Sight.** The actor creates a familiar composition of music, a painting, or various sounds, such as waves, a fog horn or a train whistle. Other familiar objects can be created just from the sight aspect (if an actor creates a picture on the wall, he should be concerned with the frame, size, shapes, colors, forms, shadows and like.)
10. **\*Place.** All sensory aspects of a particular place are created.
11. **\* Overall sensations.** Bath, shower, wind, rain, sauna, extreme heat, extreme cold. The actor should, where appropriate, create the feeling of soap, the element of nakedness and similar sensations.
12. **\*Personal Object.** The actor creates sensorial an object that has special significance to him. The actor can be asked to see that object being destroyed or lost.

**Exercise Type:** SENSE MEMORY  
**Topic:** SENSORY - THE FIVE SENSES  
**Source:** Lee Strasberg  
**Use:** Affective memory work with the five senses.

**DESCRIPTION**

1. After an appropriate relaxation the actors are guided, by the director, on a sense memory journey. They are asked to concentrate on experiencing their five senses with in a particular situation. For example they are waiting in a subway for a train. The actors must see in great detail where they are first. What the place looks like. What they are wearing, etc. After a few minuets doing this preparation the actors are now asked questions like the following.
  - What do you feel against your body?
  - What things do you touch in this space? What do they feel like?
  - What are you looking at? What do you see?
  - What, if anything are you tasting? Is it sweet, sour, etc.
  - What time of day is it?
  - Where do you feel hot? Where do you feel cold? Etc. Feel the specific areas.
  - What is the overall temperature of the place?
  - What is the environmental situation? Muggy, sticky, icy, wet, etc.?

**Exercise Type:** PHYSICAL/STORYTELLING  
**Topic:** SENSORY RECALL/SUBSTITUTION  
**Source:** Uta Hagen  
**Use:** To work with a personal story to find indirect objects (release objects) to help connect emotional to an event.

**DESCRIPTION**

1. An actor is chosen to come center stage and tell a personal story. A story with high stages either in a happy or sad situation. While the actor is telling the story the director will help them by asking questions that get the actor to see more clearly the surroundings where the incident took place, the smells, sounds ,etc that were present. The actor is asked to describe everything they can see about the whether, the pattern of the drapes, a branch brushing up against the window, the rumpled collar of a lover's shirt, the smell of that person's after-shave or perfume, etc. While the story is being told in greater and greater detail the actor will stumble across an object or objects that will suddenly release pain, joy, anguish, ecstasy, etc and cause spontaneous and organic weeping, crying, laughing, etc.
2. The director will then work with this actor to use this emotional recall of the object(s) in a productive way so that they are able to access the emotions brought up on demand. This will be the prep work for creating a sense memory that the actor can use at anytime in their career to quickly and easily access a particular emotion.

**Exercise Type:** PHYSICAL/IMAGINATION/SENSORY  
**Topic:** SESNORY - VISUALIZATION  
**Source:** Michael Chekhov (David and Brian Cohen)  
**Use:** Developing a clear characterization.

**DESCRIPTION**

1. The director asks an actor to come center stage and stand and then the director asks the actor the following questions about their character:
  - See your character and notice how they are dressed.
  - How do they move? (First see it in your minds eye and then do it physically.)
  - What do they... (add different circumstances like “get dressed” and “eat.”)
  - How do they sit? (First see it in your minds eye and then do it physically.)
  - How do they cry? (First see it in your minds eye and then do it physically.)
  - How do they laugh? (First see it in your minds eye and then do it physically.)
2. The director now asks the actor to, as the character, wake up, get dressed, groom themselves (brush their teeth, wash their face, shower, etc,) eat breakfast, leave the house. This is all performed physically.
3. Do this with each actor until all the actors have had a chance to work in this manner. Step 2 can be done as a group activity after all the actors have done step one.

**Exercise Type:** VOCAL/IMAGINATION  
**Topic:** SESNORY - VISUALIZATION  
**Source:** Various Sources  
**Use:** To work on the actors abilities to see in the minds eye for the purposes of better substitution work.

**DESCRIPTION**

1. The director has an actor sit center stage in a chair.
2. The director then asks the center actor to visualize a window directly in front of them. They should concentrate on the small details like what color is the window frame? Is it wood or metal? What kind of window treatments are there like a curtain or blinds?
3. After a description of the window the director now asks the center actor to look out the window and tell what they see. Is there a yard with grass outside? Is it a city view? The center actor should give exact details.
4. The director now tells the center actor different scenarios that are taking place out the window. The actor is not to describe them but is to see in their minds eye what the director is describing to them. They should see as many details as possible like colors of clothes or sounds that are heard. The objective is not for the audience to know exactly what the actor sees but to understand what they see by the emotional expressions that are visible in the center actor's face. The director will give the center actor a few different scenarios and the center actor will repeat the same actions of seeing and responding without dialogue.
3. After a few scenarios the director will ask the actor audience to tell what they observed with specific attention to what emotions they witnessed through the center actor's facial expressions.
4. Repeat the exercise until all actors have been a center actor.



<b>Exercise Type:</b>	<b>SENSORY</b>
<b>Topic:</b>	<b>SENSORY - BODY PERCEPTION</b>
<b>Source:</b>	<b>Viola Spolin</b>
<b>Use:</b>	<b>On feeling self through suggested visualizations that should lead to actual physical awareness.</b>

**DESCRIPTION**

1. The actors all sit in a circle facing one another. This exercise can also be done lying down with eyes shut but is useful with eyes opening looking at their surroundings so they can get used to seeing and feeling with their minds eye while being perfectly present and in the moment.
2. The actors doing a short breathing exercise like the yoga first prep position where they sit with their legs out in front of them or with their legs crossed in front of them. Their Arms should be in front with their hands either on the front part of the upper thigh or on their knees in the cross legged position. They then breathe in deeply and raise their shoulders for an inhale count of four and then lower their shoulders for an exhale count of four. Next do the inhale/exhale but this time with their arms in a starting position on the side of the torso. The hands should be as flat on the floor as possible. Then on the inhale the arms are raised up and the hands meet in a prayer position over their head on the fourth inhale count. The arms are lowered back to starting position at the fourth exhale count.
3. After the breathe relaxation the director asks the actors to do the following items:
  - Feel your feet in your stockings.
  - Feel your stockings on your feet.
  - Feel your feet in your shoes.
  - Feel your legs in your stockings.
  - Feel your legs under your clothes.
  - Feel your underclothing.
  - Feel your blouse or shirt against your chest.
  - Feel your chest inside your shirt.
  - Feel your ring on your finger if you're wearing one. If not wearing one feel your finger without a ring
  - Feel your finger in your ring.
  - Feel your body in your underclothing.
  - Feel the hair on your head.
  - Feel your eyebrows on your forehead.
  - Feel your tongue in your mouth.
  - Feel your ears.
  - Feel the inside of your head inside your head.
  - Feel all the space around you.
  - Let the space around you feel you.
4. The director asks questions like did if feel any different when you felt the ring on your finger versus the finger in your ring.

<b>Exercise Type:</b>	<b>PHYSICAL/VOCAL</b>
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<b>Topic:</b>	<b>SENSORY - EMOTIONAL PREP</b>
<b>Source:</b>	<b>Pam Scott</b>
<b>Use:</b>	<b>Removing oneself from ones own life circumstances and making oneself feel something on purpose. The exercise let you bring an event and emotional preparation into the acting space and then helps you to leave it along and put your attention on the other actor(s) in the scene.</b>

### **DESCRIPTION**

1. After a proper relaxation exercise the director picks two actors and has them go center stage while the other actors sit on the sidelines and observe. The director informs the center pair that they are roommates and share a very small studio apartment which by its nature means they live in one room together.
2. The director informs one of the actors that he/she should come up with an outrageous or deeply personal activity. As usual, activity must be justified, specific, difficult, urgent and with a strong personal connection to the actors personal life. It should be something that must get done at all costs and if possible should be something that would constitute a private moment meaning that the activity would be stopped if anyone where to come in on them performing it. That actor is now able to leave the room to decided the following and work on their preparations. They can have about ten minuets. When the actor leaves the room the should do the following Access their personal emotional reservoir by:
  - identifying a circumstance.
  - Imagining the circumstances (Mind's eye sensory work)
  - Substitution from ones personal life. (Do not use anything emotionally current or unresolved.)
  - Identify your physical action.
  - Focus on your breathing.
3. While that actor is working on their preparation the other actor is instructed by the director to come up with and objective – Something extreme that has just happened to hem and that they need the other person to help them with. It should have high stakes and this actor, once taking time to do the same steps as above, will enter the room and the acting space with their objective propelling them in. Their initial moments should be silent. The actor is also informed that no matter what they have worked on and what they come into the space dealing with if they notice something in the space that catches their attention they must address it. That is the only reason they may being speaking because they noticed something and must comment. The dialogue should be initiated with the other actor who is working on their activity in the Meisner repetition style (i.e., You are eating a prune? Yes I am eating a prune.) The repetition continues as needed and until the scene naturally develops and the scene takes shape by mutual verbal and physical exchanges.

<b>Exercise Type:</b>	<b>PERSONALIZATION</b>
<b>Topic:</b>	<b>SENSORY - EMOTIONAL PREP</b>
<b>Source:</b>	<b>Pam Scott</b>
<b>Use:</b>	<b>Making a sense memory more personal through in depth exploration</b>

**DESCRIPTION**

1. After a proper relaxation exercise the director picks an actor to work on a particular part of the sensory or a specific thing that the actor needs to explore more and make more personal. The director begins by asking the actor to sit in a chair or lie down and close their eyes. The director then asks specific questions like what color was the lamp, where was the sofa in the room, what noises did they hear from the kitchen, what food was on their plate, etc. This goes on as long as necessary for the actor to really see every minute detail that is needed.
2. The director then takes whatever emotional preparation he had given the actor during the sensory exercise like, a time when you were betrayed or a time when you felt abandoned, and asks them to take that feeling and put it in the palm of their hand and talk to it and say what they need to say to it.
3. Then the director asks the actor to see the person they are talking to and place them 3 to 5 feet in front of them and say whatever line the actor is repeating to their palm like "I'm sorry" or "You hurt me." This should be done with the actors eyes open.

<b>Exercise Type:</b>	<b>BUBBLE SENSORY</b>
<b>Topic:</b>	<b>SENSORY - EMOTIONAL PREP - BUBBLE</b>
<b>Source:</b>	<b>Pam Scott</b>
<b>Use:</b>	<b>The feeling of security and freedom to go and be anywhere even in the difficult situations.</b>

**DESCRIPTION**

- 1 After a proper relaxation exercise the director instructs the actors to surround themselves in their creative place by a bubble. A safe, secure bubble and the actors are to very clearly see themselves in the bubble and moving around in the bubble and going places in the bubble.
2. The director will pick specific places that he/she wants the actors to see themselves in their bubble.

**Exercise Type:** VOCAL/EMOTIONAL  
**Topic:** TRUST BUILDING – ASKING FOR WHAT WE NEED/WANT  
**Source:** Book – Calling in “*The One*” by Katherine Woodward Thomas  
**Use:** Breaking through trust issues

**DESCRIPTION**

1. Approach the other actor or designated individual and ask them or say something to them that is uncharacteristic of your normal relationship with them. For example: Confess vulnerability; confide your true feelings; ask for a bigger favor than you ordinarily would, etc.
2. Don't judge their response, but accept it and either journal about it or give it thought and evaluate your feeling toward the occurrence. Use this insight to enhance your relationship and interactions with this individual.

<b>Exercise Type:</b>	<b>VOCAL</b>
<b>Topic:</b>	<b>VOICE - ENUNCIATION – WORKING WITH TONGUE TWISTERS</b>
<b>Source:</b>	<b>Directing a Play by Michael McGafferty</b>
<b>Use:</b>	<b>Working the tongue so that proper enunciation can be established and free and fluent communication with the audience during performances can be achieved.</b>

### **DESCRIPTION**

1. After a relaxation exercise and a focus on proper breathing each actor laying down, sitting or standing in a relaxed position will recite the consonants in the alphabet with a focus on making sure the tongue drops to the bottom of the mouth on each line. The director will then give words and the actors will repeat them focusing still on the consonants and dropping the tongue to the bottom of the mouth.
2. The director will then give each actor a sheet with a tongue twister on it. Use lyrics from a Gilbert and Sullivan musical, a Dr. Seuss book or any other useful material. Always keep in mind during this exercise that the first aim when working with tongue twisters is to have clarity and then dexterity and then speed. No actor should sacrifice the first two to the last. Examples:
  - Around the rugged rock the ragged rascal ran.
  - She sells sea shells by the sea shore.
  - Peter Piper picked a pack of pickled peppers: where is the peck of pickled peppers Peter Piper picked?
  - Singing songs, making mongs, taking tongs, baking bongos, ringing gongs, selling wrongs.
  - I am the very model of a modern major-General, I've information vegetable, animal and mineral. I know the kings of England, and I quote the fights historical. From Marathon to Waterloo, in order categorical; I'm very well acquainted too with matters mathematical. I understand equations, both the simple and quadratical; about binomial theorem I'm teeming with a lot of news – With many cheerful facts about the square of the hypotenuse. I'm very good at integral and differential calculus, I know the scientific names of beings animalculous; In short, in matters vegetable, animal and mineral I am the very model of a modern Major-General.
3. The actors are now asked to open and close their jaw in a biting motion taking one big bite after another in rapid succession but never letting the teeth meet. They are then asked to speak following the syllables in succession. They are instructed to open their jaw wide on the ah sounds and close the jaw in between the syllables. Repeating several times the following:
  - pah, fah, tah, lah, kah, dah.
4. For full value and clarity of vowel sounds the actors are asked to repeat the following with the first letter as "M." After they repeat the "M" phrase three times they ch
  - May, mah, mă, moh, maw, mē, mē, mi, miu, moy, mow, moh, muh.
  - Lay, lah, lă, loh, law, lē, lē, li, liu, loy, low, loh, luh.
  - Ray, rah, ră, roh, raw, rē, rē, ri, riu, roy, row, roh, ruh.

<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>WARM-UP – THE BASIC MOVEMENT – HEAD AND NECK</b>
<b>Source:</b>	<b>The Alexander Technique</b>
<b>Use:</b>	<b>Loosen up the body and prepare it for the rehearsal process. Also it will help in getting the mind ready for observation and creative awareness.</b>

**DESCRIPTION**

1. The actor, either sitting or standing (his/her choice) begins by turning their head to look around. No trance: eyes are wide open and mind alert. The actor is asked to take in the room (observe it in detail) by lifting the head up to look at the ceiling and then down to look at the floor. The head is then turned to one side and then after an period of observation turned to the other side. The director will ask the actors “what they notice about turning their head,” “Do they feel any tense or tight muscles in their neck?,” “Does their body twist about when they turn their head?,” “Do they hear any popping, cracking sounds in their spine?,” and “Is their breathing slowed or stopped?”
2. The director then asks them to repeat the exercise again to loosen up further and to become more familiar with the way their body works and moves.
3. Discuss afterwards focusing on the qualities of each actor's movements and their feelings during the exercise. Also take an opportunity to see how observant the actors were about their surroundings and ask them to describe in detail something they observed about the room.

<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>WARM-UP – PILATES CHEST EXPANSION</b>
<b>Source:</b>	<b>Various Sources</b>
<b>Use:</b>	<b>Stretch, relax and warm-up the body for the rehearsal process.</b>

**DESCRIPTION**

1. Stand in the Pilates stance with your arms long by your sides.
2. Inhale and press your palms back, lifting your chest open as you do.
3. Hold your breath as you turn your head slowly to the left and then to the right, stretching your neck and shoulder muscles. Imagine pulling back on heavy springs attached to the wall in front of you.
4. Return your head to center and exhale as you release your arms back down to your sides.
5. Repeat for four sets, alternating the initial direction you turn your head each time.
6. For more extended stretch rise onto your toes as you press your arms back and balance there as you turn your head from side to side. Lower your heels as you exhale and return to the starting position.

<b>Exercise Type:</b>	<b>PHYSICAL</b>
<b>Topic:</b>	<b>WARM-UP – FLOOR WORK</b>
<b>Source:</b>	<b>The Alexander Technique</b>
<b>Use:</b>	<b>Loosen up the body and prepare it for the rehearsal process. Also it will help in getting the mind ready for observation and creative awareness.</b>

**DESCRIPTION**

1. The actors are asked to lay flat on the floor with the back of their head touching the floor at all times. They are then asked to move their head, gently, by nodding it, chin toward their chest and then back up from their chest performing this several times. All the time while doing this their head continues to move delicately away from the body. After nodding, they let their head come to a rest in a position where their neck, front and back, seems to have some length.
  2. Now they lift their right shoulder toward the ceiling. As they release it back to the floor they move it slightly out from the body. Again, the shoulder, front and back, will feel slightly longer. Do the same movements with the left shoulder.
  3. Now bring the knees up so that the feet are firmly touching the floor. Keep the back on the floor. Next lift the hips up from the floor. The lift continues to the middle of the back. Then starting at the middle back, slowly lower the body until the hips are on the floor again. Repeat this three times. Now that the actor does not feel stuck to the floor anymore and is relaxed they are ready to experiment with some movements in the lying down position. During all of the following movements the actor should be thinking of their head moving delicately away from the top of their spine and their body lengthening. The neck should be left free and soft at all times.
- **Rotating The Head** – See how easily they can rotate their head from side to side. Observe whether any other part of the body tightens or moves as they roll their head. Move their head by letting it ease away from their body and, as that begins to lengthen their neck, roll the head from side to side.
  - **Arms and Chest** – Lift the right arm up and then slowly bring it back down. Lift the right arm up and slowly bring it back down. Stretch the right arm forward away from the shoulder with the hands facing straight ahead. Now bring it back and let it rest. Stretch the left arm forward away from the shoulder with the hands facing straight ahead. Now bring it back and let it rest. Bring the right shoulder up, keeping it against the floor, as if trying to touch the right ear with it. Now bring it back and rest. Now repeat with the left shoulder. Bring the right shoulder up toward the ceiling while keeping the rest of the body against the floor. Bring it back to resting. Now repeat the motion with the left shoulder. Rest and breathe in and out three times.
  - **Moving the Legs** – Lift the legs one at a time to a position where the knees are pointing toward the ceiling and the feet are planted firmly on the floor. Direct the energy up through the bent knee toward the ceiling, allowing your head to move away from the body as the body follows. Now lift one foot off the floor and bring it into the chest. The knee will travel through a slight arc. Then place the foot back on the floor again. Do this a couple of times with each leg, noticing where there is tightness and observing whether or not there is tension in the head when the legs are moved. Return always to the bent knee position. Now lift the left leg and bring it toward the chest. Keep it there for one inhale and exhale and then slowly straighten it but this time let the leg go past the bent knee position and slide along the floor away from the body until it is straightened and fully on the floor. Now repeat with the right leg. The object is to learn to move the legs with the least amount of tightening in the stomach, back and whole body. Leaving the feet on the ground draw the knees up again, one at a time, while thinking of the legs lengthening outward through the knees. Allow the ease to continue in the head, neck and torso.
  - **Rolling onto the Body's Side** – Let the knees fall slowly and easily to one side. To do this, let the head begin rolling toward the same side. As the head continues to move, let the knees come to the floor, causing the body to roll until it is lying on its side. Now roll onto the back by moving the head first and letting the whole body follow. Roll to the opposite side now in the same manner. Always let the head and neck be free.
  - **Getting Up** – To sit up from the lying position, roll onto the body's side. Let the head move away from the body and let the body move with it. Use the arm closer to the ceiling to push on the floor in front of the chest. Now you will be sitting. As you sit up, it is essential to let the head continue moving instead of locking it in place. Seated it's easy to stand simply by following the head with the body. Remember the head doesn't need to be the highest part of the body when getting up. You can bend over and slowly come up letting your head go outward from the top of the spine and permit the body to follow. Now straighten up doing the same. **Walking** – to go forward the movement of the head on the spine now needs to go up in space as we walk forward.



**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP - BODY  
**Source:** Terry Schreiber  
**Use:** Warming up the body to be loose and ready for the rehearsal process.

**DESCRIPTION**

1. The actor stands with legs shoulder width apart and with knees slightly bent and posture properly aligned. Both feet must be on the floor (the full foot, not the inside or outside of the foot should be flat on the floor – the actor should feel the bottom of their foot as it presses into the floor.) The buttocks should be dropped and there should be a comfortable arch in the lower spine. The director asks the actors to now take notice of their head and neck and the placement of both. The head should not be back, down or up too far, but rather straight and in a comfortable centered position on the neck.
2. The actors are asked to close their eyes and are lead through a quick check of their body from head to toe observing but not altering how each area feels. The head, neck and shoulders, chest, abdomen, pelvic area, upper and lower legs and feet. This should move quickly. Once the body check is completed they are asked to find out where they feel the most energy in their body. Is it high or low? Is flighty or scattered, or centered and focused?
3. The director asks the actors to observe their breathing. Is it high or low? The goal is to get the breathe to be lower rather than higher. The actors are instructed to take a deep breath and center it in the belly until the belly sticks out. They should hold for a count of four and then release slowly feeling the belly go back down. Repeat this at least three times.
4. The director now guides the actors from head to toe in a more specific observation of what is going on in their body. How does their head feel? Heavy? ?Are their eyelids shut tightly and if so loosen them. What do they see behind their eyes? Now take notice of the jaw. Is tight? Slowly and gently move the jaw side to side and open and shut. Open the face wide sticking out the tongue (yoga lion face) then scrunch the face up tight. Repeat that at least three times. The director asks the actors to drop their shoulders and shake the tension loose from their arms. With limp wrists and arms now relaxed by the side of the body the director asks the actors to slowly raise their arms out from the body and up so that they eventually are straight in the air and parallel to the ears. This lifting motion should be done with a four count intake of breath. Once the arms are pointing up hold for a count of three and then bring back down to resting position on a count of four. The directors lead the actors through the muscles and organs of the torso asking them to see each as pink and healthy and full of light relaxed and working perfectly.
5. After the torso the director goes to the feet and asks the actors to wiggle their toes checking for tension. The director asks the actors to relax their feet, ankles, calf muscles and shins by flexing and releasing them. The knees should always be soft and slightly bent. Do not strain any body parts. The relaxation moves up the leg until it reaches the pelvic area. Once the legs are relaxed the energy from the top part of the body is visualized meeting the bottom part all centered on the pelvic area. Visual a light surrounding the area as each are is flexed and released. The buttocks, belly and groin. See the light move around all the sexual organs warming everything up and releasing all tension.
6. After a complete body check the actors are asked to reach their arms up again over their heads on a four count inhale and then as they exhale the bend over slowly going from vertebra to vertebra until their arms are parallel with their legs and their hands are touching the floor. The knees should remain slightly bent and relaxed. After and four count in hale and a four count exhale in this downward position the actor inhales and slowly, one vertebra at a time comes back up to a relaxed standing position with arms by their side. This is repeated three times.
7. To further release whole body tension the actors can jump straight up from the original standing position (MUST HAVE KNNES BENT.) The actor should come down on the balls of their toes. While jumping the actor lifts his shoulders up and down in rhythm with the jumping. They should enjoy the freedom of jumping and release sounds as they come up.  
NOTE: DO NOT DO THIS IF THE ACTOR HAS FOOT, KNEE OR LOWER-BACK PROBLEMS.



<b>Exercise Type:</b>	<b>PHYSICAL/BREATHE</b>
<b>Topic:</b>	<b>WARM-UP – JAPANESE WARM-UP TECHNIQUE (THE DETCHIRE)</b>
<b>Source:</b>	<b>Terry Schreiber</b>
<b>Use:</b>	<b>Body warm-up.</b>

### **DESCRIPTION**

1. The Actors being in the standing relaxed position with feet together, big toes, heels and ankles and knees touching. If the knees don't touch a sock should be put between them. The actors bend their knees, drop their butt, and establish a comfortable arch in their back. The actor's arms should be hanging loosely in front of their torso. The actor then bring his hands together in front of their belly and place, if they are right handed their left hand on top of the right with the palms facing down. If they are left handed put the right hand on top of the left. When look down at the hands in position the top hand has its fingers facing straight ahead to the left and the bottom hand should be directly underneath and up against the top and the fingers of the bottom hand should be facing straight ahead and to the right. The arms are straight but without tension and the arms and hands are lightly against the body. It should look like you have a shelf made from your hands directly in front of your belly and something can be place on the top of the hands.
2. Once the correct position is established the actor breathes in through their nose and out through their mouth. They should visualize a lit candle only a few inches in front of their mouth and they should try to move the flame with their breath but not extinguish the flame.
3. Once the breathing patter is established the actor will begin bouncing gently up and down in a rhythmic patter, like a spring. This movement is straight up and down that extends through the legs and knees. Be gentle. It should only be an up and down motion never side to side. The established breathing should continue through out the bouncing. This should be done for at least two minutes. Then a rest of a minute should be observed.
4. Repeat the action but this time the standing position starts lower with the knees already bent more. This can also be done while standing on one leg and then switching to standing on the other.

<b>Exercise Type:</b>	<b>SENSORY/IMAGINATION</b>
<b>Topic:</b>	<b>WARM-UP – CLOUD SENSORY</b>
<b>Source:</b>	<b>Terry Schreiber</b>
<b>Use:</b>	<b>Sensory work to enhance substitutions.</b>

### **DESCRIPTION**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye a big fluffy cloud sitting on the ground then a breeze lifting up a cloud and driving it up off of the ground. All the sensory in this exercise should incorporate all fives senses. See the cloud going over prairies, rocks and other natural environments. Hear the sounds of those environments. Smell the scents that live in those environments. See the breeze blow the cloud over cars and people, past apartments, houses, cityscapes, etc. See the cloud go by planes and birds, etc. Then the director asks the actors to bring in a certain weather condition like a rain storm and see the cloud moving over things but with the weather condition changing the way it moves and reacts with the environments.

**Exercise Type:** SENOSRY/IMAGINATION  
**Topic:** WARM-UP – ANIMAL SENSORY  
**Source:** Terry Schreiber  
**Use:** Sensory work to enhance substitutions.

**DESCRIPTION**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye an animal they are familiar with. Preferably one they know well. The director asks them to make note of its color, does it have fur. Is it long, tall, short, fat or thin? Where is the animal right now? What is the animal doing? How does the animal move in this situation? Where is the animal's center of gravity? What is the animal's posture?

**Exercise Type:** SENOSRY/IMAGINATION  
**Topic:** WARM-UP – PLACE SENSORY  
**Source:** Terry Schreiber  
**Use:** Sensory work to enhance substitutions.

**DESCRIPTION**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye a doorway and they are on the outside of the doorway. What do they see, what color is the door, does the door have a window, a door knocker, etc.? What colors, textures of wood or steel, what physical items occupy the space around the door? What sounds do they hear? What smells are present? They then visualize touching the door and then opening it. What sounds are there when they open the door, does it creak? Does the floor boards make noise when you walk in? Now shut the door. What do you see in the place you have just entered? Be specific. See furniture, object de art, people, etc. Hear sounds and observe smells. Now focus on a specific object and then touch it. Pick it up if you can. Is it heavy? Switch to another object. Go through the space with specificity using all five senses.
2. Actors may journal about the exercise right afterwards.

**Exercise Type:** SENOSRY/IMAGINATION  
**Topic:** WARM-UP – PEPOL SENSORY  
**Source:** Terry Schreiber  
**Use:** Sensory work to enhance substitutions.

**DESCRIPTION**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye a person in front of them. Someone they know well and care deeply about. Start by looking in the person's eyes then move to their eyebrows, their nose, mouth, etc. What color are their eyes? What color hair do they have? Move down to the rest of their body. Spend a great deal of time on their hands. Hands say a lot about a person. Be sure to touch their hands. Feel them in different ways like against your face. Kiss them.

**Exercise Type:** SENOSRY/IMAGINATION  
**Topic:** WARM-UP – SHOWER SENSORY  
**Source:** Terry Schreiber  
**Use:** Sensory work to enhance substitutions.

**DESCRIPTION**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye themselves in a shower. First be in a very cold shower and a then a very hot one. Feel the steam. What does your breathing feel like in each situation?

**Exercise Type:** SENOSRY/IMAGINATION  
**Topic:** WARM-UP – ATMOSPHERE SENSORY  
**Source:** Terry Schreiber  
**Use:** Sensory work to enhance substitutions.

**DESCRIPTION**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye themselves in a crowded place. For a more effective sensory experience choose a place that you have a connection to emotional and on a deeply personal lever. If that place can also connect logically to a place your character is in the play even better. Be specific about where you are. See in detail what the walls look like and the floors. Are there windows? What is outside of the windows? What does it smell and sound like. Listen to peoples conversations around you. What are they saying? Are you interested in their conversation? Join in when you feel like you have something to add. How did the others in the group respond when you joined in? How did that make you feel? Move around the space is it hot or cold? Talk to someone else.

**Exercise Type:** Part I - SENOSRY/IMAGINATION– Part II – IMPROV WORDLESS SCENES  
**Topic:** WARM-UP – EMOTIONAL RECALL/OBJECTIVE/ACTIVITY SENSORY  
**Source:** Terry Schreiber  
**Use:** Sensory work to enhance substitutions and developing the sensations accompanied by an urgency of task.

**DESCRIPTION**

**Part I**

1. Once the actors have gone through a complete relaxation exercise(s) the director leads a sensory exercise. The director asks the actors to see in their minds eye create a situation where you are in a specific place preparing for a specific task. Give your self an objective and action that has urgency. Are you late for an important job interview and you just stepped out of the shower and still have to blow dry your hair. See yourself getting ready in great detail and see yourself moving in real time in response to the urgency of the situation. Complete the task and see yourself leaving for your destination. Shut the door and see the door behind you.

**Part II**

1. After sensory exercise the actors will get up and quietly sit down while one actor is chosen to go center stage. Using only physicality they act out a wordless scene depicting the scene the envisioned during the sensory exercise always keeping in mind the urgency of the situation as well as their activity and place.
2. After the scene is complete another actor goes center stage and does their wordless scene. This continues until all actors have gone. A time for journal reflection would be good now.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – SEE SAW MOVEMENT WITH KNEELING  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Kneel with your knees wide apart and your feet stretched out in a straight line with the lower legs. Your toenails will be facing the floor. Now lower your head until its top touches the ground in front of you. Place your hands, palms down, on either side of your head to support part of your weight and protect your head against excessive pressure. Fill your chest with air, draw your stomach, then compress your chest while expanding the stomach again; repeat twenty-five times. While carrying out this exercise observe that when the chest is expanded the body moves forward in the direction of the head, and the head itself rolls forward a little on the ground. The chin moves back toward the breastbone and the muscles of the nape and back stretch and tighten while the spine curves a little higher. When the stomach is pushed out, on the other, the pelvis settles down and back as though you were about to sit on your heels. The back is less curved and the pelvic vertebrae form a concave line. Repeat twenty-five times; lie on your back after finishing and observe the differences in breathing and in the contact of the back with the floor.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – WIDENING THE BACK  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Sit on the floor with your knees far enough apart to allow you to place your feet together in the middle, resting on their outside edges, and with the soles touching. Place your right hand on the left side of your chest, on the lower ribs, and the left hand on the lower ribs of the right side, hugging your back. Lower your head, push out your chest, and draw in your stomach; reverse your breathing; and keep repeating these actions. Observe the expansion of the ribs on your back, under your fingers. The chest does not expand in front because part of its muscles is engaged in the movement of hugging your back. This time the lungs have expanded mainly as a result of the spreading of the lower back ribs. This is the most efficient breathing movement because it takes place at the point where the lungs are widest. Make twenty-five such movements, Observe your back ribs, are they continuing to move?
2. Stand up. Observe whether your body is more erect than it was before the exercise. Feel the set of your shoulders, which should show considerable difference. Check your breathing.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – TWISTING MOVEMENT  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Lie on your back; stretch out your legs, feet apart. Bend your knees and cross your legs, placing the right over the left. Let both your knees drop down toward the right, so that both are now supported by the left foot only. The weight of the right leg will help both legs to sink to the right toward the floor. Now let your knees return to the neutral or middle position, then let the drop to the right again. Repeat twenty-five times. Your arms should be lying by the side of your body. Let your lungs fill with air as your knees return to the neutral position; breathe out as they sink down so that each is completed in one breathing cycle. Observe the movement of the pelvis as your legs sink down.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – MOVEMENT OF THE KNEES  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Draw the knees, feet apart, and open your knees so that each is poised vertically above its foot. Better still, move the knees together and then pull them apart, and repeat until you can clearly feel when they are directly over the feet. That is, in the position in which no muscular effort is required to prevent them from either leaning against each other or falling apart.
2. Raise your arms in the direction of the ceiling above your eyes and place them together as if you were clapping your hands your shoulder, griddle, and arms will now form a triangle whose apex consists of your wrists, placed together. Raise your shoulder griddle from the floor as if someone were lifting your right shoulder. Both hands will now drop to the left, toward the floor. The previous triangle should remain unchanged, with no movement in the elbows; do not let your hands slip away from each other. Return to the middle. Breathe in, but without letting the pelvis move more than necessary. Let the triangle formed by your arms drop toward the left as you breathe out. Repeat the whole movement twenty-five times.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – ROCKING TRUNK WITH ARMS CROSSED  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Lie on your back and draw your knees so that your feet stand on the ground comfortable, well apart. Put your right hand under your left armpit to the left shoulder blade; pass your left hand under your right armpit to the right shoulder blade. Now rock and roll your trunk to and fro from right to left and back, with your right hand lifting the left shoulder from the ground as you go to the right, and your left hand raising the right shoulder as you go to the left. Do not try to help the movement from the pelvis, but rock only the upper part of the body from one side to the other. Repeat twenty-five times, starting with a slow movement and increasing the speed until you are rolling freely in an easy rhythm.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – ROTATION OF LEGS TO THE RIGHT  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Lie on your stomach. Place the palms of your hands on the floor, one on top of the other, so that you can rest your forehead on them. Place your feet apart about the width of your hips. Raise your feet from the floor by bending your knees, and lean one foot against the other. Your knees will form approximately a right angle with the thighs and be wide apart; the soles of your feet will face the ceiling. Rotate your legs to your right, i.e. let them sink toward the floor, on the other side of your head. This position is intended to let the frame formed by your arms exert gentle but continuous pressure on the left side of your face, thereby gradually increasing the angle at which your head is turned sideways. The weight of your arms itself only helps you to feel the change that has actually been brought about by the work of the trunk in easing the movement of the vertebrae. Put your knees together and bend them at approximately a right angle. The soles of the feet are now turned to the ceiling.
2. Incline both legs to the right, but this time make sure that they remain together, as though they were tied together at the knees and ankles. You will find that you are now able to incline your legs to the right only if your left knee and thigh leave the floor. Return to the middle, then incline the legs again. Repeat twenty-five times.

**Exercise Type:** PHYSICAL  
**Topic:** WARM-UP – FELDENKRAIS METHOD – RAISE THE FEET IN THE DIRECTION OF THE HEAD  
**Source:** Various Sources  
**Use:** Stretch, relax and warm-up the body for the rehearsal process.

**DESCRIPTION**

1. Sit on the floor with your knees opened out and your feet resting on their outside edges in front of you. Place your right hand under your right heel so that your heel rests in the palm of your hand. To do this, raise the heel a little from the floor, and push the hand like a wedge between the floor and the heel. Keep the thumb together with the fingers, which grip the heel. Now take hold of the four small toes of your right foot with your left hand, with the left thumb passing between the big toe and that next to it. Close your left hand. The small toes will be held in the grip of the left hand.
2. Raise your right foot with the aid of both hands at the same time push it away from your body. Then pull it toward your head in a well-rounded movement; then lower it to its original position. Repeat, raising your left as you breathe out. Drop your head forward as far as is comfortable to allow your leg, which will slowly be raised well above the head, to complete its movement toward the body smoothly before it returns to the floor.
3. Continue raising the leg, but without strain, without trying too hard, and without forcing the movement. Simply repeat the movement, making it smoother and easier each time, more continuous and more comfortable to carry out. Repeat the movement twenty-five times, then lie on the floor and rest.

**Exercise Type:** PHYSICAL – Koosh Ball  
**Topic:** WARM-UP  
**Source:** Mark Wing-Davey, Director  
**Use:** Warm-up the body, get out of the head, team (ensemble) building, concentration and the balance of give and take.  
**Materials:** Koosh Ball and several chairs preferably of the same height.

**DESCRIPTION**

**Set-up: Place chairs along the dividing line of one group from the other. It should resemble a volley-ball/tennis net.**

1. Rehearse tossing the Koosh ball back and forth among the participants.
2. Once the actors have gotten used to working with the ball then have them line up with equal (if possible) numbers of actors on each side of the net. The first person on side one tosses the Koosh ball to the person on their team to their left. The actor who catches the ball tosses it to the actor across the net from them. That actor tosses it to his team member to his right. At the same time the 1<sup>st</sup> team has their actor's switching places. The first actor goes to the end of the line and the rest move up one. By this point the 1<sup>st</sup> actor on the 2<sup>nd</sup> team tosses it across the net to the new 1<sup>st</sup> actor on the other team and this process continues until all team members have been in the first place position.
3. Once the actors have mastered the last process ask the actor in the 1<sup>st</sup> position to toss it to the actor to their right and then that actor tosses it to the actor to their right and then across the net. The idea is at every rehearsal to try and make the process more difficult. You can add things like three times to a teams right then toss across the net and over two times to that teams right and then over again. It can be any combination of tosses that needs to be followed.
4. For vocal warm ups have each actor say Woosh when they toss it to their right and Kooch when they toss it across the net. You can even use lines from actor to actor. For example one actor must say a line from the play to the actor they are tossing it to. If possible the line should always be one that is spoken to the actor in the play. There is a multitude of ways to make this game work for a specific purpose like team building, timing (use rhythms, beats, etc.) line memorization, etc.

**Exercise Type:** PHYSICAL – Red Rubber Balls  
**Topic:** WARM-UP  
**Source:** Kevin Carroll, Katalyst Consultancy – (Article in the Japan Times April 15, 2007)  
**Use:** Fun and creative expression through play.  
**Materials:** Red rubber balls

**Description:**

1. Bring in a whole bunch of red rubber balls and let them fall into the middle of the rehearsal space. Let the actors just express themselves by working with the balls. It's simple and it has no limitations. Just have fun and be free.

Five "rules" for success: Dedication to the goal; taking personal responsibility for successes and failures along the way; education, or jumping at "chances to learn and grow every day"; maintaining a positive attitude; and, finally, seeking motivation to overcome life's inevitable hurdles. Dedication, responsibility, education, attitude and motivation: Carroll's formula for realizing a D-R-E-A-M.



Exercise Type: PHYSICAL & VOCAL – MAKING CONNECTIONS IN THE MOMENT  
Topic: WARM-UP  
Source: Various  
Use: A physical and vocal centering/getting in the moment  
Materials: N/A

**DESCRIPTION:**

1. Students are asked to walk around the room greeting each other and saying a random color. The person they greeted then responds back saying a random color and then they move on. This continues for a minute or so as they all greet one another.
2. They are then asked to add a handshake to the greeting and still saying random colors.
3. They are then asked to listen for my instructions as to what emotion is being conveyed through the random color word they are saying and then greet each other saying the color word but infusing the word with this emotional meaning. The person responding to the initial color greeting should respond with a random color word but in a way that corresponds to the emotion they were greeted with. A proper response!
4. They are then given objective words like “to inspire” or “to teach”, etc. and they greet each other using these objectives. The same rule applies that the responding person should give a random color greeting in an appropriate (based on their interpretation of appropriate) response.

This activity can go on for awhile changing the motivations/objectives/emotions and physical way that the greeting is given.

Exercise Type: PHYSICAL – PARTNER CONNECTION  
Topic: WARM-UP  
Source: Inspired by the Song and Dance by Strasburg  
Use: Helping foster relaxation and actor connection  
Materials: N/A

**DESCRIPTION:**

1. Have acting partners do a physical prep where they shake each other gently staring with the arms and such to caress and relax their partners as well as make personal, physical connections.

(Similar to what Pam does during the song and dance to relax the actor and take tension out of their limbs.)