**Morning Workshop**

**WARM UP**

**Basic physical warm up**

Shoulder rolls, head rolls, stretches, ankle knee and foot rolls, elbow and wrist rolls, drop forwards and touch toes, make yourself small, make yourself large, shake it all out.

**Basic vocal warm up**

* Vocal elevators - slide up and down a scale – try different registers / times.
* Build in the body – as you slide up and down the scale, move and shake as is appropriate with the pitch of the note – encourage exploration of the sound using the whole body.
* Working in partners, shake a noise from one part of the body – as if it were an electric current – to another and then throw it out, your partner has to catch it in another part of their body and let it pass through their body and back.

**GAMES & EXERCISES**

**123**

* Pair up.
* Count to 3 in turn – keep going (so If I begin, I say 1,3,2,1,3,2,1,3,2,and my partner says 2,1,3,2,1,3,2,1,3).
* Then replace 3 with a clap.
* Then replace 1 with a stamp (so – I might be stamp,clap,2…).

**Wizards, Giants, Dwarves (ideally large space)**

* Introduce the 3 characters (wizards, giants, dwarves). They each have an action and a noise. Giants raise their arms up over their heads and roar ‘hohoho’. Wizards fling their arms out and say ‘shazam’ and dwarves squat and say ‘mememememe’ waving their fingers in front of their face like a beard.
* Giants kill dwarves by standing on them. Dwarves kill wizards by running up their magic robes. Wizards kill giants with their spells.
* Split the class and have them stand on opposite sides of the room
* Denote a line in front of each team, behind which they are safe / if you have a room with wall space at either end then their safe zone is when they are touching the wall.
* Get them to, as a team, decide which character they are going to present – the other team must not hear them – give a short amount of time for them to decide their character.
* The teams re-form on their lines.
* They then walk towards one another (after you count to 3) saying ‘fe fi fo fum’ (repeating this as many times as it takes to get across the room and face one another).
* When they get to the centre each team presents their character.
* The team with the character in the power position is then able to chase after the other team (i.e. if one side presents dwarves and the other giants, then the giants chase the dwarves) and if they tag someone before they are over the safe line / touching the wall then that person swaps sides. They can tag more than one person.
* You will then have 2 new teams and you can play again. And again and again. In theory, the game only finishes when there are no people left on one side. Which can take days.
* If both sides present the same character then they have a moment where they say ‘ohohoh’ and then hug the person they are opposite and then reform their team to pick a new character.

**Musical sticks (source music was Apocalyptica: Fade to Black)**

* Get a bunch of sticks a couple of feet long – green garden canes are good
* Pair the class off.
* Play some music – classical music with changes in rhythm and melody is helpful
* The pairs stand face to face and hold the stick between them with just their index fingers.
* Ask them to respond to the music together, they can move wherever they want at whatever speed they want but the aim is not to drop the stick.
* You can vary – so at a point ask them to close their eyes / stay glued to the spot. If you have limited space you can do this at a desk.
* Give them enough time to get into it – 5 minutes is a good amount.

**USING MATERIALS FOR DEVISING**

**Visualisation activity**

Waking up sequence imagining you are different materials

* Deep sleep: lead.
* Just waking up – still relaxed and warm and half asleep: egg yolk.
* Stretching: dough.
* Sitting up & bouncing out of bed: a metal spring.
* In the bathroom brushing teeth: water.

**Movment Experiments**

Set up 4 ‘stations’ - each with a different material. E.g. sponges / rubber bands / newspaper / sugar cubes & hot water.

* Play with / observe the materials – how are they in situ. What happens when you act on them (i.e. twanging the rubber band / screwing up the paper).
* Embody the materials – individually or as a group / both. Be as specific as you can – keep checking back in with the source.
* Share a short group presentation – you may want to take these into stories / narrative structures.

**Building a character**

* Working with one of the materials, explore the material in the body at different dosages – 100% material / 0% human…50/50 etc.
* What is the voice comes out of this character – words / sounds / some kind of catch-phrase?
* How does this character move –different speeds / scenarios.
* Put the characters in simple scenarios - e.g. a walk in the park.

**Using text**

* Split a poem up line by line / word by word & feed it to the students.
* Repeat with different attitudes / from different positions – to get the text into their heads and to allow them to really start to feel the language.
* Give students time to play physically with the text – move it about / sing it / really pull apart the words / what materials go with their line / words – how would it sound if it were being said by different materials?

**Afternoon Workshop**

**WARM UP**

Massage the whole body, this is a very important part of the work as it begins to open up the body from an instinctive place.

**GAMES & EXERCISES**

**Clap circle**

* Pass the clap around the circle. It’s Important to make eye contact and emphasise the passing the clap.
* “A” Circle. Passing the sound “a” around the circle.
* Sound Circle. Any sound but with vowels. This is important because vowels function as an activator for expression whereas only consonants function as a shield to hide from expressing.
* Movement and sound circle. Any movement. No right or wrong way, the only rule is to make eye contact and keep it quick. It is important to emphasise that there is no right or wrong way of doing, only THEIR way and that the first thing that comes out is the perfect movement. What you want is to begin to make each other react with the body.

**USING TEXT FOR MOVEMENT**

“**Story Imagining”**

Everybody to lies down on the floor and closes their eyes as a part of a very basic version of the story of Romeo and Juliette is told. It is important to this as relatable as possible avoiding referring to Shakespeare if possible.

**Brain Storm Circle**

Everyone stands in a circle and considers how the character in the story is feeling (Juliette) using just one word. Then each member from the group has to describe what animal this character might be and then what natural event e.g. a storm, an earthquake, a wave etc.

**Circle of words**

Choosing some of these words, they are ‘passed’ around in the same way as the ‘Circle of Claps’ game. The emphasis again, is that there is no right or wrong way of doing this. The words of spoken first and then a movement is added to the word. The point of this exercise is to connect physical instinct to language.

**CHEOGRPAHY**

In pairs make a movement sequence base on the adjective, animal and natural event you came up with. Make a movement for each. Share this with the group and add music if possible.

1. Read Shakespeare

In a circle, now read the relevant Shakespeare text. Identify what the characters other needs and wants are For example, in Juliette speech she wants time to move fast.

1. In groups of four or more, choose six new words from the text related to what your character wants (an adjective, animal and a natural event)

Create movements for each words and put the movements together.

You can continue to make the groups bigger until there is one whole, group

movement sequence.

4. Share with the group.

5. Sit down and read the text last time. Discuss what is it like to read the text

after dancing and if they group has a deeper insight into the character and the meaning of the text.

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|  | **Original Play** | **Modern Translation** |
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| \* \* \* \* \* \* \* \* \* \* | Gallop apace, you fiery-footed steeds, Toward Phoebus’ lodging. Such a wagoner As Phaeton would whip you to the west And bring in cloudy night immediately. Spread thy close curtain, love-performing night, That runaways’ eyes may wink, and Romeo Leap to these arms, untalked of and unseen. | Move faster you fiery-footed horses, bringing the sun toward its time of sleep. The home of the gods would whip you so hard that you would already have brought the sun west and night would come immediately. Come night, with your darkness, so that Romeo can come to me without anyone knowing and leap into my arms. |

TEXT