Part of a Whole Game  
—from Viola Spolin (Spolin Games Online)

Focus: Becoming part of a larger object

Directions: The group will become an animate or inanimate object. One person starts by doing a motion that is part of this object. When another person in the group understands or thinks s/he understands what that motion is, s/he joins and adds another motion to continue to create the object. Others join in adding motions that will make up other parts of the whole until everyone has joined in.

Coaching:

“One person at a time.”
“Use your whole body.”
“Take a risk and join in.”
“You can use noise, too.”
“Become part of the whole.”

Object ideas (if the group needs them):
Clock
Elephant
Pinball Machine
Toilet
Airplane
Lawn Mower
Monster

Text Applications:
Richard III — descriptions of Richard

Directions: Give each person a line describing Richard. Allow time to learn line. Have each person add a pose to go with his/her line. The person with line #1 starts by saying line and going into pose. Then the #2 person joins adding his/her line and pose. This continues until each person has added line and pose and the “monster” of Richard has been created.
Lines describing Richard for “Build a Monster”

1. Richard: But I, that am **not shaped** for sportive tricks,
2. Richard: I, that am **rudely stamp'd**, and want love's majesty
3. Richard: **To strut** before a wanton ambling nymph;
4. Richard: **Deformed**, unfinish'd, sent before my time
5. Richard: Into this breathing world, **scarce half made up**,
6. Richard: And that so lamely and **unfashionable**
7. Richard: That **dogs bark at me** as I halt by them;
8. Richard: I am determined to prove a **villain**
9. Richard: I am subtle, **false and treacherous**,
10. Anne: **Foul devil,**
11. Anne: **defused infection of a man,**
12. Anne: Never hung poison on a **fouler toad.**
14. Margaret: Thou elvish-mark'd, abortive, **rooting hog**!
15. Margaret: The slave of nature and the **son of hell**!
16. Margaret: **Thou slander** of thy mother's heavy womb!
17. Margaret: Thou **loathed issue** of thy father's loins!
18. Richard: And seem a saint, when most I play the devil.

19. Margaret: Thou rag of honour! thou detested—

20. Margaret: poisonous bunchback'd toad.

21. Margaret: That foul defacer of God's handiwork,

22. Margaret: That excellent grand tyrant of the earth,

23. Margaret: A hell-hound that doth hunt us all to death:

24. Richard: Is there a murderer here? No. Yes, I am:

Surefire Shakespeare
Heidi McIver

Understanding the Words
- Read the text aloud.
- Get a feel for what the character wants.
- Look up words you don’t know, and write the definitions on the sheet.
- Look up pronunciations for words you find unfamiliar.

Using Textual Cues
- Score the punctuation:
  - Underline the words that are capitalized that are not names or the beginnings of verse lines.
  - Draw a ^ above the commas. These are miniscule breaths, a little bump in the road.
    - Physicalize by changing direction.
  - Draw a ~ above the semicolons. These are slow, dawning thoughts.
    - Physicalize by taking in a deep breath.
  - Draw √ above the colons, exclamation marks, and mid-line question marks. These are lightning-bolt thoughts.
    - Physicalize by hopping into the air.
  - Draw a / after the periods and question marks that end a sentence. This signals a shift to a new thought.
    - Physicalize by crouching or kneeling.
  - Draw swirling loops above the parenthetical phrases. These are asides or clarifications.
    - Physicalize by walking in circles.
- Score the verse:
  - Read the text as if it were in perfect iambic pentameter:
    - Unstressed, then stressed in five pairs, like a heartbeat:
      - ba-DUHM, ba-DUHM, ba-DUHM, ba-DUHM, ba-DUHM
  - Note any areas that sound bizarre or unnatural.
  - Draw an accent mark above the stressed syllables, and a little u above the unstressed ones.
  - Note any mid-stop lines (a period in the middle of a line), which may indicate a character in a heightened emotional state.
  - Note any short lines (fewer than 10 syllables) and determine if one word should have an additional syllable (especially -ed words).
    - If not, short lines could indicate a pause or a sound.
    - Short lines could also indicate something about the character’s emotional state.
  - Note any long lines (longer than 10 syllables) and determine if there could be any elisions: sounds that would normally be two syllables, but may be said as one in order to fit the meter.
    - If not, this may indicate that the character is thinking so quickly, or having such BIG thoughts that the meter can’t contain them.
Feeling the Words
- Read the text aloud, noticing the words that are capitalized.
- Read the text aloud again, noticing the sounds of the words.
- Read just the consonants, in a whisper.
- Read just the vowels, aloud.
- Find words that are repeated.
- Find words that are opposites of other words (antithesis).
- Find the images, and imagine them, fully fleshing out colors, sounds, smells.
- Explore the words
  - Read the text, choosing each word before you say it.
  - Explore each word as you speak it, rolling it around in your mouth.
  - Physicalize each word. Move with the sound of the words – not just illustrating the definition, but finding the way the words move and breathe.

Mining the Meaning
- Importance of final words
  - Find the final word of each line.
  - Say just those words aloud, and see if the meaning remains.
- Using the cues Shakespeare gives you, determine your given circumstances:
  - Where am I? What is my relationship to the place?
  - What year, time, season is it? What’s the temperature like?
  - Who am I? How old am I? What was my childhood like?
  - To whom am I speaking? (NEVER just “the audience”!) What is my relationship to that person?
  - What has just happened to me?
  - What do I want?
    - What happens if I don’t get it?
- Subtext
  - Speak your subtext instead of the text. (What you’re really thinking or what you WANT to say, but don’t.)
  - Speak your subtext after speaking each line.
  - Speak the text as written, thinking your subtext.
Resources

  - A good place to check your text against something you pull from online. A little unwieldy to try to read through.
  - The most complete lexicon, if a little archaic at times. It’s rare not to find a word you want.
  - Not actually a ‘complete’ source, as many words are missing, but a good start.
  - Great source for pronunciations of tons of English words. Has both British and American English. May not have extremely archaic words, but does a pretty great job. Useful for actors to have for non-Shakespeare-related reasons too.
- http://www.shakespeare-monologues.org/
  - A great source for finding a monologue. Has many, if not all, of the large sections of text in Shakespeare, including some intercut options. Divided into male and female roles, with only a few mistakes.
- Google “Shakespeare First Folio” or “[Character Name] [Play] First Folio”
  - This often comes up: http://internetshakespeare.uvic.ca/
    - Click on Plays and Poems. Has various folios in copy-able type as well as facsimiles.
By Heart
Heidi McIver

This technique can be used to learn lines by heart or simply to get lines or ideas in our hearts.

These can be used with partners in a group, but you could also do them alone.
If you’re alone, choose an object to be your partner.

- Send the line on a whisper to someone standing some distance away.
- Send the line to someone as quickly as you possibly can!
- Send the line to someone, speaking in slowwwwwwwww moooloooootionnnnn, tasting every consonant.
- Sing the line to someone.
- Dance the line to someone.
- Sing AND dance the line to someone.
- Stand with your nose about six inches from a wall and whisper the line, feeling the consonants bouncing back at you.
- Send the line aloud using ONLY the consonants.
- Send the line using ONLY the vowels.
- Choose one important word from the line. Discover a movement that goes along with that word, and send only that word with the movement.
- Send the whole line, performing the movement on the chosen word.
- Send the whole line silently, using only full-body movement to communicate.
- Send the line to someone across the circle, moving your pointer finger from your lips in an arc until it points to them. Watch the line land in the other person.
- Send the line to someone as if they were 100 miles away on a distant mountaintop. (Note the difference between ‘sending’ and ‘shouting’.)
- Send the line to someone three times in a row.
- Speak the line one word at a time, starting from the beginning each time, discovering the idea as you go.
  - Example: “To… To be… To be, or… To be, or not to… To be, or not to be… To be, or not to be, that… To be, or not to be, that is… To be, or not to be, that is the… To be, or not to be, that is the question.”

1) Ann: Blush, blush, thou lump of foul deformity.  
   Richard: Never came poison from so sweet a place.

2) Ann: Thou art unfit for any place but hell  
   Richard: Yes, one place else if you will hear me name it.

3) Ann: Some dungeon.  
   Richard: Your bedchamber.

4) Richard: Why dost thou spit at me?  
   Ann: Would it were mortal poison for thy sake

5) Richard: Never came poison from so sweet a place  
   Ann: Never hung poison on a fouler toad.

6) Anne: Out of my site, thou dost infect mine eyes.  
   Gloucester: Thine eyes, sweet lady, have infected mine.

7) Margaret: Hie thee to hell for shame, and leave the world.  
   Gloucester: Foul wicked witch, what makest thou in my sight?

8) King Edward: Is Clarence dead? The order was reversed.  
   Gloucester: But he, poor soul, by your first order died.

9) York: I pray you uncle, give me this dagger.  
   Gloucester: My dagger, little cousin? with all my heart.

10) Buckingham: Tomorrow will it please you to be crown’d?  
    Gloucester: Even when you please, since you will have it so.

11) King Richard: Tyrrel, I mean those bastards in the tower.  
    Tyrell: Tis done my gracious lord.

12) King Richard: And came I not at last to comfort you

13) Duchess of York: Thou camest on earth to make the earth my hell.

13) King Richard: You have a daughter call’d Elizabeth, virtuous and fair.  
   Queen Elizabeth: And must she die for this? O, let her live.

14) King Richard: A horse, a horse! my kingdom for a horse.  
    Richmond: Now civil wounds are stopp’d, peace lives again:
Movie Soundtrack
—from Jo Howarth (Globe Theatre Practitioner)

Focus: Adding sounds to create a soundtrack of a movie

Directions: A genre or style of movie is decided. Advanced groups might start without a general idea and let the movie become what it will. In a circle, one person starts the “movie” with a sound. It could be music, footsteps on gravel, water bubbling, etc. The next person adds his/her own sound and it continues through the circle telling the story of the movie through sound.

Coaching:
“Keep your sound going until the next one.”
“What sound is missing?”
“Continue that sound softly.”
“Stay open minded.”
“Cut against one before.”

Genre Ideas:
Horror
Western
Slapstick comedy
Soap Opera-style Drama
Nature Documentary

Text Applications:
Richard III—Ghost scene
Julius Caesar—Marc Antony’s speech over Caesar’s body

Directions: Put into small groups with a section of the text. Groups find words or phrases that stick out and then come up with sounds so they create a movie soundtrack of their section of text. To present, have the groups not presenting sit in a circle on the floor with their eyes closed. The presenters share by circling the group with their words/sounds.
Ghost Lines from Act V, Scene 3

Richard
A horse! A horse! My kingdom for a horse!

Ghost of Prince Edward
Let me sit heavy on thy soul to-morrow!

Ghost of Prince Edward
Think, how thou stab'dst me in my prime of youth

Ghost of King Henry VI
…my anointed body
By thee was punched full of deadly holes

Ghost of King Henry VI
Think on the Tower and me: despair, and die!

Ghost of King Henry VI
Harry the Sixth bids thee despair, and die!

Ghost of CLARENCE
Let me sit heavy on thy soul to-morrow!

Ghost of CLARENCE
Poor Clarence, by thy guile betrayed to death!

Ghost of CLARENCE
To-morrow in the battle think on me,

Ghost of CLARENCE
And fall thy edgeless sword: despair, and die!--

Ghost of RIVERS
Let me sit heavy on thy soul to-morrow,
Ghost of RIVERS
Rivers that died at Pomfret! despair, and die!

Ghost of GREY
Think upon Grey, and let thy soul despair!

Ghost of VAUGHAN
Think upon Vaughan, and, with guilty fear,

Ghost of VAUGHAN
Let fall thy lance: despair, and die!

Ghost of HASTINGS
Bloody and guilty, guiltily awake,

Ghost of HASTINGS
And in a bloody battle end thy days!

Ghost of HASTINGS
Think on Lord Hastings: despair, and die!

Ghosts of young Princes
Dream on thy cousins smother'd in the Tower:

Ghosts of young Princes
Let us…weigh thee down to ruin, shame, and death!

Ghosts of young Princes
Thy nephews' souls bid thee despair and die!

Ghost of LADY ANNE
Richard, thy wife, …. 
Now fills thy sleep with perturbations

Ghost of LADY ANNE
To-morrow in the battle think on me,
Ghost of LADY ANNE
And fall thy edgeless sword: despair, and die!

Ghost of BUCKINGHAM
The last was I that helped thee to the crown;

Ghost of BUCKINGHAM
O, in the battle think on Buckingham,

Ghost of BUCKINGHAM
And die in terror of thy guiltiness!

Ghost of BUCKINGHAM
Dream on, dream on, of bloody deeds and death:

Ghost of BUCKINGHAM
Fainting, despair; despairing, yield thy breath!