



NAME OF EXERCISE	ROLE-EMBODIMENT		
SOURCE	Briant Rokyta		
USE IN GAME-PHASE	Getting into the game	After receiving the roles	
DURATION	15 -25 minutes without reflection		
PARTICIPANTS	Groups of 8 – 26 participants		
PURPOSE	This exercise can help participants to empathise with their character and take their first steps in their role.		
SHORT SUMMARY	The trainer guides the participants to put themselves physically - from head to toe - into the character of the game.		
LifeComp - Competences	P1 – Self-regulation P2 - Flexibility	S1 - Empathy	L1 – Growth Mindset
USES & OUTCOMES	● Arrive in the role ● Feel into own body ● Recognising the connection between body posture and sensations		
ROOM REQUIREMENTS	Sufficient space to ensure that everyone can move around freely. Optionally: Audio equipment and suitable music		
PREPARATION / MATERIALS	Materials needed: Role Cards The trainer decides whether the participants should choose their game role themselves, draw blindly or be assigned a role. If the participants are to choose, he/she places the role cards from the Game of Change card set in a circle on a table with the top of the cards facing the centre of the circle. The table should be easily accessible from all sides.		
INTRODUCTION	We have now reached an important point in the game: You have found your role in the game. You will be in this role for the remaining phases of the game. This exercise should help you to get into this role well. An actor would perhaps prepare for the role as follows: <i>“I now consciously start to change things about myself that might suit my role. Physical changes do something to us. My task is to consciously bring about the physical changes in myself that suit the character I am supposed to portray on stage.”</i> Principles ● Let the body be the guide. ● No judgements. There is no right and no wrong. ● Do not plan, act, mime, pretend. ● Trust the moment-to-moment experience.		



SEQUENCE OF STEPS – DESCRIPTION

STEP 1 (10-15 minutes)	The trainer guides the participants to put themselves in the character of the game by focussing their attention on their bodies. (See 'Introductory words') How does your posture change in the new role? Start with your shoulders: - Does my figure have tense shoulders? - Does it have drooping shoulders? - Are the shoulders pulled forwards or backwards? - What feelings are evoked in me when I hold my shoulders like this? Now concentrate on your chest and shoulders at the same time and observe how this affects your body awareness and posture. Focus on your eyes, mouth, nose, fingers and so on and experiment with small and large changes that you consciously bring about in these areas. Then move on to your arms, your legs, etc. ... The figure is only fully developed when you have gone through your whole body from the tips of your hair to the tips of your toes and have completely changed into the new figure.
STEP 2 (5-10 minutes)	As most of the participants are not professional actors and don't have to be, they can play with the preparations for the role. They can either experiment with simple disguises (scarves, make-up) or move around the room in the role (possibly with background music) in order to feel it better in their bodies.
REFLECTION optional (5-10 minutes)	<i>If the role was chosen by the participants:</i> ● Why did I choose this role? <i>When the role has been assigned/drawn from the deck:</i> ● What was my first impulse when I discovered my role? <i>In general:</i> ● What did I have to change in my body to embody the role? ● How did this affect the way I felt in my body? ● What of this can I continue to use in my change process?
TIPS	During the game, participants may unintentionally step out of the role and act out of their everyday personality. Remind these participants of this exercise. This will help them to get back into the role.