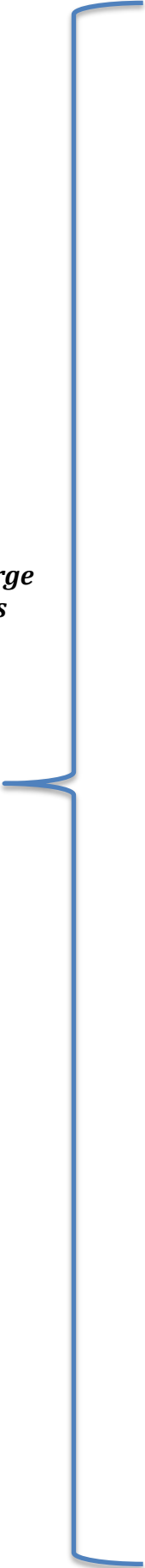


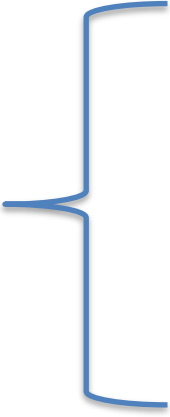
# Warm up

Designed by Dr. Kathryn Ricketts

	<b>Glass of water on the head</b>	<b>Directions</b> <i>First mime the glass of water and then just the prompter "water" – show the difference between poor and healthy alignment.</i>	<b>Rationale</b> <i>Creating a fluid rather than static metaphor for alignment i.e. stacking the head on the spine on the trunk on the hips and finally legs. Our body is always moving slightly so we should not resist this with static images such as a stack of encyclopedias on the head.</i>
	<b>Open windows in shoulders and hips</b>	<i>First mime the windows opening in all four locations and then just the prompter "windows" – show the difference between poor and healthy alignment.</i>	<i>Opening the joints in the shoulders and hips which prevents the body from collapsing or slouching. It also creates a symmetry in the body equaling the weight on both feet. The result is a body projection of availability which in turns creates a psychological openness.</i>
	<b>Shoulders</b>	<i>Shoulders up by the ears with inhale and then release with an elongated and exaggerated sigh.</i>	<i>Creating a heightened sense of tension allowing an informed contrast of ease and release. To deepen breath intake and to vibrate vocal cords allowing a gentle vocal warm up. This creates an association of relief and invites a sense of welcome to new territory.</i>
	<b>Marionette</b>	<i>Lift one elbow above head, then wrist, then fingers. Then hang from your fingers like a marionette letting the head fall to the opposite side. First do it slow</i>	<i>The isolation in the joints emphasizes the openness and ease in the body. Informing us that if we place the</i>

**Stretching Large  
Muscle Groups**

		<p>with prompters "elbow, wrist, fingers, head" then just with prompter "marionette". Alternate sides but do not worry about sequencing left then right.</p>	<p>bones where they should be, the muscles follow.</p> <p>The larger stretch to the side, especially with the weight of the head hanging, allows not only the back to stretch but also shifts the internal organs slightly allowing space for the lungs to fill up.</p>
	<p><b>Stop, c'mon every body and ninja point.</b></p>	<p><b>Directions</b></p> <p>From marionette, pull palm back as arm moves in front of body and say "stop!". Alternate sides but do not worry about sequencing left then right. Add to this a spiral in the back with a gathering gesture saying "c'mon everybody". Repeat both sides and then add a quick point to the ground with a forceful "Ha!". Repeat both sides.</p>	<p>Sequencing these moves invites an increased confidence in the memory and familiarity with the material as well as brings heat into the body. This spiraling of the back allows for a sense of three dimensionality and the "Ha!" vocalization activates the diagram with a quick punctuated impulse.</p>
	<p><b>Sequence: Shoulders, Marionette and Stop</b></p>	<p>Repeat the sequence: Shoulders, Marionette and Stop a little faster and with flow (not stopping in between each move). Give the signal a little faster by showing a rolling sign with hands.</p>	<p>Moving faster gives a sense of flow and wholeness in the body.</p>

<b>Joint</b>  <b>Mobilization</b> 	<b>Bounces</b>	<i>Bounce 4 times with feet in parallel position (home). Then open feet to a V with a wider stance. And repeat 4 bounces. The repeat this sequence in 2's then 1's ending with the feet in the V position. First count the bounces out loud and indicate 4, 2 and 1 with fingers. Then only prompt with fingers. Speed up showing the rolling signal.</i>	<i>This activity connects mind and body with the faster weight shifts in combination with the diminishing numbers of repetitions. The concentration needed to be accurate with the counting and actions brings a new focus to the group collectively.</i>

	<b>Throw the ball</b>	<i>Keeping the wide stance, throw an imaginary ball over the head. Alternate sides but do not worry about sequencing left then right.</i>	<b>Rationale</b> <i>This action brings fast firing impulse to large muscle groups warming up the torso even further and demanding a solid anchoring in the legs.</i>
	<b>Stop the traffic!</b>	<i>With a wide stance, turn to the side in a lunge and hold one arm extended in front with palms pulled back and say "stop!". Alternate sides but do not worry about sequencing left then right.</i>	<i>This action brings a deeper warm up to the legs and the deep lunges brings more weight bearing demands to each leg. It also brings a kind of agency in the mover as they imagine stopping traffic with the gesture.</i>
	<b>Who's there?</b>	<i>In a wide stance with both legs bent look over the shoulder and say "Who's there?!". Alternate sides but do not worry about sequencing left then right.</i>	<i>This action brings a deep spiral in the back creating space between the vertebrae as well as warming up hips knees and ankles as they mobilize and stabilize this three dimensional move. "who's there?" enforces a sense of heightened curiosity.</i>

**Cardio Vascular**

**It's ME!**

**Directions**  
*Bring feet back to home position, stretch legs and reach both hands up to the ceiling and say "It's ME!" then take both hands down to the floor and repeat 4 times.*

*This move brings pride into the body as it harkens back to a place where we are happy to draw attention to ourselves. The changing levels quickly increase heart rate and warms up knees hip and ankle joints.*

**Warm down**

**Table cloth**

*Feet in V position, wide stance and legs bent, spread both hands and arms out in front of the body slowly.*

*This brings a calming the body after the fast firing moves which can sometimes make one feel 'jangled'*

	<b>Vocal slide</b>	<b>Directions</b> <i>Using the same movements for It's ME, slide both hands on an imaginary line towards the ceiling and match this with a sliding scale up and then the opposite with the voice and arms sliding down.</i>	<b>Rationale</b> <i>This vocal action warms up the vocal cords in an organic and fluid way with a clear parallel image of the scale though the physical action.</i>
	<b>Sighs</b>	<i>Return to the shoulder drops with the sighs but extend the sigh sound with more volume and perhaps at different pitches.</i>	<i>Reminding the students of the original action and sound but now adding pitches to it. The familiarity of the action will bring confidence to the added challenge of hitting particular pitches.</i>
	<b>Home</b>	<i>Emphasize home with the feet and the voice in the chosen pitch and comfortable alignment.</i>	<i>Establishing a baseline comfortable location with body and voice to compare this to a baseline in a graph.</i>
	<b>Home and Away</b>	<i>Emphasize 'home' and away by stepping away from centre with right foot bending the right leg in a side lunge and returning back home with straight legs. Alternate to the left.</i>	<i>To establish the clear movement that will locomote the voice and the gesture off of the baseline.</i>
	<b>Arcs</b>	<i>With a pointed finger draw an arc stepping away from home to the right starting at the floor. The top of the arc is at 'home' stance and 'It's ME' arms. Then continue the other side of the arc to the left. Repeat with both hands together.</i>	<i>Bringing both hands together engages spine in a more intense way forcing a spiral and a full engagement with the entire body.</i>
	<b>Arcs with sound</b>	<i>Repeat the movement of the arcs with the sliding scale voice. Low on the scale when touching the floor and high on the scale when reaching to the ceiling.</i>	<i>To begin the notion of paralleling the voice and the body with the movement of the arc.</i>
	<b>Moving 'Home'</b>	<i>Stepping away from home to the right, returning and stepping away to the left, with voice in monotone and hands in 'tablecloth move'.</i>	<i>To continue the same synchronization of body and voice but with a full body</i>

<b>Voice</b>			<i>engagement involving locomotion.</i>
	<b>Punctuated sounds</b>	<i>Repeat after leader like call and answer, 4 times with consonants: Pa, Pa, Pa, Pa or Ka, Ka, Ka, Ka.</i>	<b>Rationale</b> Preparing the voice for accents when crossing the x axis