**Example of Frantic Assembly’s 10 Point Rehearsal Structure – Building Blocks**

1. **The Questionnaire**

Complete a questionnaire – some random questions, others clearly linked to subject matter.

1. **Questionnaire analysis**

From the questionnaire list – able to create a number of scenes that were responses to the day and the ideas that sprung from watching the tasks play out.

**i.e. Fear discoveries from the questionnaire**

* The boys were afraid of wasps, plugs, toys and being in a room with more girls than boys
* Fear felt like sandpaper though veins. It gave you sticky hands.
* Dads were frightening if they were aggressive.
* The man on the train with the white contact lenses was scary.
* A short prayer would put you to sleep and save you from the Sleep Cops who came after you if you don’t go to sleep.
* One frightening dream involved fingers falling off**.**
* Sometimes they will use an answer given in questionnaire but the person who wrote it, may not say it.

1. **Exploring physical ideas**

**i.e. physical sequences of fear that emerged**

* Response to bangs and loud noises
* Approaching a fearful object
* Scary clowns
* Bodies falling apart
* Comforting another body
* Thrashing in a bed trying to get to sleep

1. **Exploring Text ideas**

**i.e. textual ideas that emerged**

* Definition of fear
* The biological effects on the human body
* A roll call of phobias
* How to defeat the sleep police

There are now a wide range or possibilities to consider.

1. **Rest of the time is about clever planning and management**

* You need to work backwards.
* Work out which physical scenes will be the most difficult?
* Performers need to play to their strengths/have significant stage time but also perform in ways that are not their normal territory.

1. **Structure of the day**

* For each rehearsal day create new material in the morning session and in the afternoon return to existing material and run it again, adding, changing, shaping as required.
* Physical tasks
* Work with music track
* Collate physical results
* Start to put it together.
* Often learning each other’s physical material to create longer sections.

1. **Pre-arranged late night rehearsal session – so the rehearsal has a different feel adds to the excitement.**

* Optimise time.
* Sometimes have two exercises running at the same time.

1. **Considering the music**

* Constantly play different music tracks – make decisions as you go along, ensure music is set.
* Evokes a sense of responsibility and camaraderie in the company.

1. **Final few hours before performance – all about creating a sense of energised calm.**

* Be in the space, running lines with each other, going through physical moments with their partners, groups.
* Run walking through the show scene by scene.

1. **Last minute notes and suggestions.**

* The last chance to finalise any changes taken from notes or recording.

**‘At every stage, we tell the company that they can only ever move forwards, that every run or attempt at a scene or sequence must improve on the last. That all notes we give them must be absorbed as quickly as possible. These time constraints are very real and we have a finite amount of hours and a very real, expectant audience at the end.’**