In order to test the relationships between characters in an RSC rehearsal room, actors often find it useful to try exercises that put some kind of limitation on how they respond. By applying this limitation, actors make discoveries about what the lines could mean and about their relationship with other characters. Using the same exercises, students can experiment with different ways to interpret a scene and can discuss what feels right for them in expressing the relationship between their characters and why.

**Movement choices**

In some activities students are asked to choose between simple movements. Giving students simple but specific choices to make removes the fear of ‘acting’ but also means they can’t just stand still and speak because standing still becomes a choice, not a default. In making these simple choices, students find intuitive responses led by the words their own character speaks or the words that are spoken to them. These exercises are also useful for thinking about characters present in a scene who have no, or few, lines. These characters are still required to make the choices about movement and other characters have to respond to what they do.

**Speaking choices**

In other activities, students are given constraints about how they speak. For example, they can compare how whispering lines and then speaking them loudly brings out different qualities of expression; how reading aloud and swapping reader on each punctuation mark can clarify sense but also express whether a character is feeling calm or agitated; how speaking to achieve a simple objective, like getting another character to look at you, brings language alive by giving a character a reason to speak.