**Intro**

Movement directors do lots of things. It’s their job to make sure that the picture on the stage is telling the story that we want it to tell. They are also often in charge of scene changes, so making sure that we can swiftly change the scene so it doesn’t interrupt the flow of the piece, or the flow of the story. They might work with the actors in order to find the physicality of their characters, so if you were playing a character who is slightly older than yourself or a character who is a bit shyer than you are, how do they move differently to you, the actor?. They’ll also be in charge of any movement sequences in a play, so that’s kind of like making a dance routine, but for actors. And the job definitely changes depending on what play you might be working on.

So baring all this in mind, I have some provocations for you, to get you to start thinking about movement in theatre a little bit.

**Provocation 1**

Your first provocation. I want you to find your favourite piece of music. Get yourself a piece of paper and a pen. I want you to close your eyes and draw the music that you hear. Spent 30 seconds, a minute, two minutes, listening and moving the pen on the page. When you open your eyes, you might see a squiggle or a few straight lines. Whatever it is, we are going to use this squiggle to inspire us to move our bodies. The movement is already in your body because it started in your hand and wrist when you drew it. Drawing is a really physical action. So now we are going to make that movement bigger so it is in the whole of the body.

What was that like? How do you feel moving like this? If you could compare it to the sea, did you feel like your body was moving on a calm day or on a rough day?

**Provocation 2**

Playing with speed. If we take a really mundane action, like eating a sandwich, and we slowed it down, we could tell a really interesting story. Or we could take that action and speed it right up, which would tell a very different story. Have a play with some mundane activities, how slow can you do them, and how fast, and what happens when we change speed suddenly? Have a play.

**Provocation 3**

Playing with the size of the space. If we took a scene between two lovers and we asked the two actors to stand with their noses touching, what story would that tell us? Would it tell us a really different story to if we put them on the opposite side of the space to each other with a great distance in between them? Let’s try playing with size of space by pretending you are packing your bag for the next day, and let’s play with the extremes.

So, what happens if you hardly have any space at all, you can’t move from the spot you are in, it’s like you are stuck in telephone box? And what happens if you can run all over the space that you’re in, from one side of the stage to the other? What’s more interesting? And let’s play with both of these opposites. One minute you can use the whole space, the next it’s as if you are stuck in a telephone box.

**Provocation 4**

Site specific. I love site specific theatre, theatre where we use the architecture around us, whether that’s drawing attention to the door, or the high ceilings. But what happens if we took this further? Let’s decide our audience stay in the room to watch the piece but we go outside and they can watch us running through the grass in the field. Site specific work is amazing because there is no end of possibilities. Have a play!

**Provocation 5**

Your last provocation. This is about finding the language of scene changes. Set up a scene. It might be a family sitting around a dinner table. I then want you to think of a different scene in an entirely different location. Let’s say a group of strangers at a bus stop.

Now I’d like you to have a play at moving between these two scenes. How fast can you clear the space? Do you need to know exactly where you are going in the next scene to in order to make this as efficient as possible? What happens if we try this scene change in slow motion? Or only walking in straight lines? Or taking a very complicated route? Or as if you are moving through mud? Or only moving on curved lines? There are so many ways to do it, and each way might give you a very different sense of energy, which could be helpful for your piece.