

## CREATIVE APPROACHES – MOVEMENT WORKSHOP INVESTIGATING CHARACTER IN TEXT THROUGH MOVEMENT

We learn through our bodies and not just our intellect

*“A person is a unified play of thought and action”*

Rudolf Laban

### WARM UP - INTRODUCING DYNAMICS IN MOVEMENT

In a group, close together, move with sustainment, changing levels and shapes –  
introduce a sudden movement – practice doing it as group without signal



Walking through the space –

- introduce the motion factor of **strength**,
- Walking with this, how does it feel?
- Think about direction and focus
- Where is it located your body?

Add voice, say hello, interact with others  
What does this sound like?

Walking through the space;

- Introduce **lightness** – looking for an air of delicacy
- Think about direction and focus
- Where you are in the space
- What parts of your body are most affected?

Further exploration – moving with a direct focus/moving in an unfocused way, observe –  
what does it look like?

### **Creative Task 1**

In pairs

One **direct**, One **unfocused**

- Devise a duet using movement, you can add voices and words (these can be suggested by the movement)
- Swap over
- Observe – what does this relationship look like?



### **INTRODUCING THE TEXT - MACBETH**

#### **Creative task 2**

As a group

- Listening to Act 1, Scene 5 Abridged – Lady Macbeth
- While playing with the movement ideas of sustainment and strength, introduce moments of suddenness, a change of focus
- Practice with the text, each person setting their own movement through the group
- Listening to the rhythm and expression in the language
- Split group into two
- Observe – note relationship of movement to the text? Note choices of direction, focus, weight etc.

#### **Creative Task 3**

In pairs – a duet

Taking the text from Act 1 Scene 5 abridged, the exchange between Macbeth and Lady Macbeth

- Devise a duet in movement, making a movement script for the characters
- You can use contact/touch
- You can use the script or parts or have it read in
- Pay attention to focus, direction, weight (light/heavy, strong/delicate), time (sudden/sustained)
- Observe

What information can we find in the text about the characters? About their relationship to each other?

How can the relationship between Macbeth and Lady Macbeth be revealed in movement?

Is there a shift in power or control during this exchange

### **CURRICULAR LINKS**

English – the junior/senior cycle

#### Skills Gained

- Responding to text creatively and imaginatively
- Collaborative working
- Self directed learning
- Ability to connect personal, social and physical literacy in exploring language and text

*The development of skills in speaking and listening should play as important a role as reading and writing skills in this English programme.*

*The student should be encouraged to explore, order, express and symbolise a wide range of intellectual, imaginative, affective and sensuous experience.*

*The student should be encouraged:*

- *to become aware of his/her own sensuous, imagistic, affective and intellectual responses*
  - *to become aware of the pattern of words, forms, sounds and images which occasioned these responses*
  - *to re-read, review and reflect as necessary disciplines*
  - *to interpret orally and attempt performances and productions*
- (Department of Education)*