

Choreography and Movement

Lucy Hind

Senior Lecturer – Musical Theatre

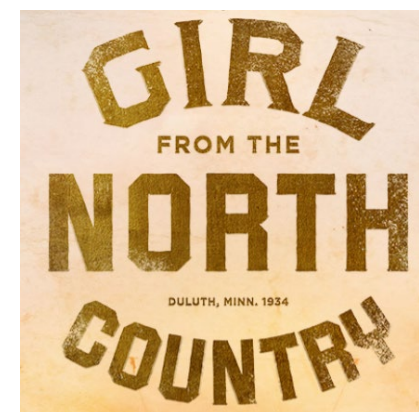


An Introduction



Hello, I'm Lucy Hind, a West End and Broadway Choreographer and Movement Director. I'm also a Senior Lecturer at Leeds Conservatoire on the Musical Theatre Programme.

As a Movement Director I work in lots of different ways. Sometimes I help with staging things like scene changes and blocking, sometimes I work closely with actors on their characters and historical ways of moving, and sometimes I choreograph. I'd love to share a little about making the show 'Girl From the North Country'.



Now Watch Video Number 1

Lucy Hind's Introduction

Task 1 - Choreography

‘Girl From the North Country’ is a modern musical, it defies traditional structure and finds new ways for iconic Bob Dylan songs to sit alongside a 1930’s American boarding house drama.



**Now watch Video Number 2:
The video trailer of the show 'Girl from the North
Country'**

Task 1 - Choreography

“ As a choreographer I researched many styles that were popular at the time in America, the actors learnt many social dances including the Foxtrot, the Waltz and some dances called “Animal dances’ such as the ‘Turkey Trot’ and the ‘Grizzly Bear’.

I also drew inspiration from 30’s American gospel groups. For the song “Duquesne Whistle” I blended my own relaxed and subtle style with the moves of a well-known Kentucky Gospel Quartet.

”

Now watch video 3 and learn some of the moves with me. (Task 1: Choreography)

Think about how they feel different to other musical choreography.

Task 2 – Moving During The Great Depression



The actors had to prepare physically in many different ways, including training in 1930's physicality, deportment, society and style.

Now watch videos 4, 5 and 6. These are of street interviews in the late 20's and early 30's in America. Watch how ordinary people move, greet one another, take off their hats, carry their coats and engage with each other's personal space.

Make a list of things you notice that stand out as different from modern day physicality. Try to look beyond character and investigate how they as a society hold themselves, how they wear their clothes and how this makes them walk and sit.



Task 2 – Moving During The Great Depression

“ Now try it out. Start by walking around and greeting other imaginary characters in the space. Engage with a coat, hat, gloves, these should be extensions of your body, an every day task. Now think about social interactions, with people who are strangers, and people who are familiar to you.

”

Thank
You