

## Idle Motion's

### That is All You Need to Know

#### Education Pack

Idle Motion create highly visual theatre that places human stories at the heart of their work. Integrating creative and playful stagecraft with innovative video projection and beautiful physicality, their productions are humorous, evocative and sensitive pieces of theatre which leave a lasting impression on their audiences. From small beginnings, having met at school, they have grown rapidly as a company over the last six years, producing five shows that have toured extensively both nationally and internationally to critical acclaim. Collaborative relationships are at the centre of all that they do and they are proud to be an Associate Company of the New Diorama Theatre and the Oxford Playhouse. Idle Motion are a young company with big ideas and a huge passion for creating exciting, beautiful new work.

#### That is All You Need to Know

'That Is All You Need To Know' is Idle Motion's fifth show. We initially wanted to make a show based on the life of Alan Turing after we were told about him whilst researching chaos theory for our previous show 'The Seagull Effect'. However once we started to research the incredible work he did during the Second World War at Bletchley Park and visited the site itself we soon realised that Bletchley Park was full of astounding stories and people. What stood out for us as most remarkable was that the thousands of people who worked there kept it all a secret throughout the war and for most of their lives. This was a story we wanted to tell. In this way the themes of our play opened up to the wider story of the Park itself.

When researching this our Artistic Director, Paul Slater, read Gordon Welchman's 'The Hut Six Story- Breaking the Enigma Codes', first published in 1982 and written in the 1970s. This book was one of the earliest memoirs of life at the park to be published after the secret came out in 1974. The style of the writing in and the insights it gave to the life and work provided an ideal foundation for Gordon's narrative and the key to the structure of the show.

#### Activity:

- Discuss Idle Motion's style.
- List 3 other practitioners or theatre companies who have a similar style.

#### Prompts:

- Devised, visual, physical theatre, filmic.
- Complicite, DV8, Frantic Assembly, Gecko.

#### Activity:

- List 3 different images which Idle Motion created on stage and the devices that they used for each one.

Prompts:

- German enigma cipher, using projection as well as string to depict the message.
- Turing cycling upside down with projection of road behind.
- A game of rounders using desks and paper ball.
- A telephone box and train using desks and other props.

### **Bletchley Park: A Brief History**

Situated between Cambridge and London, Bletchley Park was the centre of British Intelligence during WW2, the place where thousands of people worked to break the German enciphered messages. The first code breakers arrived in August 1939, recruits from Cambridge and Oxford departments, young debutants from 'respectable' families and bright women from WRENS. By the end of the war around 10,000 people had worked in the Park at some point during the war.

On arrival recruits were asked to sign The Official Secrets Act and secrecy from that point on was stressed to be of the utmost importance. Within the Park different teams were separated into wooden Nissan huts, named Hut 11, Hut 8 and so on, and would work on cracking different codes, at different stages of the decrypting process. For example, the hut where Alan Turing worked was known as Hut 8 and it was here his team worked on breaking the Enigma code used by the German Navy. Hut 6, supported by Hut 3 would collate the deciphered messages and put them into intelligence reports. Hut 8 would decode messages from the German army and then Hut 4 would work on the associated Naval Intelligence Hut. The work within the hut was separated into smaller systems and many people were never told how their work linked into other departments or what other departments did. Someone could be working tirelessly to decipher the encoded messages but never know what they were being used for.

The Germans created their Enigma code using an Enigma machine which looks similar to that of a typewriter and through which messages were enciphered. The machine was so complex that the odds of breaking the code without an enigma machine was 150 million million to one. The German's believed their Enigma code was unbreakable.

It can be argued that Bletchley Park was the greatest concentration of genius that has ever occurred in British history. As a result of this, and the pressure of the war effort, many gains in intelligence and science were made. Alan Turing designed and built an electromechanical machine named The Bombe which helped to reduce the odds of decoding the enigma code dramatically. It was the first machine of its kind. Influenced by Turing's work Tommy Flowers would go on to design and build The Colossus machine, the first programmable digital computer, to help decrypt the Lorenz code which was used for messages sent within the German High Command. Both Colossus and The Bombe were hugely influential to the development and progress of computer science.

## The People

### Gordon Welchman

15 June 1906-8 October 1985

Just before World War Two, Welchman was invited by Denniston to join the GCHQ at Bletchley Park. He was one of four early recruits to Bletchley Park (along with Turing, Alexander and Milner-Barry). Along with Turing, Alexander and Milner-Barry, Welchman became known as part of the group 'The Wicked Uncles' after becoming the four signatories to an influential letter delivered personally to Churchill in October 1941, asking for more resources at the park.

Welchman envisaged an enhancement to Turing's Bombe machine known as 'The Diagonal Board' which rendered the device substantially more efficient in deciphering messages generated by the German Enigma. Welchman was Head of Hut 6, the section responsible for breaking German Army and Air Force Enigma ciphers. In 1943 he became Assistant Director in charge of mechanisation, and also had responsibility for cryptographic liaison with the USA.

Upon reading Frederick Winterbottom's serialised account of Bletchley Park 'The Ultra Secret' in 1974 Welchman began writing his own account 'The Hut Six Story: Breaking the Enigma Code' which was first published in the USA in 1982. As a result of this he lost his security clearance and was shunned by the GCHQ and the NSA for writing the book.

### Alan Turing

23 June 1912- 7 June 1954

A British mathematician, cryptologist and co-author of the foundations of computer science. He wrote his most significant piece of research entitled 'On Computable Numbers' on the programming of mathematical computation and he is widely believed to be the 'Godfather' of computing. In 1939 he was offered to work as a cryptanalyst in a secret decryption centre in Bletchley Park.

For a time he was head of Hut 8, the section responsible for German naval cryptanalysis. Relying on Polish pre-war success in the field of cipher cracking he devised a number of techniques for breaking German ciphers, including the method of the Turing Bombe an electromechanical machine that could find settings for the Enigma machine. From this point The British broke German ciphers on a regular basis. After WW2 he worked on building computational machines at Manchester University.

Following an arrest for his homosexuality in 1952, Alan Turing was unable to continue work on this project and underwent compulsory hormonal therapy, after which he committed suicide.

### Hugh O'Donel Alexander

19 April 1909-15 February 1974

Irish born British cryptanalyst, chess player and chess writer, he worked on the German Enigma at Bletchley Park and was later the head of the Cryptanalyst division at GCHQ for over 20 years. He was twice British Chess Champion and earned the title of International Master.

In February 1940 Alexander arrived at Bletchley Park. He joined Hut 6, the section tasked with breaking Air Force Enigma messages. In 1941, he transferred to Hut 8, the corresponding hut working on Naval Enigma and became deputy head of Hut 8 under Turing. Alexander was more involved with the day-to-day operations of the hut and while Turing was visiting the USA in 1942 Alexander formally became the head of Hut 8.

From 1932, he taught mathematics in Winchester and married Enid Constance Crichton Neate on 22 December 1934.

### The Women

Lottie, Jane and Gladys are all fictional characters in the show and represent the thousands of women who worked at the Park during the war.

We wanted these characters to depict the important and diverse roles that women played: working as code-breakers alongside and equal to men, working in the Y-stations and also within the WRENS plugging the Bombe machines. We also wanted them to have a structural link to the Trust and this is how we incorporated real Bletchley Park archives of interviews with veterans who worked there during the war. Extracts of these archived interviews can be heard at the beginning and end of each of Lottie's, Jane's and Gladys' scenes. Listening to these interviews really helped us to shape and develop the women's characters.

#### Activity:

Most of the actors play several different characters within the play. What tools do they use to show their change of character?

#### Prompts:

Change of costume, accents, physicality.

This is an explanation of the Enigma machine, there was originally a scene based around this but during the process we felt that it was too dense for the show itself but here it is in case you would like to know more:

## The Enigma

The basic components of an enigma machine are a keyboard, a lamp-board, a scrambler unit and a stecker board. The enigma is not dissimilar in appearance to a typewriter so physically the keyboard is the closest thing to oneself and the illuminated lamp-board lies behind. Next lies a scrambler unit that comprises five different wheels that can be placed within it. The stecker board, a series of plugs, appears when the flap of the enigma is folded down revealing twenty-six different sockets corresponding to the twenty-six letters of the alphabet. So the enemy has a code book next to them which outlines the settings for the day, telling them which wheel to pick and which order to put them in. In the code book they also have the stecker board pairings for the day: the plugs at the front. For example plug socket A paired to plug socket F. A letter can never be paired to itself however: this was a flaw in the enigma machine. In addition to this the enemy have the wheel setting for the day from the code book, for example Q, R and T. They turn the wheels until these letters appear in the windows at the top of the machine. Now they are ready to begin.

As a further layer of security the operator individually and randomly chooses three further wheel settings, these are called the indicator settings. So for example lets say they choose R C M. On the keyboard one would type R, which in turn sends an electrical current through the wheels. These wheels then rotate to create a pathway through the various letter combinations before being turned around by the reflector in the back of the machine along a different route and emerge from the wheels as lets say P. This sends a current to the stecker board through the letter P which is paired up with letter J and that in turn illuminates the letter J on the lamp-board. The same practice would be carried out for C and M and then repeated. As the keys are pressed the rotors continually rotate meaning the same letter of the alphabet will be encoded by a different letter each time its used. The result on the lamp-board will be, for example, the nonsensical text JBZFOY. The receiver sets up his machine in the same way as the sender, in accordance with the days settings from the code book. The sender transmits through Morse Code his six letter nonsensical text which the receiver types into his keyboard. Because the concept of the enigma is reversible the letters illuminated on the lamp-board are RCM RCM. The receiver then knows to change his wheel settings to theses three letters. The sender then uses RCM to encrypt his main message to the receiver- who is now in place to decode the message using wheel settings RCM. The original message illuminated on the light board.

## Activity

What images did Idle Motion create to depict coded messages being sent and received and what tools did they use to create those images?

## Prompts

Projection: Silhouette of German cipher with wires, paper being pulled up wires, Morse Code projection.

Like much of our other pieces we used first hand accounts of people who had worked at Bletchley Park to inform our piece. As well as using extracts from Gordon Welchman's memoir and archived interviews we also use an extract of a letter written by Turing (which can be found in Andrew Hodge's book 'Alan Turing: The Enigma') for his final monologue.

### Turing's Letter

My dear Norman,

I don't think I really do know much about jobs, except the one I had during the war, and that certainly did not involve any travelling. I think they do take on conscripts. It certainly involved a good deal of hard thinking, but whether you'd be interested I don't know. Philip Hall was in the same racket and on the whole, I should say, he didn't care for it. However I am not at present in a state in which I am able to concentrate well, for reasons explained in the next paragraph.

I've now got myself into the kind of trouble that I have always considered to be quite a possibility for me, though I have usually rated it at about 10:1 against. I shall shortly be pleading guilty to a charge of sexual offences with a young man. The story of how it all came to be found out is a long and fascinating one, which I shall have to make into a short story one day, but haven't the time to tell you now. No doubt I shall emerge from it all a different man, but quite who I've not found out.

Glad you enjoyed broadcast. Jefferson certainly was rather disappointing though. I'm afraid that the following syllogism may be used by some in the future.

Turing believes machines think  
Turing lies with men  
Therefore machines do not think

Yours in distress,

Alan

This use of source material and archives developed as a motif during our devising process. We use them to make links between the Bletchley Park Trust in 1991 with the people who worked at Bletchley Park in the 1940's.

### Bletchley Park Trust

In 1991 the Bletchley Park site was owned by BT and there were plans for it to be sold off for development. As a result members of the Bletchley Archaeological and History society set up a sub-committee to organise a farewell party to the site with veterans who had worked there. Four hundred veterans turned up to the party and brought with them countless memories and stories of what life was like at Bletchley in the Second World War. The party was so successful that the committee was inspired to start a campaign to save the park from being demolished.

Here is some of the first members Sue and Peter Jarvis and Peter Wenscombe, recount their memories of saving the park to the current Bletchley Park Trust:

Opinions vary on exactly when and even how it all began but undoubtedly a farewell party held for the World War Two Veterans at Bletchley Park on 19<sup>th</sup> October 1991 was of major importance. During the party, local historians who'd come to realise the significance of the work carried out at the Park during World War Two asked the Veterans for their support in a campaign to save the wartime Huts and Blocks from developers' bulldozers. Plans were already afoot to build a hypermarket and hundreds of houses on the site. Those first few campaigners begged, borrowed and battled their way through a jungle of bureaucracy to stop the historic buildings from being razed to the ground. The site you see today came close to being reduced to a plaque on a housing estate – and not just once.

Last month, over tea & cakes in Peter & Sue Jarvis's living room where it all began, the Jarvises, joined by a fellow founding volunteer and historian, Peter Wescombe, recalled how they first heard about the proposed redevelopment of Bletchley Park. Peter Wescombe, who worked in the Foreign and Commonwealth Diplomatic Wireless Service department at Hanslope Park, recalled using Hut 3 as a dormitory, hearing snippets of information over several years and realising these walls held an important history.

The early campaigners soon brought Milton Keynes Council round to the idea of saving Bletchley Park. But in those days the Milton Keynes Development Corporation – now defunct – was in charge. Peter Wescombe says it was tough "You've got 55 acres of ground here, right by the railway station. People could get out of bed, brush their teeth and be straight on a train to London, without any need for parking. They would have their own supermarket and petrol station. It was a very valuable site indeed. With planning permission, it was worth an estimated £3m at the time."

In 1991, as Peter Wescombe approached retirement, he and his wife Rowena knew few people locally, because Peter's career in the FCO had taken them all over the world. They approached Peter Jarvis, a local GP who, with them, was a member of the Bletchley Archaeological and Historical Society, thinking that he would know the people to contact. They had both already attended a Milton Keynes Council committee meeting where the future of the Park was discussed. At that meeting there was no dissension in the council from the Park being re-developed. Both Peters thought that was the end of the matter. Peter Wescombe recalls "We invited ourselves to tea at the Jarvises. I said 'Look Peter, what are we going to do about the Park? The council's decided it's a dead duck, how are we going to stop it happening?'"

"I then suggested a big farewell party with all the World War Two Codebreakers at the Park. I could get their names. We requested a meeting with the Bletchley Archaeological and Historical Society because if we personally invited the wartime BP staff they'd say 'who on earth are Peter Wescombe and Peter Jarvis?' But if you say the chairman of the Archaeological Society invites you, that has some clout. Remember at this point we didn't have permission to go into the Park." The committee agreed to write the invitation letters on the Peters' behalf.

The next job was to get permission to hold the party at the Park. Peter Wescombe arrived on foot, unannounced, called into the administrator's office (there were only nine people working on the site by then) and was promptly escorted off the premises. "This is private property ...". Undeterred, he sneaked straight back in through a hole in the fence and carried on the conversation as though nothing had happened. It worked, and the party was held in Block E.

The party was a great success. Peter Wescombe managed to get his hands on a four-rotor U Boat Enigma machine, on loan from GCHQ, via the head of Hanslope Park. It arrived at Hanslope Park in a diplomatic bag. They were amazed at this coup and got the Codebreakers to pose for photographs with the machine, thinking they would never see another. Tony Sale, who later led the rebuild of Colossus, joined the preservation campaign at the party.

At the party, the big question was put to the veterans "Will you support us if we try and save the Park? There was silence. Peter Wescombe said "Hang on a minute, we don't mean for you to give us money, we mean give us your moral support. You're the people who did the job." And a sea of arms went up. And that's how the ball started rolling to save the Park. It went from there.

When approached, the Government replied that BT owned the site and they did not interfere with private enterprise. Peter Wescombe recalls "BT said 'you can have the site if you want it – for, I reckon, about three million quid. Between us we had about £3.50 – that's when the first of our problems started."

Over the next few years, there were several steps taken which proved crucial to the survival of the Park, including a set of protection orders on the trees, which had been planted during the 1880s. It was the roots that counted and they were all interlocking so they couldn't put any roads through, couldn't put in any infrastructure, so the development was put on hold. But, as Peter Jarvis recalls, this triumph was not met with any fanfare "It was very understated at the time, they didn't realise the importance of it." Peter Jarvis remembers the Codebreakers themselves suggesting they write to the Prime Minister again, this time to save the Park from being lost to history. "Milner-Barry also took this one in person."

The museum opened to the public in 1994, with a selection of Codebreaking machines on loan from GCHQ. The two Peters' wives, Sue Jarvis and Rowena Wescombe, helped run the office in one room of The Bungalow that winter, with further assistance from other volunteers. Peter Jarvis recalls "It was blooming cold in there. We all crammed in there together. We had one small Amstrad computer." He says they had some access to

Ballroom and Library ceilings, and both these rooms are on the ground floor, with two floors above them.. We said 'No, we'll raise some money, we will not leave.' So we all moved upstairs into The House itself and used Block H as the original museum.

The first guided tour was taken out in 1994 by Peter Jarvis and he was so excited - there were ten people on the tour! "It was almost champagne all round. Now we get 60 people on the tour several times a day, with probably four or five coaches as well." It's clear it was a team effort from the very beginning. Peter Wescombe says "We have to thank the volunteers who came and gave us their support. They stood out there in the cold, in the rain, and without them we could not have succeeded. They did all sorts of things for us to make sure the Park ran."

He says there was never a period of stagnation in the Park's development – nor a dull moment. "It never stalled. People kept pulling things out of the woodwork." It hasn't all been plain sailing. But all those involved wanted the Park to be a success. Peter Wescombe says "There were all sorts of arguments. We were told 'Don't worry, it always happens in volunteer organisations.' We could, and would sort things out; we knew what our priorities were."

One big problem was a lack of business acumen among the founding volunteers. Peter Wescombe, whose background was in the Foreign Office, says "This is now a thriving business, but Peter's a GP, I'm Diplomatic Service and we had people like Roger Bristow, a local councillor, and Tony sale, a computer technician." Bills came as a nasty surprise. "We didn't realise these things mounted up. In the very early days, if we'd had an accountant with us they'd have said 'Watch out, there'll be a problem there' or 'This is coming up, what are you going to do about it?' We just sort of blundered our way through it," remembers Peter Wescombe.

One turning point was the signing of a 250 year lease in 1999. Since then, the profile of Bletchley Park and public awareness of the breath-taking story of what the World War Two code breakers achieved there has continued to grow. Peter Wescombe says "It's worldwide now. Visitors come from all over the world. It's now an established organisation. People like Sue and Peter and Rowena and I are now the old brigade. We can now stand back and do what we want to do – taking guided tours. The young professionals now run it as a proper organisation. We've got accountants running the money, we've got fundraisers, we've got the whole thing. When we started we had nothing, but what drove it was enthusiasm - It ain't going to go down the drain, stop."

In the very early days the Trust opened a charity shop in Bletchley. Peter Jarvis remembers it fondly. "We sold things to do with the Park and we got a petition going – 14,000 people signed it, and Bletchley's only got a population of 17,000." Peter Wescombe laughs as he recalls "The petition was presented at the front door of 10 Downing Street: nothing happened. The stunts we pulled."

Thousands of people have helped to save and develop Bletchley Park into a successful heritage site with a bright and exciting future. Both Peters say that in the early days, "Everyone gave us their loyalty. They were all so determined. It was rather like an attack of measles. We all caught it and nobody was going to let that Park suffer. Nobody was going to let the Park down. We were going to save the Park come what may, we didn't care how we did it. It was these people – the many, some of whom have now left, and some who have passed on, whose faces we still see in our minds – it was their loyalty got us through."



Activity

1. How was the motif of recording and archives shown?
2. What wider themes did these motif link up with?

Prompts

1. The sound effect of a tape whirring through-out the show, the voice-over of the veterans, the opening of cabinet drawers.
2. The importance of preserving history.

Activity

What is the effect of using voice-overs of real archives?

Prompts:

Links the BP trust with the WRENS scenes, brings the park to life- makes it feel more real, links to themes of history and preserving history.

The Process

The core rehearsal process for 'That Is All You Need To Know' was spread across eleven weeks. However, in reality the initial idea and research and development of this started a long time before, and the process will continue throughout the tour as we continue to make changes and improvements. We spent a lot of time reading up as much as we could about Alan Turing and Bletchley Park, we had meetings to discuss potential story lines and subject matter and we made visits to Bletchley Park itself.

Weeks 1-3

- These weeks were mainly used to workshop and explore visual ideas around the subject matter led by our artistic director Paul Slater. We played around with creating images using chalk boards, bicycles, typewriters, paper and filing cabinets. We also used physical characterisation and improvisation to create characters for the Bletchley Park Trust and start to work out scenes and a thread for their stories.

Weeks 4-6

- As well as images, we started to really look at the structure within these two weeks and work out what we needed within the story for it to work. We decided upon our three main threads of Gordon Welchman writing his book and being used as a narrator, of Bletchley Park in the 1940s with 3 female characters having direct address and of the Bletchley Park trust in the 1990s. We also visited Bletchley Park to talk to them about our ideas and find out more about the park and the trust. We also met with two cryptoanalysts to talk about the work at the park. On visiting Bletchley Park we were given access to some interviews they had done with some of the veterans at Bletchley Park which would be the basis of for our 3 female 1940s characters. By the end of week 6 we have a clear idea of the structure of the play, the main characters and rough blocking or ideas for each scene.

Weeks 6-9

- These weeks we really focused on writing and developing the script as well as the characters within the play. We also looked at fine-tuning the images and ideas for each scene. We would often break-off into groups to work on scenes and come back together to share and give feedback. When an ensemble member is not acting in the scene they will sit out and act as an outside eye to help direct the scene. We also met up with some of the initial Bletchley Park trust who helped save the park from demolition. This was a meeting we found very inspiring and it would later influence the beginning and end 'interview' scenes.

Weeks 10-11

- These weeks were focused on bringing all the elements together. We added in lights, sound and projection. Although we are always forming ideas for and working on sound, lighting and projection throughout the whole process this is the first time where we had the technical space to work on them as a whole. We also worked on the transitions between scenes, as the show is very fast paced and moves between many different time periods and spaces. We value these as much as the scenes and they are crucial to getting the pace and rhythm of the show right.

## Workshop Exercises

This exercise we used to create Lottie's journey to Bletchley Park. We would later layer the scene with projection, voice over and sound effects.

### Lottie's journey to Bletchley Park

Choose one person to be the protagonist, everyone else can be characters she meets on the way, and help with building the image.

Work out four separate tableaux that depict a journey to Bletchley Park. Beginning with a telegram saying you have to go. In order to create the tableaux you can only use four objects: desk, chair, suitcase and piece of cloth. Try and use them in interesting and different ways for example: table cloth, scarf, curtain. Use them creatively to tell the story.

Now, explore how to move between them, try to make it so that the protagonist doesn't move very much and the scene transforms around him/her.

Work on transitions, moving as a unit, settling etc.

We used this physical characterisation game to develop characters for the Bletchley Park Trust. This brainstorming lots of different characters worked well, and the characters were later developed to become more 'realistic'.

### Physical Characterisation

Walk around the space, go through different body parts that the participants can lead with:

Chest, groin, shoulders, forehead, feet.

Exaggerate them at first, then adapt it to make it comfortable and bring in the rest of your body to it.

Then start introducing yourself to other people, saying hello, playing around with a voice that feels right with the body.

## A Writing Scheme for 'That Is All You Need To Know'

### **The Context**

What did you watch, who was it by, where and when did you see it? What type of theatre did you see it in? What defines Idle Motion's style? What did this add to the actor and audience relationship? What narratives did the play follow? How were these stories linked to each other and linked to a theme of the play? What was the effect of having an actor talk directly to the audience?

### **Analysing the tones created by the piece**

Describe two contrasting moments in the play. How was it engaging? Was it a comic moment? If so, how did they create the comedy? A touching moment ... how did they make it touching? Or a sad moment... how did they make it sad? What images were powerful? How were these created? How did the actors respond to each other? How did they hold themselves physically? What was the emotional tone of their voice? Was there any subtext? Did they use pause or silence? What was their eye contact doing?

### **Analysing the Acting**

Which one of the actors impressed you the most? How did they show emotion? What did their character add to the narrative? What did they do physically and vocally? Did you empathise with them? Did they change character? How did they telegraph this to an audience? Were they funny? Awkward? Did you feel sorry for them? How did they do this? How did the actors work together as an ensemble? Explain an ensemble moment which really impressed you? How did they create tension in their voice? What did you read in their body language? Was there subtext used in the scene?

### **Analysing the Lighting and Sound**

How was lighting used to establish different places and locations? Was it warm or cold? Larger, nostalgic or intimate? Describe how small torches were used for lighting by the actors in throughout the play (e.g. the use of smaller lights in drawers and torches in the Polish Enigma scene). What effect did this have? What sound effects did the play use? What effect did this have?

### **Analysing the Set and props**

How were the different props such as the filing cabinets and desks used throughout the play? How was the gauze at the back of the set used? How were different locations created, for example Turing or Welchman's office, a train? How was projection used? How was it integrated into the play?

### **Final Thoughts**

What were your overall impressions of the play? What was it that engaged or did not engage you? Subtext?

### Idle Motion Workshops

Our workshops are based around devising theatre and use the same exercises that we used in our own creative process to help students explore creative and playful routes into devised theatre. Our workshops work particularly well with students who have seen our pieces as it helps give an insight into how we created the piece and allows them to have a go at the techniques we use. This encourages them to be more confident and creative theatre makers. In our workshops we draw on skills such as storytelling using verbatim text, puppetry, object manipulation and physical characterisation. However, we prefer not to work on a 'one workshop fits all' basis and are happy to tailor workshops to the current syllabus and requirements of the schools or community groups we work with. For more information on this or any element of the Education Pack please contact Sophie Cullen at [sophie@idlemotion.co.uk](mailto:sophie@idlemotion.co.uk).