**Frantic Assembly – Things not to do**

1. Make somebody become a table or chair that then gets sat on.
2. **Don’t – this is not physical theatre, it is demeaning.**
3. Hold your breath when attempting particularly difficult physical movement.
4. **Don’t - you need it. Breathe out during exertion.**
5. When working with jumps, create all that energy running through the space only to jump off both feet together in order to launch into the air.
6. **Don't – you just wasted a perfectly good run.**
7. Stand stock still facing the audience.
8. **Don’t unless that really is what you mean to do.**
9. Stand back to back, link arms and lift one another by tilting forward
10. **Don’t, it doesn’t mean anything.**
11. Treat movement differently to text.
12. **Don’t – they should operate under the same rules. A spoken sentence gets us from one point to another, is progressive, repeats only when necessary and has consequences. There is no reason why movement should not do this also.**
13. Allow language to become strange when combined with movement.
14. **Don’t – If you close your eyes and listen to a scene where you have combined language and physicality and the language has strange rhythms and inflections you have just committed a grave sin. Start again.**
15. Look out above the audience as soon as you begin to move.
16. **Don’t – they are still there.**
17. Always aim for the end point when creating physical work.
18. **Don’t – When directing, don’t be afraid of withholding information to support this practice. A love duet might have started out as a fight duet that got slower and slower and vice versa. This is how interesting material gets made.**
19. Be afraid of breaking rules.
20. **Don’t be afraid of breaking every one of our rules if it is absolutely right for the show you want to make. We have!**
21. Make your show in a ‘Frantic style’.
22. **Don’t – This won’t work for either of us.**
23. Make excuses for your cultural inspirations.
24. **Don’t – Be it Cocteau or Kylie, if it speaks to you, you’re all good.**

**Frantic Assembly – Things to consider**

1. **The positive opportunities in making choreography with non-dancers.**
2. **Making choreography using clearly defined limitations.**
3. **Responding to stage directions, good and bad.**
4. **Making choreography and then testing it. Workshop the story.**
5. **Music and audience manipulation.**
6. **Movement and storytelling.**
7. **Building blocks – very important for devising.**
8. **Articulating the unsaid – when physicality can suggest a repressed subtext.**
9. **Text vs. movement (and what comes first?)**
10. **What inspires movement?**
11. **Is movement the best way to tell this story?**
12. **Movement and time passing.**
13. **Making theatre from non-theatrical inspiration.**
14. **Who is your audience likely to be? And is this any different to the audience you would like to have? If the answer is yes, does it matter to you?**
15. **Consider the relation between your work and your prospective audience – thematically, formally, spatially, and economically.**
16. **Have you looked at your work from anywhere other than the prime audience location? Watch it from behind! From above, from the side! Do it now before it is too late!**
17. **Could this piece of work be made by anybody or is there some quality within it that is unique to you?**
18. **How many of your old tricks did you use to make this work? Happy with that?**
19. **What have you learnt? What were the mistakes you nearly made? Do not forget them! They can be incredibly helpful in the future.**
20. **Remember chaos makes unison more surprising and more powerful. They both refresh the other. Try to find the balance that complements both.**
21. **Get your headphones on. Turn you track up and just watch the world choreograph itself in front of you. It will be surprising, complex and dynamic. It might well be inspirational.**