

A Linha Curva

GCSE Dance (8236)

Anthology fact file

Choreographer	Itzik Galili has built a body of more than 70 works showing a pioneering diversity. Lighting plays an integral role, and his interest in the medium led him to design the lighting for most of his works. In 1994 Itzik Galili was honoured with the Final Selection Culture Award (Phillip Morris), for exceptional talent and contribution to dance and culture in the Netherlands. In 2006 he was knighted in the royal order of The House of Oranje Nassau.
Company	Rambert is Britain's national company for contemporary dance. Founded by Marie Rambert in 1926, the company has sustained her pioneering commitment to choreography and developing dancers as artists, leading the way for nearly 90 years. The company thrives on its unique ability to share the widest range of repertoire: works from our rich heritage as the UK's oldest dance company; new works and re-stagings by choreographers from all over the world, including those who may be less well-known in the UK, and landmark dance from the 20th century. Bold, risk-taking, agile and beautiful, the dancers combine rigorous technique and artistry with an extraordinary ability to challenge and entertain. The company is also renowned for its use of live music and is the only UK-based contemporary dance company always to tour with an orchestra.
Date of first performance	Originally performed by Balé da Cidade de São Paulo (Brasil), 2005. Rambert premiere Tuesday 12 May 2009 at Sadler's Wells, London.
Dance style	The work is filled with rhythmic pulses and blends samba, capoeira, and contemporary dance technique
Choreographic approach	When originally creating <i>A Linha Curva</i> , Itzik Galili worked collaboratively with the dancers and nearly all of the motifs were composed from improvisation. One of the tasks set by Galili was quite simple, he asked the dancers to choreograph a very short solo (2 – 3 counts of eight) of some of their favourite moves which stayed within the boundaries of their allocated square within a chequer-board grid (see lighting) that takes up the floor space of the stage. Galili believes that you can see essences of the dancers' personalities in these sequences. Each of these sequences was named after the dancer who made it and the dancers then learnt each other's sequences to form the basis of this large ensemble work.
Stimulus	<i>A Linha Curva</i> means The Curved Line in Portuguese. The stimulus for the work is Brazilian culture. Galili wanted to create a celebration the Brazilian way of life and the ability to live in the moment.
	The intention behind the choreography is simply to have fun - but there are



Choreographic intention	also a few contradictions, as touched upon in the title. Large ensemble sections of vibrant Brazilian inspired movement are performed in regimental straight lines, creating a sense of samba parade. There are also a number of narrative sections that through the choreography present observations of how Brazilian men communicate with women, for example men in tribes hunting the girls as well as showing off and competing with each other.
Dancers	28 dancers (15 male / 13 female)
Duration	23 minutes
Structure	Distinct parts to the piece that are made up of big ensemble dance sections interspersed with scenes that have more of a sense of narrative and character. The big ensemble dance sections involve the dancers performing a series of repeated phrases in a number of different formations that are dictated by the grid-like, multi-coloured lighting. The more narrative scenes do not feature the grid lighting effect and it is during these sections that Galili explores the competitive nature of the males and how they relate to the women.
Aural setting	The music is written by Percossa, a percussion group based in Holland. The music, which includes vocal sounds, is played live by four percussionists and is influenced by Brazilian samba music. The dancers also contribute to the vocal sounds.
Costume	Designed by Itzik Galili. Male and female dancers both wear black vests with different coloured Lycra shorts. The colours are carnival inspired and enhance the impact of the lighting. The shorts are made out of wet look Lycra and come in ten different colours. This uniform look adds to the feeling of equality in the ensemble sections. The men wear metallic disc-shaped collars that reflect the light for the opening of the dance.
Lighting	Designed by Itzik Galili. The different coloured and timed lighting creates a chequer-board effect on stage and defines the lines and spacing for the dancers in large ensemble sections of the piece. The timing and cues for the lighting is pre-programmed and so in a way dictates the speed and pace of the dancing and music.
Performance environment	End stage.
Staging/set	There is no set apart from a raised platform at the back of the stage upon which 4 percussionists perform. In one section skateboards are used to propel 5 dancers across the stage.



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Video transcript for interview with Senior Rehearsal Director Mikaela Polley

< Mikaela Polley, Senior Rehearsal Director >

Could you introduce yourself please?

I'm Mikaela Polley and I'm the Senior Rehearsal Director at Rambert. I first met Itzik Galili the choreographer for A Linha Curva when he came to stage the work for Rambert in 2009. I was the rehearsal director for the work at that time, and I worked with Itzik and also his assistant that came from the company in Brazil, where he created the work. I worked alongside the two of them as they taught the work to the company dancers, and I continued to look after that work once the first shows were up and running, and as it toured around our venues around the UK. I have now come back to work on the restaging of A Linha Curva for the present company of dancers for our May 2016 season at Sadler's Wells.

What was the initial stimulus for this choreography?

A Linha Curva is essentially an abstract work. It doesn't have a particular story that it's trying to tell the audience as such. It has a large cast of 28 dancers and there are several ensemble scenes where the dancers are just dancing movement that really has a Brazilian, kind of, feel to it and they're having fun and within that, they're moving across the space in a very structured way. Then there are some scenes within the work which does have a very slight narrative to it. It's really about looking at how Brazilian men and women might interact with each other. How the men might interact with each other as a group and how they, potentially, might be showing off to each other or competing with each other.

What would you say this dance work is about?

A Linha Curva essentially is an abstract work. It's not telling a story to the audience as such, but what it is, is conveying a sense of fun and celebration to the audience. There are some large group sections where the dancers are in very clear formations and lines and that, I think, gives a sense of the samba parades that you might see in Brazil. Also, amongst these group sections are some more narrative scenes, and I feel they're really an observation of Brazilian society and how men and women might interact with each other. How men might interact with each other, perhaps showing off to each other or competing with each other.

Can you tell us about how the ideas were developed?

I think one of the really important components to A Linha Curva is the lighting grid. The lighting grid you see on the floor, and it's a coloured chequerboard, essentially. The lights are changing in formation throughout the work and the dancers, really, are being dictated where to move in the space by the change of the lights in the space. It's like the lights are pulling the dancers into their next space, in order to do their next set of movements. I think this really gives an essence of a samba parade. The other narrative scenes, I think, are really inspired by Brazilian life and Brazilian culture. The men and the women are interacting. They're using their voices. They're

calling out to each other. The men are also interacting with each other and perhaps dancing and, sort of, initiating another dancer to come into the space and dance. I think this is really, again, inspired by Brazilian life.

How did Itzik approach making A Linha Curva?

Well, as I said, the lighting grid is an essential part of A Linha Curva and really is the driving force of the ensemble group works. The movement material for the piece was really generated by the dancers in Brazil. I know that Itzik gave some tasks to the dancers and he asked them to create a short solo, perhaps just two or three sets of eight counts, and some of them, I think, used some improvisation to create their solos and these became the basis for the motifs of the work. Each of those singular movement phrases were then taught to the rest of the company of dancers. So, he had a series of movement phrases that he could then work with, to then structure the large group work. So, Itzik had a collection of movement phrases from the dancers that he was able to use to then structure the large ensemble dance sections. From these individual phrases, he was then able to work with the dancers to create some duet sections. So, the men working with the women to have small duets that are then performed in a series of canon, which is the dancers moving and starting the phrase four counts or two counts after one couple, so it has a ripple effect across the stage. You see that once in a diagonal and also once in a straight line.

There's also within the work a section for the five men, which you see, and there are also three solos as well. One of those solos is actually improvisation and each night that solo will be different, if you were to come and see the show, because the dancer isn't setting the movement to repeat it every night. They are given that freedom to use improvisation and to really live in the moment on that particular solo.

How did Itzik create and develop the material for A Linha Curva?

We've talked about the individual phrases that became the basis for the work for A Linha Curva. These individual solo phrases were created by the dancers in Brazil, in the company in Brazil that he created the work on, and they were then taught to all the company dancers. So, every dancer knew a selection of motifs, really, that would become the basis of the work. It then became Itzik's decision to decide how they would interlink with each other, how many times they would be repeated, how they would go in order. So, one phrase might join to another phrase, but it might change according to how he wanted the group to develop the work. Also, as well as these, sort of, bank of movement phrases you will see that there are a number of duet phrases that also appear in the work, and you see these happen in a canon formation. So, one couple will start the duet and then another couple will start it four counts later. This creates a ripple effect down the stage. In the first group section you see this happen on a diagonal, and in the final group section you see this happen in a straight line. So different formations but still with a canon of movement happening across the stage.

You'll see in those duet phrases that sometimes the legs are swinging across the dancer's head and I think that really captures that essence of what we know about the martial art of Capoeira. If anyone's ever seen videos of how that is performed, you see the dancers, sort of, dancing opposite each other and they might swing their leg and the other person may be ducking underneath it, and I think that's apparent in the duets.



Are there any particular motifs or phrases that are essential to this work?

There are a large number of movement phrases that really are the basis of this work, and I think they are essential to the group sections. They appear several times throughout the work, so there's a repetition of these motifs throughout A Linha Curva and I think the audience really begin to recognise these individual dance phrases. They might be linked differently and they might have different facings, but they do essentially form a very strong part to the large ensemble work.

What is the structure of this dance?

I think the really striking thing about A Linha Curva is that it's a large ensemble work for 28 dancers. This really gives the piece a certain feel, seeing that many dancers performing together on stage. The large ensemble sections, the dancers are really interacting with the lights and it really is the lighting grid that is defining the structure for the dancers. It's quite regimented, the lines are very straight and the grid-like patterns are interchanging and determining where the dancers move in the space. Within that, the space then also opens out and the lighting grid disappears to open up the stage space for the dancers. Then, it becomes about how the dancers start interacting with each other, as men might interact with women, how men might interact with each other, and it opens up the space for these more narrative scenes to play out in front of the audience.

How would you describe the dance style of this work?

The dance style of A Linha Curva is essentially based around the contemporary dance technique, but on top of that, there are the influences that were generated by the company of dancers he actually created the work on in Brazil. So, thinking back to the initial stimulus of Brazilian culture and samba dancing, you can see in the movement there's a real freedom within the hips in which they swing across in some of the movement motifs. Also, the torso is really able to move freely and a little bit differently, perhaps, to some of the normal techniques that people might use as they're doing their contemporary classes on a day-to-day basis. So, you've got that mixture, the contemporary language, if you like to call it that, intermixed with these influences of samba dancing, and I think, also, the company of dancers themselves in Brazil, really, their personalities perhaps are, kind of, imprinted on the movement as well.

Can you give us an example of Itzik's individual choreographic style?

From working with Itzik Galili on A Linha Curva, I could really see how he wanted the particular movement phrases to be executed. Each phrase, although it moves extremely fast in time with the music, he didn't want the movement to become tense and rigid. It needed to have a fluidity and expansiveness to it, and whilst the dancers are reaching out along through their arms and through their feet, there is always a softness to the final extremities of their lines.

What decisions did Itzik make about the number and gender of the dancers?

A Linha Curva has a cast of 28 dancers. Fifteen of those are men and thirteen of them are women, so it's almost split equally down the middle.



Can you tell us about some of the staging decisions Itzik made about the piece?

So, Itzik, as well as being the choreographer for A Linha Curva, also was the designer for the lights, and the costumes. He also made the decisions about how the stage would look. He made the decision to have the four percussionists playing the music live on a raised platform behind the dancers. We've talked about the lighting and the coloured chequerboard grid that we see on stage. The costumes are also brightly coloured. They comprise of a pair of shorts for the men and for the women, that are in a different number of colours, and with that there's also a black vest top that goes with the shorts. Across the black tops is a flash of colour, which is a zip that goes in different directions for different dancers. So, essentially the men and the women's costumes do look very similar. The music is by a band called Percossa, and they're a Dutch band and the music you can really hear the, sort of, samba influences from Brazil in the percussion. There's an array of instruments used on stage and one of those instruments, I think, people will have heard of. It's called the berimbau, which is used in Capoeira when they have their classes of Capoeira in Brazil.

How do you want the audience to feel as they watch this work?

I think the audience should really enjoy this work. The dancers are having fun. That's really what they are setting out to do when they start A Linha Curva and when they're performing it to the audience. There are lots of vocal sounds coming from the dancers. It really gives that sense of a carnival atmosphere. I really think the audience will just feel that energy and vibrancy from the dancers on stage, and they really should be having fun and I'd like to think that perhaps they leave the theatre wishing they could get up and join the dancers on stage.

Are there any particular moments the audience should look out for?

I think there are a number of moments in A Linha Curva that will really stand out to the audience. I think you really need to look out for those individual phrases that we've talked about, and to look out for them being repeated throughout the work. That really sets the scene for the large group sections. I think another really clever moment in the piece is when you see one of the men carrying on one of the dancers and he says to him, sort of, through acting, you know, 'I'd like you to show me something. Will you show me one of your skills?' and the male dancer, first of all, appears a bit shy and reticent to do that, and the other dancer is pleading with him, you know, 'Please, let's see something.' Then, literally, from nowhere, he starts doing a series of these turns in second, so that's the leg lifted to the side. He's got the arms up above his head and he does these wonderful turns, and they're really from the ballet technique, I would say. The other dancer, then, just suddenly starts leaping over his leg and ducking underneath it, and it's a real showcase of skill and often the audience applaud that.

Emancipation of Expressionism

GCSE Dance (8236)

Anthology fact file

Choreographer	Kenrick H2O Sandy
Company	<p>Boy Blue Entertainment is an award-winning hip-hop dance company founded in London by choreographer Kenrick 'H2O' Sandy and composer Michael 'Mikey J' Asante. As joint Artistic Directors, they work together on the creation and development of all of Boy Blue Entertainment's productions and projects.</p> <p>Acclaimed for presenting "the perfect marriage of music and dance" Boy Blue releases boundless creative energy in its performances, laying down the beats and delivering thrilling and raw dance sequences.</p> <p>Boy Blue Entertainment contributed to the Opening Ceremony of the London 2012 Olympics, where in collaboration with Danny Boyle, Kenrick choreographed hundreds of young dancers for the segment 'Frankie and June say thanks Tim', as well as staging the handover of the Olympic torch and the lighting of the Olympic Cauldron.</p> <p>Since its inception in 2002, Kenrick and Michael have worked to engage and inspire through the creation of first class work for the stage and screen. Always keen to take hip-hop beyond the streets and clubs, Kenrick and Michael have been at the forefront of the UK movement to present hip-hop as an art form in its own right, creating dance theatre productions from the outset. Their breakthrough into the mainstream came with the production <i>Pied Piper</i>, originally presented at the Theatre Royal Stratford East, before transferring to the Barbican and outing the UK. The production won the Laurence Olivier Award for Outstanding Dance Production. The success of <i>Pied Piper</i> led to Boy Blue being invited to join the Barbican as an Associate Artist.</p>
Date of first performance	May 2013.
Dance style	Hip hop, including krumping, popping, locking, animation, breaking and waacking techniques.
Choreographic approach	<p>Exploring and abstracting hip hop movement and 'signature' company movements in a contemporary way.</p> <p>Working closely with the accompaniment and paying particular attention to musicality.</p> <p>Whilst the choreographer and the dancers created material for the work, Kenrick very specifically selects certain movement vocabulary and 'signature' motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire), choreographic devices, formations and use of space.</p>
Stimulus	<p>The music <i>Til Ends</i> by Olafur Arnalds was a starting point for the piece.</p> <p>This final section of the work was created prior to earlier sections.</p> <p>The idea of emancipating expressionism (hence the title) was another</p>



	starting point for the work. The importance of being free to express ourselves both as individuals and through the use of hip hop movement vocabulary are central to Kenrick's initial ideas for the work.
Choreographic intention	Kenrick seeks to express himself by using hip hop as a tool to create art that affects an audience in a theatrical setting. He wants the audience to feel that they are witnessing and sharing an emotional journey through the piece and appreciating hip hop dance as an art form. Each section is a scene, a moment in life, and the whole work is a journey. The theme of order and chaos highlights the restrictions of an individual style of hip hop dance. Kenrick seeks to create variations within these parameters in order to create a sense of chaos in contrast with the potential limitations of set styles. Often individual dancers split from the ensemble and at other times the ensemble are all in unison. Kenrick uses these contrasts to show different relationships between order and chaos.
Dancers	17 dancers (8 female / 9 male) Kenrick is one of the dancers in the performance and several of the dancers feature in key solos and have leading roles.
Duration	11 minutes.
Structure	The dance is in 4 sections and although not titles, Kenrick describes them as being based around the following ideas: 1. Genesis (start - 2min 12sec) - the start of life and a feeling starts to grow and create from the womb of expressionism. There is a sense of an electrical current affecting the dancers. He explores ideas of struggling to be free, find individual expression, conformity and order. 2. Growth and struggle (2min 12sec - 3min 21sec) - starting with an individual dancer's expression contrasted by others entering from stage right. What may appear aggressive suggests the struggle for the recognition of individual passion and expression. It ends in a rugby scrum inspired formation with an ensemble supporting the individual dancer. 3. The connection and flow between people (3min 21sec - 6min 30sec) - developing from a duet to a full ensemble. There are aspects of memory, manipulation, flow, merge and play between individuals in a relationship. An energy flows through the dancers, sometimes controlled by an individual and sometimes in group unison. 4. Empowerment (6min 30sec - 10min 39 sec) - The energy is captured and released with a new found raw, super human power. The release of individual energy (now more chaotic) continues to contrast with the powerful order of group unison. Within the idea of empowerment, this section also showcases the individual skills and expressionism of the core dancers. The contrasting lyrical qualities and frenetic percussive elements of the accompaniment are echoed in the contrasting actions and dynamics. There is an incessant quality as the section builds to a crescendo where the dancers are fully empowered. The section finishes with the dancers huddling together in unity before a final black-out and bow.



Aural setting	<p>1. Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment. 2. Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment. 3. <i>November</i> composed by Max Richter. 4. <i>Til Enda</i> composed by Olafur Arnalds</p> <p>The music shifts from two urban pieces utilising powerful drum beats and electronic sounds, to a modern classical composition (<i>November</i>), to a fusion piece of music (<i>Til Enda</i>) that incorporates urban percussive elements and classical string instrumentation. This development relates to the journey that Kenrick wants the audience to experience. Accents in the accompaniment are complex and multi-layered and interpreted through movement and choreographic devices throughout the choreography. Kenrick writes out the counts and uses symbols in his notes to ensure that movements complement the particular instrumentation and accents within the aural setting.</p>
Costume	<p>The costume was designed to represent the company – casual, enhance the shape of the dancers and create a 'clean' look. The dancers wear short-sleeved pastel blue t-shirts, blue denim jeans and grey trainers with a white sole. Kenrick wanted the dancers' hair tied back where necessary to ensure facial expressions were clearly visible. Some dancers wear everyday jewellery to enhance both the individuality and everyday qualities of the piece.</p>
Lighting	<p>Co-Designed by Kenrick Sandy with the Sadler's Wells Theatre lighting team.</p> <p>A prominent feature is the lighting from above the stage casting an intense blue colour on the dancers. Some are spotlights from above the stage used to highlight individual dancers and groups of dancers (each in their own light) and some create a wash of blue across the stage. The edges of the stage are not lit creating a very central focus. The lighting is designed to create moods and different moments as well as work with both the formations and the accompaniment. It is also used to highlight particular transitions. A pair of white lights from off-stage right feature in the second section and are significant in the focus of the dancers and relationship between the soloist, the group entering the stage space and the ideas of adversity and confronting the trials and tribulations of life.</p> <p>Sometimes the lighting fades and at other times snaps to black out for dramatic effect and to create distinction between sections and transitions. The intensity of the lighting varies considerably in the different sections.</p>
Performance environment	<p>Proscenium arch stage The use of theatrical fog/smoke creates texture in the air around the dancers and is enhanced by the lighting.</p>
Staging/set	<p>There is no set.</p>

Emancipation of Expressionism

GCSE Dance (8236)

Video transcript for interview with choreographer Kenrick H2O Sandy

<Kenrick H2O Sandy, choreographer and performer>

What was the initial stimulus for the choreography?

The initial stimulus was definitely the music. At that time I was listening to a lot of different tracks, listening to various different composers, and the first one that I listened to was the *Til Ende* track. The last track that definitely was the first track that was made.... I played with that piece for a couple of years and I wanted to extend it and make it, give it, much more of a beginning, so I'd used that *Til Ende* piece as the end but I was trying to figure out how would I create something that is much, much longer and something that would take the audience on a journey? So for me the stimulus for this piece is definitely the music at the same time I wanted it to be expressive, so hence the name 'Emancipation of Expressionism'. My stimulus was also the freedom of expressing yourself, the freedom of having a voice through your movement.

What is the work about?

When you're a baby the first thing you do is start to cry and it's not because you are upset or unhappy it's actually because you are expressing yourself, it's the first time you have come into the world. So for me, you know, looking at the piece I wanted to show expressionism at different moments, whether it be at the beginning, the middle or the end of life.

Describe the different sections of the work

There are four different sections of the piece. Section one I would say is... the birth or maybe the genesis. It is the start. It is that moment where the impulse of a feeling or a movement starts to grow and create. So at the very beginning when you see the guys in the spot lights they are all moving like an electrical current is hitting them and that to me is like them back in the womb, the womb of... expressionism.

The next section, section two, for me is about growth and about struggle. It's about... in that piece where you see the people walking past and one guy is expressive into the light. To me that was about everyday life, we tend to want to express ourselves and people just walk by and we're just living our life, but sometimes there is a bit of a struggle and people want to hold you back or stop you from what it is, so there is a level of aggression that comes out within your passion. And that piece was about, you know, how passion can grow and become very, very, very strong to a point where it does look aggressive. But what it is, is that you are just really, really passionate about what you do.

Section three is about flow, it's about relationships it's about connection. The duet at the beginning is about this energy and it flows from one person to another. That's what happens sometimes in a relationship where you express yourselves, you know, you may have an argument where you express yourself, you may have a memory or a moment where you express yourself. It's also about how the relationship can easily manipulate each other... as well as ... gel, merge, play that's that first section.



The last section, which is *Til Enda*, is about empowerment, it's about superpowers, super human powers it's about letting yourself go to the fullest. That is where the true feeling of the emancipation of expressionism is for me. I am always about empowerment, pushing people, motivating people. I don't believe that all dancers should just do choreography, and just "five, six seven, eight". You also need to have an individualisation within our work and in that piece you see that the core dancers are all showcasing their skills... and to me it is important that they do that because it's growth, it grows them as a dancer. So that last section is about empowerment which then creates the whole piece to have a journey, from the beginning up until the point, the crescendo, that moment where you feel fully empowered.

How did you create and develop your movement material?

From a Boy Blue point of view we have a vocab. So we have different types of movement or we have different types of grooves. For me, as a dance company, specifically in hip hop, street dance, for me it is important to have some kind of legacy, which is our movement, our signature style of moving. So in the piece I now wanted to make sure there was signature movement, but I wanted to make sure I used it in a particular way and using it with the right intention. Also listening to the music, I would listen to the track every single day, break it down, break down all the tracks to the nth degree and I would notate it and write down the counts, write down even if it's a symbol or something, of what kind of sound it was. So if it was base I would write the counts so I would put a line underneath the count but if it was much more of a higher sound I would put maybe a triangle, so I know what kind of sound I am hitting, in order to make sure that choreographically I create a movement that compliments that sound.

Also in my way of thinking, especially when I am thinking about conceptual movement, theatrical movement, I tend to use the mind-set of maybe a contemporary choreographer or physical theatre choreographer and think about repetition, I think about motifs, about signature things that's going to take the audience on a journey through movement. It's like a song, you know, you have a structure of a song, you may have your introduction and you have your verse and you have your chorus. Usually what happens, if you remember a song, you know the song because of the chorus or because of the hook or because of the melody. So with the piece there is definitely that chorus or that melody and you see that through the piece. There are signature parts where you actually see that movement at the beginning, but then it happens at the end, then it happens in the middle as well.

When making choreography I like to explore how I can manipulate and play with hip hop, street dance styles. In this piece there is krump there is hip hop, there's popping, there is breaking, there is waacking, there is animation, there are aspects of locking as well. So it's not just taking it as just straight orthodox tradition, it's also playing with the form and it's also taking attributes of the form. So even with the choreography or especially from a Boy Blue point of view you will see attributes of different styles within the choreographic structure.

How is the theme shown through the work?

With the theme of order and chaos in this piece; in every style you tend to be boxed in a particular way: in hip hop, if you are a b-boy you are a b-boy, if you are a hip hop freestyler you are a hip hop freestyler, if you are a popper you are a popper. For me, I believe that within those boxes that's where you create your chaos. Where those boxes of order are there you create chaos within it. So you play within your parameters. And that also goes with regards to my choreography as well and the choreography that was put into the piece. As much as there is a limitation in some of the choreographic devices or the structure or the movement; within that realm or that parameter I'm going to then create as many variations within that. That's where the chaos comes in so I've got order; I have to only use this particular part of my body and within that part I'm going to create tens,



hundreds if possible, of different variations within that area. Also where in the piece you see the ensemble do this movement, that to me is the order and when the individuals do their stuff, that's the chaos. For me it's important to have these anomalies within the piece so that as you see this thing flowing as a strong ensemble, there has to be this individual that is moving and with this piece it's important for me to show both sides, order and chaos.

In the first section the dancers are in a kind of a cube formation. The inspiration of that was a Rubik's cube and how a dancer, how the thing can move, in a way where that if it moves a dancer reveals themselves. So everyone is running, they're all running, we call it the ninja walk, it's one of our movements that we have. So within in that someone comes up and they are showing themselves, then it moves again, then the next person comes, then it moves again. So that's a moment of where you've got chaos coming up from order.

Then you've got another one where order is made from chaos. In the second section, one of the dancers is krumping and he's going and before he goes off, there's this link and this connection that we use, which is inspired from a rugby scrum. So everyone comes and they flow in to it, so it feels like this wave of people coming in. They are holding him, so as much as they are allowing him to have the chaos there is an order in which the chaos can happen. It starts off facing stage right and then it moves and faces the front but there is still this order happening.

In the last section just the way the ensemble moves and the individual comes out of the piece, again is this chaos coming out from order. So there's always going to be moments, I think, to be honest in a lot of our work we have that, we have order and chaos and we like to show the two worlds because I think it is important for people to see that not everything is just straight... this.

What decisions did you make and why about the choice of dancers?

For me, I chose the dancers who were able to deliver the vision. Those who were able to, who were assets towards the piece, with regards to their strengths, with regards to their professionalism, with regards to their talent and their technique. There were seventeen dancers in the piece, the original piece was made with nine, it then grew to become eleven and for this piece I made it seventeen just to have a bigger ensemble, but with this piece we did it again afterwards and was able to shrink it down to eleven stroke nine people. So, yeah, most times, when I am creating work, I am thinking about people who are able to deliver the vision.

Describe your choices for the staging

With regards to the staging, with this piece there is no staging, there's no props or anything, it's just the dancers. What I wanted, or what, some of the stuff I was investigating was the formations and exactly where on stage stuff was happening. I tend to use the centre point of the stage quite a lot but with this piece there is a feel that it moves in a particular way. I like to go from centre and then move it out and work within that, and especially in Til Enda you will see in that piece how it starts off in a centre shape and then it moves in a particular way.

What I have at home is a notebook, filled with formations. Sometimes if I am on a bus or on a train or have some extra time, I literally just fill it up with formations. I go from like a duet to a trio to four, five, six, seven, eight, nine ten. So I write a lot of formations and then what I do I also look at how I can then do the transitions for different pieces. That kind of way of working, I was inspired by watching a lot of basketball and American football. Where you see the coaches going "I want you to go here and you're going to go here." and I'm like, "You've got all them different set pieces" Even with football, if they're doing a free kick, there are particular set pieces that the team have. So I said "You know what, let me think in advance and have a book". So every now and again I might be, stuck, you know what let me look in this book of formations and then I can just pick and I'll take this and this. Plus at the same time, looking at our big Sadlers Wells stage at the time, when we did that piece. I was like, we need to be able to take it and move it somewhere and not have the



audience just sitting there, just watching one particular space but lets create this world and these moments.

Describe your choices for the lighting

I knew at the beginning I wanted spot lights. I knew I wanted the dancers in the spot lights. I had a vision of a dancer coming in and putting something within that light. Funnily enough that beginning is quite symbolic and has certain inspirations from say The Matrix... when Neo is plugged in and then they pull him out. It's like basically you break out of that matrix. With regards to particular types of lighting, it's to try and create moments and moods. It's a big stage and you don't want to light the whole stage because then it's just an open space. So the first three sections had their moments. The first one was about the spot lights and about just how we can play with spotlights. The second one was more moods and there's a moment where the guys are in complete blackout then they're in blue, then they just disappear again. It's a moment. I'm trying to create moments with the lighting. The bit with the third section, the *November* track, I was trying to create this world of blue and this tranquillity moment, because of the beauty of the music. With regards to the movement that we were doing I wanted it to just be completely blue and with what the guys were wearing, it also helped create that as well.

How did you decide on the costumes?

With this, it was literally like a pastel blue top and similar stonewashed jeans. Which is very casual if you think about it, but the way that it was lit, it helped it, and it was quite fitted as well... all the clothes were quite fitted. I wanted to show shape and I wanted the arms to have freedom so I didn't want to have long sleeves. The bottoms were like stretched jeans kind of feel because I didn't want it to be track suit bottoms because I didn't want it to be over urban. You know what I mean, because when you think of hip hop you think of baggy bottoms. I wanted it to be quite clean. Even with regards to the girl's hair, out of the face, I didn't want it to be all big and curly. It wasn't about the hair, it's about just being very, very clean and very clinical, but still have a casual feel. And plus, when you are working with particular types of material that kind of pastel blue and the stonewashed jeans, it stayed how it was underneath the lighting, if you get what I mean.

How do you want the audience to feel?

I want people to be inspired by our work, I want young dancers to aspire to create work like that or better, you know what I mean? It's important for me that the audience enter our world. They get either spiritually or subconsciously taken into it, pulled into the world and made to feel that when they're then thrown out of this world - what just happened? And I've always been a choreographer that really wants to try and push the art form to a level where the audience appreciate, really appreciate, what it is that we do now and what work is done under the banner of hip hop, street dance, urban dance.

What particular moments should we look out for in the work?

Really look at those moments where I've placed the punches, like a punch line. There are certain hip hop moments, where you have a physical punch line in the work, it's about really marinating and observing how it flows as well. Think how it flows from one to another... and also the naturalistic movement that we use, like the scrum, it's from rugby, you know what I mean, it's a sport. How, what natural things did we do and how did it move in order to make the piece feel like it just goes, like it just moves, it just flows.



Could you give some examples of signature movements in the work?

There's about four signature moves that I would say is a Boy Blue movement. One of them is called the ninja walk, one is the ninja glide and then there's the ninja static, and then there's also one called the chariots of fire. So in the piece the ninja walk is the one where you see them doing like this. If they are on the spot and their feet are moving really quick that is the ninja walk. The ninja glide is if you are sliding from side to side, and you're going like that, that's the ninja glide. The ninja static is the arms are moving, but there is nothing happening with the legs. So the ninja walk is the feet going really, really quick, the ninja glide is where they are sliding across and then the ninja static is when it's just on the spot.

Chariots of fire, I don't know why we called it chariots of fire. There's some really funky names but chariots of fire is the one where the arms are crossing, open, up, up, cross, open, up and it was just, I don't know, the motion of it just, again I don't know why we called it chariots of fire. It doesn't really make any sense because it doesn't look like you're on a chariot and there's no fire so, it doesn't make any sense, but we wanted something that had that... that swagger, kind of feel that bounce, that boom, bap, that bounce but at the same time you've got the body, arms moving, tap, tap. It's a bit like a celebration and we use it to a certain extent as a groove or as a movement, so the ninja walk, ninja glide and ninja static are movements because there's no bounce in it there's no groove. Chariots of fire, funnily enough, we've been having arguments amongst ourselves of whether it is a groove or just a movement because there is a bounce in it but the arms are quite static... but those are signature moves that we have.

Within Her Eyes

GCSE Dance (8236)

Anthology fact file

Choreographer	As a choreographer James Cousins was recognised by Time Out magazine as one of the future faces of dance, branded 'strikingly original' by The Guardian, called 'a rising star' by the Independent and described by Matthew Bourne as 'one of the UK's most promising choreographic talents'. In 2012, he was the winner of the inaugural New Adventures Choreographer Award, where his work was critically acclaimed as 'outstanding', 'visually breath-taking' and 'spellbindingly beautiful' at a sold out performance at Sadler's Wells, London.
Company	James Cousins company , founded in 2014 by James and Creative Producer Francesca Moseley, is the vehicle through which James explores new ideas with his team of collaborators and tours his critically acclaimed productions throughout the UK and internationally. At the heart of the company is a rich learning and participation programme, driven by James' passion for nurturing and enabling young talent to grow.
Date of first performance	February 2016 (launch of <i>Within Her Eyes</i>) 7th September 2012 (date of first performance of <i>There We Have Been</i>).
Dance style	Contemporary / contact work.
Choreographic approach	The film uses the choreography from Cousins' critically acclaimed stage production <i>There We Have Been</i> and sets it outdoors in a bleak landscape. For the original choreography James worked from two starting points; narrative and emotional themes and the physical idea of keeping the female dancer off the floor. The movement was created in collaboration with the dancers through improvisation, which was all filmed and then learnt back from the video. James then pieced these segments together into a structure that reflected the narrative arc of the story.
Stimulus	For <i>Within Her Eyes</i> , James wanted to create a love story with a twist. Inspired by both personal experiences and well known narratives, Cousins wanted to portray a unique narrative combining themes of love and loss, dependency and loyalty, longing and memory. Rather than a conventional love story where, despite the bumpy road, the characters end up together, Cousins wanted to flip it around to portray a story where, no matter what happened, ultimately they could never be together.
Choreographic intention	The intention behind <i>Within Her Eyes</i> was to create a dance film that maintained the emotional intensity and visceral energy of the live stage performance of <i>There We Have Been</i> and to portray an abstract tragic

	<p>love story that is open for interpretation.</p> <p>The female dancer is constantly reaching, wrapping, balancing and falling on and around the male dancer. The choreography contrasts the folding in to him with the pulling away to highlight the pull she feels to her late lover whilst trying to allow herself to move on with the man who cares so much for her.</p> <p>The male dancer never initiates or manipulates, he merely responds to her every move, devoted to her. He needs her as much as she needs him.</p> <p>The mood is very tender, emotional and somber. Intensity is also achieved by having the dancers perform in complete contact, totally dependent on each other, with the female dancer never once touching the floor throughout the entire duet. This creates a very unique vocabulary and style both physically and emotionally.</p> <p>The duet combines both the impressive physicality with a dark, emotional heart, resulting in a daring and intimate work that both moves audiences emotionally and inspires with its physicality.</p>
Dancers	2 1 male /1 female.
Duration	17 minutes.
Structure	A prologue followed by 6 continuous sections, defined by changing locations, physicality and music that reflect the developing relationship. The overall effect is one seamless journey.
Aural setting	The accompaniment is a composition created specifically for the work, which evolved alongside the choreography, created by composer Seymour Milton in collaboration with James. The music combines electronic elements with strings and piano creating a haunting and emotive accompaniment that blends seamlessly with the choreography, flowing as one.
Costume	Costumes are stylised everyday clothes. The female dancer wears a beige shirt and skirt, the male dancer khaki jumper and jeans. The darkness of his costume contrasted with the lightness of hers adds to the illusion of her just floating on him in the space. The darkness of his costume links him to the earth whereas the lightness of her costume gives her a more ethereal and celestial feel.
Lighting	The film uses only the natural light of the environment. There is a development from daytime to evening into night to show the passage of time of the relationship. The darker setting towards the end of the duet also adds to the intensity and intimacy of the final section.
Performance environment	Site sensitive; dance for camera. Filmed by Scratch. The film is shot and graded to reflect the dark atmosphere of the inspiration. After the prologue the camera starts very far away from the dancers giving the feeling that they are completely isolated and in their own world; the viewer is a secret observer. Gradually as the dancers' relationship grows closer, the camera moves in closer but still keeps distance until the first time the dancers look at each other when it moves right in to close up on their faces. The majority of the film is shot with the camera on a track, giving a very smooth quality. For the penultimate section it switches to a hand held camera giving a much more raw and unstable feeling reflecting the female character's heightened emotional state.



Staging/set	The film is set in remote locations to give the feeling of isolation and highlight the characters separation from society. The locations progress from very open landscapes to more intimate settings to show a passage of time and to reflect their relationship getting more intimate and restricted as it progresses.
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Within Her Eyes

GCSE Dance (8236)

Video transcript for interview with Choreographer James Cousins

<James Cousins, Choreographer>

What was the initial stimulus for the choreography?

Within Her Eyes was inspired by a stage show I created in 2012 called *There We Have Been*. *There We Have Been* is a short and very emotive 17-minute duet where the female dancer never once touches the floor. I have always wanted to make it into a film as felt that film could really heighten the emotion within the work and give audiences perspectives that they don't get from the stage production.

What is the dance work about?

For me the dance work is about two peoples friendship growing out of a grief stricken situation and the journey of them becoming closer and falling in love over time. However all the while they're unable to give into those feelings due to the awareness they on their past which they don't feel they can betray.

How did you approach making this dance and develop your ideas?

In the original creation process for *There We Have Been* I went in with a very clear idea of the narrative I wanted to portray and then worked very collaboratively with my two dancers. We just played, researched, improvised and tried things out for about a week and a half. We filmed everything then watched it back and I selected the moments that I felt were working, or tweaked the tasks to push the material in a more interesting and unique way. When it came to creating the film I worked very closely with the director and director of photography from SCRATCH and we talked a lot about how best to translate that stage show and choreography into dance film.

How did you create and develop your movement material?

I set the physical restriction of keeping Lisa off the floor from the very start, which gave us a very clear physical boundary to work with. That worked really well, but it also caused quite a lot of problems because it meant we could only work for short periods of time. But gradually we were able to build these short sections from the improvisations together, to string together longer sequences and we went from thinking we could do a maximum of 10 minutes to pushing that to 12 minutes then ultimately to 15 minutes, all the while continuing to develop the relationship and build these characters with the dancers as well to hopefully, in the finished product, have a piece that is both physically exciting and dramatic to watch but is also very emotionally charged as well.

Are there any particular motifs or movement phrases that are essential to the work?

The choreography in *Within Her Eyes* is unlike other pieces I've created in that there isn't a movement motif that we then develop and that's because of the limitation of having the female dancer off the floor.

We very quickly realised in the creation that from watching the videos it looks like you could go from this movement into that movement, but actually because of how specific it is if Lisa was one



inch one way or one inch the other way it would really limit where she was able to go. This means the choreography ended up becoming one continuous journey, which in a way became a motif in itself because the dancers are on this continuous journey moving through time and over that time their relationship changes and progresses.

There were several action words that I gave the dancers throughout the creation that became rules in the choreography, for example at the start of the piece I gave Lisa the instruction not to face Aaron, which gave the feeling of her being quite distant and detached from him. Then later on we introduced the idea of spirals, which gave a much more intimate and intertwined feeling to the choreography.

What is the structure of the dance and why did you use it?

The structure of *Within Her Eyes* follows one continuous narrative line, giving the sense of an ever changing journey.

The piece is divided into seven sections. The first, a prologue, where we see Lisa on her own looking very lost and alone. From then on the dancers are together getting closer and closer throughout each section. In the first section, they are as far apart as they can be whilst maintaining contact, building all the way up to the last section, where they are as close and as intertwined as they can be.

How would you describe the style of the work?

The style of the work is contemporary partnering work and due to the way it was created in collaboration with the two dancers, it very much plays to their strengths and maximises them. We used a range of partnering from very static partnering, and at times classical holds, but more often used centre to centre contact and also really using weight and momentum to create a real sense of flow within the choreography.

What decisions did you make about the number and gender of dancers?

Initially I did have an idea to work with three dancers, with the third dancer representing a mutual friend or lover who had passed away leaving these two characters in the relationship that we find them in in the choreography. However quite early on I decided against this and just to go with the two characters and to explore their journey, alluding to this third person through the females longing for someone other than the male partner she is dancing with.

One thing I was very clear on was that I didn't want the female dancer just to be manipulated like a doll; she's actually the one who directs and dictates everything within the choreography, with the male dancer responding to her needs.

What decisions did you make about setting?

I wanted the film to reflect the very tense and delicate mood and atmosphere that the stage show evokes and to also highlight the emotional journey of the characters and give the sense of them being isolated and in their own world, so we looked for landscapes that felt bare, open and vast. Another desire for the locations was that they would help reflect and develop the relationship of the characters so we started in a very open and isolated locations moving into more intimate locations like the forest, where they're surrounded by trees, and into the field where the grass is all around them. The locations really reflect the progression of the relationship becoming more and more intimate.

What decisions did you make about lighting?

When shooting *Within Her Eyes* we only used natural light so we were very reliant on the Welsh weather and what it was giving us that weekend. Luckily for us the majority of the weekend it was



quite grey, which did make filming a bit miserable, but it was perfect in terms of the atmosphere that we wanted to create for the film. In postproduction we helped it further giving it a slightly dark undertone, keeping it natural, but aiding the sombre mood of the piece.

What decisions did you make about Costume?

The costumes were selected for a number of reasons. The first was to reflect the characters, for example Lisa's character is very vulnerable, fragile and conservative, so we were looked for a shirt that was very thin and delicate which we buttoned up to the top to make it more conservative. The second element was to make sure the costumes fitted within the setting so made sure we had a colour pallet that fitted the environment. Thirdly we wanted to reflect the relationship; him being the strong support always underneath and her being supported by him. So his colours were dark and earthy whereas hers were much lighter, linking her to the heavens.

What decisions did you make about accompaniment?

I wanted the accompaniment to help with atmosphere and dark mood of the piece, for it to help create tension, but also for it be very delicate for it to reflect the relationship. So I talked to Seymour (my composer) about how we could do this and we decided on a sound score that would use both strings and piano. The strings are very emotive and moving whereas the piano has a much more fragile and delicate quality, so combining these two elements, with electronic sound as well, we created a score that for me really fits the emotion of the work.

How did you work with the accompaniment?

The accompaniment and choreography were created side by side. Seymour and I spoke about the sound world and I gave him some sample tracks as well to help describe the atmosphere that I wanted to create. We then worked independently, with me creating material in the studio, and him creating sound in his studio, which we'd share through me sending him videos and him sending me over sound clips. I'd then work on working the choreography to the music, sending him feedback, him then tweaking things, until we arrived at this point where both were working together and became completely interlinked.

How do you want the audience to feel when watching this dance?

When watching *Within Her Eyes* I hope people almost forget about the physicality and just connect to these two people and their story. At the heart of it is a love story. It's a story about these two people who can't or won't allow themselves to love each other. I think it's such a beautiful journey that they go on and I hope people can feel free to interpret it however they want and connect to it on a personal level.

Are there any particular moments the audience should look out for?

One particular moment that people can look out for that I feel really signifies a shift in the relationship is the first moment that they actually look at each other. It happens about half way through (the piece) and it's the moment where she admits to him and admits to herself that she is in love with him but gradually realises that she can't allow that and from that point completely breaks down.

I think my favourite shot in the film is the final shot of the choreography when he's lowering her down towards the floor. I love how we're left not knowing if she is ever going to touch the floor and what would unfold if he were to do so.

Infra

GCSE Dance (8236)

Anthology fact file

<p>Choreographer</p>	<p>English choreographer Wayne McGregor was appointed Resident Choreographer of The Royal Ballet in 2006, becoming the first contemporary choreographer to hold the post. His many works for The Royal Ballet include <i>Chroma</i> (2006), <i>Limen</i> (2009), <i>Raven Girl</i> (2013) and <i>Wolf Works</i> (2015). He also directed and choreographed <i>Dido and Aeneas / Acis and Galatea</i> (2009) for The Royal Ballet and The Royal Opera.</p> <p>A multiple award-winner, McGregor's work appears in the repertoire of leading international ballet companies and he has created new work for numerous ballet companies. In 1992 McGregor founded Wayne McGregor Random Dance, now a resident company of Sadler's Wells. His interest in cross-discipline collaboration has seen him work across dance, film, music, visual art, technology and science. He has directed movement for theatre and film, including <i>Harry Potter and the Goblet of Fire</i>, and music videos, including the Grammy-nominated <i>Lotus Flower</i> for Radiohead.</p>
<p>Company</p>	<p>The Royal Ballet owes its existence to the vision of Dame Ninette de Valois, dancer, teacher, choreographer and entrepreneur who assembled a small company and school, in 1931. In 1956, to mark its 25th anniversary, the name The Royal Ballet was granted by Royal Charter.</p> <p>Today the Royal Ballet is one of the great ballet companies of the world. Under the leadership of Kevin O'Hare, the repertory includes works by Founder Choreographer Frederick Ashton and Principal Choreographer Kenneth MacMillan as well as a new canon of work by Wayne McGregor, Christopher Wheeldon and Liam Scarlett. From its base at the Royal Opera House in London's Covent Garden, today's most dynamic and versatile dancers come together with a world-class orchestra and leading choreographers, composers, conductors, designers and creative teams to share an awe-inspiring theatrical experience with diverse audiences worldwide.</p>
<p>Date of first performance</p>	<p>13 November 2008 at the Royal Opera House, London.</p>
<p>Dance style</p>	<p>Contemporary ballet.</p> <p>McGregor's dance style is distinctive for its speed and energy and for the dynamic, angular, sinuous and hyperextended movements that push dancers to physical extremes.</p>
<p>Choreographic approach</p>	<p>McGregor uses three methods to generate movement vocabulary for the piece:</p> <ol style="list-style-type: none"> 1. SHOW a phrase to the whole or part of the cast – dancers watch and either recreate the phrase exactly or create a version. 2. MAKE a phrase on a target dancer or dancers – others watch and copy or develop. 3. TASK – set a choreographic task for dancers to complete or pose a

	<p>choreographic problem for dancers to solve. Typically the task or problem involves imagery as a stimulus for creating movement. The movement vocabulary is then structured into longer "sentences" and "paragraphs". Finally he works musically with the structure and pieces it all together like a jigsaw.</p>
Stimulus	<p>The title <i>Infra</i> comes from the Latin word for 'below' and the work presents a portrait of life beneath the surface of the city. This abstract ballet delves beneath the surface to present a moving meditation on human interactions. "Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many." T.S. Eliot: <i>The Wasteland</i>.</p>
Choreographic intention	<p><i>Infra</i> is about seeing below the surface of things. Quite literally in this case, below Julian Opie's design. You can see people, walking in the street. <i>Infra</i> is about people and the choreography has found a pedestrian language which is recognizably human. When you look at a body on stage, you have some understanding of what that body is doing. The piece is about inferences. It infers particular types of relationships and therefore the emotional content implies itself.</p> <p>One of McGregor's choreographic aims is to help the audience's eye in watching a complex structure. But in <i>Infra</i>, McGregor has purposefully left open the full visual field to let the audience make their own selections.</p>
Dancers	<p>12 dancers (6 male / 6 female) Brief appearance of a crowd who cross the stage.</p>
Duration	<p>28 minutes</p>
Structure	<p>The ballet comprises solos, duets and ensembles with many arresting moments, for instance 6 couples dance duets in six squares of light and a crowd surges across the stage, unaware of one woman's private grief.</p>
Aural setting	<p>Music by Max Richter (performed by The Max Richter Quintet with Jonathan Haswell). Sound design by Chris Ekers. The score mixes melancholy string melodies with electronic sounds and everyday sounds such as train-whistles.</p>
Costume	<p>Costume designs by Moritz Junge. Fitted shorts, vests, t-shirts in flesh, black, white, grey colours for the dancers. One female dancer wears a short wrap-around skirt. One male dancer wears long trousers. The females wear pointe shoes, Street clothes are worn for the brief appearance of the crowd.</p>
Lighting	<p>Lighting design by Lucy Carter, with whom Wayne McGregor has developed a strong creative partnership. The lighting, which relates closely to the structure, lights the width of the stage and often focuses downstage. Occasionally dancers are lit by shafts of light and at one point 6 rectangles of light frame 6 duets. Colours are used to highlight different sections.</p>
Performance environment	<p>Proscenium arch/theatrical setting</p>
Staging/set	<p>Set design by artist Julian Opie. An 18m LED screen is placed high on the black back wall. It runs the width of the stage, along which there is a mesmerizing flow of electronic walking figures.</p>

Infra

GCSE Dance (8236)

Video transcript for interview with Choreographer Wayne McGregor CBE

< Wayne McGregor CBE, Choreographer >

Q: What was the initial stimulus for the choreography of Infra?

The idea for Infra came from this idea of 'Vida Infra', the Latin for 'See Below', and I really wanted to create a piece that kind of saw below the surface of a city, you know actually, or saw below the surface of an individual of a person, and that's where it came from really. It came in a context where in 2007 there were the London bombings and London had a very particular feeling at that time. It was exposed in a really extreme way to an act of violence and people behaved very very differently and there was a different type of humanity in the city that you don't normally see. We are all so busy usually when we are in this city of getting to where we are going ignoring all the other people that are around us, and kind of just being very mono track very focused on our needs and those bombings in London actually broke open the city, where people really genuinely did have an empathy and a feeling and a care for one another. And I thought that was a really interesting, the tension. The tension between what cities are normally like and this extreme event that happened, and then what they become. And so that very much populated my thinking when I was making this piece.

Q: What resources did you refer to? e.g. books, images, art works etc.

I think always my first point of call with researching work is looking at the internet, kind of culling and foraging for information that's going to resource this idea, and you never know really where an idea is going to strike you, so if I'm looking at an image bank of stuff which is interesting and related, I think, to the idea, all of a sudden something comes to the fore, something becomes so present that feels like you need to then capture that, take it out and put it in a file and that becomes part of the, almost the history of the piece. So I think for research all the time I'm forging, I'm looking for different ways of being able to get cues and inputs into making something in the studio, so when I go into the studio I'm in a state of preparedness. I'm not trying to describe the stimulus, the stimuli. I'm not trying to take a particular picture and represent that on stage, but the real part of this is building an imagination for a work, it then can't help but come out while you are making something.

Q: What is Infra about, what is the subject matter?

It's quite difficult when you think about subject matter, because so many things influence the way in which a piece is made. For me, it's not a direct translation from one idea into something, it's a kind of a field of ideas that in some way give me a constraint in which to work. But if I was pushed on Infra I'd say Infra, this idea of inferences, what is below the surface of what people present in kind of their everyday life. What are kind of some of the emotional territories that run, that river that runs under everybody's lives, that nobody else knows about. What is that internal life, and how can you give life to that on stage where you see these very beautiful, I guess portraits of individuals and relationships changing context and evolving over time. So the subject matter is, a human subject



matter and is about an emotional content, where people are revealing themselves in ways they haven't done before.

Q: How did you develop your ideas, and what was your approach to choreographing *Infra*?

So I work in different ways when I'm working in the studio, so sometimes I come in and I've already got some material that I've kind of worked out or that's in my body, and I give it directly to the dancers, and that's a way of choreographing that everybody will recognise. The choreographer stands at the front, and teaches some moves. But I don't tend to stay in that mode for very long. One of the other things that I really love to do is work with what's inside the dancer, and my job is to creatively get it out of them. So it's really about their self-expression. And you do this by almost working with dancers as architectural objects to think with, so they are there in front of you and you can move them and you can suggest things to them and they offer you movements. Collaboratively you start to generate this language together, and that's a way of choreographing that I really love to do and I guess another way, a third way might be, I might set an improvisational task, so I might set an idea and that idea is something we all explore together and we all invent movements for and we start to generate the language that way. But that only really the alphabet, that's only really one part of choreography. The next part of choreography is actually, how do those bits, of things, work together. How do you structure them? What is the form of the piece? And for me choreography then applies to all aspects of the work, it's the lighting design, it's the set design, it's the music. All of those things are actually choreographic problems, it's not just what the dancers are doing, it's the dancers in relationship to, all of those other things, and that's where I guess the expertise of the choreographer comes in.

Q: What decisions did you make about the dancers, how do you select the dancers and what influenced your choices about number and gender of dancers that are in *Infra*?

I always like to choose dancers partly dancers that I know really well and dancers that I don't know at all. So when I'm working I try really make a mix from that, so somebody like Ed Watson, I'll have worked for many many years with and he's been in many of my ballets. But equally I'd be very interested to work with some younger dancers, who have never been in any of my pieces. Because again I think that we all push each other to create different kinds of solutions to the physical problems that we are thinking about. So if you think about choreography as an example of physical thinking, it's about, how does a body think in a space. And you need other people to think with, dancers are very collaborative in that way. So I guess the thing I need to most in a dancer is a dancer that is curious, and a dancer this is really willing to try something new, to experiment and I think through experimentation, ballet, the form of ballet develops and that's what we all want to see.

Q: Are there any key movement phrases that are particularly important to *Infra*?

In terms of kind of movement motifs or things that are common to all, I wanted to try and build a language that first of all came from a very prosaic language, a very pedestrian language. What do people normally do? So a lot of the language is coming from walking, running, sitting, very kind of normal actions which we then in some way start to develop and make richer. So if you look through the piece, you will see these moments of very low key physicality. Stuff which is very in a way anti-ballet, so if you think about ballet being a very code defied, formal language, which is really extraordinary and very expressive. You have to learn it, you have to know what the lexicon and logic of it is and you have to be able to work with it. I thought there would be something very interesting about contrasting that with something which everyone understands. We've all got a body and we all move and all know what it's like to walk. We all know what it's like to run, through



the streets. And I thought that those two things together might provide a really interesting tension, for audiences to be able to feel what was happening on stage.

I just thought that there was something kind of very poetic, if you like, about having literally masses of people walk past a very kind of intimate moment. Because if you can imagine that moment just in a wall, just in somebody's house, this is happening all of the time. If you could imagine that moment actually when you pass somebody who has sadness in their eyes, in the street, you have that all of the time. It's just an amplification of that. I thought that would be something really interesting and also I wanted to bring the pedestrian walking of Julian's set onto the stage, I wanted a moment which was full of people just crossing, just walking, feeling as if they were going on some kind of journey at the expense of everything else. While this one figure, this solitary figure was in some form of kind of breakdown and for me it creates a very kind of beautiful poignancy, which I think really works at that moment in the piece.

Q: What is the structure of *Infra*, what influenced the way you structured *Infra*?

The structure of *Infra* really is based around a series of kind of little vignettes, so their little units of material, musical material and physical material that have a particular idea, so for example, I wanted to make a piece which was an accumulating piece, a piece that was building in rhythm and building in numbers, with all of the company that started with just two people in a box. And you see the language of that starting to propagate and you start to understand it, and your eye gets used to it. And then you bring some counterpoint language on, so this is two couples now dancing and you start to see relationships between. The brain very quickly starts to understand what the relationship of those are and then you build another one, and another one, until you have six couples in boxes. And what it does is almost prime the imagination, primes the brain, to be able to watch. So you see one kind of motif first, the brain gets used to it, and then over time you can build complexity. So if you think about the twelve people everybody is going to have a different view of those twelve. But when you watch one person it's actually much narrower - that the field of vision. And so you start, in a way of thinking about the structure in terms of fat and thin, in terms of forwards and backwards, rather than just how many people, and you do that musically, and you do it with lighting. How does lighting help you push a dancer forwards? How does lighting allow you to structure a space where people can read language? And for me those are the exciting choreographic problems that keep me in engaged in wanting to make choreography. Because they are never perfect, right, they are just a proposition, an offer, and you see how that works and then you settle on one, but a few years later you want to do a totally different thing and that's the beauty of choreography, that its always in a state of change.

Q: What decisions did you make about the lighting, set and costume design?

With this piece, what really drove the kind of instinct to make, was that I wanted to work with this incredible visual artist called Julian Opie. And what he does is, he kind of reduces, in a really economical and minimal way the physical signature of people down to its essence and you can see it. You can recognise who the individual is, but it's very iconographic, it's just like kind of a line drawing. I'd seen a lot of his work in that area, and I'd wanted to work with him. I wanted to place the whole of this dance underneath. Literally underneath this street scene seeing this very pedestrian, kind of prosaic street scene, as if all the bricks had been taken out of the back wall of the theatre at Covent Garden, and you could just see people passing. And so that was the very, very first idea, how is it that you can get Julian Opie to create his first work for the stage and then from there things started to develop. I had a very clear idea that I wanted to work with Max Richter, who is an incredible composer, who is able to work with music that is both electronic and orchestral. So it's incredible live instruments, as well as, manipulation of sound and found sound.



But the thing that he does really brilliantly is that he taps into, memory. He gives you evocations in sounds that make you think about other things and that's a really incredible way of being able to anchor your work in an emotional territory that we all share. And so for me, Max's music is always very wide screen, it's a landscape in which all of this incredible work emerges. So in *Infra* we were working a little bit from a T.S. Elliot poem 'The Wasteland' because there was something around the language and the scope and the expanse of that, which was really rich to fuel our imagination. I would send him a few lines and he would create a kind of musical idea from that, and send it back to me. He might just send me a musical idea from something he had had as a reference. We would just exchange in that way and then I would say this is really interesting or I really feel for this, or I'm not sure about this. And at that moment you don't throw anything away, even the things you are not sure about, because you never know when they are going to be useful. But over time you start to build this collection of material, and then honestly it builds itself, it structures itself. You just know at a certain point that that jigsaw needs to be arranged in this way, and you do that together. And so that's the beautiful thing about working with a living composer, that you have the luxury of spending time with them, and you have the luxury of being able to develop something really genuinely together.

Lucy Carter has lit all my ballets in 24 years and so we have a very long term relationship. We started off very early on in the 1990s when I was still performing and she was lighting the work, and she's literally lit all of the pieces I have made. And why do I like her? Why do I work with her? First of all she is incredibly instinctive as a designer, I'm quite cerebral as a choreographer and she is very instinctive as a designer and it's quite interesting because she likes also to collect resources and information to be able to fuel her process, but she is amazing in the theatre doing it in real time. And then with Moritz Junge, again I have worked with him for a long time, and he's a designer who can really work at a broad range of spectrums. And so for Moritz I wanted to do something that was quiet, in some ways pedestrian with the costumes, especially with the crowds that walked across, but also just slightly heightened in terms of tone and he does that really well. He's got an amazing kind of facility to be able to work with dancers' bodies, because you can imagine dancers are doing the most extraordinary things. And the clothes that they wear make them feel a particular way, you know, you can't put a dancer in something they feel really in uncomfortable in, because it effects at the end of the day, how they dance. We know that in life, right? If we are in clothes that we don't really feel work for us, we behave differently. And my job as a choreographer is to release, as best I can, the best performance from a dancer, and so what they wear is really, really important.

Q: How would you describe the style of the work?

Infra is a ballet and I think you know, what's important about it, is it is performed by ballet dancers, who have spent years training their bodies to do these extraordinary things. But what's amazing about ballet and the language of ballet, is that it's in constant change. There is a sense in which these bodies today are different from the bodies 50 years ago, they are eating better. They have a better relationship to understanding how the biomechanics of the body works, they're faster, they can turn more, they can jump higher. All of that sports science knowledge that we have now, applied to dance, has allowed these amazing athletes, to not only be able to improve their instrument, the technicity of their body but also to improve their creative capacities. And so the language of ballet is using language that is already known, and also exploiting the potential of these people that have trained years to do these extraordinary things. And so for me the style is a combination of very classical language and language that is just pushed. So we are exploring degrees of freedom, how far can you go when you are doing something like that? How is it that you might actually be able to, whilst doing these extraordinary things with the legs and the arms, move the back, which isn't often the case in ballet. Certainly not in terms of a kind of a loose articulation.



How is it that you can actually do complex co-ordinations, where your body is doing different things at different times - almost misbehaving. How can you do that? All of those are kind of co-ordination and control issues that you need amazing expertise to be able to do. It's not free dancing, because everything is totally set, but they have to have had that amazing training, to be able to unlock that side of their creative ability.

And that is what excites me about working with a ballet company, it's the potential to work with a lexicon or a logic that is known and pushing that to make an alphabet that is unknown, and those two working together and hopefully inspiring an audience.

Q: How did you want the audience to feel when watching *Infra*?

I think what's really important about making work is it all comes from you. It's not about having a voice that says you should work with this kind of music or the rule is that you should do this. It's about having no rules, and about you really making sure, you do what you feel is about you. And if you can do that you will always find an audience for your work. Because people are interested in what is in your imagination and what have you got to say about the world in which you live. But what you want the work to be, I guess, is you want it to touch people in some kind of way and it might be emotionally. That's one way in which work might touch them but it also might be in a way which is quiet confrontational. It might be that actually they question what it is that they are seeing. It might be that they don't really know what the thing is in front of them. It might make them have to re-evaluate some of their assumptions about what dance is, or about what classical dance is. The purpose of art anyway is to provoke debate, it's to stimulate imagination, it's to promote thinking. It's not about, for me, having a nice evening in the theatre and enjoying something. Enjoyment might be a part of it, but it's not the only part of it. Ultimately you want the audience to leave the auditorium with images in their head, and a sense of moving in their body that carries them through life.

Q: Are there any particular moments the audience should look out for?

Rather than looking at the piece and going 'What does all this mean?' I would ask the question, 'What do you see?' and let meaning emerge. So if I see, I see a guy in the corner, I see another guy approach him, I see an orange light, just really note it in that way, as you are thinking about watching and all of a sudden, meaning starts to emerge, and that's really exciting when you do that, because you are kind of a co-conspirator, you are a co-creator of the work. And the work is meaningless until it's put in front of an audience. But the audience has to be willing to be able to construct meaning in that way. So I wouldn't look out for a certain thing. I would just look and go what do I notice, what do I see, and don't worry about what is the literal meaning of that work. And then afterwards start to talk about that with your friends.

Shadows

GCSE Dance (8236)

Anthology fact file

Choreographer	<p>Christopher Bruce trained at the Ballet Rambert School, joining Ballet Rambert in 1963. He is the last major choreographer to have been nurtured by Marie Rambert. Bruce was Associate Director of Ballet Rambert from 1975-1979, Associate Choreographer in 1980, then Artistic Director from 1994-2002. His best-known works include <i>Cruel Garden</i> (1977), <i>Ghost Dances</i> (1981), <i>Berlin Requiem</i> (1982), <i>Swansong</i> (1987) and <i>Rooster</i> (1991).</p> <p>Christopher Bruce was awarded a CBE in 1998; other awards include: the Evening Standard Award, Prix Italia, International Theatre Institute Award for Excellence in International Dance, De Valois Award for Outstanding Contribution to Dance at Critic's Circle National Dance Awards, and an Honorary Life Membership of Amnesty International in recognition of his achievements in the field of dance and human rights.</p>
Company	<p>From Leeds, Phoenix Dance Theatre is one of the UK's leading contemporary dance companies. Founded in 1981 Phoenix Dance Theatre began by performing work created within the company. Under the direction of Sharon Watson, who was appointed Artistic Director in May 2009, Phoenix has re-introduced diverse mixed programmes of work by both established and up and coming choreographers, including classic pieces from the company's repertoire.</p>
Date of first performance	Premiered 26th November 2014.
Dance style	Stemming from his own training, Christopher Bruce's signature movement style is grounded in modern dance techniques with a combination of classical and contemporary dance language termed "neo-classical".
Choreographic approach	<p>Bruce does not prepare movement before entering the studio, preferring to wait and work with the dancers so that he can be influenced by them. For Bruce, as well as being appropriate to the piece, the movement must also sit well on the dancers.</p> <p>He started <i>Shadows</i> with the idea of a family unit sitting around the hearth or around a dinner table and knew that the furniture would become an intrinsic part of the choreography as opposed to being a static set. The "anxiety of the music" greatly influenced the movement content, with the form of the piece allowing each member of the family to have a voice and tell their story.</p>
Stimulus	<p>Arvo Part's <i>Fratres</i> for violin and piano was the starting point for the work. For Bruce, the music "evokes images of a European history and tradition steeped in over a thousand years of suffering and human experience." In <i>Shadows</i>, Bruce translates this vision into an exploration of a family dynamic, examining the relationships between each member (son, daughter, mother and father) as they deal with an unseen but ever-present outside force.</p>



Choreographic intention	Christopher Bruce's works are often 'politically aware', in reference to past or current political events happening across the world, exploring their effect on human life. In this piece, Bruce invites the audience into the world of a small family, possibly set in Eastern Europe (though this is left up to individual interpretation) coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home. Bruce describes this piece as "a darker work, with a sort-of narrative", allowing the audience to apply their own context to the material danced on stage.
Dancers	4 dancers (2 male / 2 female).
Duration	12 minutes.
Structure	Semi-narrative. Solo, duet, trio, quartet.
Aural setting	The accompaniment is Arvo Part's <i>Fratres</i> (composed in 1977), the version for violin and piano pre-recorded for use in performance. The music has no break in tempo, following Part's signature style of composition – using broken chords and diatonic scales. The music is in a minor key and is integral to the dark, solemn atmosphere of the piece. There is a clear correlation between the movement vocabulary and accompaniment in terms of speed and dynamics, often used to introduce each character and their emotional response to their environment.
Costume	Designed by Christopher Bruce. The costumes are clearly gendered, depicting the era of the 1930s -1940s: simple shirts, skirts, trousers and dresses as well as large overcoats worn at the very end of the piece. Colours are muted and worn down - again symbolising deprivation and poverty. There are no costume changes in the piece. Towards the end of the piece the dancers/family prepare to leave the house by putting on shoes and coats. It is clear that these jackets are oversized for the son/daughter, again referencing to the fact that the family are living in poverty.
Lighting	The lighting was designed by John B Read, who uses the lighting to create an intimate space on stage depicting the feeling of 'a room', as well as to indicate what is waiting for the family outside that they are so reluctant to step into.
Performance environment	End stage.
Staging/set	Designed by Christopher Bruce. <i>Shadows</i> uses a minimal set within a black-box (a simple set with bare walls and floor) theatre space. The piece includes a table, a bench, two stools, a coat stand and suitcases – all worn-looking, and somewhat drab: confirming the notion of hardship within the family. The space created allows the audience to enter the heart of the home, the kitchen. This is where the narrative of the choreography and the relationships between the family members unfolds.

Shadows

GCSE Dance (8236)

Video transcript for interview with Choreographer Christopher Bruce CBE

<Sharon Watson, Artistic Director>

What was the initial stimulus for this choreography?

<Christopher Bruce CBE, Choreographer>

The music basically, I had heard this piece of music a long time ago and I've seen one or two choreographic pieces to the music already so the music had been in my mind hanging around, I loved it, in its various forms and I'd always had an idea that I would like to make a work to it. So that was the initial stimulus.

<Sharon Watson, Artistic Director>

So what would you say this dance work is about?

<Christopher Bruce CBE, Choreographer>

Well the music basically for me is very eastern European, of course you'd sort of call it minimal, in a way I guess. But it seems to have a weight and a sense of history and culture behind it or at least that's what I hear in the music. Basically I married the ideas of the history Eastern Europe and particularly the 20th century, the 2nd world war, the horrors that Europe has gone through. It was very much influenced by the horrors of the 2nd world war in Europe under the Nazis but it could equally be about what happened under the Russians later. Or you can go back to the pogroms of the 18th / 19th century and further back of course. It's about really a family, a group of people waiting for the knock on the door because they know they are going to be on the next train, if not the next train, the train after, on a way to a concentration camp. That is basically the idea. But it's.... of course when you begin to make a dance about it you cannot be too figurative. You're.... And this is the power of dance, you're able to say many different things with a dance. The audience can interpret it on so many levels – I always say it's like a collage and you can see and hear in the work whatever you see and hear.

<Sharon Watson, Artistic Director>

How did you create and develop your movement material?



<Christopher Bruce CBE, Choreographer>

You know I never prepare movement before I get into the studio. I wait until I am working with the dancers. I'd seen the dancers so in a way I was prepared to make the work for them. But when I make a piece, a new piece, I'm influenced by the dancers, I will take things from them. All I knew is that I wanted to start with a family unit or it can be read as a family unit and I thought either around the hearth or at the table, the dinner table. So I just set a sort of father figure, mother, son and a daughter, if you like....if that's how you see it. I suppose the form of the piece allows each member of the family to speak.... They all have their moment and they all have their different characters. I had my table, I had my bench, my stools there and that became part of the dance. I knew that I would use these items of furniture at one point or another, not just for sitting at, but in other ways, they became part of the choreography.

<Sharon Watson, Artistic Director>

How would you describe the dance style of this work?

<Christopher Bruce CBE, Choreographer>

You know, all my work, I think, comes out of my training in various dance styles and I will use everything, my modern dance training, my classical ballet training, theatre, tap dance training, my character dance, folk dance training everything.... I'll use elements there. I suppose, for the most part, all my work comes from a modern dance base but I guess I form a kind of neo-classical language. A language that also has the ability to express the themes that I'm trying to get across.

<Sharon Watson, Artistic Director>

What decisions did you make, and why, about the number and the gender of the dancers?

<Christopher Bruce CBE, Choreographer>

Well I just saw the family unit. So it was a question of mother, father, son, daughter, possibly! So that was how. And it's a small company - Maybe if I was making the work on a larger company, I might have tackled the work very differently but I was coming into a chamber group, so I made it as chamber work, and I thought 4 dancers was what I needed and we could have two casts, everything will be covered, one has to think of those practical details when you set a work on a company.

<Sharon Watson, Artistic Director>

What about the staging?



<Christopher Bruce CBE, Choreographer>

Again I saw the table and chairs, the bench upstage and I saw just a simple old fashioned hat stand at the back with clothing on it and of course I added the luggage for the end.

<Sharon Watson, Artistic Director>

How about the lighting?

<Christopher Bruce CBE, Choreographer>

Well all I, you know it's called "Shadows", so therefore it was about a metaphorical Shadow or literally a shadow passing in front of the window or the door. And that was..... That symbolised the danger, the fear, what everyone was afraid of and so what I had at one point is, at several points, is the lights being obscured for a moment that someone has passed in front of a light.

<Sharon Watson, Artistic Director>

How do you want the audience to feel when watching this dance?

<Christopher Bruce CBE, Choreographer>

I just want the audience to feel engaged, taken into my world. You know I grew up in my dancing years from when I was training at Rambert and my early years in the Rambert Company watching the Rep of Tudor, Ashton, Wally Gore. Particularly Wally Gore and Tudor they really created a world with characters you became engaged with, engrossed with, you really cared about what was happening on the stage. So for a moment, for however long the ballet lasted, you were in their world. I think I am very influenced by that era of work that it's in a sense pictorial, it tells tales, it tells stories, I just I'm not, the stories I tell, as I've said earlier can be interpreted, and more..... There's more space there for the audience. But I try to create a world for the audience to become engaged in and I just want their attention. The way they interpret it is entirely up to them but I want them to be engaged. It's very important to me if I choose a piece of music and I work to that music that my work is musical. And that you could have choreographed entirely different movement to that music and still made it work but whatever, I do I want it to be musical..... not just in the rhythms but the spirit of what the music seems to be telling us. So musicality on the part of the dancers is very important. I have to be musical in the way I phrase the choreography but the dancers must be sensitive to it. And for me, I think, making a piece is always a magical mystery tour, I never know quite where I'm going.....I might have a rough idea of the structure, sometimes more than others, but sometimes I am just following a path and seeing where it leads me. But whatever, I do to a piece of music it must be faithful to the music.

Artificial Things (Scene Three)

GCSE Dance (8236)

Anthology fact file

Choreographer	<p>Immersed in Stopgap's work since 2003 Lucy Bennett has learnt to blend and expand the dynamic interaction of distinctly different dancers. Working as a choreographer within a company of markedly diverse dancers has allowed Lucy to develop, define and encapsulate her love for expressing human stories through dance.</p> <p>As a dancer Lucy worked with a variety of choreographers. As the resident choreographer and, since 2012, the Artistic Director of the company, Lucy has changed Stopgap into a company that can conceive original ideas with key collaborators, whilst taking leadership over the creative processes.</p>
Company	<p>Stopgap Dance Company creates exhilarating dance productions for national and international touring. This choreographer-led company employs disabled and non-disabled artists who find innovative ways to collaborate. Stopgap values a pioneering spirit and is committed to making discoveries about integrating disabled and non-disabled people through dance and nurturing disabled and non-disabled artists for making inclusive works.</p> <p>"Difference is our means and our method"</p>
Date of first performance	5 th February 2014, UK Premiere
Dance style	Inclusive contemporary dance
Choreographic approach	<p>Lucy Bennett uses a collaborative approach within her choreography. Stopgap's dancers are encouraged to actively contribute to the process through choreographic tasks that Bennett initiates. Much of the material from scene three has been driven by Laura Jones' movement in her wheelchair and has been translated by the standing dancers David Willdridge and Amy Butler.</p>
Stimulus	<p>The embryonic image for <i>Artificial Things</i> as a whole was a snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is being observed from afar as if through a snow globe.</p> <p>The mysterious paintings by the Serbian artist Goran Djurovic also influenced the design, costume and choreographic images within all the scenes.</p> <p>The dancers' personal experiences provided inspiration for the choreographic tasks.</p>
Choreographic intention	<p>Scene three is the final scene of <i>Artificial Things</i>. The undertone of the scene is about the characters coming to terms with life's limitations - we all live within certain confinements, and we are subject to the gaze of 'the other'. The characters acting out this sorrowful but peaceful scene are still constricted within a snow globe that signifies these ideas. Within the scene however, the characters find a resolution by coming together, and as the scene comes to a close,</p>



	they surrender to the fact that we all have to live with individual regrets.
Dancers	4 dancers (2 male / 2 female)
Duration	20 minutes
Structure	<p><i>Artificial Things</i> consists of three scenes. The first scene depicts the underlying tension between the characters, and the second scene is exciting but violent, where the characters seek liberation from the suffering austerity. This leads to a tragedy, and scene three is its aftermath, where the characters are more pensive.</p> <p>Scene three opens with two duets. The first is ground-based contact work involving a dismantled wheelchair. The second duet was influenced by the dancers improvising around the idea of inviting touch, and leading and following.</p> <p>The group then unites and use ground-based contact work to stay connected whilst manipulating the dismantled wheelchair.</p> <p>The trio of Amy, David Willdridge and Laura begins to find harmony whilst dancing with one another and Laura's wheelchair. Following Laura's lead they explore the movement of the chair, and each dancer takes responsibility for the wheelchair. The trio eventually gathers around David Toole, who has been watching from the vitrine (glass display cabinet), and they re-enact portraits of past family photos influenced by the paintings of Djurovic. They find stillness as if frozen in the snow globe.</p> <p>David Toole leaves the group as the music '<i>The Sunshine of Your Smile</i>' begins and finds a lonely spotlight. He dances a simple solo focusing on facial expression and physical storytelling to the song that his father used to sing when he was young This solo is a tribute to his father.</p> <p>David returns to the group and is frozen in time with the other characters as the scene comes to a close.</p>
Aural setting	<p>For scene three Andy Higgs wanted to create a futuristic atmosphere acknowledging that time had passed and that the old ways had broken down. He used the whole of the piano both inside and out to create a cold, ambient sound. He also used the sound of the paper snow and incorporated other sound effects such as a distant rumble, wind and footsteps through snow. Elements of the song '<i>The Sunshine of Your Smile</i>' were mixed into the atmosphere often sounding distorted or as if drifting in on the wind. The final section uses the full version of the song.</p>
Costume	<p>Designed by Anna Jones, the costumes are a wash of blue and green, merging with the backdrop. It looks as if paint is running from the garments, which is a reference to being stuck in one of the paintings by Djurovic. Outer garments worn in previous scenes, such as jackets and jumpers, are removed in this scene to depict that time has moved on.</p>
Lighting	<p>Designed by Chahine Yavrovan. For much of the piece the lighting focuses in on one or two spots. It opens out in the middle, with a blue wash and warm and cool side lighting before closing down to another spot for the final solo.</p>



Performance environment	Proscenium arch
Staging/set	<p>Designed by Anna Jones. The set is influenced by several paintings from the <i>'Unknown Secrets'</i> collection by Goran Djurovic. It consists of a crudely painted heavy backdrop in which paint looks as if it is running down the canvas. In scenes one and two this is painted with brightly coloured strips, which are removed for scene three to create calmer visuals. This scene change signifies the change of mood. The vitrine is on its side with a snowdrift inside the cabinet. Paper snow is scattered on the ground in a diagonal from the vitrine to Laura who is downstage right. In front of the vitrine there are two stools and a headless suit on mannequin legs perched on a third stool. The dance floor is a light grey and around the edge is a wooden frame reflecting the colour, shape and restriction of the vitrine. This emphasises the fact that the audience is looking into the snow globe of artificial things.</p>



Artificial Things

GCSE Dance (8236)

Video transcript for interview with Artistic Director Lucy Bennett

<Lucy Bennett, Artistic Director>

My name is Lucy Bennett, I'm the artistic director of Stoppap Dance Company. Stoppap creates original dance productions with exceptional disabled and non-disabled dancers, we tour nationally and internationally.

What was the initial stimulus for this choreography?

The initial idea for scene three in *Artificial Things* was a bit of a day dream. It was snowing and I started to imagine what it would be like to be trapped inside a snow globe. And I thought about all of the happy scenes that you get inside a snow globe and I thought about whether we could create a sad scene within a snow globe. And I actually saw this image of Laura, one of our dancers, on a collapsed wheelchair with someone watching her from afar. And I think I thought about whether he'd just left her, if he was coming to support her or whether he was just observing.

How did you develop your ideas?

As a company we work quite collectively on the material and we say we devise it together. So I bring a lot of tasks for the dancers to explore and develop. We spend quite a lot of time improvising and filming the improvisation and picking out movements that we like and developing it. We spent a lot of time in scene three, watching the way that Laura Jones moves in her wheelchair. We found ways of echoing her details her style her rhythm. And then we would find our own translations for Laura's movement and create a kind of unison of textures we call it; where we tumble around her, creating circular patterns with her, using her movement material. In fact, I really enjoy watching that section from above, because you can see all of the tracks in the snow, of the circular patterns. We also tell a lot of stories in the company, so many personal stories are woven into the piece. And the final solo that Dave Toole does is very personal to him and that's why there's a track of music that's quite old fashioned, it's a song that his father used to sing and he always dedicates that solo to his family.

How did you approach making this dance?

So to begin with we always, at Stoppap, invite in a few like minded teachers and choreographers in to help us with the process, we call it springboard workshops. And one teacher in particular that influence the final scene was Charlie Morrissey. He's a contact improvisation based teacher and he came in for three sessions and really worked the dancers on their listening to one another and their sensitivity towards each other. And that really gave us a good foundation to launch into the choreography of scene three.



What would you say this dance work is about?

So, the audience have been through a range of emotions watching *Artificial Things* and this is the final scene. I think to begin with in scene one the audience are curious, and in scene two they're shocked and surprised and saddened. In scene three we have to let the snow settle. It's kind of the fallout of the rock and roll in scene 2. So there's a lot of time and space within this piece. I think it's about finding a resolution, about finding a harmony. The dancers are in a state of shock and they have to rebuild and find a new way of moving forward. They do this through bring humble, learning from each other and listening to each other. I think it's a lot about memories, about the past living with you as you move forward.

How did you create and develop your movement material?

So, as well as the improvisation and the filming and working on duets and group work, we also sometimes take influence from images. And I was kind of interested in the idea of time passing but people being kind of trapped in the past or history repeating itself. And so we looked at a lot of portraits of families and different groups of people in gatherings; from the kind of Victorian period or the Edwardian period. And the dancers really looked at the facial expressions, the gait, the physicality of these people from the past. And we just created a section where we moved from image to image.

Are there any motifs or movement phrases that are essential to this work?

In scene three I wanted to reflect scene one a little bit I guess I wanted it to be an echo or an, I guess, an explanation of history repeating itself. There are some similar movements in scene three to scene one, and I wanted the audience to kind of recognise that there was a similar shape or the same shape but maybe because the dancers had been through so much, they'd been on this journey, that the way they portrayed this movement looked different as if it was more experienced. There are several kind of tumbling sequence within scene three which get repeated but maybe in a different direction or with a different person doing a different element of the dance. And within those tumbling sections there's little details from Laura's movement vocabulary; like her chin or her shoulders that you could look out for. That hook all the dancers in together so that although they've got different physicality's they're blending really nicely in the unison.

What is the structure of this dance and why did you use this structure?

The structure of scene three is quite different to the way I usually make structures actually. I usually have quite a lot of shifts in dynamics and energy within a piece, to I guess surprise the audience. And so in scene three I really wanted to challenge myself, but also as a reaction to scene one and two which have been quite boisterous. So scene three is a really slow and gradual build up to a climax. And there's lots of space in the beginning for the audience to observe and just kind of calm down after scene two. And then gradually it builds up through kind of harmonious dancing to something that's a little more lively. And then at the end it's quite poignant because Dave reminisces and we're reminded that we're haunted by our regrets.



What decisions did you make (and why) about the number and gender of dancers?

In scene three there are two females and two male dancers and they've all got different physicality's and different ranges of experience, which is something Stopgap's really interested in; in having a range of physicality's, ways of learning and perspectives on the world so that we can explore humanity I guess. Within scene one and two there are actually five dancers, there were three males and two females and I was kind of interested in the final scene, what would happen if we took a really strong presence out of scene three and how would the kind of group dynamics change with one person missing; how would they fill that kind of gap. And how they, how would the audience sense that kind of sense of loss of one of the dancers who was such a strong part of the company not being in the final scene.

What decisions did you make (and why) about staging?

It's set as a stage production, but within the stage production the design was heavily influenced by Goran Djurovic, an artist that I found during the research process that really clicked with my ideas of kind of politics and hierarchy and group dynamics. And we decided to set *Artificial Things* in an artificial world. It's kind of almost a display cabinet on stage, so there's a frame within the stage which the dancers never go in and out of and within that frame there's what we call a vitrine, which is a display cabinet which one of the dancers is in. The designer is called Anna Jones from curious space, and I work quite closely with her on lots of other projects. I really like having a design element as part of the company's work and really kind of giving the choreography we do a sense of place and sense of time.

What decisions did you make (and why) about lighting?

I was really lucky to work with a very experienced lighting designer Chahine Yavroyan. He's quite an exceptional artist so actually I shared with him the work and kind of let him do his thing. He knew that I was after a really filmic look to the work and so I know that in scene three he created lots of gradual build up of light and there are not many sharp changes and it's kind of like a warm sunrise that builds through the piece.

What decisions did you make (and why) about costume?

The costume came under Anna Jones' area and she was in charge of design. Scene three is kind of like a worn down version of scene one and scene two, they're quite ghostly figures, their costumes are quite washed out, they're quite sparse. And there's plenty of skin on show for the sidelights to just highlight so we can really see the movement material.

What decisions did you make (and why) about accompaniment?

For scene three I worked with Andy Higgs, I was really interested in his piano compositions because it reflected the first composer Chris Benstead actually. It was a really organic process working with Andy, he spent a lot of time in the studio within the creation process; observing the dancers improvising when they improvised. He used both the inside and outside of the piano which I really liked and he spent a lot of time recording kind of snowy soundscapes and also recording the paper snow that we worked with.



How did you work with the accompaniment?

Andy worked within the studio with the dancers, he watched and observed whilst they were dancing and gradually built up the composition. He worked quite closely with Dave on the solo because Dave wanted to use a track that his father used to sing. And so we got the rights for that track and then I really like the idea of this music from the past floating in on the wind. So throughout the piece you hear a gradual hint of that track, until it comes in in the final scene when Dave does his solo.

How do you want the audience to feel when watching this dance?

So I think the audience would've been on quite a big journey with scene one and scene two, so they would've followed the characters through the ups and the downs of the kind of group dynamics of the piece. When they get to scene three I think they will start to see the harmony within the group and how we can rebuild and work together; the listening and I think they will connect with that and enjoy that. I think they will find a resolution and a sense of peace towards the end of the work. But I think the final scene of kind of time moving on with the kind of ticking of the clock, and the portraits, the old fashioned portraits that we see, that sense of family and that sense of being trapped in the past. I think there is a tinge of sadness, and although we do move on and we do find a way to move on, we can't forget the things that maybe we're not happy about.

Are there any particular moments the audience should look out for?

I think I would like the audience to look out for details within the unison of how the non-disabled dancers have translated the movement material of Laura who uses a wheelchair. Just to really see that kind of harmonious unison. I think that's something we worked quite hard to achieve without us all being exactly the same shape and the same rhythm. I also think the end solo of Dave Toole's is worth looking out for. The moment when he finally takes the jacket off of the kind of headless dummy that's been in the piece the whole way through. And just trying to maybe work out what it is that Dave is saying with his solo – the story that he is telling.