**Notes on Unaipon choreography**

Ngarrindjeri:

* *In the beginning*
* What does the piece mean?:
	+ explores the concept of cultural upbringing with no ending nor beginning
	+ eternal story of sharing knowledge and storytelling
	+ this is carried by the people as they pass their knowledge forward continuing this cultural upbringing, knowledge and story telling
	+ how David Unaipon uses his philosophies on our existence in the world.
	+ dance techniques

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| Elements of dance | Choreographic devices  |
| * + circling around
	+ open
	+ torso moving side to side
	+ looking around and at body
	+ arms coming out and elbows bent
	+ only upper torso moves
	+ suspended
	+ flow
	+ smooth
	+ moves in a line
	+ the speed is slow
 | * + abstraction: looking at body and inspecting it
	+ motif: looking around, using arms to navigate the body
	+ repetition of looking around moving arms

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* stage design
	+ light coming from the other side of the stage, it's stripped
	+ dancer only wearing white pants
	+ there is a background of science, lines based on Unaipon
	+ narrator talking about where we're from and that we're from something unknown
* *sister baskets*
* what does this piece mean?
* depicts the intricate and unique weaving craft of Ngarrindjeri people
* practiced amongst men and women
* represents the lifelines or bloodline that connect time and generation - this thread that ties the ancestors to country
* It is a type of mat and are made from 2 identical halves
* has significant spiritual significance for Ngarrindjeri people
	+ threaded in the choreography to illustrate the many uses - shelter, shade, fishing or simply for sitting
	+ dance techniques

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| Elements of dance | Choreographic devices |
| * + bounce
	+ roll
	+ sway
	+ moves the whole body
	+ leg goes in and out
	+ feet are flexed
	+ attack
	+ suspending legs upwards then putting them down
	+ suspended action once finish scraping and goes down
	+ a circle formation
	+ lines that are staggered
 | * + unison: rolling over, kicking legs out wards, scraping leg with other leg, head stand and lifting both legs then gradually doing down
	+ motif: kicking legs inwards then outwards, head stand and lifting both legs
	+ repetition: scraping leg with other leg, kicking in and outwards
	+ contrast: 3 people are standing up circling the other
	+ cannon: kick and turn around
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* stage design
* red mats were being used with yellow tassel around it
* music had a string instrument playing
* water in the background and a beat
* red lighting representative of aboriginal blood
* dancers laid the mats down
* costumer were dresses with the same fabric at the hems of skirt as around the matts, There was a patter on the top
* String games
* what does this piece mean?
* the knowledge and story that travels and coexist, within and between cultures
* it states there's no end or beginning
* used by the elders for storytelling and to pass on cultural knowledge to the young people
* the umbilical cord is importance and sacred to Ngarrindjeri people and is incorporated into weaving and paintings due to its relationship to human existence
	+ dance techniques

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| Elements of dance | choreographic device |
| * + whole body
	+ jump
	+ swag moving the ropes
	+ rolling
	+ angular body shape
	+ swing
	+ attack
	+ move in lines
	+ collecting role in a zig zag position
	+ kicking leg up to the side

   | * + unison: collecting the rope, wrapping rope around leg
	+ retrograde: putting the rope back to its original place
	+ motif: wrapping the rope around the body
	+ cannon: collecting the rope at the end

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* stage design
* red tops and pants
* blue lighting
* rope across the stage
* narrator talking
* drums and bongos for music

Science:

* *Motion*
* what does this piece mean?:
	+ explore velocity, physics and bodies in science
	+ dance techniques

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| Elements of dance | Choreographic devices  |
| * + whole body
	+ twist
	+ jump
	+ hop
	+ the size is big
	+ attack
	+ swing
	+ moves in a diagonal or in a line
 | * + contrast: people standing still while people walk across the stage, everyone is on the floor while a dancer goes on top
	+ unison: people jumping up and spinning with hand up, pairs spinning together with hands going in a circular motion contrasting each other, a side and reflecting the other side's movement as they walk around in a circle and then intercept
	+ motif: hand straight up, hands moving in a circle
	+ retrograde: dancers moving backwards and then forwards
	+ cannon: dancers move back jump with hands up and spins around each other to the other side

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* stage design
* narrator about Unaipon teacher talking about what he's learnt and the issues people don't understand, Unaipon talking about his life
* bright streak of light at the middle of the stage
* grey and white shirt with black short bottoms or leggings or dress of the same design as the shirt
* heart beat
* electricity
* The Four winds
* what does this piece mean?:
	+ based on the four winds
	+ herald of changing of the seasons, the times for fishing, gathering certain foods and managing the land
	+ the natural science behind this knowledge is something that has been disrupted by colonisation and modern farmin
	+ dance techniques - karrami (east), Walkund (north), kolkami (south), Tolkami (west)

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| Elements of dance (Pt.1)-  | Elements of dance (Pt.2) | Choreographic devices  |
| * + melt
	+ spinning around
	+ collapse movement
	+ reach
	+ sway
	+ big
	+ spin
	+ curved
	+ open
	+ suspended
	+ attack
 | * + suspended
	+ melt
	+ flow
	+ big
	+ twist
	+ movement is very angular
	+ line
	+ big
	+ whole body
	+ asymmetrical
	+ twist
	+ flow
	+ spin
	+ smooth
 | * + embellishment: on the floor reaching in and out
	+ motif: hand go in a circular motion
	+ repetition: rolling on the floor, spinning around, twitch with hip on shoulder, moving forward
	+ repetition: grabbing foot, stomping feet
	+ embellishment: adding stiff movement
	+ repetition: pulling in something action, hand together and moving them towards and outwards of body, moving
	+ repetion: lifting leg and going forward, lifting both legs and then pulling them inwards, spinning with arm coming over head
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* stage design
* hair is down
* dress has lace or strings to it, a beige colour to it
* light only coming from the middle from the middle of the stage
* wind sound and chimes
* the costume is a red dress with an embre
* hair is also down
* electronic music
* costume has a head piece
* dress has pointy texture to it and is stripy
* music sounds like wails
* body paint
* Rain sounds
* costume had leaves around the dancer
* *Power*
* what is this piece mean?:
	+ explores Mr Unaipon's fascinations with the concept of perpetual motion
	+ states Unaipon's theory that it is possible for science and myth to exist together
	+ depicted in the space of light corridor in this section where one balances the other in movement of counter-tension
	+ dance techniques

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| Elements of dance | Choreographic structure  | Choreographic devices  |
| * + melt
	+ suspend
	+ twist
	+ slide
	+ hop
	+ a circle formation
 |   | * + repition: lifiting feet up and then turning
	+ unison; walking, pairs swaying each other's hand or lifting each other
	+ motif: lifting each other up or rolling each other, circling each other while walking
	+ contrast: a pair always goes up while the other always either stays neutral or the ground
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* stage design
* gong type of noise
* narrator talking
* Religion
* what does this piece mean?:
	+ shares how Unaipon would very invested in religion and tradition often spending time preaching the Gospel as he research the stories of aboriginal people
	+ developed respect and awareness of the knowledge in Aboriginal myths and legends
	+ believed in the reconciliation of cultures
	+ dance techniques

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| Elements of dance | Choreographic devices  |
| * + suspend
	+ smooth
	+ twist
	+ swing
	+ flow
	+ lines
	+ circle

  | * + repetition: moving feet around in a head stand position
	+ contrast: people walking on stage while person on stage is head standing, people in child's pose while people on stage are walking on stage, everyone's leg up while main character walks around
	+ unison: everyone rolling around and lifting legs together, everyone leaning backwards, lifting their legs in a 90 degree
	+ cannon: arms going in and out and turn over to the other side
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* stage design
* narrators talking
* dancer with white pants
* background with constellations/ the milky way
	+ provides a space for thought and imagination
	+ ancestral home of Ponde, the giant cod, who in Ngarrindjeri story, creating aspects much of the landscape of Ngarrindjeri.
* light coming from the middle of the stage
* music is called Miserere Mei Deus by Gregorio Allegri
* costumes of people in white singlets and brown leggings

**Notes on Bangarra**

**Bangarra dance notes**

* the information about the company:
* the company is created by an American Women, Carole Y. Johnson who was a part of the modern dance exponents in America and a civil rights activist.
* it's based and from Walsh Bay in Sydney, NSW, Australia
* Bangarra's history:
	+ establish the Aboriginal and Islander skills develop scheme in 1976, now known as NAISDA dance college
	+ 1989, Carole would establish a new company called Bangarra Dance theatre which drives from the word "to make fire".
* Bangarra's mission statement is to create inspiring experiences that change society.
* Bangarra receives funding from the Australian Council for the Arts, create NSW and a number of private philanthropic organisations and donors.
* The current artistic director is Stephen Page
* what makes this company unique?
	+ Bangarra is Australia's only Aboriginal and Indigenous dance company
	+ They have a signature style that combined traditional dances and contemporary dance
	+ they tour regionally, domestically and internally
	+ run education programs, workshops and projects
	+ use their own cultural advisors to seek approval for works
* Dance work:
* the intent of the dance work Unaipon is about the life of David Unaipon
* his internal struggle with religion and believing in both western and aboriginal
* his background and tribe
* choreographed by Frances Rings
* impact he has on Australia with his creation of the sheep shears
* the stimulus provide contributed to the dance work by providing more information regarding the dance to make its intent more evident to the viewer
* it follows the structure of a ternary which is about beliefs of aboriginal people and spirituality, David's life and linking both western and indigenous beliefs in one
* presented in:
	+ Ngarrindjeri

About drawing in the people and country in the area of Raukkan of the south-eastern shore of Lake Alexandra and sharing their culture and beliefs

* in the beginning
* sister baskets
* string games
* Science

About David Uniapon's contributions to science and his fascination with motion

* motion
* the four winds
* power
* religion
* how the intent is shown:
	+ through the use of narrator in the Ngarrindjeri, in the beginning which talks about no beginning or end
	+ through the use of paint up which is a form of paint that aboriginal people use to connect to the land and the patterns reflect a person's relationship to the community, their ancestors and totem animal which is evident in the four winds, kolkami (south)

* Movement choices:
* section: motion
* How it links to the intent
	+ about exploring velocity, physics and bodies of science
		- show's newton's first law of an object will not change its motion unless a force acts on it when dance is hit and moves across stage while person who hit takes their spot. Seen at the beginning of the dance.
		- moving in a circles and slowly connecting can be seen in chemistry with covalent bonds when 2 elements share an electron. Two group of people form a line and then walk around in a circle
		- with the pair work, it could be symbolic of opposites attract as the pairs are of physical opposite genders and the different designs on their costumes which is in direct correlation to Coulomb's law (1785)
		- velocity when dancers swing their arms and changes its direction when in contact with another dancer
			* velocity is a rate at which an object changes its positions
* description of movement
	+ when the dancer is hit by the other dancer walking, there is a level of suspense then a collapse before they walk across
	+ motif of dancer swinging arms

* section: string games
	+ symbolic of the umbilical cord through the spring
	+ passing on traditions
		- references to a child in a womb through rolling
		- having string around the waist
		- string could be symbolic of DNA strands as dancers from 2 parts of the stage collect the string between their arms in a 8 figure with several strands in the middle
		- cannon of people grabbing the string and repeating similar movement could be represented as tradition being shared and changed as generations
	+ description of movement
		- grabs string across stage and pulls it while other behind will grab and jump with the string, they then mirror each other's movement by moving to the side and wrapping string, lifts leg over and then moves other leg in a 90 degree angle to the same side as the other leg. They then move arms in a circular motion.
		- very smooth and follows in a line like formation
		- motif of swinging their arms around in a clockwise or aniclockwise direction

* **Design concepts**
* section: the four winds
	+ changing of the seasons such as time for fishing, looking after the land, gathering certain food
		- costume is used such as the karrami (east) has beige strips which move easily to the wind
			* their music sounds like wind and wind chimes
		- the light could be represented as the season that is currently present
		- kolkami (south) has painting up on her body which represents spiritual connection to the land and to her culture
			* music sounds like indigenous singing and wails which links to ancestors from the past.
* section: sister baskets
	+ represents thread that links to the ancestors
	+ depicts the specific weaving craft of the Ngarrindjeri people
	+ there's two identical halves for this type of mat
	+ significant spiritual significance to the Ngarrindjeri people
		- red lighting is used to show blood line
		- the matts are used to cover the dancers
		- costumes were hemmed with the same fabric as the mats to show the link to the people and the mats

* **Historical, cultural and social context in terms of time and place**
	+ Aboriginal culture identity of the dance work and company:
		- family kinship
		- narrator states people are brother and sister
		- storytelling
			* sister baskets
			* string games -> passing down of traditions

what about it brings about story telling?

* link back to intent
* the whole life story of Unaipon
* community
	+ sister baskets
	+ string game
* Gender roles
	+ boy girl in motion
	+ costumes in motion how boys have square like patterns while girls have stripped patterns
* language
	+ in the beginning
	+ traditional
	+ as sound/music
* traditions
	+ the idea of ceremony
	+ respect
	+ juxtaposition of western and aboriginal
	+ music vs multimedia - they don't marry together

**Notes on Aboriginal dance:**

* Ceremonies
	+ Plays a very important part of Australia Aboriginal people's culture.
	+ they're still performed in parts of Australia such as in the Arnhem land and Central Australia, in order to ensure a plentiful supply of plants and animal foods.
	+ contrast in different territories and religions are an important part of the education of young people
	+ some are a rite of passage for young people between 10 - 16 representing the point of transitioning from childhood to adulthood.
	+ most contain dance, song, rituals and often elaborate body decoration and costumes
	+ elders organise and run the ceremonies that are supposed to teach aspects of their love for their people, beliefs and survival skills
	+ in marriage, Aboriginal people are adorned with body paint and wear traditional headdress. Moiety is a form of social organisation in which most people are divided into two classes or categories so, marriage within the family doesn't happen
	+ body paint indicates that a ceremony being perform
	+ ceremonial dress varies religion to region and includes body paint, brightly coloured feathers from birds and ornamental covering
* Corroboree
	+ traditional aboriginals dance based on the strong and simultaneous use of cross-art frame work and features such as song, drama and storytelling.
	+ traditional aboriginal and torrres strait islanders dance is often taken from the form of a corroboree - a ceremonial amalgamation of dance, song and visual symbols and stimuli
	+ corroboree dancers often uses subtle yet stylised symbollic movement to support the telling of stories, including those carried through Songlines - traditional musical narratives which serve as an aboriginal 'voice map' of country
	+ there is no single structure, style or story
	+ each symbol has different rhythms, dances, instruments, body paint, songs, artefacts, it's distinct between Aboriginal and Torres Strait islander linguistic-culture groups
* initiation and coming of age
	+ primary reason is to teach the young boys and girls of the tribe the law, much about their country, their spiritual beliefs for the elders to pass on to the youngsters as they need to take place as an adult in the future
	+ they're lengthy and sometimes take place over a period of years
* Men and woman's laws
	+ the structure and nature of the ceremony maybe be different for a series of reasons
	+ different roles between genders
	+ having respect amongst their own gender and between a men and women as individual and family as a whole is of the upmost importance