# Emancipation of expressionism

* **Historical, social and cultural influences**

2011 England Riots - Social and Cultural Context of piece

What happened:

* series of riots between 6th and 11th August 2011
* thousands of people rioting towns and cities in England
* resulted in 5 deaths
* looting, arson and mass deployment
* police murdered a black man called Mark Duggan
	+ known for gun violence and homicide
	+ planned to arrest him but shoot him instead
* occurred in train station

Repercussion

* generated ongoing debate amongst political, social figures about the causes and context in which they happened
* attributions to violent behaviour included:
	+ social factors:
		- racial tension
		- class tension
		- economic decline
		- unemployment

From the news

* Metropolitan police force is racist
* it's a colour war but they're careful in how they oppress people
* they've been systematically removing the area's black communities -> ethically cleansing them
* to reduce the tensions from the riots - police reduced the volume of stop-searches
	+ more frequent stop and searches with the black community -> more than twice the rate among the white population
* the police are more distance and they don't talk
* they have opted for a more aggressive policing style to intimidate the citizens
* they keep control of people on the streets by picking on people for minor offences
* young black men are disproportionately representing through stop and search, arrests, charging and overally discriminatory treatment
* youth centres are closing
	+ meaning that young people no longer have premises to their immediate doorstep that they can go to
	+ 88 youth centres in London closed or funding cut
* social peace is fragile
* unemployment is real

|  |  |  |  |
| --- | --- | --- | --- |
| Genesis  | Growth and struggle  | Connection and flow between people  | Empowerment  |
| * + race
	+ freedom
 | * + freedom
	+ struggle in the community
	+ lack of empowerment
	+ discrimination
	+ youth violence
	+ violence
 | * + equality -> everyone wearing the same costume
	+ race
	+ local -> community
 | * + rights
	+ emancipation
	+ being in control again -> lighting: a new colour

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children, teenagers have been killed by knives which is a daily occurrence in London

* black men are disproportionately the victims
* young
* higher risk of being a victim of a violent assault
* **Trends**

Urban vibe

Street Dance

Electronic/digital music

Trend NO.1 - hip hop/street dance/ urban

hip hip

commercial

mission statement seen as an art form

each dancer explores a style of hip hop individually

Trend NO.2 - inspiration from pop culture/everyday life - rubrics cube

chariots of fire

rugby scrum

rubik's cube

links to popular culture embedded throughout

Trend NO.3 - entertainment

accessable as a cinematic experience

lighting effects - different point of views

editing effects - slow motion

Procedium arch

Trend NO.4 - political statements

london riots

racism

human rights

* **An overview of the work**

**Overview of work**

* choreographed by Kenrick "H20" Sandy
* inspired by 4 starting points that related to human experiences and everyday moments in life:
	+ birth
	+ journey
	+ connection
	+ freedom
* sampling from different aspects of hip hop and street dance forms to create an exciting and varied movement vocabulary

**Choreographic information**

* each section filled with scenes, movement and the whole work is a journey
* based on an emotion that is intended to create a particular mood such as wanting to give personal space
	+ shown in game over
	+ unity which is shown in the rugby scrum
* wants audience to feel like they're witnessing and sharing an emotional journey through the piece

**Generating movement**

* set phrases of movement in response to different musical features such as rhythm and timbre
* experiences in response to music and the theme he is working with
* developing them further through extending them and experimenting with the wat they can be staged
* uses inspiration from everyday life to create and explore images in the studio
* inspirations from top cultures:
	+ such as the Chariots of Fire motif which was inspired by the show with the same name
	+ the rugby scrum
	+ the mechanisms of the rubik's cube in genesis for his special formation
* regularly sets structured freestyle tasks to create their own movement material to a particular part of the music
	+ could be responding to theme or mood
		- uses the oportunity to use their specilisms and express their individual performance identities with the performance of the piece

**Exploring and abstracting movement from hip-hop and street dance styles**

* uses signature company motifs
* exploring and abstracting hip hop dance
* uses a movement company motifs from a wide range of hip hop and street dance styles
* experiments with the use of space, facing, speeds and choice of musical accompaniment

**Working with musical accompaniment**

* drawing attention to the subtle, less obvious sounds in a piece of music that the audience won't hear when they first listen
* a technique involving visual representations of sound

**Formations and Pathways**

* interesting in making interesting pathways so that dancers can transition in unusual and effective ways
* the rubik's cube
* using a spiralling circular pattern in order to transition

**Stimulus for Emancipation of Expressionism**

* features urban percussive elements and classical string instrumentation
* the idea of emanipating expressionism was another starting point for the work
* the importance of being free to express ourselves both as individuals and through the use of hip hop and street dance movement

**Styles of dance**

* Popping
	+ contracting and relaxing various muscles of the body while creating angles and levels
* locking
	+ accurate points, wrist rolls and some synchronised steps
* waacking
	+ failing arms and vogues
	+ uses are to hit every beat
* breaking
	+ also called break dancing
	+ originated from funk, soul and hip hop
	+ does flips, head spins and moving to the beat
* krumping
	+ free, energetic moves, expressive using arms and chest
* hip hop
	+ broad term
	+ refers to a large collection of social dances

**Key movement features:**

* action
	+ use of movement vocabulary
	+ use of bbe signiture movement and motif
	+ use of isolations
	+ unpinning of the groove, low centre of gravity and bounce and rock through the torso and lower body
	+ travelling motifs
	+ use of actions in a stranding posture
* space and formation
	+ movement hat faces down stage
	+ horizontal pathway created
	+ use of symmetry in special formation
* dynamics
	+ strong sharp and direct arm gestures
	+ strong, flowing and fluid movement
	+ aggressive, quick phrases of movement
	+ pulsing movement that articulate through chest and torso
	+ slow sustained phrases of movement performed by a group of the ensemble that is juxtaposed by sharp, strong and direct movement
* choreographic devices and relationships between dancers
	+ use of foreground and background
	+ frequent use of unison and canon
	+ sound surfing
	+ repetition
	+ motif development
* **Glossary**

Ninja walk

* running on the spot as fast as you can
* arms driving in opposition on the standard beats in each musical bar
* body maintains a low centre of gravity throughout

Ninja static

* arms like ninja walk
* legs are static in a wide open stance and body changes direction
* centre of gravity is slightly higher

Ninja glide

* arms the same as ninja walk
* travels forward -> legs glide or slide

Chariots of fire

* reference to 1981 British film
* legs and arms move on standard beat of each musical bar
* legs run in a wide stance
* hands in clenched fist position and move from low left diagonal, low right diagonal, high level left diagonal and high level right diagonal

Mic Check

* from the quote from the song called "knock yourself out" by Jadakiss
* uses to profile and present the body
* strobing makes the movement looks as if it is under a strobe light meaning there is an illusion of the movement being detached very sharp is created

B-points

* combination sequence using 8 areas of the body
* used as points that the dancers touch individually with their hands to create different patterns and sequences

Game over Original

* comes from the song "game over" by Tinchy Stryder
* a series of gestures of wanting someone out of your personal dace

Game over doubles

* variation of above with repetition of each gesture

Game over string

* variation of above that is performed to the rhythmic pater of the string instruments in the piece

String

* slower, sustained phrase of movement using arm gestures and fluid movement through the shoulders, head and torso
* performed to a string melody in the music
* **Table analysis**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Sections** | **Structure** | **Inspirations** | **Elements of dance (B.E.S.T)** | **Choreographic devices** | **Design Elements** |
| Genesis | * + dancer start on the floor sitting
		- represents the start of life and the feeling starting to grow from the womb of expressionism
	+ sense of electrical current
	+ explores the idea of struggling to be free, finding individual expression conformity an order
 | * + Solo dancer appears to be in control
	+ the rest of the assemble appears to be powerless
	+ ninja walk motif
	+ dancers have their own individual performance identity even though they're presented as a unit
	+ inspired by the mechanics of a rubik's cube
	+ adding contrast to their movements
 | Body* carrying one of the female dances in a cradle hold on his arms supporting her under the knees and around the back and gradually lowers her to the floor
* rolls and poses
* quickly rise from the floor to standing position
* arm gestured and body positions
* low body positions with bent knees and a relaxed torso
* arms being in a strong muscle man position with clenched fist and crossing the arms and opening whilst twisting the torso facing downstage
* neutral standing position and all look towards stage right

Energy * sharp stops
* strong, direct arm gestures
* in slow motion

Space* circular
* "v" formation
* downstage, stage left, downstage, stage right, upstage, stage left and downstage
* direction and facing the body correspond to the position of the solo freestyler
* square shaped formation
* two lines

Time * unison
 | * + ninja walk motif
	+ krumping
	+ locking
	+ waacking
	+ stomp
	+ contrast
	+ swerve motif in unison
	+ BBE signature motid
 | Sound:* powerful, rhythmic beat drum -> repeated with pauses and electronic sound effects
* sections where sounds like fizzing sparks of electricity or scratching
* quick kick drum sounds followed by snare drum

Lighting:* cool blue lighting in form of several spotlights beginning
* all lights move to centre at 00:45
	+ creates a deep blue lighting
	+ makes dancers appear shiny
* used to draw attention towards specific dancers
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| Growth and Struggle  | * + starts off with an individual dancer's expression contrast on overs from stage right
	+ appears to be aggressive
		- struggle for the recognition of individual passion and expression
	+ ends in rugby scrum inspired formation
 | * + highlight physical struggle demonstrated by the pushing and pulling movements
	+ 'dwele' style
	+ rugby scrum -> low stand and holding each other
	+ deep bass to sound like a heartbeat and add tension
 | Body * head and torso pulling back to look like he's off balance
* bending knees and flexed hands
* pulling gestures

Energy * quick and direction and go back to slow motion afterwards
* strong direct
* movement are strong and directing, using large gestures with the fist and arms, and isolation with the chest
* solo dancer is faster and more vigorous

Space * stage right
* on the left and right edge move in an outwards direction to stage left and right
* tight huddle in the centre stage
* rotate ninety degrees to face stage right by running whilst maintaining the upper body position

Time * unison
 | * + strong krumping movement
	+ dynamic between sharp and fast gestures
	+ repetitive echoes seen in music and heard in the music
	+ cumulative cannon
	+ unison
	+ repetition of the Dwele style
	+ repetition of four direct arm gestures above head
	+ cumulative cannon from back to front
	+ rugby scrum in unison
	+ krump inspired movement such as stomps and jabs
	+ repeat the cumalative cannon -> flurry cannon
 | Sound:* powerful repetitive drumbeats support a melody in the opening of this section
* features vocals with lyrics such "I think you're the one"-> one as an echo effect
	+ used to compliment movement called "Dwele"
* long electronic melodic sounds are held through out
	+ creates a mysterious, tense atmosphere
* second section has a syncopated drum pattern continues as a supporting layer, so that a cross-rhythm is created where two parts exist simultaneously

Lighting:* bright white neutral lighting and smoke emerge -> creating a pathway of light
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| The connection and flow between People | * + a duet to a full ensemble
	+ aspects of memory, manipulation, flow, merge and play between individuals in a relationship
	+ energy flows through the dancers sometimes by an individual and in unison
 | * + as a sign that he is going to be waving
		- the waving technique
			* makes it look like the body has no joint
			* like electricity
			* ball of energy flowing through their bodies
	+ controls different members
		- like a musical conductor

  | Body * rippling through fingers
* passes towards female dancers
* movement travels through the joints of the fingers, through the wrist, elbow, shoulder, chest, stomach hips, knees and feet.
* face constantly on the direction and flow of energy

Energy * smooth
* contains fluidity

Space * anti-clockwise low level 360 degree turn
	+ circle gesture
* two lines in the centre position upstage
* circle formation
* v shape in 2 lines

Time   | * + waving technique
	+ repetition of throwing back energy towards each other
	+ b-point phrase in unison
	+ contrast
		- Kenny walking
		- ensemble performing sharp precise
	+ mic check phrase unison
	+ looking up a t
 | Sound:* a modern classical composition that features fast melodic phrases on violin
* melodies are at a quick tempo and continuous, cascading up and down in pitch
* builds including a supporting string orchestra
* calming, enchanting atmosphere and a smooth texture with long drawn out, supporting harmonies on the lower string played by instruments such as the Cello

Lighting:* darkness fills the stage
* until small patch of light emerges from the downstage left wing
* blue light fills the stage
* there is a blackout at the end

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| Empowerment  | * + energy is captured and released
	+ released of individual energy continues to contrast with the powerful order of group unison
	+ showcases the individual skills and expression of the core dancers
	+ the incessant quality as the section builds a crescendo
	+ finishes with dancers huddling together in a huddle together
 | * + director/conductor
 | Body * twisting balances, poses and lifts
* neutral standing position
* arm and head gestures that causes reactions
* rumbles through body and legs

Energy * series of energetic movement
* bounce
* suspended movement
	+ arms slowly falling down to the side of the body
* quick and sharp
	+ popping solo

Space* new formation with lines with Kenrick on the floor
* semi-circular formation
* symmetrical formations of 3 lines
* in a pyramid in the centre stage
* full circle

Time* slow motion
	+ whole ensemble face towards
 | * + game over strings phrase motif
		- repetition
	+ ninja walk motif
	+ repetition of gesture, body language an facial expression of being pained
	+ unison
		- head roll
	+ cannon of contact work
	+ string phrase motif
	+ contrasting
		- perform slower movement
		- popping solo that is sharp and quick
	+ chariots of fire motif
	+ repetitive
 | Sound:* features urban percussive elements and classical string instrumentation
* complex syncopated drum rhythms and melodies that repeat and develop throughout
* melody on string are repeated several times in a row
* drums are explosive which includes very fast rhythmic patterns
* different drums are used to make sounds similar to a spray can when the button is pressed
* includes drums, full string orchestra and piano

Lighting:* vertical panel of blue starts down stage in the centre and travel towards upstage centre
* backdrop is lit with purple tones
* dancers lit by blue, cool tones in order to continue with the blue theme
* appears lit and we see the detail in their movement
* blackout at the end
 |