

GCSE 2016 onwards

Emancipation of Expressionism

Boy Blue Entertainment

Emancipation: liberation/ being set free

Expressionism: An artistic style that departs from the conventions of realism and naturalism



Factfile

Choreographed by Kenrick H2O Sandy

Performed by Boy Blue Entertainment

First Premier Date May 2013.

Dance Styles - Hip hop, including krumping, popping, locking, animation, breaking and waacking techniques.

Choreographic Approach - Exploring hip hop movement and the company's signature motifs in a contemporary way.

- 'signature' motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire), choreographic devices, formations and use of space.

Musicality - matching movements with the pace/ beats/ structure as the music.

Stimulus

- The music Til Enda by Olafur Arnalds was a starting point for the piece.
- The title 'Emancipation of Expressionism' - The importance of being free to express ourselves both as individuals and through the use of hip hop

Choreographic intention

To use hip hop as a tool to create art that affects an audience in a theatrical setting.

Each section represents 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. By using a variety of styles he creates unison but when he blends them, he creates chaos by lifting restrictions of individual hip hop styles.

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

Genesis, Growth and struggle, The connection and flow between people, Empowerment

Top Tip: Cut out these tables below, stick them on revision/ record cards and hand them to friends or family in your spare time for an instant bit of revision. Have them on your lap and revise during the adverts of your fave TV show. They don't need to know the topic because the answers are already provided for them! **RESULT!**

Aural Setting

Section	Composer	Style of Music	How is the music significant?
1	Mikey J' Asante	Urban - electronic sounds and drum beats.	<ul style="list-style-type: none"> ● Accents in the music and translated into movements and choreographic devices ● The choreographer writes out the counts and pitch of the notes then matches them with movements.
2	Mikey J' Asante		
3	Max Richter	Modern classical music	
4	Olafur Arnalds	A fusion of urban and classical - percussive elements with classical string instruments	

Costume

Description	Purpose
short-sleeved pastel blue t-shirts, blue denim jeans and grey trainers with a white sole	Represents the company and their style. Enhances the shape of their bodies Casual and 'clean' look Typical of the style of dance (urban) During the animation, the dancers interact with their shirt by pulling/ releasing it (sternum)
Hair tied back	Facial expressions can be clearly seen
Everyday jewellery and piercings	Enhance their individuality Enhances the choreographic intention - scenes represent 'a moment in everyday life'

Lighting - Co-Designed by Kenrick Sandy with the Sadler's Wells Theatre lighting team.

section	Description of lighting	Purpose
1,3,4	lighting from above the stage casting an intense blue colour	Shows the mood of the scene
3	4 parcan lights of blue light above the stage - two pointing straight down, 2 on a diagonal	Shows the mood of the scene Creates a central focus
1,4	White spotlights from above the stage	highlight individual dancers/ a group of dancers Helps to create spatial formations Compliments the accompaniment
1,4	a wash of blue across the stage	Helps to emphasize transitions in the choreography
1,4	The edges of the stage are not lit	Keeps the audience's attention center stage
2	white lights from off-stage right	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.
1,2	blackout	Dramatic effect Indicate a new section
3	fading	Creates a serious atmosphere

Performance Environment

Proscenium Arch

The use of theatrical fog/smoke creates texture in the air around the dancers and is enhanced by the lighting.

Set Design/ Staging

No set.

Genesis - - 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.

Actions

- Popping, waving, locking, floorwork - transferring weight using legs, back and balancing on the coccyx, making ninja arm gestures (a signature motif), body ripples, their signature chariots of fire running motif, tuck jump, high leg kick, whacking (fast, throwing arm movements), spin, krumping, sliding, posing, hand gestures

Space

- Start on the floor in a circular formation around the soloist who is standing central - this represents the “womb of expressionism”.
- All stand up in the centre of the stage before one dancer jumps out towards SR. He rejoins the group as they turn to face SL which causes another dancer to jump out - representing individuality and freedom (emancipation).
- Change direction in 90 degree intervals
- During the chariots of fire running motif, they perform hunched over. This helps to highlight soloists who often perform standing up straight which creates difference in levels
- Exit the section by running off towards SR/ DSR

Dynamics

- Fluid, sustained, strong, tense (animation)

- Sharp, aggressive, strong (popping)
- Heavy, strong, forceful, aggressive (running motif)

Relationships

- Dancer to dancer
 - Unison
 - Soloist vs the group
 - Soloist (from blackout)
 - Ensemble
 - Quartet
 - trio
- Dancer to music
 - Dancers move fluidly until they hear 2 accents. They react by popping their arms, legs or chests twice in quick succession.
 - When 4 x 2-count scratching sounds occur, this makes the dancer perform a 4 popping poses lasting 2 counts each.
 - There is a single electronic instrument playing when there is a soloist, when more instruments join, 4 more dancers join to create an ensemble performing in unison.
 - Reliance on accents
- Dancer to lighting
 - Dancer dances slowly into the light creating a dramatic atmosphere. He remains in a small pool of light created by a spotlight
 - Lights switch on and off which reveal or conceal dancers, creating entrances and exits.
- Music to lighting
 - On the sudden ending beat of the first track, the lighting dramatically shifts from a blue wash to a blackout/ single spotlight.

Motifs

- 'signature' motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire), choreographic devices, formations and use of space.
- Chariots of fire - direction, formation, force (heavy and sharp to smooth and controlled), style (contemporary to popping), tempo (fast to slow motion)

Growth and Struggle

Actions

- Walking, popping, jump, reaching, slash, grab hands, jack, point, pushing hand gesture (repeated several times), slide, throw arms, throwing hands upwards, chest pop, making a fist, punching, contact, leaning forwards, supporting weight/ lifting,

Space

- Dancers enter from SR facing SL however the soloist is facing SR like he is 'facing the crowd head on'
- Two groups - one USL, one SR.
- They all cluster together CS.
- The cluster travels backwards towards USL facing DSR as the soloist leans forward and frantically throws his arms around. It looks like he wants to escape, representing that he is struggling for freedom. (motif)

Dynamics

- Soloist - Aggressive, sudden, accented, sharp which represents his struggle for recognition of individual passion and expression.
- The group dancing in the white light perform with a slow tempo and controlled, gentle dynamics

Relationships

- Dancer to dancer
 - Ensemble
 - Solo
 - Two separate groups performing in unison
 - Manipulation of numbers to create a variety of shapes and formations.
 - Canon - standing up from a hunched over huddle.
 - contact/ lift - group huddle to show that they are supporting the soloist in his struggle.
- Dancer to music
 - Perform chest pop and throwing hand gestures in time with the music change

- The music says 'one, one, one, one, one' and the dancers are pointing upwards with their index finger and twisting from side to side. They rebound the twist on the accent ('one').
- Sharp scratch sound - all the dancers throw their hands to their sides.
- **Dancer to lighting**
 - Soloist walks towards and stares at the light before being knocked backwards
 - Half of the group dancers are under a blue light and the others are in white light creating a split stage
- **Music to lighting**
 - Sharp scratch sound with a dramatic blackout signifying the end of the scene.

The Connection and Flow Between People - - 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.

Actions/ Motifs

- **Duet** - Walking, blows her hand, fingers ripple, liquid dance, animation dance - ripples through the spine, arms and body with slight accents (like a flip book), throws his hand, Memphis Jookin', spin, arm wave, circles hand above her head, rolls onto his knee, leaning backwards (embellishment), balancing on one leg whilst 'waving' his arms repetitively (embellishment)
- **Ensemble** - Full twist (the trick), dive-forward rolls, walkovers, handstands, windmills, flips, shoulder stand (mixture of parkour/ capoeira/ break dance moves) which creates the theme of chaos, rise slowly, walk
- **Animation** - singular arm positions, head movements, pointing, posing, holding their head in their hands, tutting

Space

- The female performs in a circular pathway around Kenrick
- Close proximity - the male dances behind the female, both facing DS.
- Mostly performed standing on a medium level. He occasionally goes onto the floor but only to compliment her choreography.
- Two groups enter the stage - one from SL, one from SR on low levels
- Two dancers from SL perform a full twist/ arabian (high levels)

- A group forms US facing DS. They slide on their knees to travel forwards
- Everyone performs tricks facing different directions and are scattered around the stage. They all finish facing the centre before walking into equidistant spacing on a linear pathway facing downstage.

Dynamics

- Fluid, jagged
- Fast, precise, strong, robotic, furious (tricks and tutting)

Relationships

- Dancer to dancer
 - Movements are thrown from one dancer to another, initiating the recipient to dance. It's like sharing and receiving energy or like a conversation
 - Q&A/ call and response
 - Duet
 - Complimentary choreography
 - Eye contact
 - Manipulation of numbers
- Dancer to music
 - The blowing of the hand/ ripple of the fingers/ the start of the animation dance is perfectly timed with the sudden fast paced violin score.
 - Little accents in the music are translated into movement e.g. the man circles his hand twice over her head when the music peaks in pitch twice.
 - Kenrick throws his hand up into the end on the last note of the music dramatically.
- Dancer to lighting
 - Duet remains in the light (CS)
 - As Kenrick throws his hand up into the end on the last note of the music, the lighting fades
- Music to lighting
 - As Kenrick throws his hand up into the end on the last note of the music, the lighting fades

Empowerment

Actions

- Rises to stand from a crouch/ squat, walking, pedestrian gesture (Kenrick has his hand over his mouth), staring, sitting on the floor, crouching, clenched fists, popping, head movements, stillness/ holding a position, holding head in hands (Kenrick), push, body ripples, lifting elbow, gathering hands together in parallel, running motif, roll on back, lean to the side and perform the 'one' finger motif, coffee grinder (partner catches leg before it lands), drag partner by leg, tricks and lifts from a variety of dance styles, punching, spinning, dive forward roll, C-Jump, whacking, pirouette, armada, crucifix lift, running, all leap and fall on the floor, appear to freestyle, pushing motif in time with the music, Voguing, staring.

Space

- Soloist (female) is CS facing DS, Kenrick is behind her facing DS.
- Other dancers are walking around US
- Kenrick sits on the floor (low), the female stands tall (medium-high), the ensemble are crouching (medium-low)
- The running motif dancers retreat back to USL
- During the solos/duets/ trios of tricks and lifts, a linear pathway emerges from US to DS.
- Two groups emerge - one on SL, one on SR. They use predominantly low levels as the soloist remains on a medium level.
- Contrast in level - One group adopt the soloist and rise onto a medium level whilst the other group (now in close proximity are on a low level)
- Triangular formation towards SR with a new female soloist at the front
- A man breaks away from the group again (similar to Section 1), several other soloists follow.
- Two groups have been created - both facing DSL but one is DSL and the other is still near SR.
- Run in two crossing circular pathways (one inside, one outside) at 9.46

- Kenrick is DS on the floor, the soloist is standing CS, the remaining cast are in a circular formation looking at the soloist.

Dynamics

- Sudden, strong, precise, robotic, animated, controlled
- Kenrick - fluid, controlled, smooth, accented,
- Running motif - heavy, aggressive
- Frantic, aggressive

Relationships

- Dancer to dancer
 - Solo
 - Duet
 - Manipulation of numbers
 - Unison
 - Canon
 - Call and response
 - Accumulation
 - contact
 - duets/ solos/ trios
 - Contrast in level (2 group dances around 8.28)
 - Complementary in choreography (2 group dances around 8.30)
 - Eye contact
- Dancer to lighting
 - The ensemble perform US out of the white light, creating a formation of silhouettes
- Dancer to music
 - Dancers forcefully push their hands forward and then down by their side (2 moves), during 2 sudden sudden violin notes. This is repeated in several variations including plane (vertical, horizontal, diagonal); dynamic (sustained vs sudden); embellishment (adding a twist of the torso); direction (arms may be in parallel or at 45 degrees from one another); instrumentation (using legs, elbows or head instead of arms) - all of this shows the stimulus of musicality.
 - Kenrick slowly moves his arms to represent the lower-key violin at 7.40 to show the multilayering of the accents. It looks like he is a composer (which

although is not the intention, links to the stimulus of musicality and multilayering).

- The pushing motif is increased in tempo as the music hits its crescendo (climax).
- The soloist stops suddenly in a pose as does the music suddenly ends.

Revision Checklist:

- Can I name the type of stage used?
- Can I explain the choreographic approach used?
 - Can I state 2 motifs that show the theme/ stimulus using action, space and dynamics?
 - What structure was used to create this piece?
 - What choreographic devices were used?
 - Motifs, motif developments, repetition, contrast, highlights, climax, manipulation of number, unison and canon
- Can I explain what the choreographic intent was behind the piece?
- Can I describe the set/ staging referring to colour, features on stage and shape?
- Can i describe the lighting referring to colour, angles, direction, intensity and placement?
- Can I discuss the set, costumes and/ or costume's use or function?
- Can I describe costume referring to colour, material, texture, flow, shape, fit, weight?
- Can i state the costume's purpose?
- Can i state how many dancers there are and their gender?
- Can I describe the aural setting referring to the song used, instruments used, spoken word, pitch, rhythm, silence, natural sound, body percussion, style structure etc?
- Can i state the similarities and differences between the characteristics listed above with other works in the anthology?
- Can I explain how the characteristics above help the audiences understanding of the work?

- Can I explain how the relationships between the choreography and production features work together to enhance the audience's understanding of the work?
- Can I explain the purposes or significance of the performance environment?