

FORM
DANCE PROJECTS

SYDNEY
DANCE
COMPANY

FORM DANCE PROJECTS AND SYDNEY DANCE COMPANY PRESENT
CHOREOGRAPHIC WORKSHOP 2013



12-13 JUNE
CONNECT STUDIOS & RIVERSIDE, PARRAMATTA



Trade &
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Arts NSW

RIVERSIDE

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INTRODUCTION

The Choreographic Workshop provides secondary school dance students with the unique opportunity to develop their choreographic skills under the guidance of industry professionals. Led by Sydney Dance Company dancers in 2013, the practical workshops introduce choreographic tools and tasks taken from the Company's most recent repertoire *Emergence*, *Project Rameau* and *2 One Another* choreographed by Artistic Director Rafael Bonachela. Students experience new ways to generate interesting movement material for solos, duos and groups and develop their confidence and creativity in composition.

The Teacher's Notes have been designed to provide you with background information on Sydney Dance Company and their productions and an overview of the workshops, with suggestions on how to develop some of the choreographic ideas explored with your students back at school.

For further information, queries or additional support please contact Katherine Duhigg, Sydney Dance Company's Education Coordinator, on kathd@sydneydancecompany.com or 02 9258 4800.

CURRICULUM LINKS

Subject	Content	Objectives and Outcomes
Stage 5		
Dance	Practices: Composition (Processes, Elements of Construction, Choreographic Forms)	Dance Performance 51.1, 51.3 Dance Composition 5.2.1, 5.2.2 Dance Appreciation 5.3.1 Value and Appreciate Dance as an Artform 5.4.1
Stage 6- Preliminary		
Dance	Performance: Dance Technique, Dance Technique applied to Dance Performance. Composition: Manipulation of the Elements of Dance, Generating and Organising Movement	Dance as an artform P1.3, P1.4 Dance Performance P2.4, P2.5 Dance composition P3.1, P3.2, P3.3, P3.4, P3.5
Stage 6- HSC		
Dance	Performance: Dance Technique, Dance Technique applied to Dance Performance. Composition: Manipulation of the Elements of Dance, Generating and Organising Movement	Dance as an artform H1.3 Dance performance H2.1, H2.2 Dance composition H3.1, H3.2, H3.3, H3.4

INTRODUCING SYDNEY DANCE COMPANY

Sydney Dance Company is Australia's leading contemporary dance company.

With a history spanning more than 40 years, Sydney Dance Company presents world-class contemporary dance that inspires audiences and dancers alike. Led by Artistic Director Rafael Bonachela, the Company thrives on an ethos of collaboration and excellence – working with the most exciting and engaging artistic talents nationally and internationally. Sydney Dance Company is comprised of an ensemble of inimitable dancers whose flawless technique, creative genius and precision set a benchmark for dancers across Australia.

In addition to an ambitious national and international touring schedule, under the direction of Rafael Bonachela, the Company is focused on developing new audiences for contemporary dance through an education program that includes school matinees, in-school workshops and vocational intensives for aspiring dance professionals.

While we are recognised for delivering world-class contemporary dance, Sydney Dance Company also has a strong reputation as a training ground for dance. Our studios located at our home in Walsh Bay offer open classes taught by leading industry professionals in styles ranging from ballet to contemporary to hip hop and jazz to over 70,000 participants per year.



INTRODUCING
RAFAEL BONACHELA
SYDNEY DANCE COMPANY
ARTISTIC DIRECTOR & CHOREOGRAPHER



Rafael Bonachela was born in Barcelona where he began his early dance training before moving to London, and in 1992 joined the legendary Rambert Dance Company. He remained with Rambert as a dancer and Associate Choreographer until 2006 at which time he successfully set up the Bonachela Dance Company (BDC) to concentrate on the rapid rise of his choreographic career. As a choreographer, Rafael has been commissioned to make works for Candoco, George Piper Dances, ITDANSA, Danza Contemporanea de Cuba, Transitions Dance Company and Dance Works Rotterdam amongst others.

In 2008, Rafael premiered his first full length production *360°* for Sydney Dance Company. Less than six months later, he was appointed Artistic Director making headlines around the dance world. His vision for the Company embraces a guiding principle that has seen the repertoire grow with the addition of commissioned dance works from Australian and visiting international guest choreographers. The premiere works are often programmed alongside Rafael's own creations, ensuring diversity for audiences and providing much sought after opportunities for his remarkable ensemble of dancers to be exposed to the work of some of the most in demand choreographers of our time.

Rafael Bonachela's internationally recognised talent has seen him work not only with contemporary dance at the highest level but also with artists from popular culture, such as Kylie Minogue and Tina Turner. Such collaborative efforts reflect the inspiration he finds and utilises from culture today.

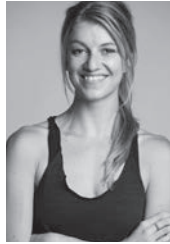
Since the premiere of *360°*, Rafael has created several pieces for Sydney Dance Company including *we unfold* (2009), *6 Breaths* (2010), *LANDforms* (2011), *2 One Another* (2012), *Project Rameau* (2012) and *Emergence* (2013). In addition, he has remounted outstanding repertoire from BDC such as *Soledad* and *Irony of Fate* (2010) and *The Land of Yes & The Land of No* (2011).

Rafael was named one of *the (sydney)magazine's* Top 100 Most Influential People in 2012 for his efforts to popularise dance since taking on the job of Artistic Director with Sydney Dance Company. Rafael has recently been awarded the Officer's Cross of the Order of Civil Merit by His Majesty the King of Spain. The award recognises his contribution to civic society.

DANCERS



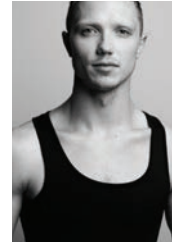
Chris Aubrey



Juliette Barton



Lachlan Bell



Thomas Bradley



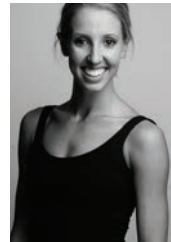
Chen Wen



Alisha Coon



Andrew Crawford



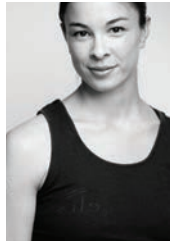
Holly Doyle



Janessa Dufty



Cass Mortimer Eipper



Fiona Jopp



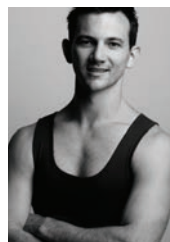
Bernhard Knauer



Alana Sargent



Jesse Scales



Todd Sutherland



Jessica Thompson



Charmene Yap

BACKGROUND ON RAFAEL BONACHELA'S CREATIVE PROCESS:

The choreographic tasks that will be taught in the Choreographic Workshop come from the making of three Sydney Dance Company works choreographed by Rafael Bonachela: *Emergence*, *Project Rameau* and *2 One Another*. One way that Bonachela generates new movement material as part of his creative process is by devising tasks for the Company dancers to undertake. As the choreographer, Bonachela then shapes, edits and refines the movement that comes from these tasks to create the new dance work.

The following is background information on the creative process of the three works that the Choreographic Workshop draws upon.

Emergence

World premiere season March 2013, Sydney

Emergence can mean a lot of different things in a variety of contexts. An online search revealed that the term emergence can be found in such areas as science, philosophy, religion, art, architecture and design. For Bonachela, the following interpretations provided him with a rich source from which to create movement:

- *Emergence* can mean to 'come out from hiding' or 'come into view'. This idea is particularly evident in a trio in the beginning of the piece where the female dancer is being revealed.
- A scientific and more complex meaning of emergence is when the 'combination of two or more elements creates or produces something that could not be predicted.' This idea of unexpectedness was used throughout the creative process. Within the choreography, Bonachela experimented with combining different elements such as putting two different phrases together, two different dancers together, or placing dancers in a giant cube strung with elastic, to see what came from it.



BACKGROUND ON RAFAEL BONACHELA'S CREATIVE PROCESS:

Project Rameau

World premiere season October 2012, Sydney

Project Rameau is an exploration of, and response to, the intricacies of the music of Jean-Philippe Rameau. To bring this baroque music into the 21st century, Rafael Bonachela found ways to respond to the music with abstract movement as opposed to movement of the baroque style or a narrative from this period. His choreographic decisions were shaped by the dynamics, texture, duration, formality and nuances of the structure of the music.

Jean-Philippe Rameau also became well-known as a music theorist producing very technical, almost mathematical, compositions. Bonachela recognises this complexity in his choreography through the challenging choreographic tasks he gave the dancers to generate the movement material. Throughout the creative process he set very strict rules and boundaries for himself and the dancers to produce intricate, precise and complex movement and coordination.



BACKGROUND ON RAFAEL BONACHELA'S CREATIVE PROCESS:

2 One Another

World premiere season March 2012, Sydney

In thinking about what makes his work distinct, Rafael Bonachela believes the essence of his work is that it is about people, about human emotion and behaviour. He is fascinated by the interaction between dancers which can be seen in the intricate and breathtaking duets that he choreographs.

2 One Another takes the idea of interaction, and relating to one another, a step further. From the moment we enter this world we are shaped by our experiences, our interactions and our relationships with the people we meet. In the making of *2 One Another*, Bonachela's inspiration came directly from within the studio; from the dancers and from the output of his collaborators. It is a personal work for everyone involved, intimately revealing personalities and qualities of the individual.

Bonachela used text as part of the creative process through collaborating with a poet, Samuel Webster. Webster's direction in the early part of the creative development was to write instinctively and with immediacy to what he was observing in the studio. His poetic phrases were used as a stimulus for structuring some sections of *2 One Another* and to generate movement material. Some phrases can also be heard in the soundtrack.



WORKSHOP DESCRIPTIONS

WORKSHOP 1: SOLOS

Once you have a concept for your composition, how do you then generate movement? Is there a visual image that you could use, in relation to your concept, that may be able to trigger movement ideas?

In *Emergence*, Rafael Bonachela used images of fractals (a complex pattern that repeats itself) from emergent architecture and design as a starting point to generate movement. This connected to his concept of emergence. The Company dancers responded to their selected images in a variety of different ways and it is important that you realise that there is no right or wrong way to respond to these images.

In *Project Rameau* a similar process was used except the dancers drew the images themselves after listening to a composition by Jean-Philippe Rameau. They were encouraged to creatively respond to the music through a drawing, diagram or map that was then given to another dancer from which to create movement from. This process helped to generate abstract movement that wasn't associated with the specific historical era in which the music was created.

To get started, here are some examples of the possible ways to respond to an abstract image through movement:

- Emotive response – how does the image make you feel?
- Triggers memory or association – does the image remind you of something, someone or somewhere?
- Line or shape – using the lines and shapes in the image to direct the flow or quality of movement, the speed of movement or a floor pattern in space.
- Colour – is it a strong colour or a calm colour? This could direct the dynamic of the movement
- Repetition – are there repeated shapes or lines that could be used to create a pattern of movements?



WORKSHOP DESCRIPTIONS

WORKSHOP 2: DUOS & GROUPS

Duo – Communication Task from *2 One Another*

This task is based on action and response and relies on instinctively responding to your partner. Think about a conversation between two people which goes forward and back as it progresses and how the response is always triggered by what was said before.

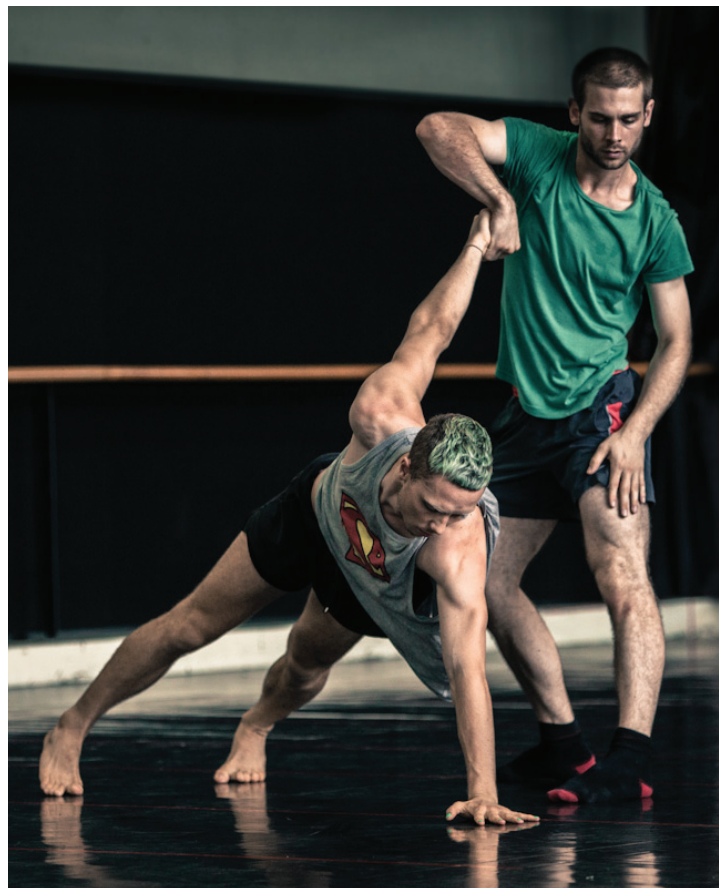
In pairs, the first dancer does an impulsive action which the second dancer then responds to instinctively. Try not to think about your action too much but as a guide you may like to consider relating or reacting to:

- the dynamic of the action (strong, soft, sharp, fluid)
- the speed, rhythm or timing of the action
- where in space the action happened
- which body parts were used

Repeat the action and response process to build a phrase of at least six movements each.

Play with the length of your response to your partner as in a conversation. Are you communicating just one word or a sentence? Also play with the pauses between the action and response.

Write down one word to describe each action that you do to help you remember the impulse behind it. Once you have created a phrase with your partner compare your words to share what each of you were thinking within the silent conversation.



WORKSHOP DESCRIPTIONS

WORKSHOP 2: DUOS & GROUPS

Group – Travelling movement phrase from *Emergence*

Create a walking pattern that crosses the space with your group of six dancers. Each dancer should find an individual pathway that crosses, separates from and merges with the rest of the group.

Individually take your own movement phrase and explore ways to shift this material so that it can now travel as you move along your pathway. Think about how to manipulate the original movement so that the whole body moves across the space, as opposed to simply walking with the arm movements added on top.

Once each dancers' travelling phrases are established, find moments of connection between the dancers. This doesn't only mean physical contact. Other examples of the connections that could be made include: using eye focus, the timing or speed of the dancers' movements as they encounter each other, repetition of a movement, mirrored or complementary movements between the dancers.



IDEAS FOR FURTHER CHOREOGRAPHIC DEVELOPMENT

Rafael Bonachela's intricate and complex choreography evolves from the layering of movement ideas. Once you have created a base movement phrase, use one or more of the following ideas to further develop your phrase:

1. Lower and upper body movement phrases:

- Use your solo phrase to create an upper body movement phrase.
- Your partner takes just the lower body of their original phrase.
- Together create a new phrase incorporating the arms from one phrase and legs from another phrase. This creates tricky coordination with new movement pathways for you to explore.

2. Disruptions or restrictions in the space:

Create a disruption to the space in your studio/classroom by adding some form of obstacle into the space. This could include masking tape on the floor, string tied up across the space, objects placed within the space or objects hanging from the ceiling (if that's possible!).

Create your movement phrase in this new space allowing the obstacles or disruptions to direct your movements. Or perform a phrase you already know in the new space and allow the obstacles to impact on how you perform the phrase. Remember to keep safe dance practices in mind when moving in or around obstacles.

Take away the disruptions / obstacles and perform your phrase in an open space keeping all the intricacies and quality of the new phrase.

3. Turn a solo into a duet:

- In pairs, use a solo phrase that both dancers know for this task.
- Both dancers start at different points in the movement phrase. Explore how to shift the original movements so that you can find ways to connect with your partner to create a duet.



SUGGESTIONS FOR DISCUSSION

Abstract and Narrative Dance

Rafael Bonachela's choreography is abstract even though it comes from a personal place for him, the dancers and his creative collaborators. *'I think my work is becoming more and more about what it is to be human. It's abstract but it has a lot of emotion. What I'm trying to do is make you feel something. But how you read it, that really is up to you.'* Rafael Bonachela

There is a concept but no narrative to his work so the interpretation is left open to the audience. As a choreographer, Bonachela is particularly interested in spatial and structural patterns so some of the decisions he makes are based purely on an exploration of pattern.

- What are your definitions of abstract dance and narrative dance?
- Find examples of choreographers and their dance works which are abstract. Compare and contrast two examples.
- Find examples of choreographers and their dance works which are narrative. Compare and contrast two examples.
- How could you adapt the tasks you have learnt in the Choreographic Workshop if you were choreographing a narrative dance work?

