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AN ANALYSIS OF THE CHOREOGRAPHIC WORKS OF JIRI KYLIAN AND HOW HIS STYLE EVOLVES THROUGHOUT
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ABSTRACT

Jirí Kylián is a choreographer, resident at Nederlands Dans Theatre. In an interview with Harkarvy (1994) Kylián says that he is opposed to the notion of a ‘Kylián technique’ “I like my work to go in different directions. I think our task as choreographers is to search the extremities of our souls. I don’t think we should find a place where we feel comfortable, and keep walking around that place until we die. I think that the search for what we are and what we want to say should be as expansive as possible” (Kylián in Harkarvy, 1994). Smith-Autard (2005) suggests that there is a recognisable look to Kylián’s work. However, Kylián tries to move away from any such trademark. “I prefer to think I didn’t have a style. I like to change my ways from ballet to ballet, but of course, you cannot avoid your own handwriting” (Kylián cited in Kisselgoff, 1979).

This study looks at Kylián’s background as well as a selection of his choreographic works. Three of his pieces are studied in detail using Adshead’s four part system of analysis (1988). These are La Cathédrale Engloutie (1975), Stamping Ground (1983) and Falling Angels (1989). The study clarifies how Kylián’s style has changed and developed throughout his career.
CHAPTER ONE
Jirí Kylián is a resident choreographer at the Nederlands Dans Theatre, in Holland. He was born in Prague, Czechoslovakia, in 1947. In an interview with Harkarvy (1994) Kylián says that he is opposed to the notion of a 'Kylián technique'

“I like my work to go in different directions. I think our task as choreographers is to search the extremities of our souls. I don’t think we should find a place where we feel comfortable, and keep walking around that place until we die. I think that the search for what we are and what we want to say should be as expansive as possible” (Kylián in Harkarvy, 1994, p1).

Smith-Autard (2005) suggests that there is a recognisable look to Kylián's work. However, Kylián tries to move away from any such trademark. “I prefer to think I didn’t have a style. I like to change my ways from ballet to ballet, but of course, you cannot avoid your own handwriting” (Kylián cited in Smith-Autard, 2005, p76). This study aims to clarify if and how Kylián’s choreographic style has developed throughout his career.

Jirí Kylián has been choreographing works for Nederlands Dans Theatre since 1973 and was Artistic Director from 1975 to 1999. He now remains part of the company as resident choreographer.

Bremser (2005, p134) comments that Kylian has something in common with all of the most significant creators, and that is that “his formative years took place at a special time and in a special place. The place was Stuttgart and the time became known as the ‘Ballet Boom’”. He joined the Stuttgart Ballet in 1968 whilst John Cranko was director of the company and choreographers such as Cranko, Maurice Béjart, and Hans Van Manen were introducing a lively approach to ballet. This was characterized by athletic, theatrical movement (Bremser, 2005). Cranko encouraged Kylian to choreograph and this led him to Nederlands Dans Theatre (NDT), a company which had emerged as one of the leaders of the contemporary dance revolution in Europe in the 1960’s (Sayers,
1992/3). “Nederlands Dans Theatre was the first European ballet company to institute a regular modern class and thus was a pioneer in the combination of classical and modern dance traditions within one company” (Bremser, 2005, p134).

Nederlands Dans Theatre was established out of a group formed by Sonia Gaskell. This group became The Nederlands Ballet and Sonia Gaskell became its director. However, Gaskell’s lack of temperament and organisational skills led to revolutionary stirrings within the company, and a breakaway group formed in 1959 to create Nederlands Dans Theatre. This group included administrator, Carel Birnie, and teacher, Ben Harkarvy as well as a large group of dancers (Sinclair and Kersley, 1995). Birnie was determined to keep the company afloat and as their reputation grew, bookings increased. Within the following decade, works created by choreographers such as John Butler, Job Sanders and Glen Tetley were added to the company’s repertoire. In November 1973, Nederlands Dans Theatre took its first step towards the metamorphosis which would transform it: Jirí Kylián was invited from Stuttgart to create a piece for the company, and in 1975 he accepted the invitation to become artistic director of the company (Sinclair and Kersley, 1995).
CHAPTER THREE
To look at Kylián’s pieces for style and technique and how this develops throughout his career as a choreographer, I will analyse three of his pieces. These will be *La Cathédrale Engloutie* (1975), Stamping *Ground* (1983) and *Falling Angels* (1989).

When talking about the analysis of dance, Adshead (1988, p12) suggests that “far from destroying the dance it can illuminate it by increasing the ability to discriminate finely between the features of a single dance and to make comparisons between dances. Analysis provides a structure for the knowledge that is needed to frame interpretations and increases the possibility of becoming imaginatively and creatively involved in the work”. Mackrell (1997) tells us that when viewing a dance work, each style proposes its own ideal viewer and each viewer proposes his or her own ideal dance. For example, a white English middle class woman brought up in the late twentieth century would view Marius Petipa’s *Sleeping Beauty* completely differently to a St Petersburg nobleman in the Mariinsky Theatre a hundred years ago. “We all bring our own prejudices, passions and blind spots to the theatre” (Mackrell, 1997, p6). Preston-Dunlop (1998) tells us that spectators are not passive receivers. “They have their own ideas. They make their own interpretation. They may see part of the message or miss it. They will make whatever sense of it they do, influenced by past experience and present expectations” (Preston-Dunlop, 1998, p11).

Preston-Dunlop (1998) tells us that some dance forms communicate nothing more than themselves and are as near to abstract as dance can be. Yet even they communicate something, don’t they? According to Jakobson (cited in Preston Dunlop, 1998) for communication to work there must be something somebody wants to transmit and a medium in which to turn it into a message. There must also be some one to send this message and someone to receive it. The message must be put together in the medium according to the rules: to grammar, to codes, to norms which other people can de-code, to comprehend and share. Preston-Dunlop (1998) translates this into terms of dance,
suggesting: the choreographer and the co-operating team have something to say; their medium is dance, that is movement by performers with sound and in space; into which they put their ideas to create a dance message; performers then perform the dance message; and spectators receive it, variously. However, Preston-Dunlop comments that the problem is that there is no one dance code or grammar. “Each genre has codes and conventions. They shift and change as each new style, even each new dance, is formulated and settles its own way of representation” (Preston-Dunlop, 1998, p8). Mackrell (1997) tells us that in the body language of dance, even the purest movement will express something. Preston-Dunlop (1998) comments that as soon as a performance is given, with an audience, the expectation of communication is set up. “There are receivers, the spectators, even if ignored. There are senders, even if reluctant. Codes, aesthetic and theatrical, are set in motion, something will be given off by the event. Someone will receive it as a form of communication” (Preston-Dunlop, 1998, p11). Mackrell (1997) suggests that some of the greatest dance works have no narrative at all and that these often seem close to visual art and music. We talk about the patterns made by dancers in terms of architecture, balance and line; we talk about individual bodies having sculptural form and of dance phrases building rhythm, harmony and flow. And because we prize the purely formal qualities of these works we call them abstract. Yet Mackrell (1997) also points out that this term is a contradiction of a basic truth about dance, which is that it is always human. Preston-Dunlop (1998) comments that attitudes, preferences, emphases and interests remain whether there is a story or not. They become the main content, together with the fashions and concerns of the place and the time of creation. “Choreography is created out of individual bodies and personalities, not out of neutral paint, metal or ink. Bodies are the way we communicate” (Mackrell, 1997, p4).

Adshead (1988) tells us that constructing a clear picture of the movements and the way in which they coexist, of the dancers, as individuals and as groups, of the performing environment, costumes and sound, is the basis of analysis.
Preston-Dunlop (1998) identifies five components which are always present in a movement and you cannot move without them. “The structural components of movement per se are the essentials. They are what must be there for movement to exist irrespective of its motivation, its references, its intention. They are seen generally as bodily coordination of all sorts, actions in variety, time and dynamics of the actions, relationships within the body and between the bodies” (Preston-Dunlop, 1998, p77). These five elements are always present in a movement and you cannot move without them (Preston-Dunlop, 1998). However, Preston-Dunlop (1998) suggests that the dance medium as a whole, and any dance work, can be split into four categories. These are movement, performers, sound and space. Adshead (1988) identifies four similar groups of components: the movement, the dancers, the visual setting and the aural setting. Preston-Dunlop (1998, p4) comments that the relationships between each of the components is what is important. “The strands of the dance medium like locks of long hair plait into one meaningful whole. The interlock is all”. These four aspects of the components within a dance as identified by Adshead (1988) make up one section of Adshead’s four part system of analysis (1988).

The four parts are labelled: components, form, interpretation, and evaluation. In the components section, the analyser must identify and describe the components within the dance. When looking at the form of the dance, the relationships between the previously identified components should be described. When looking at the interpretation of a piece, Adshead (1988) points out that dances are social and cultural products which embody, and are created and received in relation to, the conventions and traditions of a particular time and place. The understanding of a dance, therefore, relies upon knowledge of that time and place. “Knowledge, deriving from four sources which themselves are interrelated in an exceedingly complex way, allows access to the meaning and significance of the dance in question. The sources are the socio-cultural background, the context, the genre and style and the subject matter of the dance” (Adshead, 1988, p65). By looking at these sources, the analyser can
ascrive character, qualities and meanings or significance to the traceable components or forms of the dance (Adshead, 1988). In the final section, evaluation, Adshead (1988) refers to the skills of appraising and judging the merit or worth of the dance. Adshead (1988) tells us that evaluation is understood to rest upon the values associated with the dance and not those values which may be described as more personal. Preston-Dunlop (1998) comments that the parameters of value shift from person to person and with each generation but some essentials remain. “For the aesthetic function to function, the dance needs to be an excellent example of itself whatever its genre whatever its type. The spectator will respond to excellence even if it is an unfamiliar excellence” (Preston-Dunlop, 1998, p29). Adshead (1988) suggests each context in which dance appears reflects the general values of the society and culture in question. “Groups of dances known as genres and styles are ‘crystallisations’ of the various values which may relate to the purposes of the dance, important experiences of the dance or the particulars of choreography or performance. In the light of this, the range of subject matter and treatment which is appropriate is also specified. The worth of any dance is, therefore, judged according to these values and the particular norms and standards derived from them” (Adshead, 1988, p96). However, although dances are rooted in the socio-cultural life of the peoples concerned and can only be comprehended using appropriate concepts, they also produce character, qualities and meanings/significances unique to them and create their own individual values. Therefore dances are judged in relation to both the values that they reflect and those they create (Adshead, 1988).

For my analysis of Kylián’s works, the study shall follow Adshead’s four part system analysis.
CHAPTER FOUR
The first of Kylián’s works to be examined is *La Cathédrale Engloutie* (1975). The piece begins with the following text being shown: “...and the cathedral built to praise God disappeared below the waters of the sea because the people lived a life of immorality. Only at night it can still be heard the knell of clocks in the deep. Rollers against the shore”. There are four dancers in the piece: two males and two females. The males wear loose shirts and trousers and the females wear long dresses. One couple wears red and the other wears pink. The stage is empty except for four wooden posts and the backdrop is painted with waves in the bottom left corner spreading out into the distance. The piece begins with the sounds of waves accompanying the dance and this continues throughout the piece. However, the beginning of each new duet or section is marked with a short phrase of piano music written by Debussy and the piano piece is played in full to finish the dance. The dancers begin on stage, the females kneeling with the males behind resting one hand on his partners head. This image is repeated throughout the piece and is also where the dancers finish. The piece begins with the two couples performing the same duet in canon. We then see a succession of duets performed by the couple dressed in red, the two male dancers, the two female dancers, and the couple dressed in pink. The dance then concludes both couples on stage performing the same duet in unison. The movement material used includes frequent balances such as counterbalances, females in arabesque being supported by the males, and balancing a foot on the partner’s leg which is repeated twice within the male duet. Counterbalances are used within the male-female duets, with the male countering the female who is reaching away with both her arm and her whole weight, and in the males’ duet, when they are constantly shifting the balance between them as they travel together. Looking is a prominent feature in the dance. The dancers repeatedly look poignantly off stage. This is often highlighted with a reaching arm and/or a long pause. They also look expressively to each other. Another action which is repeated and developed is turning. The dancers perform pirouettes, soutenu turns in demi plié, attitude turns and rolls on the floor. Rolling on the floor is included frequently within most
of the duets. One dancer rolls underneath another and this is used with the female under the male, one male under another, and one female under another. The dancers also roll around each other in circles. The rolling varies in dynamics: it can be slow, sustained and expressive, or rapid and urgently. The dancers use bent knees, straight legs, legs extended in second, lying down or sitting up. The female dancers use their torsos to contract throughout the piece: in plié in second, standing, with partners arm around waist (as if causing the contraction and pulling from the waist) and accentuated by arms curved over the head. The dancers perform the movements expressively using their breath to contribute to the dynamics of the movement. When the sound of the waves becomes more intense the dancers echo this in their performance. They become more energetic and portray a sense of urgency. The movements increase in size and length, using up more stage space. The dancers include greater jumps and turns which reflect the power of the waves.

The second work to be studied is *Stamping Ground* (1983). There are six dancers: three male and three female. The female dancers wear beige leotards and the males wear shorts which are all painted to blend with their skin. The dancers also wear beige ballet shoes and red/orange/gold bands around their wrists and ankles which look quite tribal in style. The stage is empty with no props and there is a black shimmering curtain as a backdrop which is used throughout the piece as an entrance and exit. The piece begins with the dancers performing solos one by one. Each solo reveals the character of the dancer. The dancers create their own sounds by slapping body parts, clapping and stamping, before the music begins. This is made up of percussive instruments such as drums and cymbals. The movement material is quirky and travels through the space. The dancers use pliés in second, twisted and crossed arms, flopping hands to the ground, stretching arms forwards with palms together, travelling using arms, contractions of the body, creeping fingers, the use of the head and focus, and sudden shifts of weight, travelling steps or relevés. The dancers then perform a variety of duets and trios. These small groups provide
short narrative dances and bring together and develop the personalities of the dancers. Within these groups the dancers use lifts such as two male dancers hold a female up by her hands where she swings like a pendulum and jumping on each others backs. Creeping movements are also used throughout the piece including creeping fingers along legs, low along the ground, travelling, or sometimes creeping onto the stage through the backdrop curtain. Another feature of the choreography is the use of the head and focus. The dancers look using their head, looking sharply and suddenly, peering around or looking aggressively, and also jumping on each others backs to see further, or using their hands as a head. At the end of the piece the dancers move slowly to the back of the stage disappearing one by one into the back curtain.

The final work to be studied is *Falling Angels* (1989). *Falling Angels* is danced by eight female dancers, each wearing a grey leotard and white shoes with ankle socks. There is no significant set or any props. The stage seems empty to begin but the dancers emerge from the darkness at the back of the stage. The music begins as the dancers walk forwards. It is a drum beat and this drumming continues throughout the piece at varying tempos and with different rhythms, sounding very ritualistic. The lighting of the stage is an interesting element of this work. It changes between a general light covering the stage floor, eight squares of light appearing on the floor, and lines of light across the floor. The light formations seem to be used to separate the dancers from each other. When the squares of light appear, each dancer keeps to her own square, and when lines of light appear these separate a dancer, or sometimes two, from the main group causing them to break from the unison sequence of the other dancers to create a solo or duet. The dancers perform in unison for most of the piece. Individuals or twos frequently split off from the group, although not necessarily spatially, and perform a separate phrase. When this occurs the main group remain in unison although they seem to loose energy and perform slower and more sustained movements until the stray dancer(s) rejoin them. Sometimes canon is used but only for single movements before continuing in
unison. The dancers rarely interact throughout the piece or use contact work. This only happens at one point when the group is split and the larger group bustle about and knock into one another, looking confused. The choreography includes gestural movements, isolations, flexed feet, splayed palms, contractions of the body, peering through arms or light, and towards the end of the piece becoming more flirtatious by pulling leotards away from the body, waving, blowing kisses, smiling and swinging hips. The dancers manipulate various body parts such as seeming to be pulling themselves up by lifting their shoulder with the opposite arm. This is used repeatedly towards the end of the piece facing different directions. Looking is an important feature of the choreography within *Falling Angels*, as well as in the two previous studies – *La Cathédrale Engloutie* and *Stamping Ground*. The dancers peer through lines of light and through their arms at dancers separated from the group. However, the lack of looking is equally as significant when the group sometimes completely ignores separated dancers and for the majority of the performance there is no contact between the dancers – visually or physically. Also related to using looking, is the use of facial expressions. The dancers use various expressions including nervousness or shock - which is highlighted by placing their hand over their mouth or face, excitement – whilst waving a hand to the audience, and confusion – whilst bustling and looking puzzled to the other dancers in the group. The choreography is performed using a variety of dynamic qualities, ranging from slow and sustained movements to sharp, quick sequences. The piece finishes with the dancers slowly sinking to the floor. The music comes to a halt and the squares of light which frame each of the dancers disappear one by one to leave the stage in darkness.
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Journals


Video/DVD Leaflets


Audiovisual Publications and Materials
DVD

Videocassette

Videocassette
APPENDICIES
Appendix A

Title of Dance: La Cathédrale Engloutie
Choreographer: Jiří Kylián
Date Created: 1975
Date of Version used for Analysis: 1983
Name of Dance Company Performing: Nederlands Dans Theatre
Composer: Claude Debussy
Designers: Set: Jiří Kylián, Lighting: N/A, Costume: Jiří Kylián

Components of the Dance

1.1 Movement
Balances, lifts, turns, arabesques, contractions, arches, plies in second, reaches, leaps, hands on other person’s shoulders, rolling on the floor, looking out from the stage,

1.11 Spatial Elements
Work mainly in pairs – two male/female couples, males’ duet, females’ duet. Use a variety of levels with lots of lifts and floor work.

1.12 Dynamic Elements
Mainly slow, flowing movements but with use of breath. Pauses used quite frequently. Lyrical and expressive.

1.2 Dancers
Four dancers- two male, two female. They are paired as two male-female couples in the majority of the piece.

1.3 Visual Setting
The stage is empty except for four wooden posts. The backdrop has waves painted on the bottom left corner spreading out into the distance. Female dancers wear a long, flowing dress and the males wear a top and flowing trousers. One couple are dressed in red and the other in pink.

1.4 Aural Setting
Piece starts with the sounds of waves. At the beginning of each duet the piano is played. The piano piece is played in full at the end section of the performance when all the dancers are on stage.

Form of the Dance

2.1 Components Related
Balances – counterbalances, females balancing on one leg being supported by the males, balancing a foot on partners’ leg.
Contractions – in plie, standing, curve with partners arm around waist, accentuated by arms curved over head.
Rolling – around partner, underneath partner, bend knees, straight knees, legs extended in second
Looking – off stage into wings, to each other, looking and reaching with arm.
Female kneeling and male standing behind with hand on her shoulder – image is presented to us as the opening scene and is echoed towards the end of the piece as well as being the closing position of the dance.
Piano music – highlights the beginnings and endings of duets, as well as the end of the piece.
Two couples perform same duet in canon.

**Interpretation of the Dance**

3.1 Concepts through which interpretations are made
Made to be performed by Nederlands Dans Theatre, a modern ballet company.
Modern ballet style with other influences such as Graham, folk
Submerged cathedral – drowned by God for irreligious lives. Alone, sadness, despair

3.2 Concepts relating to the interpretation of a specific dance
Longing, loneliness, reaching out for help
Lyrical, flowing, expressive, range of dynamic qualities
Cathedral has been drowned, the people have been left, alone, to repent. Feelings of sorrow and despair. Reaching out for help. Looking to the horizon.

**Evaluating the Dance**

4.1 Values
Valued in terms of modern ballet genre, long extended limbs, flowing, rounded, spiral movements.

4.2 Choreography and performance
Successfully conveys theme and narrative of the dance using lyrical, flowing style of Kylian’s early romantic ballets.
Appendix B

Title of Dance: Stamping Ground
Choreographer: Jiri Kylian
Date Created: 1983
Date of Version Used for Analysis: 1987
Name of Company Performing: Nederlands Dans Theatre
Composer: Carlos Chavez
Designers- Set: Jiri Kylian, Lighting: N/A, Costume: Heidi De Raad

Components of the Dance

1.1 Movement
   Plie, stamping, slapping body parts, use of head, flopping hands to the ground, arms forward with palms together, travelling using arms, contraction and arch of body, creeping fingers,

1.11 Spatial Elements
   Variety of levels – from floor work to demi pointe, lots of solos and duets, not much dancing with all dancers on stage at the same time,

1.12 Dynamic Elements
   Range of slow and fast movements, some powerful sequences, some quirky sequences with sustained and staccato movements,

1.2 Dancers
   Six dancers: three male and three female.

1.3 Visual Setting
   Dancers wearing neutral coloured shorts/leotards with brown bands around their wrists and ankles. Empty stage with black shimmering curtain as backdrop which dancers use as concealed entrances. No props. No significant lighting effects.

1.4 Aural Setting
   Begins in silence. Dancers make some noises by slapping body parts, clapping, stamping. Drums then accompany the dancing with different rhythms and drum rolls as well as cymbals, a gong and other percussive instruments.

Form of the Dance

2.1 Components Related
   Slapping body parts – hands together, feet on the ground, hands against body or legs,
   Arms held forwards with palms together – used while travelling, turn hands to point at the face, separate palms keeping wrists together,
   Contraction and arch of body – repeated whilst travelling, in plie,
   Creeping – fingers, along the ground, travelling
   Looking – using the head, looking around the stage, using hands to look
Music highlighting entrance of last male solo, continuing through the remainder of the work.
Dancers finish piece by disappearing into back curtain

**Interpretation of the Dance**

3.1 Concepts through which interpretations are made
- Performed by modern ballet company, dance with aboriginal inspirations – not imitations

3.2 Concepts relating to the interpretation of a specific dance
- Animal characteristic movement material
- Solos relate to individuals personalities
- Angular, sharp, fluid movements

**Evaluating the Dance**

4.1 Values
- Use aboriginal movement as inspiration – do not imitate
- Continues style from Nomads and develops it

4.2 Choreography and performance
- Creates new animal like movements – inspired by aboriginals
- Performed with sharp dynamic qualities with moments of slow sustained movements
Appendix C

Title of Dance: Falling Angels
Choreographer: Jirí Kylián
Date Created: 1989
Date of Version Used for Analysis: 1996
Name of Company Performing: Nederlands Dans Theatre
Composer: Steve Reich
Designers: Set: N/A, Lighting: Joop Caboort, Costume: Jirí Kylián, Joke Visser

Components of the Dance

1.1 Movement
   Gestural movements, isolations, flexed feet, splayed palms, contraction and arch of body, facial expressions, hand over mouth/face, pulling leotards away from body, peering through arms or light,
   1.11 Spatial Elements
      Variety of levels and directions, sometimes spread out evenly as one group, sometimes one/two dancers split away from group.
   1.12 Dynamic Elements
      Range from slow consistent movements to sharp, fast movements.

1.2 Dancers
   Eight female dancers, none have a distinguishable role.

1.3 Visual Setting
   Empty stage with no props, black backdrop, dancers wearing grey leotards with small white shoes and ankle height socks, lighting varying from generally covering the stage, to eight square blocks of light projected on the floor, to lines of light across the floor.

1.4 Aural Setting
   Drumming rhythms, varying tempo, crescendos and diminuendos, ritualistic,

Form of the Dance

2.1 Components Related
   Gestural movements: Crossed arms repeated – sometimes later with head on one side or sinking to ground.
   Manipulating body parts: Repeated (with varying body parts), increasing in size and effort.
   Peering: Repeated, sometimes peering through arms or through lines of light.
   Hand over face: Repeated with hand over whole face, over mouth or over forehead.
Some movements are performed in canon although just single movements – not phrases of movement. When dancers are separated spatially from the group, the group peer at them – sometimes through lines of light - and often jostle and shuffle about.
When lighting is in 8 blocks, each dancer sticks to own box – no interaction.
Dancers stick as one group performing mainly unison phrases
One or two dancers break free from the group at a time, not necessarily spatially, performing different movement material which is usually more energetic before rejoining group – often with hand over mouth or face or looking down.
Significant solos or duets are emphasized when positioned away from the group and are performed with lots of energy which contrast to the rest of the group who often perform slow movements.
Blocks of light highlight the separation of the dancers and lines of light sometimes cut off dancers away from the group who peer through these lines.

**Interpretation of the Dance**

3.1 Concepts through which interpretations are made
- New dance style- more abstract – dancers as an idea not a character
- Sharp, fragmented energy

3.2 Concepts relating to the interpretation of a specific dance
- Escaping the group – as society’s expectations of women? Possibly

**Evaluating the Dance**

4.1 Values
- New dance style for Kylian – sharp, fragmented energy, yet powerful.
- Range of dynamics – rapid, sharp movement sequences contrast slow, sustained
- Ritualistic music – dance relates as tempo builds up and falls

4.2 Choreography and performance
- Sharp, angular, gestural movement performed with energy
- Significant relationships with lighting and space
- New dance language successfully continued from *No More Play* (1988)