



ROYAL  
OPERA  
HOUSE

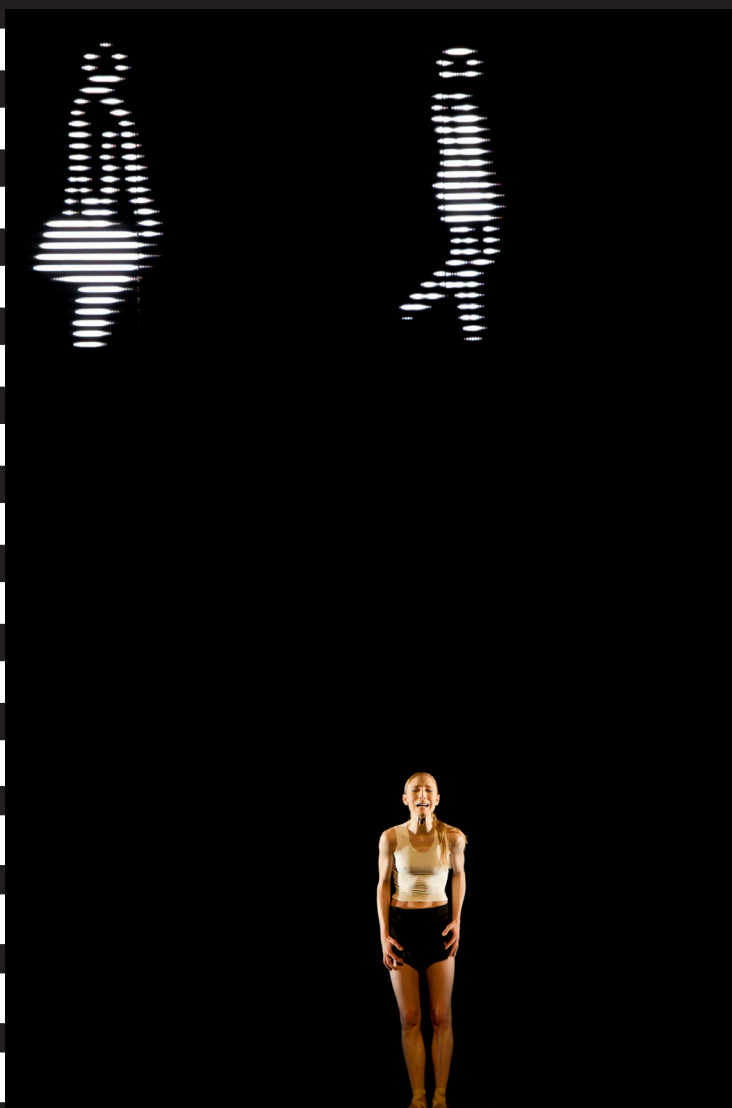
THE ROYAL BALLET

# INFRA

CHOREOGRAPHED BY WAYNE MCGREGOR

DANCE GCSE RESOURCE PACK  
GENEROUSLY SUPPORTED BY  
THE MARIAMARINA FOUNDATION





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Sarah Lamb in *Infra*  
©ROH/Bill Cooper, 2010

Pages 4-7: Artists of The Royal Ballet  
in *Infra* ©ROH/Bill Cooper, 2010

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'You see these very beautiful portraits of individuals and relationships changing context and evolving over time.'

*Wayne McGregor*



'I wanted to create a piece that saw below the surface of a city or below the surface of an individual person...'

*Wayne McGregor*



The Royal Ballet's *Infra* (2008) choreographed by Wayne McGregor is one of the six new works selected for the AQA GCSE Dance Anthology. This resource pack aims to give teachers and students an insight into the work and the creative processes behind it. It includes information about the artistic collaborators, the choreographic process and structure, a breakdown of some of the movement language and some examples of creative tasks that can be used to explore the piece further.

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'...the extremes of McGregor's language – its startling dislocations and eerie fluency – have become second nature to the dancers. Certainly *Infra's* narrative subtext, with its sad, angry, anxious vignettes of urban life, reads with a haunting legibility.'

*The Guardian*

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## ROYAL OPERA HOUSE

The Royal Opera House aims to enrich people's lives through opera and ballet. Home to two of the world's great artistic companies - The Royal Opera and The Royal Ballet, performing with the Orchestra of the Royal Opera House - we seek to always be accessible and engaging, to develop audiences across the UK and to break new ground in the presentation of lyric theatre.

The Royal Opera House is committed to enabling as many people as possible to experience and enjoy world-class ballet. Each Season more than 740,000 people attend performances at the Royal Opera House; 33,000 people participate in Learning and Participation events ranging from Monday Moves for blind and partially sighted people to Chance to Dance for talented children from diverse backgrounds. Many hundreds of thousands across the UK and overseas tune in to BBC radio and television broadcasts; more than 47,000 attend our free outdoor BP Big Screens - live relays from the Royal Opera House; and a further 730,000 have been able to watch our productions in cinemas worldwide.

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## THE ROYAL BALLET

The Royal Ballet is one of the great ballet companies of the world. Under the leadership of Director Kevin O'Hare, grand balletic tradition and an illustrious heritage are united with innovation, daring and exceptional standards of artistry, creativity and stagecraft to produce supreme theatre. It is a beacon in the cultural life of Britain and a driving force behind the development of ballet as an art form. From The Royal Ballet's base at the Royal Opera House in London's Covent Garden, today's most dynamic and versatile dancers come together with a world-class orchestra and leading choreographers, composers, conductors, designers and creative teams to share an awe-inspiring theatrical experience with diverse audiences worldwide. The Company's commitment to enriching people's lives through ballet is reflected in the deep relationships it forges through digital and learning platforms and international touring. The extensive repertory of The Royal Ballet follows a unique trajectory from 19th-century classics to the singular legacy of works by Founder Choreographer Frederick Ashton and Principal Choreographer Kenneth MacMillan and the compelling new canon of work by Resident Choreographer Wayne McGregor, Artistic Associate Christopher Wheeldon and Artist in Residence Liam Scarlett. Along with innovative commissions and choreographic initiatives by The Royal Ballet Studio Programme and strong links with The Royal Ballet School, the Company continues to refresh and surprise.

Patron:

HM The Queen

President:

HRH The Prince of Wales

Vice-President:

The Lady Sarah Chatto

Director:

Kevin O'Hare

Music Director:

Koen Kessels

Resident Choreographer:

Wayne McGregor CBE

Artistic Associate:

Christopher Wheeldon OBE

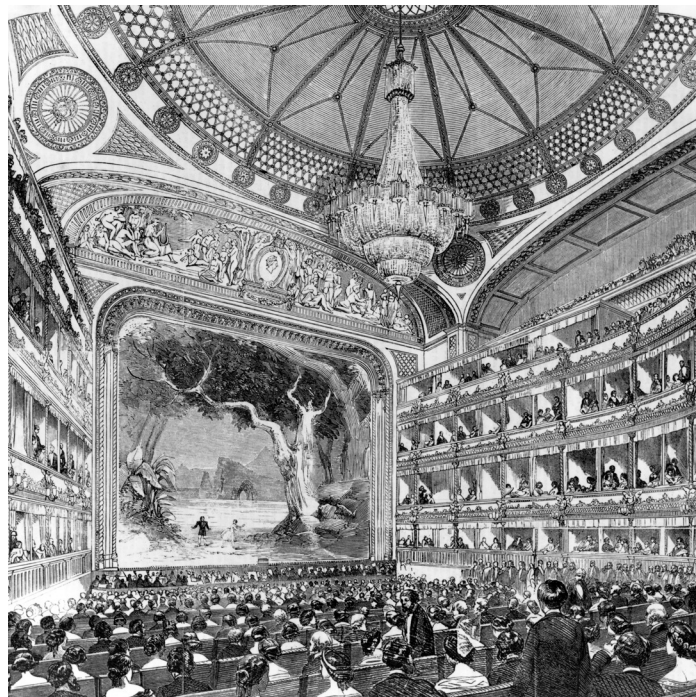
Principals:

Federico Bonelli, Alexander Campbell, Lauren Cuthbertson, Matthew Golding, Francesca Hayward, Ryoichi Hirano, Nehemiah Kish, Sarah Lamb, Steven McRae, Laura Morera, Vadim Muntagirov, Marianela Nuñez, Natalia Osipova, Thiago Soares, Akane Takada, Edward Watson, Zenaida Yanowsky



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Royal Opera House Auditorium  
©ROH/Sim Canetty-Clarke, 2014



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Interior of the auditorium of the  
third Covent Garden theatre  
circa 1858 ©ROH Collections

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**KEVIN O'HARE**

Kevin O'Hare is Director of The Royal Ballet. Appointed in July 2012 following the retirement of Monica Mason, he is responsible for driving the artistic direction of the Company. He is committed to the promotion of outstanding creativity and artistic excellence, developing talent and widening the Company's performing platform.

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**WAYNE MCGREGOR**

Wayne McGregor is renowned for his groundbreaking choreography and collaborations. He was appointed Royal Ballet Resident Choreographer in 2006 and has created 13 works for the Company. In 2015 he created the critically acclaimed *Wolf Works*, inspired by the writings of Virginia Woolf.

*Infra* is a staple of The Royal Ballet repertory and has been performed around the world, most recently in New York as part of The Royal Ballet USA tour 2015. *Multiverse*, McGregor's latest work for The Royal Ballet, was given its premiere on 10th November 2016. [www.waynemcgregor.com](http://www.waynemcgregor.com)

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*Below:* Members of The Royal Ballet and Wayne McGregor in rehearsal for *Obsidian Tear*, The Royal Ballet ©2016 ROH. Photographed by Andrej Uspenski

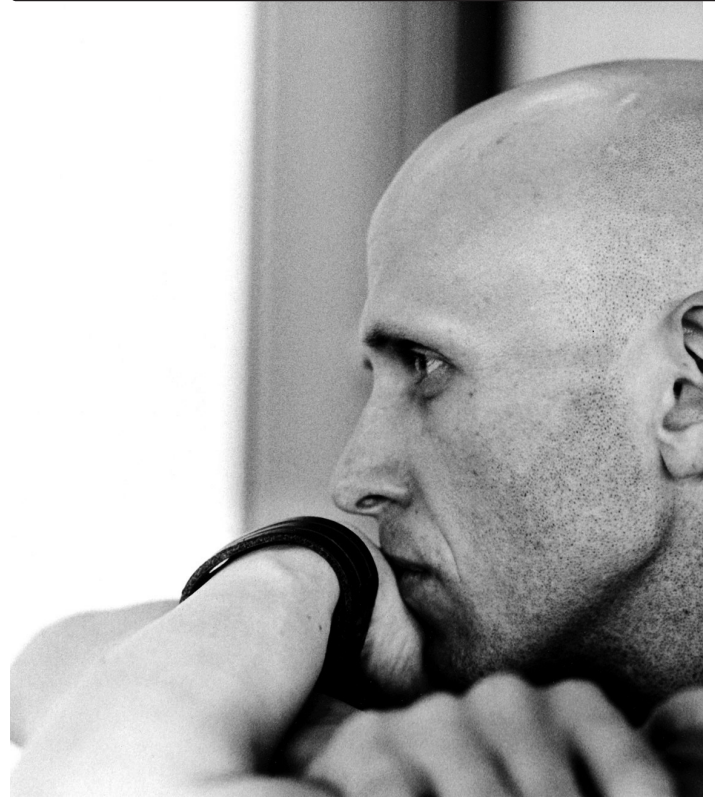




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Above: Kevin O'Hare;

Right: Wayne McGregor;  
© Nick Mead ROH 2012



'*Infra* is a groundbreaking work which showcases the possibilities of modern ballet. Wayne is a galvanizing force for dance in the 21st century and through his unique choreography he constantly challenges and extends balletic technique, creating a new and exciting theatrical experience for dancers and audiences. I'm thrilled that thousands of young people will be able to study and learn from his genius.'

Kevin O'Hare

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## OVERVIEW

The Royal Ballet's *Infra* choreographed by Wayne McGregor was given its premiere on 13 November 2008 at the Royal Opera House and was dedicated to Dame Monica Mason DBE in celebration of her 50th season with The Royal Ballet. The modern ballet in one act delves beneath the surface to present a moving meditation on human interactions.

The title '*Infra*' comes from 'vide infra', the Latin words for 'see below', and the work presents a portrait of life beneath the surface of the city. For this work McGregor continued his collaborations with composer Max Richter, lighting designer Lucy Carter, costume designer Moritz Junge and for the first time worked with the British visual artist Julian Opie as set designer.

An LED screen runs across the width of the stage, along which there is a mesmerizing flow of Opie's walking figures. Underneath, 12 dancers move through solos, duets and ensembles. They are accompanied by Max Richter's elegiac<sup>1</sup> score, which mixes melancholy string melodies with electronic sounds. The ballet contains many arresting moments: six couples dance duets in six squares of light and a crowd surges across the stage, unaware of one woman's private grief. Throughout, McGregor exhibits the emotionally resonant and groundbreaking choreography that has placed him at the vanguard of contemporary ballet.

Artistic Team

Choreography:  
Wayne McGregor

Music:  
Max Richter, The Max  
Richter Quintet

Set Designer:  
Julian Opie

Costume Designer:  
Moritz Junge

Lighting Designer:  
Lucy Carter

Sound Designer:  
Chris Ekers

Solo Piano:  
Robert Clark

Performed by:  
The Royal Ballet

Dancers featured in the  
filmed performance of *Infra*:  
Leanne Benjamin, Ricardo  
Cervera, Yuhui Choe, Lauren  
Cuthbertson, Mara Galeazzi,  
Melissa Hamilton, Ryoichi  
Hirano, Paul Kay, Marianela  
Nuñez, Eric Underwood,  
Jonathan Watkins, Edward  
Watson

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**1. Elegiac** – Expressing grief  
or sorrow.  
See Appendix A for full glossary.

'This is a piece of sumptuous beauty and shimmering possibility that marks a major step in McGregor's development as a creator'

*The Telegraph*



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Eric Underwood and  
Melissa Hamilton in *Infra*.  
©Bill Cooper

**‘An adventuresome experimenter with a restless mind, intent on pushing his disparate audience, his collaborators and himself.’**

*The New York Times*

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## WAYNE MCGREGOR'S CHOREOGRAPHIC STYLE

Born in 1970, Wayne McGregor CBE is a multi-award-winning British choreographer and director, internationally renowned for trailblazing innovations in performance that have radically redefined dance in the modern era. Driven by an insatiable curiosity about movement and its creative potentials, his experiments have led him into collaborative dialogue with an array of artistic forms, scientific disciplines and technological interventions.

The startling and multi-dimensional works resulting from these interactions have ensured McGregor's position at the cutting edge of contemporary arts for over two decades.

[www.waynemcgregor.com/about/wayne-mcgregor](http://www.waynemcgregor.com/about/wayne-mcgregor)

Company Wayne McGregor (originally called Random Dance) was the original instrument through which McGregor evolved his distinctive visual style, revealing the movement possibilities of the body in ever more precise degrees of articulation.



Wayne McGregor in rehearsals  
©ROH/Johan Persson, 2013

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## CHOREOGRAPHIC INTENTION

*Infra* explores the theme of seeing below the surface of a city, in this case, London. In a busy city like London crowds of strangers pass each other every day without knowing anything about what is happening in each other's lives. People's feelings and emotions are often restrained, meaning socially unacceptable impulses or idealizations are unconsciously transformed into socially acceptable actions or behaviour. McGregor said that this idea for physiological research coincided with his observations during the London bombings in 2005 where 52 people were killed and more than 770 injured by suicide bombers on the London transport system:

'London had a very particular feeling at that time. It was exposed in a really extreme way to an act of violence and people behaved very differently. There was a different type of humanity in the city that you don't normally see. We are all so busy usually, getting to where we are going, ignoring all the other people that are around us and being very focussed on our needs. Those bombings in London actually broke open the city and people really genuinely did have an empathy and a feeling and a care for one another and I thought that was a really interesting tension, the tension of what cities are normally like and then this extreme event that happened and then what they what they become.'

Wayne McGregor, AQA interview, 2016

*Infra* explores the emotional aspects of humanity. The dancers represent people who reveal a normally hidden aspect of themselves in raw, vulnerable and honest ways. The piece uncovers a series of relationships and portraits of society, provoking questions like:

**What do people hide from one another?**

**What happens in people's internal lives?**

**What happens behind closed doors?**



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Eric Underwood and  
Melissa Hamilton in *Infra*.  
©Bill Cooper

'Literally below the life-affirming Opie screen and beneath the haunting surface of Max's music, I have attempted to create a series of human intimacies, bared from under the skin – prosaic, imperfect and fragile. In this landscape of miniatures that expose the very signs of life, physical empathies and emotional inferences rescue the lost narratives of the population on stage. *Infra* has become simply about people.'

Wayne McGregor



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Eric Underwood and  
Melissa Hamilton (*left*);  
Ryoichi Hirano and  
Mara Galeazzi (*below*) in *Infra*.  
©ROH/Bill Cooper, 2010



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Eric Underwood and  
Melissa Hamilton in *Infra*.  
©ROH/Bill Cooper, 2010

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## RESEARCH

When creating a new work Wayne McGregor's choreographic process is fuelled by an important research phase. This might include exploring and researching main themes and concepts, exchanging ideas with collaborators and observing and casting dancers.

McGregor undertakes exhaustive research, foraging for information before physically working with the dancers. He uses resources such as:

**Books / The internet / Newspaper and journal articles /  
Music / Visual images and sculptures in galleries /  
Observations of people**

Often he will create a resource bank of all of the key pictures, acoustic ideas and text that will feed the creative process and provide stimuli for the work.

The importance of the depth and quality of research is evident in how McGregor uses the pictures in the creative process. He states that he is

'...not trying to describe the stimuli, I'm not trying to take a particular picture and represent that on stage but they are all part of this building an imagination for a work and they then can't help but come out while you are making something'.

Wayne McGregor in interview, 2016

McGregor doesn't have any rules in his methodology for selecting a stimulus. Instead, he emphasizes the importance of choosing something that inspires and charges him in some way. He encourages young choreographers to select and explore something that truly inspires them and not to worry about what others think.

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EXAMPLES OF RESEARCH AND STIMULUS THAT FED THE CREATIVE  
PROCESS FOR *INFRA*

At any rate it is important  
to imagine a language  
in which our concept  
'knowledge' does not exist.

Ludwig Wittgenstein:  
'On Certainty'

We inhabit aspects suffused with language. Our sensual encounters with the world are inevitably interpenetrated by the streams of words that flow around our minds and through our mouths. We see someone and they become the evaluative judgements that pop into our heads about them; we walk down the street and flip out into unreal worlds constituted by imaginings and internal dialogues. Languages are a second world superimposed on and intertwined with the physical and emotional worlds. Words are traced in the sky, trapped beneath stones and smeared across the faces of the people we love. A storybook world in which the word is flesh and dwells amongst us.

David Gamez: 'What We Can Never Know'



Unreal city,  
 Under the brown fog  
     of a winter dawn,  
 A crowd flowed over  
     London Bridge, so many,  
 I had not thought death  
     had undone so many.

T.S. Eliot, 'The Waste Land'

### **Infra** *In'fra*

Below, especially when  
 referring to parts of a text

see **Below**

Below; beneath; under; after



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Above: Julian Opie. Ed, foot hold. 2008 (left). Sarah, bridge. 2008 (right). Vinyl on wooden stretcher. Lisson Gallery, London.



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## CHOREOGRAPHIC PROCESS

McGregor approaches choreography by considering all aspects of the work as a series of choreographic problems. He looks at the lighting design, the set design, the music and the dancers, in relation to each other. He is not interested in the more traditional ballet hierarchy where the music starts and the choreography follows.

When making *Infra* Wayne McGregor followed the following process:

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### Stage 1

#### Research

Foraging for information from a wide range of sources to feed into the idea.

Creating a resource bank of information to draw upon when working with the dancers and collaborators.

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### Stage 2

#### Working with collaborators

**Meeting with visual artist Julian Opie,** designer of the LED screen depicting walking pedestrians, to discuss his role in the work.

When describing Opie's work McGregor says; 'He reduces the physical signature of people down to its essence, iconographic, line drawing... places the whole dance literally underneath a street scene'. Initial meetings involved the discussion of ideas such as priming the imagination so that when audiences watch *Infra* at the Royal Opera House, they can imagine the bricks of the wall of the theatre had been removed to reveal people on the streets of Covent Garden moving above the dance.

'While sitting in my car or standing at a street corner, I like to watch the natural choreography of passing pedestrians. Each person is on an individual trajectory, barely aware of each other but combining to produce an ever-changing yet constant dance. By putting people on a walking treadmill and filming them, I could draw individual frames and combine these to create a single stride which, when looped, creates a constantly moving image, a statue of an individual in motion.

When Wayne asked me to come up with a stage set I sat in the Royal Opera House and tried to envisage the entirety, dancers, audience, building. I imagined the rows of seating continuing onto the stage - the people pushing to get to their seats - continuing above the dancers.

The conversation began with a pretty blank canvas. I did not want to make a scene within which the dancers acted out a story but rather I wanted to create a picture that included the dancers within the composition. I thought my figures could combine with Wayne's dancers to create a moving, crisscrossing, combining dynamic picture.

While Wayne used my walking figures on his stage set I drew his dancers, both in the studio and in rehearsal rooms at the ROH. I made many paintings and statues from these sessions allowing the amazing dexterity of the dancers to push my drawings to extremes and allowing the possible forms of their bodies to fill canvas and stone and wood in shapes I would never have imagined possible. Max Richter came up with a beautiful sound track for the piece and used my images

for the CD cover. I in turn intend to ask Max for a looped clip of music to accompany one of my hybrid sound and image works. An intertwine collaboration that was extremely satisfying and productive for me.

Wayne and I talked and e-mailed extensively over the course of a year.

I had shown him drawings and sketches of many ideas. He lent me dancers and helped choreograph photo shoots. Wayne is a master of collaboration but it was new for me. Solutions didn't arise in a linear, planned way - we moved back and forth, side to side - we worked on parallel projects, ideas were bounced around. Snap decisions were made and other areas left vague. After much discussion this refined down to a single line of walkers crossing the stage above the heads of the dancers.

Working with so many people there is an element of flow, a flow that makes its own currents. I could not work like that all the time but it was a good project. The surprise was how productive it was, even before the curtain went up - or the screen in our case. I learnt a lot - saw new possibilities in my own work, made some 15 related paintings. I never wanted to make a background to slide behind the dancers, and through a process that I don't fully understand I feel Wayne drew from me a much more full collaboration - it was an honour to work with such a dynamic and inventive yet relaxed and straightforward artist.'

Julian Opie




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Left: Max Richter;  
Right: Chris Ekers

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**Meeting with composer Max Richter and sound designer Chris Ekers.** Richter composed the music for *Infra* and Ekers created the sound design. The sound design role involves specifying, acquiring, manipulating or generating the sounds played live during the performance.

McGregor describes Richter's music as being in 'wide-screen' and as providing a landscape for incredible work to grow, suggesting a rich, cinematic feel. McGregor also comments on Richter's ability to compose music that taps into a listener's memory, evoking particular moods and thoughts when watching dance.

They discussed the idea of the sound being a combination of electronic and live instruments being played alongside the manipulation of sound and found sound to create a real-life environment. They discussed the idea of Ekers mixing Richter's electronic sound designs with the instrumental music as it was being played live through a surround sound system in the auditorium.

---

McGregor gave Richter some lines from the T.S. Eliot poem *The Waste Land* as inspiration.

Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many.

T.S. Eliot *The Waste Land*

This dialogue between the artists was continuous throughout the creative process. Richter would sometimes be required to respond to conceptual changes affecting the mood of the choreography or extend/shorten certain passages of music in accordance with changes to the movement phrasing.

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### Stage 3

#### Meeting the dancers

Before meeting the dancers McGregor had done extensive research on the ideas, concepts and themes for design, music and movement. However, he arrived to the studio with an empty notebook in order not to be fixed to specific ideas or movements.

For McGregor the first few weeks of rehearsals are about getting to know the dancers, discovering something new about them and building a working relationship. He works hard with each dancer to find their unique physical signatures and individual self-expression.

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McGregor uses a combination of approaches when working in the studio with the dancers:

#### 1. SHOW

Arrives at the studio with pre-prepared movement vocabulary that he teaches directly to the dancers. (He does not stay in this mode for long.)

#### 2. MAKE

Works with what is inside the individual dancer, their particular physical signatures. In this mode he sees the dancers as architectural drawings or models to experiment with. He moves the dancers and offers a number of suggestions and possibilities so that they are creating a movement language together.

#### 3. TASK

Sets an improvisational task based on one aspect of his research. They then all explore this task individually and then develop ideas together.

'If you can be free enough to experience it in the moment, it hopefully releases something new in you.'

Wayne McGregor, BBC Bitesize interview, 2010

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### Creating movement motifs

McGregor enjoys working with The Royal Ballet dancers because of their 'emotional capacity, degrees of freedom and abandon in their movement'. He selects dancers to work with who are curious, open to explore and willing to try something new.

The *Infra* motifs were developed from a prosaic, pedestrian language exploring what people do every day such as walking, running, sitting and gestural actions. These pedestrian actions were then developed further. More actions (including turns, elevations and adding different body parts) were explored to make richer movement.

These motifs were both combined and contrasted with more traditional and codified ballet movement vocabulary. Throughout *Infra* McGregor pushes the classical language to its extreme, this is particularly evident with the use of the back. In contrast to ballet where the spine tends to be held straight or move in set curved pathways, in *Infra* McGregor requires the dancers to fully articulate the back in all directions: referring to this as 'almost misbehaving'.




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Left: Lucy Carter  
Right: Moritz Junge

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#### Stage 4

##### Lighting design and costume design

At the same time as working with the dancers, set and sound design, McGregor also thinks about the lighting and costume design for the work.

Lighting designer Lucy Carter designed the lighting for all of Wayne McGregor's previous works. He describes Carter as being very instinctive as a designer and as well as collecting resources and information to fuel her creative process. She often experiments in the theatre, trying out the lights with the dancers in real time. This then inspires and develops McGregor's choreographic ideas further.

McGregor has worked with costume designer Moritz Junge many times and praises his ability to work with a broad spectrum of styles. For *Infra* the costume design was influenced by Julian Opie's digital people and the starting point for costume was 'pedestrian' clothes, particularly when dressing the crowd of people who walk across the stage during the highlight in section 7b. It is important that the costumes are designed to work with the dancers' bodies, aiding their movement and showing off their extraordinary skills.

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#### Stage 5

##### Solving the problem, putting the jigsaw together

The rest of the creative process involves all collaborators working together, discussing and sharing ideas and developments, observing McGregor and the dancers in rehearsal, selecting and structuring material and eventually piecing together the puzzle, synthesizing information to create a unified piece that can be realised, rehearsed, refined and performed.

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**WAYNE MCGREGOR'S CREATIVE PROCESS QUIZ**

Watch the [interview](#) with Wayne McGregor from 3 minutes in to 9 minutes.

Answer the following questions:

1. List 3 ways that Wayne McGregor works with dancers during the rehearsal process.

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2. How did Wayne McGregor work with his collaborators when choreographing *Infra*? (choose one of the answers below)

- a Started with the completed music first
- b Created the dance piece first and then added lights, costume, music and set
- c Worked on ideas for the set, music, lights and movement simultaneously

3. What does Wayne McGregor look for in a Royal Ballet dancer? (circle two correct answers below)

- a Curiosity
- b A dancer that responds only to taught material
- c Willingness to experiment
- d A dancer who does not question
- e Unreceptive
- f Open-minded

4. Where did the movement motifs come from for *Infra*?  
i.e. What type of movement language did Wayne McGregor start with?

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5. Describe how *Infra* is structured.  
(circle the correct answer below)

- a A series of separate vignettes (episodic)
- b In three parts with the same beginning and end (ternary)
- c Sections alternate and repeat (rondo)
- d The dance follows one cohesive story (narrative)





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[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

## STRUCTURE OVERVIEW

There are twelve dancers in *Infra*, six female and six male. Wayne McGregor states that he isn't thinking about gender in a binary<sup>2</sup> way, where a society splits its male and female sexes into gender roles, gender identities and gender-specific characteristics. His aim is to provide a snapshot of the whole of society, the real world.

- ✦ The piece accumulates using an **episodic<sup>3</sup> structure**. It gradually builds in complexity using pace, rhythm and number of dancers.
- ✦ The **movement language and motifs are introduced slowly** in order to help the audience to gradually process it; over time the structure **builds in complexity**.
- ✦ Eventually the piece has a **full visual field** in which the audience is invited to individually select what they would like to watch. McGregor explains that it is more like an **accidental way of seeing, reflecting our experience in everyday life**; the audience will not see everything with one view.
- ✦ This is partnered with clearing the stage and giving the audience just one duet or solo to view, or **contrasting lots of movement with complete stillness** or slow motion, allowing the viewers' eyes to focus on one element once more.
- ✦ The **climax of the piece includes six male/female duets** performed simultaneously in blocks of light.
- ✦ A **highlight** of the piece is towards the end when the stage is filled with a crowd of 'normal' people walking like pedestrians in one particular direction. This is **contrasted** with a solo female dancer centre stage moving slowly to the floor, demonstrating grief and despair.
- ✦ The piece **ends with one duet** that continues as the lights and music fade.

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**2. Binary** – Relating to two things or two parts.

**3. Episodic** – This type of choreographic structure includes a series of independent sections that when put together communicate the overarching theme of the work.

See Appendix A for full glossary.

## ANALYSIS OF *INFRA* BY LUKE JENNINGS<sup>4</sup>

### AUTHOR AND DANCE CRITIC

In *Infra* (2008), McGregor offers us the conceptual and the lyrical in perfect equipoise. The curtain rises on a stage peopled by motionless dancers who begin to move in a tense, exploratory fashion, as if propping the limits of their outward reach and their capacity for contact. Above them, meanwhile, electronically generated figures move with stylized grace along an LED screen designed by the artist Julian Opie.

In Max Richter's score, we discern the staccato beeps of Morse code, another form of attempted, encrypted contact. A duet ensues, emotionally inflected but mysterious and, as the man tenderly leads the woman through a series of extreme articulations, Richter's music assumes an elegiac tone. We hear a repeated, falling phrase, which seems to echo the dancers' poignant yearning.

There are further duets, each more tensely mannered than the last, until six couples are performing simultaneously, each in its own box of light, but each framed by darkness.

Train-whistles sound, and we are reminded of the lines from T.S. Eliot's poem *The Waste Land*... Eliot is comparing commuters to souls in torment, and on cue, the stage is suddenly filled with anonymous traversing figures, all seemingly blind to each other. At the centre a female sinks to the ground, weeping inconsolably. The crowd dissolves, taking the woman with it and a final lyrical duet expresses acceptance and a cautious note of hope.

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<sup>4</sup> Some of the vocabulary used in this analysis is explained in the '*Infra* Glossary' – see Appendix A.

## SECTION-BY-SECTION DESCRIPTION

Below is a brief description of the structure of *Infra*. The piece has been divided into eight sections that relate to the chapters on the *Infra* DVD. The movement content, physical setting and aural setting have been described. Wayne McGregor has contributed to the table by adding the section names and some descriptive words for the 'Mood', 'Action', 'Space', 'Dynamics' and 'Relationships' in each section.

Purchase a DVD of the production [here](#) to see the full work.

### Section number | NAME | Time

Brief description

What do you see?

#### Section 1 | LOGIC | 0-3:41

Introduction

Accumulation of bodies in space.

Three solos:

Paul Kay

Edward Watson

Jonathan Watkins

### What do you see?

Entrances/Exits

Number of dancers/Mood

One male dancer stands still DRC facing upstage. A digital man walks across the LED screen above the dancer on stage. A second male dancer enters from stage right, running in an arc to UC and begins to move forwards performing an intricate solo with arm and hand gestures.

The first male dancer starts to move and a third male dancer is revealed standing still UC. The first two dancers perform a short duet in unison before continuing their solo movement. All three dancers perform a combination of solos, duets and short sections of unison in duets or as a trio.

The overall **mood** suggests a sense of anticipation, like the audience is looking through a window observing the three people moving individually and sometimes interacting.

The **movement vocabulary** is a combination of pedestrian, gestural, contemporary and ballet.

### Zoning In

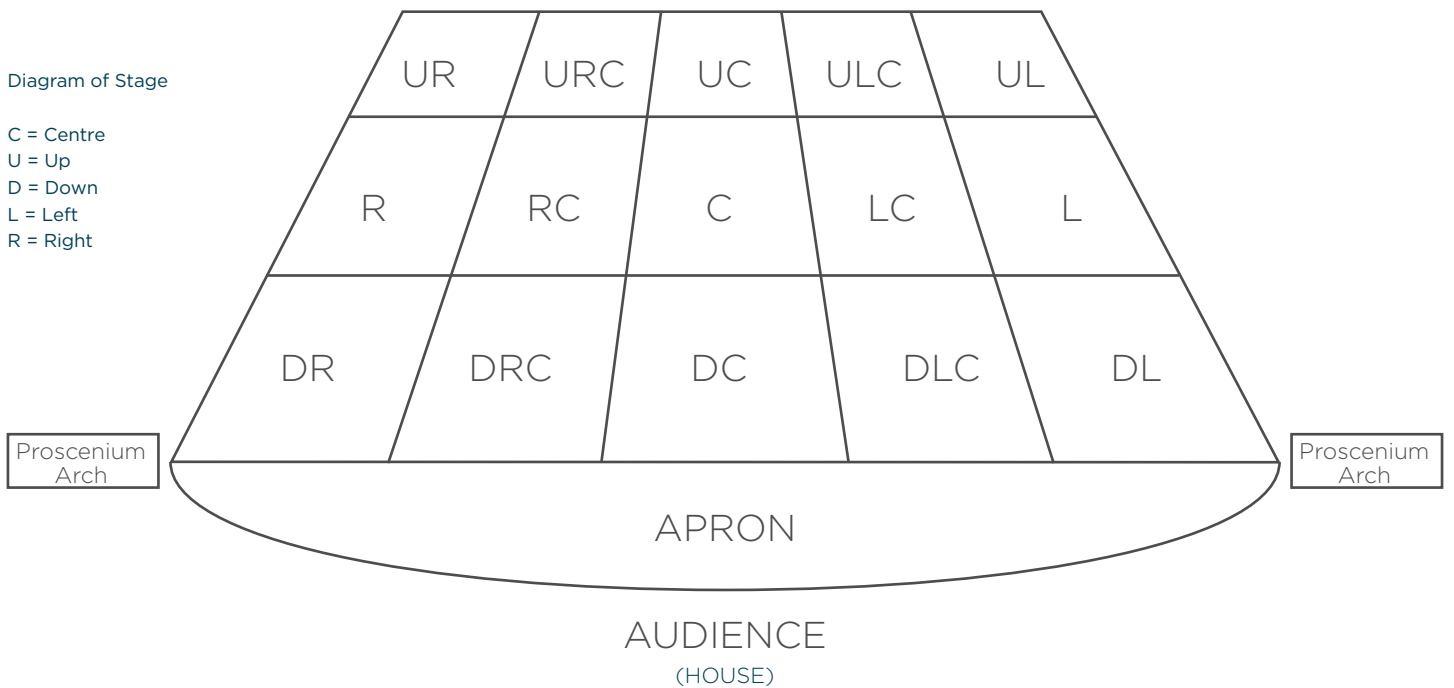
Action, Space, Dynamics, Relationships

**Action:** gesture, transfer of weight, running, walking, turn, elevation, use of different body parts, stillness, extend, kick, balance

**Space:** curved and linear floor pathways, curved and linear air pathways, high and middle level, small and big movement, facing different directions, crossing pathways in space, foreground vs. background, in and out of focus

**Dynamic:** direct, indirect, abrupt, strong and light, fast, mainly sudden, sometimes sustained, grounded, flashing, sweeping, articulate, elastic

**Relationships:** individual, sometimes unaware of each other, action and reaction, complement and contrast, close without contact, moments of contact to initiate movements



### Physical setting

Lighting, set, costume

**Lighting:** Low lighting, with patches of white light down stage. Shadow effect on the floor. Creating foreground and background and the effect of dancers being revealed.

**Set:** One digital male figure walks slowly across the hanging LED screen, above the dancers stage right to stage left and stage left to stage right. This gradually builds to two or three digital characters walking in different directions and passing each other. Sometimes the digital display is empty. Some of the characters wear trousers, jackets or hold briefcases.

**Costume:** A combination of grey, white and black short and long sleeved T-shirts and shorts.

### What do you hear?

Aural setting (sound)

A gradual layering of:

**Found sounds:** Short wave radio clips of people talking. Electronic beeps.

**Electronic sounds:** a faint electronic melody is introduced.

**Live instrumental music:** string instruments are gradually introduced. Playing a repetitive melancholic sequence of long notes.

### Image



Wayne McGregor's *Infra*. ©2012 ROH.  
Photographed by Andrej Uspenski

**Section number | NAME | Time**

Brief description

**What do you see?**

Entrances/Exits

Number of dancers/Mood

**Zoning In**

Action, Space, Dynamics, Relationships

**Section 2 | ENCOUNTER | 3:41-7:00**

Duet 1

Melissa Hamilton and Eric Underwood

A male dancer enters from upstage and stands still UR. A female dancer enters from stage left and walks towards the UR male dancer.

The music changes and the male and female dancers perform a contact duet.

The original two male dancers perform different solos DR & DL before walking off stage right.

The duet is left performing complex and gestural partner work and ends DR with the female dancer lying down and slapping her hands on the floor, the male stands above her before performing short floor section DR.

The **mood** is intimate and follows the theme of what happens behind closed doors. The **movement vocabulary** includes gestures, complex lift work and a repetitive rippling of the whole body and body parts.

**Action:** gesture, elevation, turn, stillness, extend, contract, extreme, rippling, isolations of different body parts, explorative, detailed, micro-moves, intricate, complex, co-ordinations of different body parts, mimed gesture of a kiss

**Space:** high, low and middle level, big expansive movement, small intricate movement, close proximity, linear horizontal pathway

**Dynamics:** sharp, fluid, undulating, sustained, direct and indirect, strong

**Relationships:** contact, counterpoint, duet

**Section 3 | RACE | 7:00-9:54**

Duet 2

Mara Galeazzi and Ryoichi Hirano

A different male and female couple walk on from stage right facing each other.

They perform a fast contact duet, where the female dancer expresses an agitated quality with fast twitches and undulations of the back with her partner's support.

After performing a short section of movement on the floor, the dancers from the previous duet walk off stage with male exiting stage right and the female walking across the width of the stage and exiting stage left.

At the end of the fast contact duet the female dancer is carried and spiralled off stage right.

The duet expresses an angry or agitated **mood** almost like an argument or disagreement.

The **movement vocabulary** includes contact work, being supported off centre, fast turns and twitches and being entangled.

**Action:** transfer of weight, turn, elevation (flight), extended kick, twist, distorted movements of different body parts, off-centre, unbalanced, twitches, pull, clasp

**Space:** middle and low level, changes of direction, three dimensional, spiral air pathway, linear floor pathway

**Dynamics:** fast, indirect, sudden, strong, abrupt, agitated

**Relationships:** contact, counterpoint, action and reaction, duet

### Physical setting

Lighting, set, costume

**Lighting:** The lights remain white but the space is opened up, showing more of the foreground in a curved shape.

**Set:** Up to three male and female digital characters walk slowly across the screen throughout.

**Costume:** The male dancer wears black trousers and no top, the female dancers wears a black long sleeved top and black briefs.

### What do you hear?

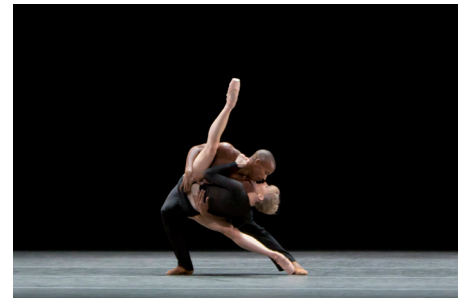
Aural setting (sound)

The music changes abruptly when the duet starts.

There are still layers of the radio waves/**found sound** quietly underneath and there is a haunting **electronic layer of sound**.

The live string instruments are in the foreground playing a repetitive, empty yet intimate melody.

### Image



Eric Underwood and Mellissa Hamilton in *Infra*, ©2012 ROH. Photographed by Andrej Uspenski

**Lighting:** With a change in music the upstage area changes to a deep green and the downstage area is dark. This is the first significant change in lighting. It reflects the change in mood of the music and the movement.

**Set:** There are up to five digital male and female figures walking in both directions at a slightly faster pace. In time with the pulse in the music.

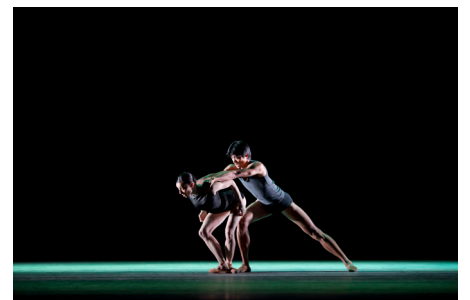
**Costume:** The male dancer wears a close-fitting grey short sleeve top and black shorts and the female dancer wears a close-fitting long black short sleeve top and black briefs.

The music starts suddenly with the change in light and the dancers first lift.

The layers of background **found sound** and **electronic layers** remain but are lower in volume.

A fast and complex **piano** piece is played throughout the section and is in direct relationship with the fast movement vocabulary.

The **string instruments** are also used to compliment the piano piece.



Ryoichi Hirano and Mara Galeazzi in *Infra* ©ROH/Bill Cooper, 2010

**Section number | NAME | Time**

Brief description

**What do you see?**

Entrances/Exits

Number of dancers/Mood

**Zoning In**

Action, Space, Dynamics, Relationships

**Section 4 | VIDE INFRA | 9:54-13:13**

The whole cast performs six duets in rectangular pools of light

This section starts with the digital display of people walking across the screen above the stage. A male dancer walks on from stage left and six rectangular blocks of light appear in a line. A female dancer meets the male dancer appearing from upstage.

On a clear sudden music change they dance a tight, fast and articulate contact duet in the third block of light.

Two more couples walk into the second and fifth block of light. All three couples perform the same duet in unison (10:47).

A fourth couple enters from upstage at 11:24 and performs in the fourth block of light. The duets in the second and fourth block perform the same duet in unison and the duet in the third and fifth block perform a different duet together in unison.

Two more couples enter from upstage, the all of the duets shift stage left to the next block of light. The two new couples perform in the first and second block.

All duets continue to perform different yet complimentary movement. They sometimes meet in unison with other duets before breaking off into their own movement again.

The male dancers then drag the female dancers upstage, except one couple where the female dancer pushes the male dancer backwards. The dancers start to depart using more pedestrian style movements.

**Action:** turn, elevate, transfer of weight, use of different body parts, gesture of hands and arms, pull, push, kick, stab, twist, ballet movement vocabulary

**Space:** facing different directions (out and in), static, locked in, vertical, contained, mostly use of high level, combination of big and small (fat and thin)

**Dynamics:** sudden, fast, tense, violent, rhythmical, direct, precise

**Relationships:** counterpoint, complement and contrast, contact, action and reaction

**Mood:** argumentative, manipulative, frantic, separate narratives, beneath the surface, behind closed doors

**Movement vocabulary:** some of the movement vocabulary is classical ballet, particularly fast footwork and jumps (petite allegro), pirouette turns, arabesque and attitude lines. The female dancers dance en pointe. There are large virtuosic lifts and supported balances. The arms are generally more free and contemporary in style and the back is used to distort the more classical lines

**Physical setting**

Lighting, set, costume

**Lighting:** The green light from the previous duet disappears and six evenly spaced rectangular blocks of white light appear in a horizontal line across the downstage area. The area around each block is black. The six blocks of light fade out as the dancers move upstage.

**Set:** There is a steady flow of two or three digital characters walking across the screen at different speeds and in both directions.

**Costume:** A combination of black, white and grey tops, trousers, skirts and shorts/briefs.

**What do you hear?**

Aural setting (sound)

The sound starts with the **found sounds** of shortwave radio, beeps and on the cue of a loud distorted vocal announcement the **live string instruments** begin to play.

The live string music is layered and rich with a fast pulse. The music ends abruptly with the movement.

**Image**

Artists of The Royal Ballet in *Infra*  
©ROH/Bill Cooper, 2010

**Section number | NAME | Time**

Brief description

**What do you see?**

Entrances/Exits

Number of dancers/Mood

**Zoning In**

Action, Space, Dynamics, Relationships

**Section 5 | ALONE | 13:20-14:49**

Male Solo

Eric Underwood

A male solo dancer enters the space on a change in sound and lights with a fast, confident walk. He performs a strong yet fluid solo using a stylized contemporary movement vocabulary.

A male/female couple appear in the background, performing a more pedestrian gestural movement style, almost like mime. The male soloist confidently walks off stage right.

The **mood** in this section is light and the colour of the lighting is warm suggesting heat. The male dancer delivers a confident, relaxed, outward performance.

The **movement vocabulary** is contemporary in style using some ballet language, particularly with the elevations. It also includes body ripples, hip and arm gestures suggesting a Cuban influence.

**Action:** walk, turn, undulate, extend, unfold (développé), flick foot, drop (into full plié), kick (grand battement), ripple, circular arms, jump/elevate (temps levé, sissonne, ballon), push, balance (in arabesque)

**Space:** linear and curved floor and air pathways, forwards, backwards, sideways, low, high, middle, diagonal facing, big

**Dynamics:** fluid, smooth, expansive, with breathe, quick, bouncy, bound, sustained, direct, indirect, explosive, continuous, sudden, sharp, sustained, controlled

**Relationships:** solo, contrast with couple in background

**Expressive skills:** open, projection, sensory, 'declared' performance style

**Section 6a | ECSTASY | 14:49-19:00**

Duet 3

Lauren Cuthbertson and

Ricardo Cervera

On a music and lighting change the couple in the background of section 5 start a conversational duet.

The **mood** of the duet is intimate, demonstrating support and degrees of freedom through the movement.

The **movement vocabulary** is contemporary ballet with an effortless quality. There are a number of times where the female dancer is lifted upside down and suspended in the air.

The male dancer exits walking off stage left, while the female dancer continues to perform.

**Action:** turn, elevate, lean, gesture, extend, transfer of weight, deep bends (full plié in second position)

**Space:** circular pathways, different directions, three dimensional use of space, different levels, big (Wayne McGregor's term for this is 'fat')

**Dynamics:** indirect, flowing, suspended, effortless, strong and light

**Relationships:** contact, action and reaction, lead and follow

**Physical setting**

Lighting, set, costume

**Lighting:** A warm yellow pool of light fills the space downstage centre (foreground). The dancers in the upstage area (background) are visible with low lighting.

**Set:** The steady flow of two to five digital characters continues.

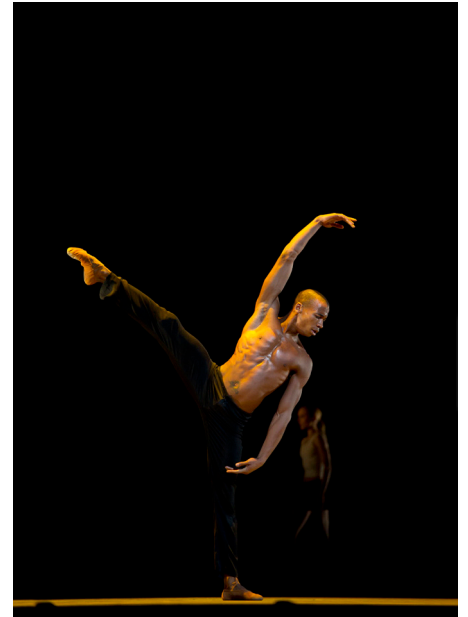
**Costume:** The male soloist wears black trousers and no top.

**What do you hear?**

Aural setting (sound)

The soundscape for this section consists of **distorted shortwave radio noise** and a quiet, repetitive, **percussive rhythm** created electronically.

The music and movement do not have a direct relationship but the percussive rhythm creates the atmosphere and drive for the movement.

**Image**

Eric Underwood in *Infra*  
©ROH/Bill Cooper, 2010

**Lighting:** The lighting increases opening up the stage with soft patches of white light.

**Set:** The steady flow of two-five digital characters walking in both directions continues.

**Costume:** The male dancer wears a grey sleeveless top and grey shorts. The female dancer wears a white vest top and a short black wrap around skirt.

The music has a sudden change at the same time as the duet starting and the lighting state changing.

The live **string quintet** performs a variation of a previous rich and melodic piece.



Ricardo Cervera and Sarah Lamb in *Infra*  
©ROH/Bill Cooper, 2010

**Section number | NAME | Time**

Brief description

**What do you see?**

Entrances/Exits

Number of dancers/Mood

**Zoning In**

Action, Space, Dynamics, Relationships

**Section 6b | ECSTASY-FRAGMENTED NARRATIVES | 19:00-20:47**

Solo

Lauren Cuthbertson

Trio

Leanne Benjamin/Edward Watson/Eric Underwood

Quartet

Yuhui Choe/Melissa Hamilton/Paul Kay/

Jonathan Watkins

On a climax in the music two female dancers walk on stage from DR, two male dancers run onstage from UR to join the female dancers DRC.

The four dancers perform fast and intricate contact duets in unison.

Three dancers run to centre stage from stage left. One male dancer performs momentarily in unison with the solo female dancer from section 6a. He then joins the two dancers that he entered with to perform a trio including large flying lifts across the space.

The female dancer from section 6a performs a solo using the downstage centre area of the stage.

The **mood** is busy with lots of hectic interactions within the same environment; the number of digital people also increases.

The **movement vocabulary** includes lots of risk taking, involving fast intricate movements, extreme extensions, and large lifts that travel through the space.

**Action:** gesture, use of different body parts, elevation, contract, turn, transfer of weight, running, walking, lifting, throwing, dragging, dodging, extensions of limbs

**Space:** covering the whole stage, curved and linear pathways, high, middle and low levels, crossing pathways, big and small movement

**Dynamics:** direct and indirect, fast, suspended, Interruptions, intense, acceleration, sudden and sustained, strong and light, grounded, struggle

**Relationships:** duets, solos and trios happening simultaneously, complement and contrast, action and reaction, lead and follow, counterpoint

**Section 7a | LOSS | 20:48-23:10**

Female duet

Lauren Cuthbertson and Mara Galaezzi

Male solo

Edward Watson

Section 6b finishes abruptly with the music. Most of the dancers leave the stage.

The solo dancer from section 6b receives a message (gestured in mime) from a new female dancer who has entered the stage from stage right.

A male dancer walks to centre stage from stage left.

The female dancers perform a quiet, slow, empathetic conversational duet.

The male dancer performs a contrasting solo consisting of everyday gestures.

The female dancer who received the message is left centre stage while the male and female dancer end in stillness of the floor.

The **mood** changes to be very quiet and serious and is reflected through the movement, lights and music.

**Action:** use of different body parts, gesture, turns, transfer of weight, stillness, embracing, contract

**Space:** middle level, close proximity, the dancers gradually move apart, small

**Dynamics:** smooth, flowing, slow, quiet, vanishing, deceleration, direct and indirect

**Relationships:** lead and follow, action and reaction, mirroring, physical empathy, sharing energy, similar directions with different body parts, complement and contrast

**Physical setting**

Lighting, set, costume

**Lighting:** The lighting state remains the same as section 6a.

**Set:** A dramatic increase in digital people walking in both directions across the screen.

**Costume:** A combination of black, white and grey tops, trousers, skirts and shorts/briefs. Some female dancers wear flat ballet shoes and others wear pointe shoes.

**What do you hear?**

Aural setting (sound)

The live **string quintet** continues and reaches a climax of fast, rich, layered melodies.

The **found sound** in the background gets progressively louder and more busy, muffled voices can be heard.

The music has a direct relationship with the movement in terms of its energy and tempo. The music stops suddenly with the movement.

**Image**

Eric Underwood and Leanne Benjamin  
in Wayne McGregor's *Infra*.  
©ROH/Bill Cooper, 2010

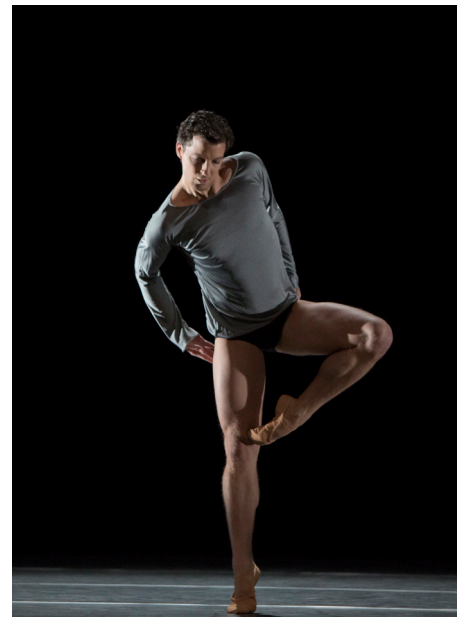
**Lighting:** The lights change to reflect the change in mood. It is deep blue floor lighting.

**Set:** There are fewer digital people walking than the previous section.

**Costume:** A combination of black, white and grey tops, skirts and shorts/briefs. One female dancer wears pointe shoes and the other wears black.

An empty, slow and soft **piano** melody is played.

The background layer of **found sounds** remains.



Johannes Stepanek in *Infra*, The Royal Ballet  
©ROH/Andrej Uspenski, 2012

**Section number | NAME | Time**

Brief description

**What do you see?**

Entrances/Exits

Number of dancers/Mood

**Zoning In**

Action, Space, Dynamics, Relationships

**Section 7b | LOSS | 23:13-25:00**

Crowd of people

Solo

Lauren Cuthbertson

The female dancer performs a short slow, spiralling and turning solo centre stage before pausing and silently crying.

A flowing crowd of people, including the cast and lots of extra dancers, walk from stage right to stage left. They are oblivious to the solo dancer.

The solo dancer's movement of despair increases in scale as she lowers to the floor in a foetal position.

One female dancer stops behind the solo dancer, facing stage left. She then turns to face the solo dancer who is in despair but does not react. A male dancer then stands next to her.

The solo female dancer stands and exits stage left.

**Action:** turn, stillness, contract, pedestrian walking

**Space:** small, high to low, waves of people moving in a linear horizontal pathway

**Dynamic:** slow, showing despair, continuous

**Relationships:** complement and contrast

**Section 8 | HOPE | 25:00-28:00**

Duet 2

Marianela Nuñez and Edward Watson

The remaining male and female dancers perform a knowing, lyrical, tender and more uplifting contact duet.

The curtain is lowered as the duet continues suggesting the idea that it is never ending and life goes on.

**Action:** elevate, turn, gesture, extend, use of different body parts, transfer of weight

**Space:** circular floor and air pathways, high, middle and low

**Dynamics:** flowing, soft, gentle, smooth, free, indirect

**Relationships:** contact, close proximity

**Physical setting**

Lighting, set, costume

**Lighting:** The deep blue lighting gradually fades away and the lighting state changes to a soft white light focussing on the solo female dancer. The rest of the lighting is a low level so we cannot see the features of the flowing crowd of people.

**Set:** The digital flow of people increases in number and follows the same direction as the live flow of people on stage.

**Costume:** A combination of black, white and grey tops, trousers, skirts, shorts/briefs and pedestrian style clothing.

**Lighting:** A follow spotlight is used so that only the dancers can be seen. The rest of the stage is black.

**Set:** The flow of digital people gradually reduces to nothing.

**Costume:** The male dancer wears a loose grey long sleeved top and black shorts/briefs. The female dancer wears a flesh high-neck top with no sleeves and black briefs.

**What do you hear?**

Aural setting (sound)

The section starts with a repetitive **electronic sound** similar to the sounds in Section 2.

The **string instruments** are gradually introduced.

The **string quintet** plays a more uplifting melodic piece that finishes as the curtain closes.

**Image/sketch**

Artists of The Royal Ballet in *Infra*  
©Bill Cooper ROH 2010



Edward Watson and Marianela Nunez in *Infra*  
©Bill Cooper ROH 2010

## DANCE STYLE

*Infra* is a contemporary ballet, incorporating elements of classical ballet and contemporary dance. Classical ballet is a codified formal movement language that has developed over hundreds of years. It is based around a series of fundamental principles including the turnout of the hips and feet, and five positions of the feet and arms. It typically includes *adage* (slow movements performed with fluidity), *allégre* (fast, complex jumps and steps), *pas de deux* (duets), pointe work and *ballon* (when dancers appear to float mid-air when jumping). Classical ballet has a set repertory of extraordinary and expressive movement vocabulary that all professional ballet dancers can perform.

When creating *Infra* Wayne McGregor experimented with contrasting the traditional ballet vocabulary with everyday movements such as walking, running and sitting. He was also interested in using the traditional ballet language and then pushing and exploiting the body to take the movement even further. He comments that dancers' bodies today are different from ballet dancers' bodies 50 years ago. Dancers today have more knowledge about food and nutrition and better understanding of the biomechanics<sup>5</sup> of the body. They can move faster, turn more and jump higher. When working with Royal Ballet dancers, McGregor asks such questions as: how far can the dancer extend their legs when off balance? How can the dancer use their back when performing complex footwork? In doing this Wayne McGregor is helping the dancers to improve their creative capacity, developing the language of ballet even further.

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**5. Biomechanics** - In dance, the study of the structure and function of the human body. This understanding helps dancers to train and perform more effectively. See Appendix A for full glossary.



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Wayne McGregor's *Infra*.  
©2012 ROH. Photographed  
by Andrej Uspenski

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## CHOREOGRAPHIC DEVICES

### **Motif and Development**

With *Infra* motifs were developed from a prosaic, pedestrian language exploring what people do everyday such as walking, running, sitting and gestural actions. These actions were developed further to make richer movement. This was then contrasted with the more traditional and codified ballet movement vocabulary. McGregor pushes the classical language to its extreme, particularly with the use of the back and extensions of the legs.

### **Manipulation of number**

Wayne McGregor invites the audience to individually select what they would like to watch. It is more like an accidental way of seeing reflecting our experience in everyday life; the audience will not see everything with one view. Sometimes all 12 dancers are on stage dancing at the same time and this is contrasted with a solo or duet performing on their own or in the foreground while other dancers perform minimal movement in the background.

### **Contrast**

Wayne McGregor experiments with contrasting the mood/energy and number of dancers throughout the piece.

### **Climax**

The climax of the piece is in section 4. It includes the accumulation of six male/female duets performed simultaneously in blocks of light, sometimes in unison. This creates a very clear visual effect showing lots of separate encounters happening simultaneously, sometimes involving the same activity and sometimes completely different but each couple is unaware of what is happening through the other window. There is also a climax in the music in section 6b that is matched with the intense energy and complex spatial pathways of the movement.

### **Highlight**

There are a number of highlights in *Infra*. One happens in section 7b towards the end when the stage is filled with a crowd of 'normal' people walking like pedestrians in one particular direction. This is contrasted with a solo female dancer centre stage moving slowly to the floor, demonstrating grief and despair.

**Overleaf are some suggestions of key movement phrases for students to learn.**



Section	Dancers/movement phrase	Time on film
<b>1</b>	Phrase 1a Opening male solo (Paul Kay)	<b>0:40-1:03</b>
<b>1</b>	Phrase 1b Edward Watson and Paul Kay (focussing on Paul Kay after the unison)	<b>1:25-1:52</b>
<b>5</b>	Phrase 2 First part of male solo (Eric Underwood) after 6 duets	<b>13:18-13:43</b>
<b>7</b>	Phrase 3a Female duet (Lauren Cuthbertson and Mara Galeazzi)	<b>21:32-21:54</b>
<b>7</b>	Phrase 3b Male solo (Edward Watson) Example gestures for Creative Task 2 Prosaic Pedestrian Solo	<b>21:06-21:30</b>



Anti-clockwise from top left:  
Section 1, Phrase 1a  
Paul Kay in *Infra*  
©ROH/Bill Cooper, 2010

Section 1, Phrase 1b  
Edward Watson in *Infra*  
©ROH/Bill Cooper, 2010

Section 5  
Eric Underwood in *Infra*  
©ROH/Bill Cooper, 2010

Section 7, Phrase 3b  
Johannes Stepanek in *Infra*,  
The Royal Ballet  
©ROH/Andrej Uspenski, 2012



# CREATIVE EXPLORATION TASKS

60

Overleaf is a list of movement explorations and creative tasks that teachers can work through with students. They could be formed into a unit of work exploring *Infra* or used as standalone tasks in a mix-and-match style.

There is a suggested time next to each task to give an indication of how long each task will take to complete.

## CREATIVE EXPLORATION TASKS: INFRA SECTION 1 62

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

## CREATIVE EXPLORATION TASKS: INFRA SECTION 5 68

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

## CREATIVE EXPLORATION TASKS: INFRA SECTION 7 74

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

## VISUAL IMAGERY TASK 80

## POETRY AND MUSIC TASK 82

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

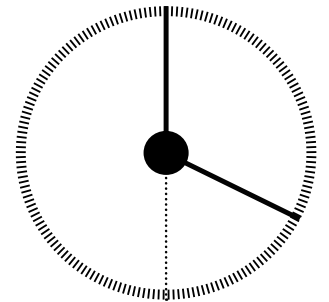
[Redacted]

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**INFRA SECTION 1 EXPLORATION**

Section 1 begins with 3 dancers gradually entering the stage or being revealed by the lights. They dance separately and sometimes in unison, demonstrating their individuality through their unique physical signatures.<sup>6</sup> The movement content also includes pedestrian movements like stillness, walking and running. This gives a human quality, suggesting they are normal people going about their everyday lives.

**Wayne McGregor is known to work with dancers as architectural objects, manipulating and orchestrating their bodies into different structures and forms.**



20 to 30 minutes  
2 dancers  
6 configurations

**CREATIVE EXPLORATION TASKS: INFRA SECTION 1****TASK 1: CONFIGURING DANCERS**

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

**CREATIVE EXPLORATION TASKS: INFRA SECTION 5**

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

**CREATIVE EXPLORATION TASKS: INFRA SECTION 7**

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

VISUAL IMAGERY TASK

POETRY AND MUSIC TASK

**6. Physical signature** - The unique and individual characteristics of a particular dancer. It is what makes them different from other dancers. Examples might be: a dancer's grounded and floor-bound movement quality, or their lightness and flight when jumping, or their fluidity and extreme flexibility of the arms, legs and back. See Appendix A for full glossary.

Working in pairs, label yourself 'Dancer' and 'Choreographer'

- a** The dancer stands in a neutral position and the choreographer touches a part of the dancer's body as if they are connecting a thread to that area. The choreographer then pulls the imaginary thread moving and directing that body part, plotting it to a point in the space around the dancer. The dancer must always follow the direction of the imaginary thread (choreographer's hand) leading with that specific body part. They may need to transfer weight, twist and include other body parts to allow this to happen, but they should not travel too far in the space.

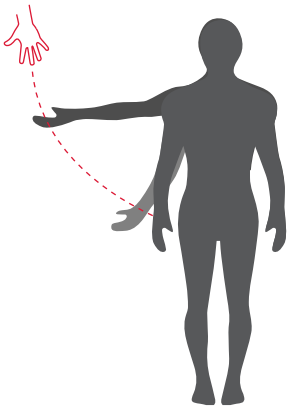


Fig 1:  
Choreographer touches a part of the dancer's body, and pulls an imaginary thread, leading that specific body part.

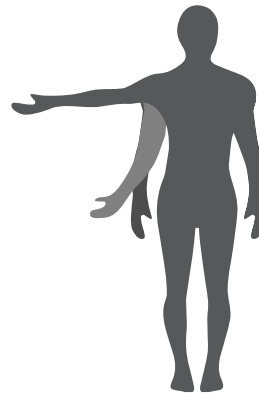


Fig 2:  
Dancer stores the shape created in their mind and muscle memory

- b** When happy with the position, the choreographer releases the thread and the dancer stores that shape or position in their mind and muscle memory.

The choreographer can adjust other body parts (maximum of 3) in order to refine the shape (either verbally or with the imaginary thread) considering different levels and the space around the dancer. This is configuration 1.

- c** Repeat the manipulation to get to configuration 1 and this time focus on the length of thread and air pathway of the body part:

- ✦ When the thread is shorter, is the length of movement shorter and more articulate? Is the pathway more direct?
- ✦ When the thread is longer, is the movement more elongated and fluid? What is the air pathway like?

Both choreographer and dancer should experiment with this and together set the dynamic and air pathway of the movement to get to configuration 1.

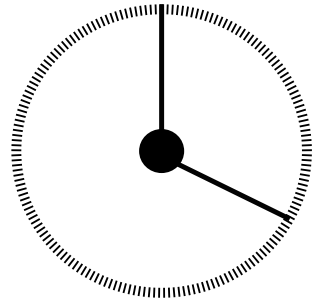
The choreographer repeats this process six times, creating six configurations. Each new manipulation must start from the previous stored configuration.

**Swap roles.**

*INFRA* SECTION 1 EXPLORATION

---

When working with new dancers Wayne McGregor spends a long time observing their unique qualities to utilize in his choreography. For example, Royal Ballet Principal Lauren Cuthbertson (dancing downstage centre at 19:10) might be described as a dancer with a bound, grounded quality using gravity to aid her movement and McGregor's choreography for her utilizes these qualities.



20 minutes

1 dancer

Use 6 configurations from  
task 1 to create soloCreate your physical signature  
solo

---

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

**TASK 2: PHYSICAL SIGNATURE SOLO**

TASK 3: PERFORMANCE SCALE 1, 2, 3

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

## VISUAL IMAGERY TASK

## POETRY AND MUSIC TASK

---

Using the six configurations that were given to you in Task 1, create your own solo that shows your own individual physical signature.

- a Think about your individual qualities and personal style as a dancer. Do they include: strength, flexibility, fluidity, use of extensions, grounded, jumps, floorwork, athletic, quick articulate movements? (This part of the task could be done as a peer feedback task when looking at their physical and expressive skills)
- b Embellish/adapt the six configurations given to you by your partner (or any other phrase of movement if doing this as a standalone task) by adding movements that demonstrate your individual qualities e.g. rise/relevé, bend of knees/fondu, elevations, falls, turns, use of floor. Your individual physical signature movements could also be transitions between the six configurations.
- c Add two sets of pedestrian-style travelling movements such as walking or running on different pathways within the phrase, either between the configurations or at the same time as the movement.
- d Repeat your phrase until you are really comfortable with it: this is your physical signature solo.

---

## OBSERVATION TASK

Watch Edward Watson and Paul Kay perform their movement in Section 1 (Phrase 1b: 1:25-1:48 in the film).

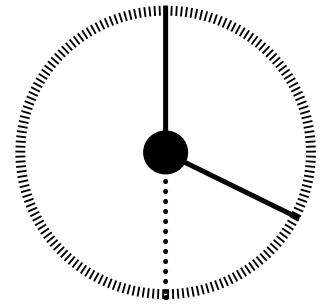
What are their physical signatures? Observe their use of weight, focus, extension, elevation. How do their movement and performance styles differ from each other's?



*INFRA* SECTION 1 EXPLORATION

## Wayne McGregor talks about three states of presence when performing movement:

- 1 **Whisper**  
big and clear enough for people to see but not declared, focus might be more inward for a more intimate effect (for example, Lauren Cuthbertson and Ricardo Cervera when revealed behind Eric Underwood's solo at 14:00 in the film)
- 2 **Conversation**  
medium energy level, inviting people to watch and listen, articulate and clear (for example, Lauren Cuthbertson and Ricardo Cervera at 15:00 in the film)
- 3 **Virtuosic & declared**  
loud and grand performance, mainly focussing outwards with an outwards energy towards the audience (for example, Eric Underwood's solo at 13:20 in the film)



20-30 minutes  
2 dancers

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

**TASK 3: PERFORMANCE SCALE 1, 2, 3**

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

### VISUAL IMAGERY TASK

### POETRY AND MUSIC TASK

**Exploration activity: (5-10 minutes)**

Explore the 3 states of presence through walking.

- ✦ Individually walk in different pathways, forwards and backwards around the space.
- ✦ The teacher or selected students call out numbers 1, 2 or 3 (each number corresponding to a state of presence) and the students should respond by walking with this performance presence. Note: be careful not to link the performance presence to speed of walking, it is more about expressive skills like; posture and focus and projection. All three states of presence are valid in performance, depending on the requirements of the choreography.

**Task: (10-15 minutes)**

Using your signature solo (or any other movement material), experiment performing the movement with the different states of presence referring to the 1, 2, 3 scale above.

- a Decide whether you want to alternate between the levels throughout, or gradually move up or down the scale.
- b Returning to your partner, perform your physical signature solos for each other. Decide on the best performance presence for each solo and set the new solo.

Discussion and appreciation:

Discuss the three states of presence when performing, watching examples of each state featured in *Infra* and any other dance works.

**Extension Task:**

If you have learnt Phrase 1 from the video 1:25-1:48.

Add your own physical signature solo to the end of Phrase 1. Perform Phrase 1 together with your partner and then move into your own physical signature solos separately from each other but at the same time. Do your pathways cross? Can you add any more moments of unison or canon? What is your focus like? Do you notice each other?

**Differentiation**

This activity is differentiated by outcome but you may also like to differentiate by task by increasing or decreasing the number of 'configurations' in Task 1, set options to choose from to embellish the movement in Task 2b or set the exact pathways for Task 2c, e.g. after configuration 3 walk diagonally forwards.

Teaching note:

This might be used as part of a lesson on performance and appreciation. You might set up some more warm-up exercises and additional exercises using these different states of presence. It might also link to a drama lesson on Lecoq's 7 states of tension. For example, <http://dramaresource.com/seven-levels-of-tension/>

## INFRA SECTION 5 EXPLORATION

Watch Eric Underwood's solo in section 5; it happens after the six duets at 13:18. Can you think of descriptive words to describe his actions, use of space and dynamics? Create a word bank of these words in the table opposite, following the example opposite.

Choose 4 sets of words from your word bank for Action, Space and Dynamics and create 4 new combinations of action, space and dynamics.

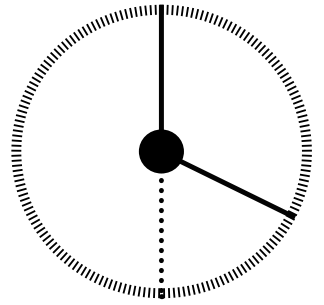
For example;

**Word Set 1:** Extend, Sideways, Controlled

**Word Set 2:** Ripple, Circular, Quick

**Word Set 3:** Kick, Forwards, Sudden

**Word Set 4:** Push, Diagonal facing, Explosive



20-30 minutes  
1 or 2 dancers  
or small groups

7. **Développé** – A ballet movement where a dancer's working leg is drawn up to the knee of the supporting leg and smoothly unfolds extending to an open position front, side or back. See Appendix A for full glossary.

## CREATIVE EXPLORATION TASKS: INFRA SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

## CREATIVE EXPLORATION TASKS: INFRA SECTION 5

**TASK 1: SELECTING VOCABULARY**

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

## CREATIVE EXPLORATION TASKS: INFRA SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

## VISUAL IMAGERY TASK

## POETRY AND MUSIC TASK

Action	Use of Space	Dynamics
Walk	Linear	Fluid
Turn	Curved	Smooth
Extend	Forwards	Quick
Unfold (développé <sup>7</sup> )	Backwards	Bouncy
Drop (into full plié)	Sideways	Bound
Kick (grand battement)	Low	Controlled
Ripple	High	Explosive
Jump/elevate (temps levé, sissonne)	Middle	Continuous
Push	Circular	Sudden
Balance (in arabesque)	Diagonal facing	Sharp
	Big	Sustained

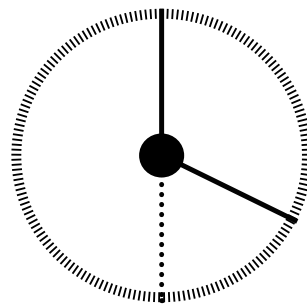
Above is an example only.  
Create your own here.

Action	Use Space	Dynamics

**INFRA SECTION 5 EXPLORATION**

## Swap your word sets with another person or group. Using your new word sets complete the following tasks:

- a** Create movements using the description of each the words in each word set as a starting point; particularly focussing on association and meaning, e.g. Word Set 1 – extend leg sideways in a controlled way, Word Set 2 – ripple the right arm and body in a circular motion with a quick dynamic. You should have four movements (one for each word set). Link the movements together so they flow.
- b** Using Word Set 2: Create movement using the shape of one of the words
  - ✦ Imagine the word is hanging somewhere in the space around you. Use different body parts to outline the shape of the word or one of the letters.
  - ✦ Choose one word and look at the spaces/gaps in between the letters. Imagine the word is written on the floor or in front of you. Improvise filling the gaps with your body using the ‘action’ from Word Set 2 to inspire the movement.
  - ✦ Set the movement and link the two explorations together.



20-30 minutes  
1 or 2 dancers  
or small groups

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

**TASK 2: TOOLS FOR DEVELOPING VOCABULARY**

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

### VISUAL IMAGERY TASK

### POETRY AND MUSIC TASK

- c** Word Set 3: Repeat the movement vocabulary from Word Set 1 or 2, but this time focus on the quality and feeling/emotion behind the 'dynamic' word from Word Set 3, this might affect the dynamics, speed and state of presence of the movement.

For example, the dynamic word in Word Set 3 above is 'sudden'. In this case the movement phrase/vocabulary from Task 2a or 2b should be performed in a 'sudden' way. This might involve a more staccato dynamic with lots of stopping and starting within the phrase.

- d** Word Set 4: Write a sentence using the words. For example; using the words Push, Diagonal facing & Explosive from Word Set 4 above, the sentence might read;

Facing the diagonal, the dancer pushes his arms downwards in an explosive way.

- ✦ Speak the sentence out loud, focussing on the rhythm of the sentence when talking normally.
- ✦ Clap or stamp out the rhythm of the sentence.
- ✦ Perform one of the phrases created in Tasks 2a or 2b to the length and rhythm of the sentence when spoken out loud.
- ✦ Emphasize the punctuation and intonation of the sentence by syncopating the movement and changing the dynamics and speed of the movement accordingly. The movements might change slightly.
- ✦ You might need to repeat movement to make it fit - just use a short section of the movement if it is too long or repeat the rhythm of the sentence a number of times to make it fit the whole phrase.

#### Teaching Note

If students are working in small groups or pairs Task 2b should be completed individually and performed together at the same time.

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#### Extension Task:

You might also embellish the movement from Word Set 1 or 2 using the space instruction or adding in an action from Word Set 3.

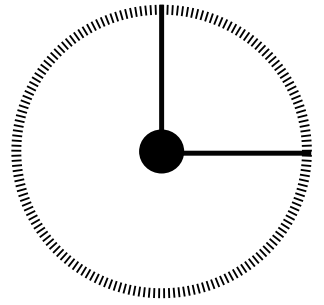
#### Differentiation

Tasks 2a and 2c are suitable for all levels and abilities, however, Tasks 2b and 2d are more challenging. You may wish to differentiate by task for this activity.

*INFRA* SECTION 5 EXPLORATION

---

**When generating movement material Wayne McGregor often talks about making movement vocabulary into sentences of movement and developing into longer paragraphs of movement.**



15 minutes  
1 or 2 dancers  
or small groups

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

**TASK 3: CREATING A PARAGRAPH OF MOVEMENT**CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

VISUAL IMAGERY TASK

POETRY AND MUSIC TASK

- 
- ✦ Structure and link the movement results of Tasks 2 a,b,c,d above to form a paragraph (longer phrase) of movement.
  - ✦ They can be performed in any order.
  - ✦ Think about the punctuation: where are the commas (pauses/breath) and full stops? Are there any exclamation marks (i.e. expressive performance)?

### Performance Structure

A suggested structure for Task 3 is:

- ✦ The exploration outcome of Task 2d (performed individually but at the same time)
- ✦ The outcome of Task 2a (in unison or overlapping in canon)
- ✦ The outcome of Task 2b repeated with the dynamic instruction of Task 2c (repeat gradually reducing performance presence and scale of movement, ending in stillness)

### Teaching Note

This whole activity could be done using any movement as a starting point for the initial word analysis.

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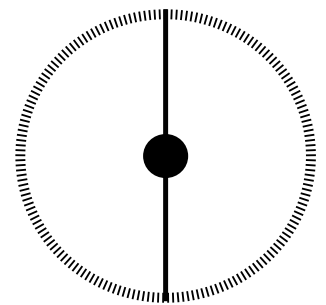
### Differentiation

This activity is differentiated by outcome: it depends on the individual creativity of the students but an original response to the tasks should be encouraged. The students should be helped to delve deeper and go beyond their initial response. Depending on the length of lesson, you might focus on just two of the Word Set tasks in one lesson and do some more teacher-led warm-up activities to get students ready for exploring words with different body parts.

**INFRA SECTION 7 EXPLORATION**

Watch the duet danced by Lauren Cuthbertson and Mara Galeazzi (phrase 3a, 21:32–21:54 on the film) from section 7. This duet communicates the sharing of grief, the dancers' movement is fluid and they demonstrate physical empathy by echoing and complementing/enhancing the other dancer's movements, sometimes dancing in unison and sometimes overlapping, like a conversation. Gradually the distance between them increases and they go their separate ways.

**Work in groups of three. Two people are the 'Dancers' and one person is the 'Choreographer'. The choreographer will use the dancers' 'physical signature' solos from the 'Section 1 exploration' tasks to create a duet between the dancers that shows empathy<sup>8</sup> in a physical way.**



30 minutes  
2 dancers +  
1 choreographer

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7**TASK 1: EMPATHY DUET**

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

VISUAL IMAGERY TASK

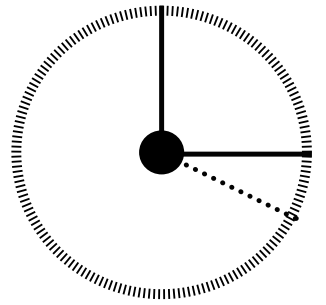
POETRY AND MUSIC TASK

**8. Empathy** - The ability to understand and share the feelings of another. In *Infra*, physical empathy is explored, where one dancer shares another dancer's movement or movement quality. See Appendix A for full glossary.

- 
- a Recap individual 'physical signature' solos (or any other individual solo if students have not completed the Section 1 exploration)
  - b Dancers perform their solos next to each other in close proximity, with choreographer watching the performance a minimum of three times.
  - c Choreographer observes and makes a note of any moments of the solos that are highlighted by the others movements. E.g.:
    - + Movements in the same direction
    - + Movements in different directions
    - + Actions that have the same speed or rhythmic quality
    - + Points where each of the dancers' movements crosses/uses the same space
    - + Different actions with the same body parts
    - + Opportunities for contact between dancers?
  - d The choreographer experiments with the dancers' movement using the following tools:
    - + **Action and reaction** – one person moves and the other reacts to their movement, using their own movement vocabulary.
    - + **Repetition and development** – one person moves and the other interprets their movement (Wayne McGregor calls this 'hijacking movement') before developing it further, taking it in turns to develop the other dancer's previous movement.
    - + **Moments of unison** – both dancers perform their solos, overlapping their movement, and then periodically joining together in unison before continuing their own dance.
    - + **Echoing/complementing movement** – one dancer performs their solo and the other echoes the dynamic quality, rhythm or spatial pattern of their movement using their own solo movement, using notes from initial observation.
    - + Adding moments of **contact** or complete **stillness**.
  - e Together the choreographer and dancers create a duet that demonstrates the idea of a conversation and physical empathy.

*INFRA* SECTION 7 EXPLORATION

During section 7 Principal dancer Edward Watson performs a solo consisting of prosaic<sup>9</sup> pedestrian movements that are ‘zoomed in’ on so they appear magnified, enlarged and exaggerated. Wayne McGregor uses the term: make the movement ‘FAT’ to get this effect. Watson’s physical presence is close to performance scale 3 in Task 3 of the ‘Section 1 exploration’ even though the movement vocabulary is pedestrian.



15-20 minutes  
1 dancer or  
whole class

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

**TASK 2: PROSAIC PEDESTRIAN SOLO**

TASK 3: CREATING A TRIO

VISUAL IMAGERY TASK

POETRY AND MUSIC TASK

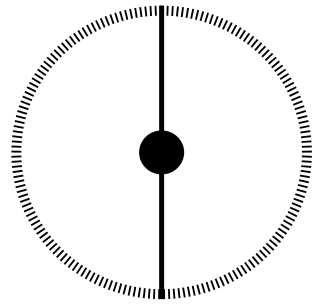
**9. Prosaic** – Normal, plain and pedestrian. Used to describe some of the movement in *Infra*. See Appendix A for full glossary.

---

When choreographing this movement material, McGregor says the pedestrian movements came from a list of everyday movements.

- a** Either individually or as a whole class, create your own responses to the following pedestrian actions:
- + **Picking up a heavy bag**
  - + **Protecting your eyes from the sun**
  - + **Glancing at the time on a distant clock**
  - + **Noticing a hole in your jumper on your right elbow**
  - + **Having a pain in your stomach**
  - + **Having some dust in your left eye**
  - + **Brushing a crumb from your lap**
  - + **Tying shoelaces**
  - + **Stroking a cat**
  - + **Smelling a rose in a bush**
- b** Observe the everyday actions that people around you do and add 5 more everyday actions/gestures to the list.
- c** Choose 6-10 everyday movements from the list and re-create the action. Paying attention to details such as use of weight and focus. Try to make the movement three-dimensional by changing directions so there isn't a set front.
- d** Experiment with making the movements 'FAT': zoom in and magnify the movement. How does this affect your use of space and dynamics?

## Creating a trio



30 minutes  
3 dancers

---

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

### CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

**TASK 3: CREATING A TRIO**

VISUAL IMAGERY TASK

POETRY AND MUSIC TASK

- 
- a** Return to your groups of three from 'Task 1 - Empathy Duet'.  
Perform your 'prosaic pedestrian solos' at the same time, close together.  
Experiment with:
- ✦ Starting facing different directions
  - ✦ Adding in repetition
  - ✦ Adding in unison
  - ✦ Adding in canon
  - ✦ Contrasting speeds
- b** Combine with another trio and watch each other's work as if you are the choreographers of the other group.
- ✦ Suggest one change/alteration using the choreographic devices in a) above.
- c** Returning to your trio, practise your new prosaic pedestrian piece.
- ✦ After a short time the choreographer should continue to perform their solo while the remaining dancers perform their 'empathy duet'.
  - ✦ You might decide to reference *Infra* by gesturing a message of bad news before the duet begins.
- d** As a group decide how the trio dance will end.
- 

### Differentiation

You may find it more appropriate to provide a menu of choreographic tools that your students should include in their empathy duet and trio choreography.

Empathy Duet

2 x Q&A

1 x moment of contact

1 x repetition/hijack

Prosaic Pedestrian Trio

1 x unison

1 x contrasting change of speed

1 x change of direction at the same time

## VISUAL IMAGERY TASK

**Julian Opie is known for his ability for reducing the essence of a person down to the simplest form: the outline of their body. He is able to suggest digitally a person's status, emotion and level of confidence through their posture and the way they walk – zooming in on the fundamental details of a person's physicality and reproducing this in a digital form.**



Fig 3.

Cross-curricular note:  
This could be combined with an Art and Design class if the students were able to study and practise the work of Julian Opie in more depth within their art lessons. They may wish to photograph, sketch or paint images from their trios, duets and solos created in the dance lessons.

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

## VISUAL IMAGERY TASK

## POETRY AND MUSIC TASK

Look at Julian Opie's paintings, figure 1 and 2 below:

If there was another image before and after each of the images in these paintings what would they be? Can you sketch them?



Fig 1.

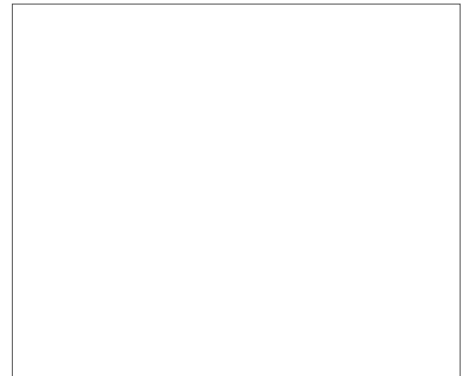
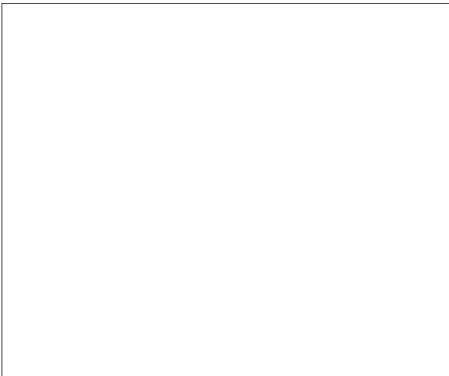


Fig 2.

Look at Figure 3 opposite, a painting of Edward Watson (grey top) and Marianela Nuñez (white top).

- ✦ What would happen if you extended the line of Marianela's bottom arm?
- ✦ Where would this take the rest of the body and how would that influence the movement?
- ✦ Imagine, dance or sketch some more alterations and the resulting positions/ movements.

## POETRY AND MUSIC TASK

---

**Wayne McGregor and composer Max Richter were inspired by some lines from the T.S. Eliot poem *The Waste Land*, published in 1922.**

Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many.

---

- a** Listen to Max Richter's music for *Infra*. Can you identify the found sound?  
How do you think this relates to the lines above?

Cross-curricular note:  
This could be combined with an English lesson. The students could be encouraged to study *The Waste Land* further and the work of T.S. Eliot or other poets in more depth. They might then use the results of this study to feed into the improvisation task 2 above.

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CREATIVE EXPLORATION TASKS: *INFRA* SECTION 1

TASK 1: CONFIGURING DANCERS

TASK 2: PHYSICAL SIGNATURE SOLO

TASK 3: PERFORMANCE SCALE 1, 2, 3

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 5

TASK 1: SELECTING VOCABULARY

TASK 2: TOOLS FOR DEVELOPING VOCABULARY

TASK 3: CREATING A PARAGRAPH OF MOVEMENT

CREATIVE EXPLORATION TASKS: *INFRA* SECTION 7

TASK 1: EMPATHY DUET

TASK 2: PROSAIC PEDESTRIAN SOLO

TASK 3: CREATING A TRIO

VISUAL IMAGERY TASK

**POETRY AND MUSIC TASK**

Details on where to purchase the music for *Infra* composed by Max Richter can be found on page 110.

- b** Read another extract from *The Waste Land* below, and prime the imagination to generate ideas – make notes, sketches, think of colours, emotions, music.

What are the roots that clutch, what branches grow  
 Out of this stony rubbish? Son of man,  
 You cannot say, or guess, for you know only  
 A heap of broken images, where the sun beats,  
 And the dead tree gives no shelter, the cricket no relief,  
 And the dry stone no sound of water. Only  
 There is shadow under this red rock,  
 (Come in under the shadow of this red rock),  
 And I will show you something different from either  
 Your shadow at morning striding behind you  
 Or your shadow at evening rising to meet you;  
 I will show you fear in a handful of dust.

T.S. Eliot, *The Waste Land*, 1922

- ✦ Using your notes, choose one word/image/colour/music and hone in on this aspect even further, delving deeper and exploring it in more depth. (It may end up developing into something very different from the poem.) For example, exploring the word 'shadow'.
  - ✦ Start to improvise with movement, setting yourself creative tasks to explore your ideas further. For example, one creative task exploring 'shadows' might be:
    - Pick 4 body parts to initiate actions with, such as elbow-turn, nose-elevate, hand-gesture, hip-travel
    - Now explore creating the shadows of these movements
    - Are they on the floor? On the wall? Longer and narrower? Shorter?
    - Using some of the movement from your improvisation, choreograph a movement motif that you could repeat.
    - The motif should be as long as it takes to say the first two lines of the verse above
- c** Repeat your motif three times, choosing a motif development tool to develop it a different way each time. It might travel in space as a result of the repetition. For example:
- 1st time – repeat an action  
 2nd time – change levels with the phrase  
 3rd time – change some directions and facings
- d** Choose a section of Max Richter's music for *Infra* with which to perform your developed choreography. Do you need to adjust the dynamics of your movement to work better with the mood and feeling of the music? Do you want to perform with a direct or contrasting relationship to the music?

The physical setting for *Infra* includes the digital animation as set, the lighting design and the costume design.

SET DESIGN 86

JULIAN OPIE INSPIRED STUDENT OBSERVATION TASK 87

COSTUME DESIGN 88

LIGHTING DESIGN 90



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## SET DESIGN

Visual artist Julian Opie designed the set for *Infra*. It is an 18m-wide LED screen that is placed high across the width of the stage. There is a flow of electronic walking figures that move across the screen. Each figure is different, with a unique physical signature, illustrated by their posture, the way they walk, what they are wearing and what they are holding. Opie designed the figures by observing a series of people walking on a treadmill at his studio in London.

*'I spent quite a lot of time looking at people and how they move... looking at a street scene as if it were choreographed'*

*Julian Opie, BBC Bitesize interview*

Opie talks about looking at everyday events or nature and becoming a passive choreographer; as he observes people from a distance, he sometimes creates a story about what he sees in his imagination. This feeds creative ideas for the design of his work.

The movement flow of Opie's animation is not directly linked to the choreography or the music; it also isn't the same every time the piece is performed. Instead the digital display is operated using an element of chance – a bit like chance choreography but with digital people rather than live dancers. The digital display of people is run through a computer programme that is operated live by the technical team during the performance. The 'character' of the digital people is selected by the operator and there are options in terms of number, gender, type and direction. Using a cue sheet, the operator can play with organizing the flow and contrasting the thickness and emptiness of the animated walking people during the piece.

The dancers cannot see the digital screen when performing and are, therefore, not influenced by the people walking above them, once again affirming the theme of 'life beneath the surface of the city'.

At various points in the piece, Wayne McGregor's choreography draws your attention to the digital screen as the dancers on stage walk at the same time and in the same direction as the digital people. This choreographic device is often used as a transition when dancers enter or exit the stage. One effective use of the digital set is the choreographic highlight and contrast effect, when a crowd of normal people walk across the stage in the same direction as the digital people while one dancer is static, performing a very intimate moment centre stage.

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## JULIAN OPIE INSPIRED STUDENT OBSERVATION TASK

- ✦ Go to a public space within your school environment with a notebook and pen
- ✦ Stand or sit alone, some distance away from the main activity (close enough to see the activity but far enough away so you are unable to hear any conversations)
- ✦ Listen to a piece of instrumental music of your choice through headphones (optional)
- ✦ Zone in on one particular area of the space and observe the interactions and movement activities that happen in that space over a duration of 5 minutes
- ✦ While observing make notes of:
  - Entrances and exits**
  - Actions**
  - Use of space (pathways and levels)**
  - Relationships**
  - Dynamics of the movements that you see**
- ✦ Can you write a narrative for what you saw?
- ✦ Use some of your notes as a starting point for a choreographic exploration in your dance class

---

## COSTUME DESIGN

Moritz Junge designed the costumes for *Infra* and has collaborated with Wayne McGregor many times before. The costumes are clean and minimal with a pedestrian feel in order to represent 'normal people' rather than Royal Ballet dancers performing a more traditional ballet, which can involve very elaborate tutus and tunics.

The dancers wear a combination of fitted shorts, vests and t-shirts in block colours of flesh, black, white and grey. One female dancer wears a short black wrap-around skirt. One male dancer wears long black trousers and is bare chested. The six female dancers wear pointe shoes for the majority of the piece and rather than asking the dancers to perform the more traditional set ballet steps on pointe, Wayne McGregor uses the pointe shoe to further elongate or distort the line of the leg and add sharper, fast dynamics to the dancers' footwork.

Towards the end of the dance some extra dancers enter the stage as a crowd of pedestrians: they wear normal street clothes in the same colour palette of black, white and grey.

As well as emphasizing the choreographic intent of the dance being about everyday people going about their everyday lives, the costumes must also show off the dancers' extraordinary technical ability. Wayne McGregor's choreography utilizes the dancers' extreme flexibility and agility but also requires them to have the performance presence of 'normal people'. Therefore, it is important the costumes are not uncomfortable or restrictive in any way and the dancers feel confident in what they are wearing.

Wayne McGregor states 'you can't ask a dancer to wear something they feel uncomfortable wearing as it affects their whole performance.' He believes it is his job to release the best possible performance of a dancer and what they wear can either enable or hinder this. It is the job of the costume designer to consider this for each individual dancer.

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'My work for the *Infra* principal costumes was very much a translation of Julian's icon-type figures into a ballet costume. This sounds straightforward but actually never is, because all dancers and human bodies pretty much have their own rules of proportion in costume terms... plus I must consider the materials The Royal Ballet has to use for durability and so on. By developing prototypes we fitted and tested lots of different shapes on the dancers. I then narrowed these down and designed the costumes that proved right for Wayne's choreography and the overall look of the show. It's a step-by-step processes working alongside all collaborators and the dancers, developing and designing from sometimes an individual and ambiguous starting point but always ending with a strong costume idea and product that you see on stage.'

Moritz Junge



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Johannes Stepanek in *Infra*  
©ROH/Bill Cooper, 2010

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## LIGHTING DESIGN

Lucy Carter designed the lighting for *Infra* and all of Wayne McGregor's previous works. The lighting has a symbiotic relationship with Wayne McGregor's choreography, meaning that without the lighting the choreography would be incomplete; they depend on each other to survive.

Lighting is used in an intelligent way throughout *Infra*, revealing and hiding dancers on stage. It creates a sense of foreground and background to direct the audience's attention and it divides the stage into different areas/scenes for the different vignettes. It is also used to suggest and change the mood of the piece, particularly the use of colour: stark whites give high definition, greens suggest tension, warm oranges create ambience and lift the mood, and cold blues show pain and grief.

The early climax of the piece involves six blocks of light representing windows into six couples' lives. This creates a very clear visual effect, showing lots of separate encounters happening simultaneously, sometimes involving the same activity and sometimes completely different activities, but each couple is unaware of what's happening through other windows.

When designing the lighting Lucy Carter had to consider the other aspects of the physical setting such as the digital backdrop and the colours of the costumes in order that all elements worked together and was shown to its fullest capacity.

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'It is the most difficult part of the job – explaining and developing lighting ideas with no way to 'show and tell' or experiment. It is very cerebral<sup>10</sup> and the dialogue between the collaborators is extremely important. The more you discuss and exchange thoughts and ideas on the work before you go into the theatre the better because, then as you make your choices and begin your journey in the theatre, the more your instinctual choices will be embedded in and inherent to the ideas and themes of the piece. I form my lighting designs from mutual research and discussions with the collaborative team. That way there are always other ideas and lighting concepts to try when something doesn't work in the moment. It's very much about flexibility and responsiveness.'

Lucy Carter  
in interview about her lighting installation  
as part of the multi-installation work  
*No Body* (2016) at Sadler's Wells



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Sarah Lamb and Artists of  
The Royal Ballet in *Infra*  
©ROH/Bill Cooper, 2010

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**10. Cerebral** – Defined by intelligence and logic rather than emotions or instinct. See Appendix A for full glossary.

**‘additional cello, various synthesizers and lots of toys!’**

Max Richter in interview for BBC Bitesize, 2010



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Max Richter composed the music for *Infra* and Chris Ekers did the sound design in the theatre. When composing the music, Richter said he was looking for the maximum richness and intensity with the fewest elements. Alongside a solo piano, he used his own string quartet but added an

'additional cello, various synthesizers and lots of toys!'

(Max Richter in interview for BBC Bitesize, 2010)

Richter collected a lot of found sounds, one example being clips of shortwave radio recordings. The radio sounds have a storytelling quality and suggest real life. In line with the theme of the piece, there are lots of stories and voices happening at the same time on different radio stations, but they are unaware of each other. The music was composed to echo and enrich the mood of the different scenes/vignettes within the piece. He selected and isolated particular aspects of the found sounds and electronically manipulated them to create a musical gesture and rhythm.

The found sounds are used as the background radiation of sound to create a particular mood or suggest a particular environment. The live music is a foreground event that sits on top of the other sounds, relating to the dance being viewed on stage. This layered effect informs the richness and different levels of intensity of sound that directly relates to the richness and complexity of movement on stage. As with the lighting design, the music changes when a new vignette is introduced, evoking a new scene and different atmosphere.

Although the live music has a clear pulse (that changes tempo throughout) for the dancers to follow, the melody and movement does not often have a direct relationship. The feel and atmosphere of the music is interpreted with movement instead. The sound is played back in a three-dimensional way, surrounding the audience in the same way that we hear sound in everyday life.

As with the digital display, there is an element of chance with the live electronic sound design. Although the live composed music by the string quintet and pianist is the same every time, the electronic aspect is mixed in real time and might be different with every performance. This adds another sense of reality for the dancers on stage, since in real life we can't always predict what we will hear, and when, as we walk down the street.



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Samantha Raine and Edward  
Watson in *Infra* ©ROH/Andrej  
Uspenski, 2012

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## THE PERFORMANCE AND REPRODUCTION OF SOUND FOR *INFRA*

WRITTEN BY CHRIS EKERS

*Infra* is a piece for live string quintet, solo piano and electronics. The quintet consists of two violins, viola and two cellos. All instruments including the piano have microphones placed near them. All electronic sounds and sound effects are 'played' from a computer using digital audio multitrack playback software.

There are seven channels of audio playback as listed below:

**1 Music Left**

**2 Music Right**

**3 Sound effects Left**

**4 Sound effects Right**

**5 SUB**

**6 Piano click track**

**7 Strings click track**

In performance the first sounds heard are derived from the computer playback system.

Each musician in the orchestra pit wears headphones to hear a click track, which cues the musicians when to start playing. The click track is an audio track of 'click' or 'tap' sounds, which pulse (on the beat) according to the tempo of the music. To determine the first beat of each bar a different click sound is used; all other click sounds are the same.

In *Infra*, the solo pianist and the string quintet never play together. Two different click tracks are used so that the relevant musicians only hear a cue when they need to play,

Once the piece has started the computer playback system runs continuously through to the end, ensuring a consistent performance every time. However, there is one occasion (in *Winter Journey 5* - Dance Section 6a and 6b) where playback must be manipulated according to the live performance.

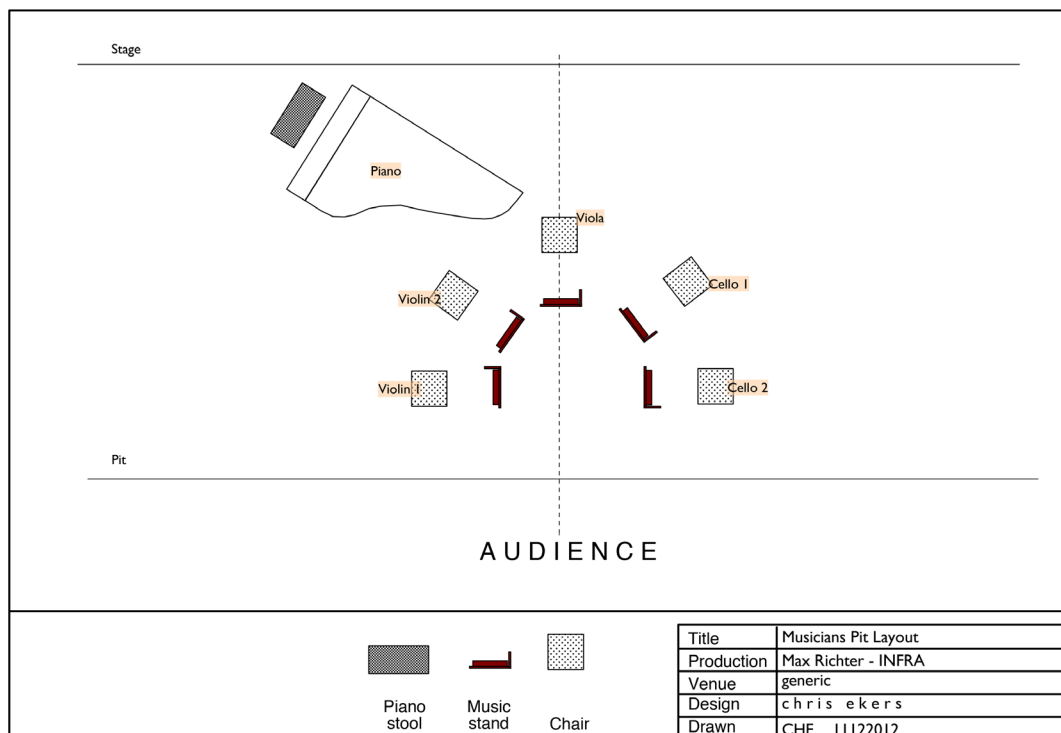
*Winter Journey 5* is a string quintet, which builds to a loud, fast and intense climax immediately followed by a very quiet solo piano piece called *Winter Journey 6*. (Dance Section 7a)

Although the string players are listening to the click track and are very consistent at playing the correct tempo, there is often an element of 'drift' in the time taken to play it. Sometimes it's played a little faster and sometimes a little slower and this can be difficult for the dancers to adapt to. However, what is critical is that the solo piano starts at the correct moment.

To do this the click track for the solo piano must start at exactly the right moment - otherwise, the player may miss the cue. By following the music and listening to the performance, the sound operator adjusts the playback system to bring everything into time, by stopping, re-cueing (to a predefined location point) and immediately playing from that new location.

This all happens in fractions of a second (it's almost instantaneous) and, although pre-programmed, requires the intervention by the sound operator to correctly realign the performance. In short, if the string quintet play 'fast' the playback system must be advanced to the correct point of playback and if they play 'slow' it must be returned to the (same) correct location.

In addition to this manipulation, Max Richter's instructions are to modify the sounds played by Cello 2 specifically and the quintet as a whole. As *Winter Journey 5* is played, there comes a point where the music is so intense, it sounds almost confused or out of control, and to increase this intensity, electronic distortion is added to the string quintet so that it sounds more like a chaotic 'grunge' band than traditional instruments. At the same time, Cello 2 is pitch-shifted, so that the true pitch of the instrument is heard an octave lower, adding real weight to an already powerful ending.



Technical drawing by Max Richter

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## LOUDSPEAKER SYSTEM DESIGN

WRITTEN BY CHRIS EKERS

The intention of the sound design in the theatre was to amalgamate all these elements as naturally as possible, especially the combination of hearing both acoustic and electronic sound sources at the same time.

Typically sound systems in theatres are configured in stereo, arranged up each side of the proscenium. However, this often means some listeners are closer to loudspeakers than others, changing the auditory focus of the performance with respect to other parts of the auditorium. By installing a cluster of loudspeakers in the centre of the auditorium above the orchestra pit, the intention was to smooth out this transition, thereby maximising the distance for most listeners to the amplified sound source and thus giving the majority of the audience the impression that the acoustic and amplified sound sources are one and the same.

Amplifying the live performers to the centre cluster only provides a strong, augmented 'source' at the location from where the pit musicians can be heard acoustically. All played-back (electronic) sounds are heard from the conventional stereo system, and through this combination, the sounds of the various elements are distinctly perceived to derive from where they're heard physically in space.

Very low-frequency loudspeakers or subwoofers are important in the performance of *Infra*, as there is a lot of audible content in the piece at these low frequencies. Richter created a playback track for this specific purpose and this is sent directly to the subwoofers only for maximum effect. Additionally a surround sound system is used to bring the performance 'into' the listening environment of the audience rather than just hearing it from the stage. However, the selection of sound sources to be used in the surround system is carefully chosen, so as not to distract from the live music and dance performances, alike.

The found and 'radio' sounds in *Infra* provide an almost otherworldly sonic experience. Richter created a soundscape for *Infra*, which needed to be augmented by the sound design. 'Playing' these electronic sounds into loudspeakers surrounding the auditorium only (and not through the main stereo loudspeaker system) creates an environment where the listener can feel enveloped by the construction of the piece in a much more three-dimensional way.

To blend acoustic, amplified and electronic sounds from loudspeakers in various locations around the auditorium, electronic room reverberation is used to blur the edges of all these loudspeaker sources and to bring live musicians and electronics together to inhabit the same space.



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Dawid Trzensimiech in *Infra*  
©ROH/Andrej Uspenski, 2012

## APPRECIATION

100

### - WHAT DO YOU SEE?

Written by Peter Laycock,  
Dance Education Specialist

### WAYS OF WATCHING

Sometimes it can be helpful to try watching dance in different ways. By experimenting with different approaches to look at a performance we can often make new and interesting observations that help us to see more in the dance.

Watch *Infra* again, choosing to watch either the whole piece or a specific section using one of the two ways of watching below.

1. SEE AND SUGGEST 102

2. ZONING IN 103

GCSE DANCE APPRECIATION EXAMPLE QUESTIONS 104

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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## 1. SEE AND SUGGEST

This involves watching the performance with a full visual field, as if it is widescreen. You do not need to focus on anything specific but instead just notice what draws your attention.

With a partner or in a group, take it in turns to share something that you notice about the performance and what it suggests to you. The things you might notice could be about any aspect of the performance – anything you see or hear in a moment or moments as you watch.

For example:

'I see that... the dancers are all wearing different costumes'

'This suggests to me... they are all portraying individual characters'

'I see that... the duets take place in rectangles of light'

'This suggests to me... they are inside small rooms, maybe in a block of flats'

'I see that... the dancers move in different styles – some of their movements are balletic and some are more pedestrian.'

'This suggests to me... the dance is about people and their lives.'

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## 2. ZONING IN

When we watch a dance we are given a lot of visual and auditory information, which means our focus can be constantly shifting, or we can become immersed in the dance as a whole and 'lose' ourselves in it. Try to 'zone in' on one element of the performance as you watch it and see if it helps you to see things you might otherwise not have noticed.

Working with a partner or in a small group, choose a different element to zone in on and then share your observations with each other.

Using the section-by-section description table (page 124), you might choose to zone in on the use of:

- + Actions
- + Dynamics
- + Space
- + Relationships
- + Costume
- + Lighting
- + Sound
- + Set
- + Physical skills
- + Expressive skills

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**GCSE DANCE APPRECIATION****EXAMPLE QUESTIONS AND ANSWERS FOR *INFRA* (2008)**

- ① Name a choreographic device used in *Infra* that helps to communicate the theme of 'life beneath the surface of the city'.
- ② Explain how the choreographic device you have named in question 1 helps the audience's understanding of the theme of 'life beneath the surface of the city'.
- ③ Name the performance environment used for *Infra*.
- ④ Discuss how the set and the lighting in *Infra* contribute to the mood of the work.
- ⑤ Discuss how the costume designs for *Infra* are used to enhance our appreciation of the work.

1 Possible answers:  
Highlight, Climax, Contrast

2 Contrast:

In section 5 a male dancer performs a strong, fluid and technical solo that is contrasted with a male/female duet in the background. The couple use a more pedestrian movement style, such as talking, kissing and holding hands. Through observing their intimate moments, we feel we are seeing a more human side to the uncaring exterior of the city.

In section 7b a female dancer stands fixed to the spot, grief-stricken, in the centre of the stage as the company move, emotionless, walking from stage right to stage left. This contrast draws the audience's focus to the lone female dancer and her obvious despair and reinforces the idea that people's true emotions go on beneath the surface, unnoticed by the strangers around them in the city.

The sharp contrast between the six duets in section 4 and the male solo in section 5 encourages the audience to view each dancer as an individual character and not just a cog in the machine of the city.

3 Proscenium Arch

4 Julian Opie's LED figures walk across the top of the performance space.

This effect supports the theme of 'below' by representing the day-to-day city life continuing above as we are shown

the individual human side of the city by the dancers beneath. The pedestrian, uniform movement of the figures on the LED screen is in contrast to the varied and dynamic movement of the performers, which is very effective.

The figures in the LED screen are carrying briefcases and wearing office clothing, which indicates both the social and geographical contexts of a bustling city in a developed country. The figures are white outlines against a black background, connecting them to the monochrome costumed figures of the dancers below.

The stage space the dancers move in is open and doesn't contain any set or props at floor level. This gives a sense of the isolation the characters feel within the expanse of the city. During the female dancer's grieving solo (in section 7b), the rest of the company enter from the side (stage right). Their walking echoes the graphics of the walking people on the screen above and reinforces the idea that the city can be a lonely place despite being heavily populated.

The lighting in *Infra* is largely stark and minimalistic, with most of the stage lit in a single colour wash at a time, gradually becoming darker at the edges of the stage. This creates a sense of depth to the space and gives the impression of the vastness of the city. Often changes in lighting take place with a change in the sound and signify

the start of a new section of the dance. This helps the audience to view the different scenes and the relationships within them more clearly. An example of this is the change from white light to green, as the first duet (section 2) finishes downstage and the second duet (section 3) begins upstage.

In section 4, the rectangles of white light on the floor of the stage could be seen to represent many different architectural aspects of a city, helping the audience to understand the geographical location of the dance. They create small spaces for the duets to take place in, and could be viewed as windows into the individual worlds of the couples, or the small rooms in their city apartments.

In one section, a male dancer is lit in a yellow light wash as he begins his solo. The change in lighting colour coincides with a change in sound, from the live contemporary music to the noise of machines. The yellow lighting, coupled with the sound score, suggests a rise in temperature and could be seen to represent the oppressive heat of the city.

5 Moritz Junge's costume designs are all in a monochrome colour palette with some flesh-coloured items.

This supports the mood and atmosphere of the piece; the dark, emotionless surface of the city. The dancers wear everyday garments, such as short and long-sleeved t-shirts

and vests, briefs, trousers or short skirts, alluding to a contemporary context. This context is reinforced when the company wear 'street clothes' as they walk past the static, grieving female dancer in section 7b.

Although the costumes are similar in style and use a small colour palette, each is unique, which communicates that each dancer portrays an individual character. The costumes for the dancers' torso areas are tight-fitting, which sculpts their bodies and enables the audience to see the movements of their spines.

The dancers' limbs are exposed, either arms, legs or both, which enhances the lines of their bodies and highlights the extensions of their limbs in the choreography. This is complemented by their flesh-coloured ballet and pointe shoes, which give the impression of no footwear and elongate the extensions of the dancers' legs. The female dancers wear pointe shoes, enabling them to draw on classical movement.

MUSIC SUGGESTIONS 108

THE ROLE OF THE DANCE CRITIC 109

BALLET IMAGES 110

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HISTORY OF THE ROYAL BALLET 114

HISTORY OF THE ROYAL OPERA HOUSE 115

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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**MUSIC SUGGESTIONS FOR CREATIVE TASKS BASED ON *INFRA***

All music suggestions are available on [iTunes](#).

**Max Richter**

*Infra* (2010)

*Sleep* (2015)

*24 Postcards in full colour* (2008)

**Nils Frahm**

*Felt* (2011)

**A Winged Victory for the Sullen**

*Atmos* (2014)

**Ólafur Arnalds**

*For Now I Am Winter* (2013)

**Zoë Keating**

*Into the Trees* (2010)

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## THE ROLE OF THE DANCE CRITIC

The role of a dance critic is to provide a descriptive analysis of a dance performance. This description is generally printed, broadcast or published online as a review of the performance.

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### Student Activity

Read the review of *Infra* below.

[‘Tiny Human Dramas in a Digital World’](#), written by Roslyn Sulcas for *The New York Times* in 2008.

Which aspects of the performance does the writer comment on?

Do you agree with the review?

### Write your own 300 word review for a dance specialist audience on Wayne McGregor’s *Infra* (2008)

The review should include:

- ✦ The title of the piece, premiere date, name of choreographer and company performing
- ✦ A description of the choreographic intent of the piece, any particular themes or starting points
- ✦ Information about any collaborators and their contributions
- ✦ A short analysis of some of the movement motifs making reference to the dancers, music, set and lighting
- ✦ Your opinion on the success of the piece and reasons for your thoughts

## BALLET AND CONTEMPORARY BALLET VISUAL DISPLAY



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*Anti-clockwise from top left:*  
Lauren Cuthbertson as Juliet  
and Federico Bonelli as Romeo  
©ROH/Bill Cooper, 2012

Calvin Richardson in *Obsidian Tear*  
©ROH/Andrej Uspenski, 2016

Beatriz Stix-Brunell in *Raven Girl*  
©ROH/Bill Cooper, 2015



Anti-clockwise from top left:  
Eric Underwood dancing in *Carbon  
Life* ©ROH/Bill Cooper, 2012

Tristan Dyer in *Romeo and Juliet*,  
The Royal Ballet ©ROH/Johan  
Persson, 2013

Live Fire Exercise. Akane Takada.  
©ROH/Bill Cooper, 2011

Roberta Marquez in *Giselle*  
©ROH/Tristram Kenton, 2011

## THE ROYAL BALLET - COMPANY STRUCTURE

There are different ranks within a ballet company, giving dancers a range of opportunities for development. The terminology varies between ballet companies for these different grades. The Royal Ballet has five main dancing ranks as well as a senior actor/dancer rank.



Left to right:  
Artists of The Royal Ballet and Royal Ballet School in *Swan Lake*, Act II ©ROH/Bill Cooper, 2011

Royal Ballet First Soloist, Claire Calvert, ©ROH/Bill Cooper, 2014

Sarah Lamb as Princess Aurora and Steven McRae as Prince Florimund in *The Sleeping Beauty* ©ROH/Johan Persson, 2011

**11. Divertissements** - A classical ballet term meaning 'enjoyable diversion'. These short dances are typically added to a ballet to display the dancers' talents either as soloists, in duets or in groups. See Appendix A for full glossary.

### Artists and First Artists form the *corps de ballet*.

This is a term used to express the 'body' or group of a ballet that fulfils a similar function to that of the chorus in an opera. It refers to those dancers who generally perform the group dances as opposed to the solo dances. In many of the standard classics these dancers perform roles such as villagers, swans, snowflakes and courtiers and you will see them form the lines and group patterns of the choreography. The First Artists have usually been in The Royal Ballet longer than the Artists and may feature a bit more prominently, for example at the front of lines or leading the other dancers.



**Soloists** have the opportunity to dance solo roles in the repertory, for example within 'divertissements'<sup>11</sup> in a ballet.

**First Soloists** also perform solo roles and additionally may have the opportunity to understudy and perform some of the principal roles in a ballet. Soloists and First Soloists are also featured in *pas de deux* and *pas de trois* in the repertory, such as the Bluebird *pas de deux* in *The Sleeping Beauty*.



**Principal** is the senior rank of The Royal Ballet. This is the most sought-after level, reserved for those dancers who exhibit supreme qualities of artistry, musicality and technique. These dancers perform signature roles in the Company's repertory - for example Princess Aurora and Prince Florimund in *The Sleeping Beauty*, Crown Prince Rudolf in *Mayerling*, and Queen Hermione and King Leontes in *The Winter's Tale* - as well as leading roles in abstract ballets.




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Anti-clockwise from top left:  
Gary Avis as Drosselmeyer  
in *The Nutcracker* ©ROH/Bill  
Cooper, 2012

Alastair Marriott and  
Jonathan Howells as the  
Stepsisters in *Cinderella*  
©ROH/Tristram Kenton, 2011

Carlos Acosta in *Don Quixote*,  
©ROH/Johan Persson, 2013

**Principal Character Artists** are senior members of the Company who perform roles that require acting as well as dancing skills. Such roles include the magician Drosselmeyer in *The Nutcracker* and the Nurse in *Romeo and Juliet*. Photograph example of the Principal Character Artists mentioned above.

Guests from other companies around the world who dance occasionally with The Royal Ballet are called **Guest Artists**. Many Royal Ballet Principals also perform abroad and are internationally acclaimed.

Progression through the ranks is not automatic and many dancers flourish lower down in the ranks for their entire career dancing a wonderful variety of repertory. The ranks can also be fluid – for example, a choreographer may select an Artist or First Artist to feature in solo and even principal roles. Some ballets feature all dancers equally without any hierarchy.

In addition to the ranks described above, The Royal Ballet has a one-year apprenticeship scheme and many of the new dancers to the Company are contracted as this level when they first join. They work alongside

the corps de ballet and receive specialist mentoring and coaching.

Students at The Royal Ballet School dance with the Company and perform roles such as cygnets, pages and party children as well as various walk-on parts. The older students dance with the corps de ballet, and talented graduates are selected to join the apprenticeship scheme of The Royal Ballet or other leading international ballet companies.

**Note:** When watching Wayne McGregor's *Infra*, you may observe that he has not followed the traditional hierarchical ballet structure when choreographing and casting the piece. Male and female dancers have equal roles and there isn't one main principal dancer supported by the separate

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## HISTORY OF THE ROYAL BALLET

The Royal Ballet owes its existence to the vision of Dame Ninette de Valois, dancer, choreographer and entrepreneur, who assembled a small company and school, the Vic-Wells Ballet, and in 1931 persuaded Lilian Baylis to provide it with a home at the Sadler's Wells Theatre in North London. (The Company also performed at the Old Vic Theatre, hence its original name.) They remained at Sadler's Wells Theatre until 1939 and spent the war years touring widely in Great Britain and, to a lesser extent, in Europe, performing for the Allied troops. Immediately afterwards, in February 1946, they transferred to the Royal Opera House, performing a new full-length production of *The Sleeping Beauty* to re-open Covent Garden as a lyric theatre after its wartime closure. In 1956, to mark its 25th anniversary, the name The Royal Ballet was granted its Royal Charter.

15 May 2006 was the 75th anniversary of The Royal Ballet. The Company marked this occasion with a recreation of *The Sleeping Beauty*. In December 2006, following the award-winning success of *Chroma*, Wayne McGregor was appointed The Royal Ballet's Resident Choreographer. In April 2007, conductor Barry Wordsworth was re-appointed Music Director for the Company. Monica Mason was created a Dame Commander for her services to dance in the Queen's Birthday Honours List published on 13 June 2008. She became Director of The Royal Ballet in December 2002 and was succeeded by Kevin O'Hare in 2012. That year saw a further two appointments to The Royal Ballet, both from former students of The Royal Ballet School and now acclaimed choreographers: Christopher Wheeldon as Artistic Associate and Liam Scarlett as Artist in Residence. From the start of the 2015/16 Season conductor Koen Kessels took over as Music Director, while Wordsworth continues as Principal Guest Conductor.

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## HISTORY OF THE ROYAL OPERA HOUSE

The current Royal Opera House building on Bow Street in Covent Garden, London, is the third theatre on the site following disastrous fires in 1808, when 23 firemen died tackling the blaze, and again in 1856, when Queen Victoria visited the ruins the day after the fire. The façade, foyer and auditorium date from 1858, but almost every other element of the present complex dates from an extensive reconstruction in the 1990s. The main auditorium seats 2,256 people, making it the third largest in London, and consists of four tiers of boxes and balconies and the amphitheatre gallery. The proscenium arch is 12.20 m wide and 14.80 m high and the iconic Royal Opera House velvet curtain weighs more than two tonnes – that’s the weight of a family car or an elephant.

The main auditorium is a Grade I listed building and is the home of The Royal Opera, The Royal Ballet and the Orchestra of the Royal Opera House. The original building was constructed in 1732. In 1734, the first ballet was presented there. That year, Handel’s first season of London operas began. A number of his operas and oratorios were specifically written for Covent Garden and had their premieres there.

Early 20th-century dancer Anna Pavlova was the world’s first truly global ballet superstar and performed regularly at the Royal Opera House. It’s estimated that between 1910 and 1925, she gave more than 3,500 performances and notched up more than 300,000 miles on tour (that’s further than the distance from the Earth to the Moon).

During World War II, the Royal Opera House was used as a dance hall. It was the super club of its day – converted into a dance hall it played host to 1,500 jitterbugging dancers each night. Ivy Benson and her all-female band were a regular feature.

Members of the Royal Family have been regular visitors since the 1830s, when Queen Victoria and Prince Albert would frequent the Royal Box up to four times a week in high season. The late Queen Mother used to visit every year for her birthday, last visiting for her 101st birthday. Following tradition, when the current Queen attends gala performances, the lampshades in the box below are changed from red to cream, a custom initiated by Queen Victoria who wanted to avoid appearing red or flushed.

You can find out more about the history of the Royal Opera House [here](#).

### Did you know?

In 1937 a new art form graced the Royal Opera House stage – ice ballet. It was an ambitious project that saw the theatre’s historic stage transformed into an enormous indoor ice rink, which was no small feat. To create a sheet of ice four inches thick the builders laid lengths of pipe across the stage and installed £10,000s’ worth (the equivalent of more than £600,000 today) of ice-making apparatus in the wings.



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## HISTORY OF THE ROYAL BALLET

### Interviews and film links:

[Interview](#) about *Infra* (2008) with Wayne McGregor

[Interview/Trailer](#) with Wayne McGregor in interview about his creative process

[Infra Trailer](#)

## WEBLINKS

### Useful websites:

About *Infra*

<http://www.roh.org.uk/productions/infra-by-wayne-mcgregor>

<http://www.roh.org.uk/about/the-royal-opera/history>

[The Royal Ballet Dancers](#)

[The Royal Ballet Insight: Ballet Glossary](#)

Wayne McGregor

<http://waynemcgregor.com>

[Wayne McGregor's TED Talk](#)

[Q&A with Wayne McGregor about his creative process](#)

[Interview about \*Woolf Works\* \(2015\) in \*The Guardian\*](#)

[Interview about \*Woolf Works\* \(2015\) including creative process with Max Richter](#)

[Interview about \*Carbon Life\* \(2012\)](#)

[Wayne McGregor's \*Carbon Life\* \(2012\) rehearsal](#)

[Process and Concept Tracking film](#)

Collaborators

[Lucy Carter](#)

[Sound Design](#)

[Max Richter](#)

[Julian Opie](#)

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## AQA GCSE Dance

[AQA website](#)

[balletnews.co.uk](http://balletnews.co.uk)

## Reviews

[The Telegraph](#)

[The Guardian, 5 November 2012](#)

[The Guardian, 15 November 2008](#)

[The Telegraph](#)

[Dancetabs](#)

[New York Times, 29 November 2008](#)

[New York Times, 29 June 2015](#)

[The Independent](#)

[Bach Track](#)

[Dance Magazine](#)

## Dance Critique

[www.dancecritics.org](http://www.dancecritics.org)

[www.danceconsortium.com](http://www.danceconsortium.com)

[www.britannica.com](http://www.britannica.com)

## Infra DVD

[www.roh.org.uk](http://www.roh.org.uk) DVD

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## Quiz Answers (to quiz on page 36)

- 1)
  - Shows/teaches movement motifs.
  - Makes movement on the dancers, working with them collaboratively (generating and selecting).
  - Sets improvisational tasks
- 2) C
- 3) Possible correct answers: Curiosity, Willingness to experiment, Open-minded
- 4) Possible answer: Prosaic pedestrian movement, like walking, running, standing, sitting. 'Normal' actions that he then develops to make richer.
- 5) A

- Arabesque** A ballet position in which the body is supported on one leg, with the other leg extended directly behind the body with a straight knee.
- Articulation** The distinct, clear and isolated movements of the spine.
- Allégro** A ballet term applied to bright, fast or brisk steps and movement.
- Adage** A ballet term referring to slow movements performed with fluidity and grace. It derives from the Italian *adagio*, meaning 'at ease'.
- Ballon** A ballet term referring to the lightweight, light-footed appearance of dancers' jumps.
- 5 **Biomechanics** In dance, the study of the structure and function of the human body. This understanding helps dancers to train and perform more effectively.
- 2 **Binary** Relating to two things or two parts. When describing *Infra*, McGregor uses this term when referring to the gender roles, identities and characteristics of a society. He wanted to steer away from these stereotypes when creating *Infra*.
- 10 **Cerebral** Defined by intelligence, and logic, rather than emotions or instinct.
- Codified** Defined by a systematic code. E.g. the movement vocabulary of classical ballet is codified.
- Conceptual** Relating to a specific idea or theme. Often this is the purest, most abstract form of the idea, once it has been reduced down to its core.
- 7 **Développé** A ballet movement where a dancer's working leg is drawn up to the knee of the supporting leg and smoothly unfolds extending to an open position front, side or back.
- 11 **Divertissements** A classical ballet term meaning 'enjoyable diversion'. These short dances are typically added to a ballet to display the dancers' talents either as soloists, in duets or in groups.
- DR** Stage direction; Downstage Right
- DRC** Stage direction; Downstage Right Centre
- DL** Stage direction; Downstage Left
- 1 **Elegiac** Expressing grief or sorrow.
- 8 **Empathy** The ability to understand and share the feelings of another. In *Infra*, physical empathy is explored, where one dancer shares another dancer's movement or movement quality.
- 3 **Episodic** This type of choreographic structure includes a series of independent sections that when put together communicate the overarching theme of the work.
- Evoking** Suggesting or bringing to mind. E.g. the music, set, costume, lighting or movement might evoke a particular feeling, memory or image.
- Equipoise** A state of balance or equilibrium. In his review of *Infra*, Luke Jennings uses the word to describe an even weighting of the conceptual and lyrical styles found in the ballet.
- Fondu** A ballet term meaning 'sinking down'. Both the movement and the quality of a dancer where they are bending a single leg.
- Gesture** A movement that does not involve the movement of the whole body. E.g. the raising of an arm would be considered a gesture.
- Grand battement** A ballet term for throwing the working leg into the air from the hip and lowering it back down, keeping both legs straight.

**Inflected** Varied in tone. In a written analysis of *Infra* this term refers to the change of tone in music and movement vocabulary to express a particular mood: 'emotionally inflected but mysterious'.

**Inherent** Existing within something.

**Lyrical** Lyrical dance focusses on the individual approach and expressiveness of the dancer.

**Micro-move** A small, intricate movement or gesture.

**Pas de deux** A duet in which two dancers perform ballet steps together.

**Pas de trois** A dance for three people.

- 6 Physical Signature** The unique and individual characteristics of a particular dancer. It is what makes them different from other dancers. Examples might be: a dancer's grounded and floor-bound movement quality, or their lightness and flight when jumping, or their fluidity and extreme flexibility of the arms, legs and back.

**Plié** Bending the knees in the five basic positions of the feet. A full or grand plié is a deep bend so the thighs are parallel with the floor and a demi plié is a half bend.

- 9 Prosaic** Normal, plain and pedestrian. Used to describe some of the movement in *Infra*.

**Relevé** A ballet position in which the dancer rises from any position to balance on one or both feet on at least demi-pointe, or possibly full pointe.

**Simultaneously** At the same time, relating to movement or other performance components. The movements do not need to be the same.

**Sissonne** A classical ballet term describing a jump from two feet and splitting their legs like scissors in the air before landing.

**Staccato** Sharply detached or separated from other sounds, notes or movements.

**Temps levé** A ballet term referring to a sharp jump either on one foot or two.

**Traversing** Travelling across or through the space.

**UC** Stage direction; Upstage Centre

**UR** Stage direction; Upstage Right

**Vignette** A brief episode. In photography, this term is used to describe a small illustration or portrait photograph which fades into its background without a definite border. This idea can be seen with the use of lighting throughout *Infra*.

**Please note**

The numbers 1-11 refer to footnotes within the text, where definitions are given on the page.

# APPENDIX 02: BLANK WORKSHEETS

**Section number | NAME | Time**  
Brief description

**What do you see?**  
Entrances/Exits  
Number of dancers/Mood

**Zoning In**  
Action, Space, Dynamics, Relationships

<b>Section number   NAME   Time</b> Brief description	<b>What do you see?</b> Entrances/Exits Number of dancers/Mood	<b>Zoning In</b> Action, Space, Dynamics, Relationships

**Physical setting**

Lighting, set, costume

**What do you hear?**

Aural setting (sound)

**Image/sketch**



## APPENDIX 03: FACT FILE

124

### Choreographer

Wayne McGregor

### Company

The Royal Ballet

### Premiere Date

13 November 2008

at the Royal Opera House, London

### Running time

28 Minutes

### Dance style

Contemporary ballet

McGregor's dance style is distinctive for its speed and energy and for the dynamic, angular, sinuous and hyperextended movements that push dancers to physical extremes.

### Choreographic approach

McGregor uses three methods to generate movement vocabulary for the piece:

1. SHOW a phrase to the whole or part of the cast – dancers watch and either re-create the phrase exactly or create a version.
2. MAKE a phrase on a target dancer or dancers – others watch and copy or develop.
3. TASK – set a choreographic task for dancers to complete or pose a choreographic problem for dancers to solve. Typically the task or problem involves imagery as a stimulus for creating movement.

The movement vocabulary is then structured into longer 'sentences' and 'paragraphs'. Finally he works musically with the structure and pieces it all together like a jigsaw.

### Stimulus

The title *Infra* comes from the Latin word for 'below' and the work presents a portrait of life beneath the surface of the city. This abstract ballet delves beneath the surface to present a moving meditation on human interactions.

'Under the brown fog of a winter dawn, / A crowd flowed over London Bridge, so many, / I had not thought death had undone so many' T.S. Eliot, *The Waste Land*

### **Choreographic intention**

*Infra* is about seeing below the surface of things. Quite literally, in this case, below Julian Opie's design. You can see people, walking in the street. *Infra* is about people and the choreography uses a pedestrian language which is recognizably human. When you look at a body on stage, you have some understanding of what that body is doing. The piece is about inferences. It infers particular types of relationships and therefore the emotional content implies itself.

One of McGregor's choreographic aims is to help the audience's eye in watching a complex structure. But in *Infra*, McGregor has purposefully left open the full visual field to let the audience make their own selections.

### **Dancers**

12 dancers (6 male / 6 female)

Brief appearance of a crowd who cross the stage

### **Structure**

Episodic. The ballet comprises solos, duets and ensembles with many arresting moments: for instance, 6 couples dance duets in six squares of light and a crowd surges across the stage, unaware of one woman's private grief.

### **Aural Setting**

Music by Max Richter (performed by The Max Richter Quintet with Jonathan Haswell).

Sound design by Chris Ekers.

The score mixes melancholy string melodies with electronic sounds and everyday sounds such as train whistles.

### **Costume**

Costume designs by Moritz Junge.

Fitted shorts, vests, t-shirts in flesh, black, white, grey colours for the dancers. One female dancer wears a short wrap-around skirt. One male dancer wears long trousers. The females wear pointe shoes.

Street clothes for the brief appearance of the crowd.

### **Lighting**

Lighting design by Lucy Carter, with whom Wayne McGregor has developed a strong creative partnership.

The lighting, which relates closely to the structure, lights the width of the stage and often focusses downstage. Occasionally dancers are lit by shafts of light and at one point six rectangles of light frame six duets. Colours are used to highlight different sections.

### **Physical Setting**

Proscenium arch/theatrical setting.

### **Set**

Set design by artist Julian Opie.

An 18m LED screen is placed high on the black back wall. It runs the width of the stage, along which there is a mesmerizing flow of electronic walking figures.

# APPENDIX 04: POSTER DISPLAY

## SCHOOLS' RESOURCE PACK FOR GCSE STUDENTS: POSTERS

Your resource pack includes a set of 8 posters that summarise the key points covered. The posters can be printed out by each school for student use only. Each poster can be displayed individually, or the set of 8 can be tiled to create one larger poster. Please refer to the diagram here. The posters should be [downloaded](#) as pdfs, and printed at A4 full-bleed (i.e. with no white edges).

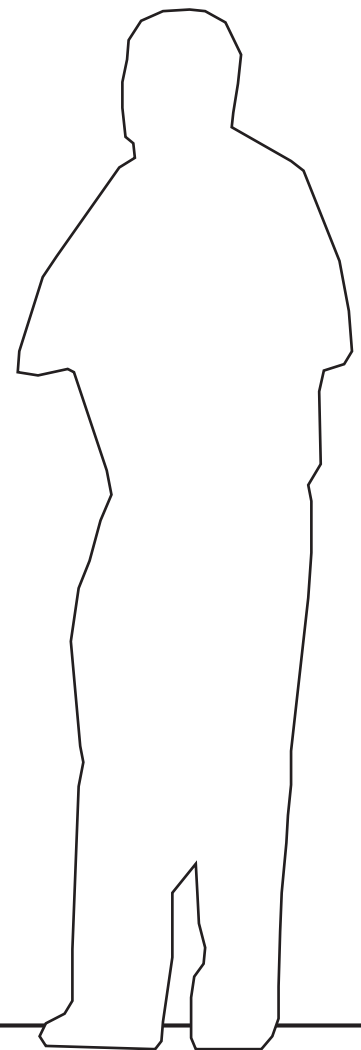
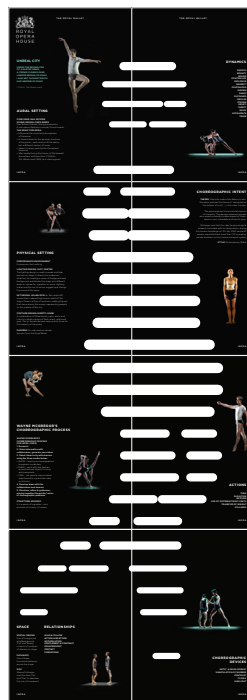


Diagram showing 8 A4 posters displayed as one large poster.



THE ROYAL BALLET



UNREAL CITY

UNDER THE BROWN FOG OF A WINTER DAWN, A CROWD FLOWED OVER LONDON BRIDGE, SO MANY, I HAD NOT THOUGHT DEATH HAD UNDONE SO MANY.

T.S. Eliot, *The Waste Land*

AURAL SETTING

COMPOSER: MAX RICHTER  
SOUND DESIGN: CHRIS EBERS  
Max Richter (violin, string instruments), A solo piano, Electronic sounds, Found sounds

THE MUSIC FOR INFRA

- Influences the mood and atmosphere of the piece
- Is closely linked to the episodic structure of the piece - each section of the dance has a different section of music
- Varies in tempo and rhythm throughout the piece
- Was created using the theme of 'life beneath the surface' and lines from T.S. Eliot's *The Waste Land* (1922) as a starting point.

INFRA

THE ROYAL BALLET

DYNAMICS

- SMOOTH
- BOUNCY
- CONTROLLED
- EXPLOSIVE
- INDIRECT
- CONTINUOUS
- SUDDEN
- SHARP
- SUSTAINED
- IMPULSE
- STRONG
- IMPACT
- DIRECT
- QUICK
- ACCELERATE
- TENSE



INFRA

THE ROYAL BALLET

PHYSICAL SETTING

PERFORMANCE ENVIRONMENT  
Proscenium Arch setting

LIGHTING DESIGN: LUCY CARTER  
The lighting design is used to reveal and hide dancers on stage. It directs the audience's attention, by creating a sense of foreground and background and divides the stage into different areas or scenes for vignettes to occur. Lighting status and the use of colour suggest and change the mood of the piece.

SET DESIGN: JULIAN ORIE  
An 18m wide LED screen that is placed high across width of the stage. There is a flow of electronic walking figures that move across the screen, representing people on the surface of the city.

COSTUME DESIGN: MORITZ JUNGE  
A combination of fitted shorts, vests, skirts and T-shirts in block colours of flesh, black, white and grey. The six female dancers wear pointe shoes for the majority of the piece.

DANCERS: Six male and six female dancers from the Royal Ballet

INFRA

CHOREOGRAPHIC INTENT

THEMES *Infra* means See Below in Latin. The piece explores the theme of 'seeing below the surface of a city' - in this case, London.

The piece explores the emotional aspects of humanity. The dancers represent people who reveal a normally hidden aspect of themselves in raw, vulnerable and honest ways.

McGregor said that this idea for physiological research coincided with his observations during the London bombings on 7th July 2005 where 52 people were killed and more than 770 injured by suicide bombers on the London transport system.

STYLE Contemporary Ballet



INFRA

WAYNE MCGREGOR'S CHOREOGRAPHIC PROCESS

WAYNE MCGREGOR'S CHOREOGRAPHIC PROCESS FOR INFRA (2008)

1. Research
2. Share information with collaborators, generate more ideas
3. Select ideas to try with dancers using the three modes below:
  - SLOW - teach pre-choreographed movement vocabulary
  - HEAVY - work with the dancers as architectural objects to move and manipulate
  - TAPES - set specific improvisation tasks based on a particular idea or stimulus
4. Develop ideas with the collaborators and dancers
5. Structure, refine & synthesise - piecing together the puzzle/series of choreographic problems

STRUCTURE: EPISODIC  
It is a series of vignettes - mini portraits of society in London.



INFRA

THE ROYAL BALLET

ACTIONS

- TURN
- ELEVATION
- GESTURE
- USE OF DIFFERENT BODY PARTS
- TRANSFER OF WEIGHT
- STILLNESS



INFRA

SPATIAL DESIGN


Use of Foreground and Background  
Full and Empty in terms of numbers of dancers on stage

PATHWAYS  
Use of linear, horizontal pathways across the stage

SIZE  
Wayne McGregor uses the term 'dot' and 'line' to describe the size of movement

RELATIONSHIPS

LEAD & FOLLOW  
ACTION & REACTION  
ACCUMULATION  
COMPLEMENT & CONTRAST  
COUNTERPOINT  
CONTACT  
FORMATIONS




INFRA

THE ROYAL BALLET

CHOREOGRAPHIC DEVICES

NOTE & DEVELOPMENT  
MANIPULATION OF NUMBER  
CONTRAST  
CLIMAX  
HIGHLIGHT



INFRA

Please download pdfs of the posters from the ROH website.

**SCHOOLS' RESOURCE PACK  
FOR GCSE STUDENTS**

**GENEROUSLY SUPPORTED BY  
THE MARIAMARINA FOUNDATION**

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**ROYAL OPERA HOUSE**

Rachel Attfield and Chantel Nash



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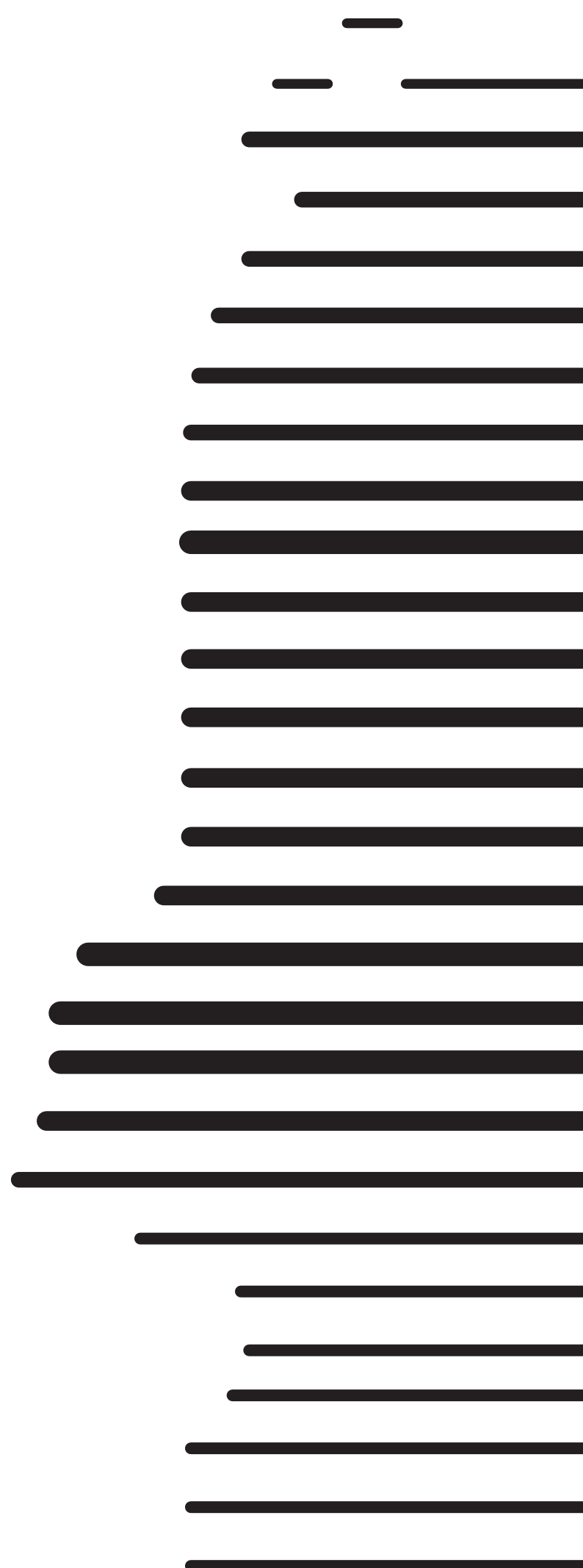
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Edward Watson in  
Wayne McGregor's *Infra*.  
©Bill Cooper

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