

LESSON 1 (wk 3)

Focus on DV8 for Activity – 1 & 3

Understanding creative intentions and themes.

Making some (MOVEMENT) work practically
- dancers, this one is for you!

STARTER ACTIVITY

Make a summary note of these, and mark any that you don't understand or want to question



Here is a basic list of Newson's fingerprints.

- Challenging for the audience and often shocking, deliberately targeting taboo subjects
- Physically demanding movement with performers often taking risks
- Theatre consciously challenging the formal and established conventions of traditional dance forms
- Reflects human needs and desires and explores the human psyche
- Unusual sets which performers work on from an early stage

STARTER ACTIVITY

DEFINE



Contact Improvisation

Pedestrian Movement

THE EXAM PAPER

Reminder – how this all fits together ...

Activity 1 40 minutes	<ul style="list-style-type: none">• Show what contextual factors are impacting the work of each company• Reference one piece of work from each company to evidence this• Understand the themes of both pieces of work	DV8 = To Be Straight With You FRANTIC = The Unreturning
Activity 2 70 minutes	Frantic Assembly – discuss the theme of one piece of work, and analyse 3 key moments interrogating the elements used	LOVESONG
Activity 3 70 minutes	Which company is better to headline a Festival? Using examples from their work, reach an opinion (the title of the Festival will be given in the exam)	DV8 reference Dead Dreams of Monochrome Men FRANTIC = Lovesong and Things I Know To Be True

DEAD DREAMS OF MONOCHROME MEN



1988

Conceived and directed by Lloyd Newson

Performers:

Nigel Charnock, Russel Maliphant, Lloyd Newson, Douglas Wright

In 1986, Lloyd Newson formed the Physical Theatre Company 'DV8' and he is the main choreographer of DV8's work. Newson is renowned for exploring and attacking the forbidden in an attempt to challenge society's views of various issues and, in particular, homosexuality. Newson addresses the distance created by mainstream or 'straight' society which pushes homosexuals to the fringes.

LLOYD NEWSON – DV8

ReadReflect

ReadReflect

DEAD DREAMS OF MONOCHROME MEN

Originally premiered as a stage piece on 5th October 1988, Dead Dreams of Monochrome Men was the first stage piece by DV8 to be reworked and transformed for film (in 1990).

ReadReflect

ReadReflect

DEAD DREAMS OF MONOCHROME MEN

The work is said to be inspired by the serial killer Dennis Nielsen, a man sentenced to life imprisonment in 1983 after murdering fifteen male homosexuals. Newson's decision to use Dennis Nielsen within this piece could be regarded as surprising as Nielsen could be seen to represent the seediest, most violent and sadistic aspects of homosexuality rather than its more acceptable face.

ReadReflect

ReadReflect

Newson on Dead Dreams

“the production loved to assault middle England prejudices and use shock as a major tactic.”

DRUM AND DANCE



Just have a look at this image

Dead Dreams: DRUM AND DANCE

1. The production utilised a black and white monochrome colour palette – why do you think this choice was made? What does it connote?
2. The four dancers are trapped within a ‘box set’ with steep walls surrounding them – what does this design feature communicate?
3. Why is there a door to a male toilet in one of the walls?
4. Why is all the lighting coming from above? What does this symbolise / connote ?
5. What else strikes you from this captured still from the DRUM AND DANCE sequence ?

DRUM AND DANCE is a key moment we will be analysing for ACTIVITY 3 on the exam paper

Ensure you are taking lots of notes

**DRUM AND DANCE –
Dead Dreams of
Monochrome Men**

GOL

UNIT 1

DV8 CLIPS

Saved as a link

<https://www.youtube.com/watch?v=aNGpDfAQ4QI>

PERFORMANCE AND RELATIONSHIPS

- **pace**
- **dynamics**
- **timing**
- **musicality**
- **voice**
- **movement**
- **gesture**
- **character**
- **spatial awareness**
- **performer to performer**
- **contact work**
- **performer to space**
- **performer to audience**
- **performer to accompaniment**
- **placement and role of audience**

PRODUCTION AND REPERTOIRE

- **text**
- **choreography/direction**
- **score/music**
- **content**
- **genre**
- **style**
- **set, staging and special effects**
- **costume, hair and makeup**
- **mask**
- **lighting and multimedia**
- **sound**
- **puppetry**

DISCUSSION ABOUT ALL ELEMENTS

Remember, in the exam **THEY**
WILL GIVE YOU THREE ELEMENTS
... you need to be prepared

TUTOR LED AND DEVELOPED



ANALYSE THE
PERFORMANCE
ELEMENTS AND
HOW THEY ARE
USED TO
COMMUNICATE
THEMES /
MEANING

Lloyd Newson

The policy of DV8 is to create moves that are necessary to convey emotion and messages.

We are “against the concept of dance restricted to a set vocabulary of movement and elements”

PRACTICAL TASK

1. Move into 2 / 3's
2. On your mobile on YouTube search:

Sally Herbert & DV8 - Dead Dreams of Monochrome Men

3. Watch 0.23-0.40
4. What does each movement within this movement sequence represent to you?

<https://www.youtube.com/watch?v=aNGpDfAQ4QI>

(Doesn't show up on Chrome)



Watch the clip again focusing
on 0.23-0.40

What, to you, do all the
movements represent?

WATCH A MOVEMENT PHRASE AND ANALYSE THE COMPONENT PARTS / MOVES



PRACTICAL TASK

1. IN SMALL GROUPS
2. You are to learn that movement sequence
3. Once you have learnt it, we will then work to development the movement around the space that is a feature of this dance
4. We will then share the sequences with each other

Play music:

<https://www.youtube.com/watch?v=aNGpDfAQ4QI>

Via explorer not chrome



What aspects of gay male life are captured within the movement phrases of this moment?

QUESTION

Focusing on Dead Dreams
of Monochrome Men

DRUM AND DANCE



**We will now work to master
this catch practically.**



**We will now work to master
this lift practically.**

PRACTICAL TASK

1. IN SMALL GROUPS
2. You are to develop a 2 minute version of this moment from DEAD DREAMS OF MONOCHROME MEN
3. Include as much of the original choreographic features as possible



DEAD DREAMS OF MONOCHROME MEN

Dead Dreams is a powerful work that draws you into the world of gay culture and confronts you with your own prejudices. It has an integrity based on what one feels to be the gritty truth about the negative attitudes and insecurities regarding homosexuality which Newson obviously still feel permeate U.K. society today and the dangers that many gay men still face because of this.

ReadReflect

ReadReflect

LLOYD NEWSON

“I am a politician already. Battling with the politics of dance, and the politics of life. If I can carry on those battles with a loudspeaker- which you can do when you have company that gives public performances – then I will. DV8 is my loudspeaker! The direct line between what we felt and what we showed – we felt angry, we showed anger immediately. And it got to a point when we burned ourselves out.”

ReadReflect

ReadReflect

HOMework

Simply, watch some more extracts from DEAD DREAMS OF MONOCHROME MEN – YouTube search – so you have a better feeling for this production

LESSON 2 (wk 3)

Focus on DV8 for Activity – 1

Understanding creative intentions and
themes.

Developing understanding of the contextual
factors influencing the show

THE EXAM PAPER

Reminder – how this all fits together ...

Activity 1 40 minutes	<ul style="list-style-type: none">• Show what contextual factors are impacting the work of each company• Reference one piece of work from each company to evidence this• Understand the themes of both pieces of work	DV8 = To Be Straight With You FRANTIC = The Unreturning
Activity 2 70 minutes	Frantic Assembly – discuss the theme of one piece of work, and analyse 3 key moments interrogating the elements used	LOVESONG
Activity 3 70 minutes	Which company is better to headline a Festival? Using examples from their work, reach an opinion (the title of the Festival will be given in the exam)	DV8 reference TBSWY and Dead Dreams of Monochrome Men FRANTIC = Lovesong and Things I Know To Be True

STARTER ACTIVITY

5

1. List SIX different contextual influences the exam may ask you to reflect upon.
2. List as many DV8 shows as you can

REMEMBER

Take lots of notes

Either paper/pen or laptop

No notes to be taken on a mobile phone

Mobiles can only be used OCCASIONALLY and if a tutor suggests it to take pictures of the more full slides or to find resources

Introduction to DV8



Since DV8 Physical Theatre's inception in 1986 Lloyd Newson has led the company, directing and conceiving all its productions.

DV8's work reflects Newson's personal interests in social, psychological and political issues.

As Newson's work is content-based, he casts according to subject matter and performers' suitability for each new project. Consequently DV8 has no permanent company of performers. Over the years many people have contributed towards the success of DV8 - many extraordinary performers, a succession of administrative and technical teams and the company's board of directors.

ReadReflect

ReadReflect

RESPONDING TO THE QUOTES IN A PAIR

All these quotes are from Lloyd Newson – Artistic Director of DV8

1. Make sure you have the citation/source written down
2. You can find a copy of the quotes in this weeks research pack
3. You will be given ONE quote to reflect on. You and your partner **MUST RESPOND** to the quote / explain it and then say how you think it may shape their work / how you can see it reflected in their work



INTERVIEW WITH LLOYD NEWSON

TEN YEARS ON THE EDGE

www.DV8.CO.UK

The quotes are in this weeks research pack

**YOU MUST NOTE
THE SOURCE FOR
YOUR
BIBLIOGRAPHY**

1. My physical work requires trained dancers, although many dancers have difficulty adapting to my approach because they've had the connection between meaning and movement trained out of them.
2. We find movement to express the meaning or idea we're presenting moment by moment, and if movement can't do it and words or song can, then we'll use those. Most dance companies, I feel, have restricted what they can speak about because they have accepted a limited definition of what movement constitutes 'dance'.
3. I left traditional dance because of its lack of specificity, its lack of questioning and its lack of rigour beyond technique. Psychology training has helped me to see patterns of behaviour and language and think of physical ways to interpret these.
4. We must encourage dancers to use more than just their bodies.

ReadReflect

ReadReflect



**Our responses to the
quotes
Thoughts / reflection
that are jogged ...**

TO BE STRAIGHT WITH YOU

Toured spring and autumn 2008,
toured again autumn and winter 2009
(national and internationally)

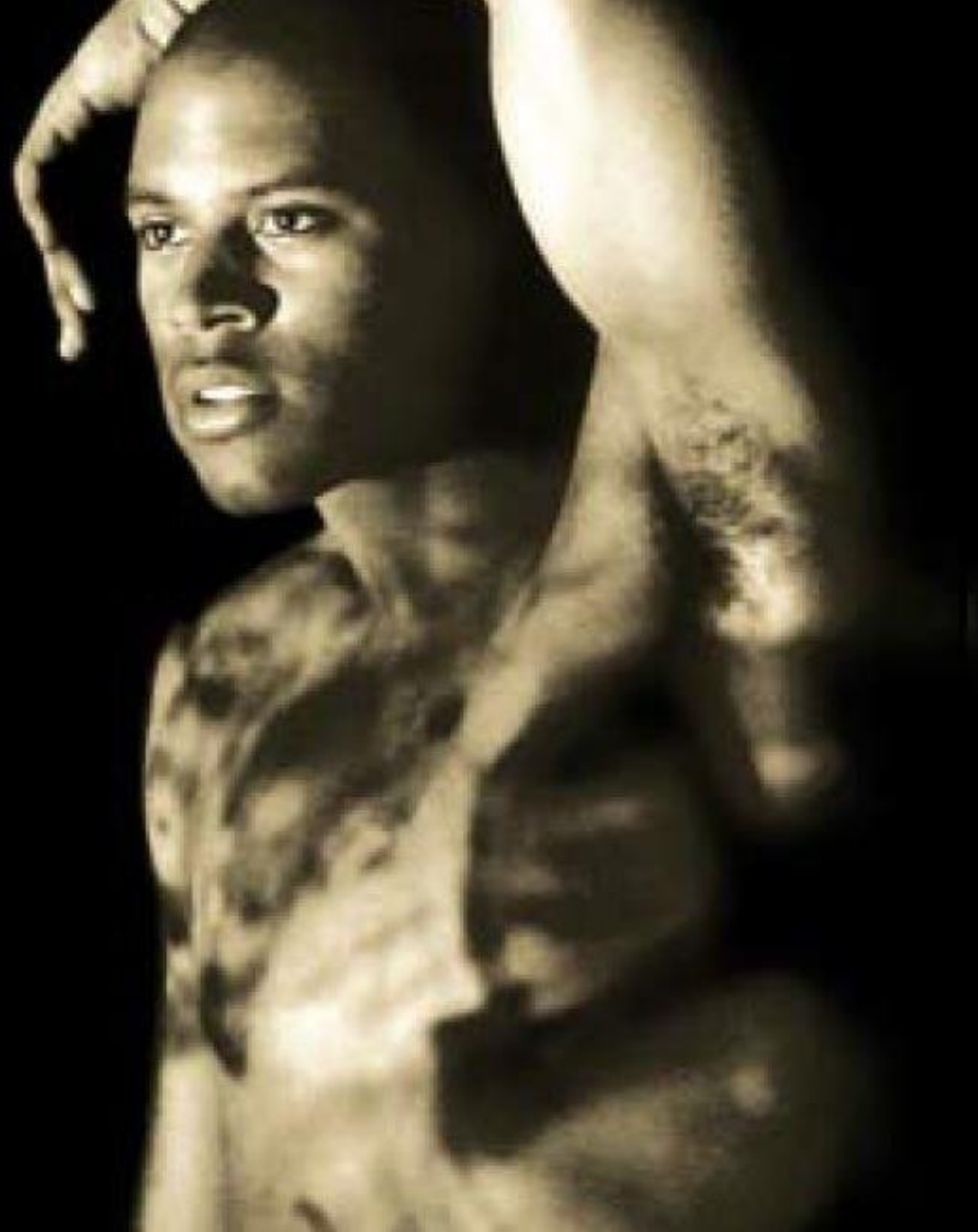
A WORK ABOUT:

TOLERANCE/INTOLERANCE

CULTURE

RELIGION

HOMO/SEXUALITY



**TO BE STRAIGHT WITH
YOU.
What is the show
about?**

Look at this short clip SHOW TRAILER

From watching this, and from your past knowledge, briefly tell me what you think the show is about:

<https://www.youtube.com/watch?v=e2mrarAIUyY> Explorer not Chrome



CONTEXT

2004

The **Civil Partnership Act 2004** is passed, granting civil partnership in the United Kingdom. The Act gives same-sex couples the same rights and responsibilities as married straight couples in England, Scotland, Northern Ireland and Wales.

2005

Section 146 of the Criminal Justice Act 2003 empowers UK courts to impose tougher sentences for offences aggravated or motivated by the victim's sexual orientation, or their presumed sexual orientation.

2006

In the Isle of Man the age of consent is equalised and **Section 28** is repealed.

2007

The **Equality Act (Sexual Orientation) Regulations 2007** outlawed the discrimination in the provision of goods, facilities, services, education and public functions on the grounds of sexual orientation.



2008 (Taken from The Gay Crime Survey)

48% of all LGB people were the victim of some type of hate crime

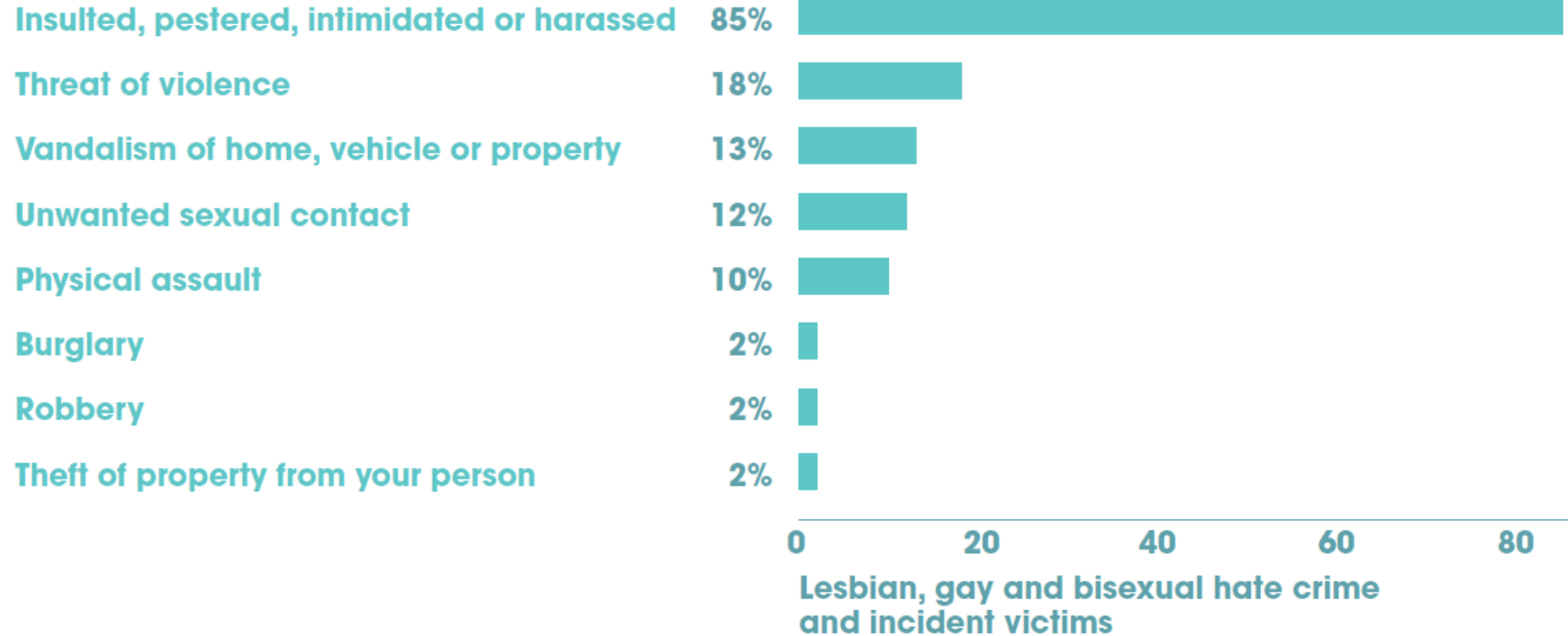
34% experienced it on four or more occasions throughout the year

1 in 6 crimes involved violence

1 in 4 18-24 year olds experienced a homophobic hate crime

What was going on in the world?

What did the hate crime or incident involve?



The Gay Crime Survey published by Stonewall

Lloyd Newson

- "When DV8 started out in 1987 it was in the era of Clause 28 when teachers couldn't even talk about homosexuality." Newson "They were taking Oscar Wilde off the shelves in school libraries. And though much of that has subsided, that prejudice still lingers. "One of the people we interviewed for the production was the head of the Gay Police Association and he made a very interesting point. "These days a heterosexual couple can walk down the street holding hands, a mixed race couple can walk down the street holding hands, but if a guy tries to walk down the street holding hands with another man it'll only be a matter of time before he gets a bottle in the back of his head."

Lloyd Newson

- "I think in a world where we're now seeing increasingly influential religious movements it has never been more important to argue the points." Newson. "We're seeing more and more fundamentalism based on faiths of all kinds creeping into society and while I believe we should respect people's beliefs I also believe they should respect mine. "I don't expect everyone to advocate my lifestyle as a gay man and they have the right to say they oppose me, but they shouldn't have the right to influence my life or harm me and I think that's where the line should be drawn. "Key to all this is the notion that we all have the right to do something which other people find offensive but not actually directly offend someone."

The production had many resonances with life for the gay, lesbian and bisexual community in 2008 ...

What examples would you give to finish this sentence ...



READ THE ARTICLE BY LLOYD NEWSON

1. Read once through to understand meaning
2. Read a second time highlighting key sections (focus=contextual influences)
3. Move into PAIRS/3s
4. Try and identify (where possible all of them) the contextual factors that are discussed in this article about the making of TBSWY

CONTEXTS

- Historical
- Cultural
- Political
- Economic
- Technical
- Social



PAUSE SOLO/SILENT

UPDATE YOUR NOTES
NOW IN RELATION TO
DV8

5



DEFINE

VERBATIM

Verbatim = a dominant form in this production

ACTIVITY

DV8

TO BE STRAIGHT WITH YOU

IN PAIRS

Reflect on the following:

What are the advantages / disadvantages of using verbatim text instead of a fictional script?



THINK, PAIR, SHARE



Prompts: the advantage of using the interviewees' own words is that it lends a credence and authenticity to the work. The disadvantage is decreased flexibility in not being able to change or add words, in an attempt to clarify what is being said. Also, the inability to write additional words, fictional or otherwise, can decrease the power of text to serve narrative functions

READ SOLO

The text (from TBSWY) from the “Stabbing In Hull” section



READ

The text together.

One person start and we will say CHANGE and the next person pick up the reading

What is the speech all about?

What themes develop from it?

What stands out / stays with you?

DISCUSSION



**QUICK
BRAINSTORM:**

**A child's SKIPPING
ROPE**

**Why might Newson
juxtapose the speech
we have just read with
someone skipping?**

TBSWY STABBING IN HULL

GOL

UNIT 1

DV8 CLIPS

<https://www.youtube.com/watch?v=3AB-rFzq9Ro>

PERFORMANCE AND RELATIONSHIPS

- **pace**
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- **spatial awareness**
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PRODUCTION AND REPERTOIRE

- **text**
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DISCUSSION ABOUT ALL ELEMENTS

Remember, in the exam **THEY**
WILL GIVE YOU THREE ELEMENTS
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TUTOR LED AND DEVELOPED

ANALYSE THE
PERFORMANCE
ELEMENTS AND
HOW THEY ARE
USED TO
COMMUNICATE
THEMES /
MEANING

LIGHTING (focus on this element)

Discuss how the lighting changes within this moment

What effect(s) do these changes have on the audience?



**In pairs prepare a statement
that explains how a specific
element was used to
convey meaning in the
opening moments**

Repeat for another element if there is time

Lighting

Props

Text

Music

Movement

Costume

HOMework

- There is a SCENE ANALYSIS for this section on GOL (Stabbing In Hull)
- Spend some time filling in the gaps
- RESEARCH BOOKLET WEEK 3 – Tasks – 1,2,3,4

LESSON 3 (wk 3)

Focus on DV8 for Activity – 1 & 3

Understanding creative intentions and themes.

Making some work practically

PRACTICAL STARTER ACTIVITIES

In pairs.

Decide who speaks first ... they will be given a discussion point and they must speak without stopping, stumbling, repeating for one minute on the given topic. Then swap over for the next discussion:

1. **Gay Culture at the start of the new millennium**
2. **To Be Straight With You**
3. **“Stabbing In Hull” (the key moment)**
4. **Growing Up**
5. **Fear**



PRACTICAL STARTER ACTIVITIES

In small groups

One person will give a narrative/character statement, then rest will form a depiction in response ...

Repeat for FOUR depictions

**Explore the narrative /
central protagonist in our
key moment; “Stabbing In
Hull”**





TO BE STRAIGHT WITH YOU ...

DV8 – 2008/2009

In pairs quick
response:

What are DV8
being straight
about?



1. LIST 10 WORDS THAT SPRING TO MIND WHEN YOU SEE THIS SIGNIFIER
2. Why does the protagonist skip during this direct address monologue?

KEY TERMINOLOGY CHECK

- Signifier
- Signified
- Direct Address
- Protagonist
- Verbatim





1. LIST 10 WORDS THAT SPRING TO MIND WHEN YOU SEE THIS SIGNIFIER (school uniform)

2. Why is the protagonist wearing a school uniform in our key moment?

TBSWY STABBING IN HULL

Ensure you have the creatives written down

Performer = Ankur Bahl

Choreography/Direction = Lloyd Newson

Lighting = Becky Stoddart

Music = John Avery

Costume = Gabriel Castillo

Set = Uri Omi

TBSWY STABBING IN HULL

Watch from the start up to about 1.30
You are looking to identify what the performer does with the skipping rope – how will you name / classify the moves?

GOL

UNIT 1

DV8 CLIPS

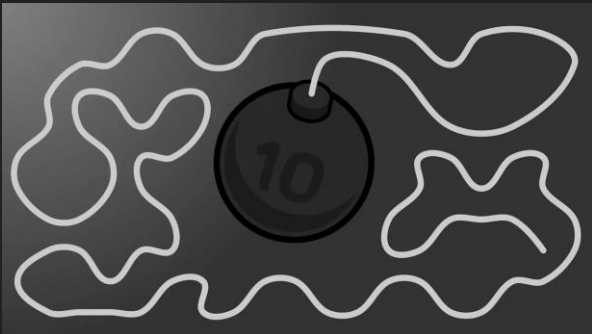
<https://www.youtube.com/watch?v=3AB-rFzq9Ro>

CLASSIFYING THE SKIPPING

- Find a good skipper in the class (even though they are amazing! it can't be the teacher!!!)
- Name (at least 4) moves Bahl employs during this monologue. Have someone in the class perform the move so we all associate the name with the move
- After each move, briefly discuss the ways in which the move is utilised – for what effect – what is being communicated.
- Ensure you write them down
- Make sure you have also mentioned pace and rhythm

PRACTICAL TASK

1. You will be put into groups of 2/3s
2. You will be given a small section of the text to stage
3. One person will read the text, and the other will SKIP utilising the identified moves we have already looked at – the moves have to be appropriate to the text
4. Outside eye-focus on pace and rhythm so the skip and the vocals match at times



PERFORMANCE

ClassAction
presents:

STABBING IN HULL V2



1. What is this key moment actually about?
2. Is there a universal truth here or is it culturally specific?
3. What does the skipping add to the scene?

DISCUSSION



RESPONDING TO THE CONTEXTUAL INFLUENCES

1. In pairs you will be given a context
2. Discuss how this contextual influence can be seen at play in this moment
3. Share with the group

5

CONTEXTS

- Historical
- Cultural
- Political
- Economic
- Technical
- Social

In the exam you will be given a theme (i.e. **chaos and order**) and a context (i.e. **political**) and asked to discuss both companies and their work in relation to this

A LOOK AT ACTIVITY 1 IN THE EXAM

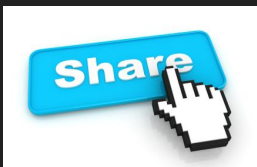
Example

Kneehigh Theatre combines tragedy and comedy to achieve their aim of forcing the audience to 'rock with laughter one minute and hold their breath in horror the next'¹. This use of contrasts throughout their work is clearly seen in the performance of Günter Grass' 1959 novel Tin Drum which explores the rise of fascism, increasing warfare, industrialisation and the mechanisation of life. This novel certainly had many resonances with life in 2017 with the perceived rise of the far right throughout the western world, the EU referendum and its polarising effect on the country and the rise of global conflict such as the Syrian war and negative attitudes towards refugees. Mike Shepherd in a recent interview said he has 'despaired of Cornwall recently – the fact it voted UKIP and then Brexit,'² indicating his clear intent to make Kneehigh's work politically charged.

You don't have to know the company. We are looking at the structure of part of a response ...

DV8 combines **???** and **???** to achieve their aim of **???**. This use of contrasts throughout their work is clearly seen in the performance of DV8's 2008 production of "To Be Straight With You" which explores **????**, and **????**. This production certainly had many resonances with life in 2008 **????**. Lloyd Newson in an interview said **???** indicating his clear intent to make DV8's work **???**.

In your pairs you are simply replacing the **????** With reflective/thoughtful comments to finish the sentences. Push to writ more rather than less



We will share if there is time, if not this is something you can finish for homework.

HOMework

- There is a SCENE ANALYSIS for this section on GOL (Stabbing In Hull)
- Spend some time filling in the gaps
- RESEARCH BOOKLET WEEK 3 – Tasks – 1,2,3,4
- The full production is on GoL > Unit 1 > DV8 clips. You should be watching it all at some point.