



Ghost Dances by Christopher Bruce

Teachers' Notes

These notes were compiled and written in 2000 and have not been rewritten for the new specifications for exams in AS and A level Dance from 2017 onwards, although it is hoped that these notes will be a starting point for further work. Some of the material was adapted or reproduced from earlier resource packs.

We would like to thank Christopher Bruce CBE (choreographer) and Michele Braban (choreologist) for their help in compiling this resource.

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These Teachers' Notes are intended as a companion to the *Ghost Dances* Study Notes, which contain detailed background information on *Ghost Dances* and are also available.

Ghost Dances is Christopher Bruce's highly acclaimed work that is very popular as a study piece for both AS and A Level Dance. Some of the material will be more appropriate for teachers of these courses, but it is hoped that these notes will be a starting point for further work.

SECTION 1

General Information

Ghost Dances was choreographed by Christopher Bruce in 1981 for Ballet Rambert (as Rambert Dance Company was then known).

Music South American Folk Music arranged by Nicholas Mojsiejenko from recordings by Inti-Illomani. (Ojos Azules, Huaja, Dolencias, Papel de Plata, Mis Llamitas, Sicuriadas)

Set Design Christopher Bruce

Costume Design Belinda Scarlett

Lighting Design Nick Chelton

Ghost Dances lasts approximately 30 minutes and has a cast of 11 Dancers (5 women and 6 men)

Characteristic elements of Christopher Bruce's choreography in *Ghost Dances*

- Bruce prefers an audience to keep an open mind about his works, often avoiding programme notes and specific statements. However, he does recognise that his pieces are concerned with ideas, rather than abstract dance and there is usually strong imagery. The theme of *Ghost Dances* deals with political oppression and dictatorship in South America and Bruce's choreography reflects this in an eloquent and moving way.
- Several of Bruce's works express his political, social and ecological awareness. These include *for these who die as cattle* (1972) and *Land* (1985), evoking the horrors of war; *Silence is the end of our Song* (1983) and *Swansong*, concerned with political oppression; and *Nature Dances* (1992) and *Stream* (1996) concerned with the natural world. Bruce sympathised for those suffering as a result of the military coup in Chile and influences for the creation of *Ghost Dances* include The Chilean Human Rights Committee asking Bruce to create a work for them and *Victor An Unfinished Song* by Joan Jara.
- His dances generally develop from a stimulus such as music, painting or literature, but he selects themes that can be conveyed through dance, drawing from and abstracting his subject, rather than making direct reference to the original. For the creation of *Ghost Dances* Bruce researched the rituals and cultures of South America. The music of the Chilean folk group Inti-Illimani was influential to the creation of *Ghost Dances*.
- Bruce chooses a wide range of music, from popular songs (*Rooster*, to songs by the Rolling Stones), world music (*Sergeant Early's Dream*, to English, Irish and American music), classical music (*Symphony in Three Movements*, 1989, to Stravinsky), contemporary music (*Meeting Point*, 1995 to Michael Nyman and *Four Scenes*, 1998 to music by Dave Heath) to specifically commissioned scores in close collaboration with the composers (*Stream*; Philip Chambon and

Cruel Garden; Carlos Miranda). The dance often responds closely to the music. *Ghost Dances* uses two songs and four folk tunes representing South American music.

- The design is an extremely important contributing factor to the whole, but Bruce is concerned that any stage setting does not intrude in to the dance area and that costumes allow for freedom for movement. He works closely with designers and sometimes creates his own designs. Lighting is always a significant element in the design for his works. For *Ghost Dances* Bruce designed his own set, with the costumes by Belinda Scarlett and lighting by Nick Chelton.
- Bruce always uses a blend of dance techniques, notably ballet and contemporary. His own contemporary training was in Martha Graham technique and strong use of the back and a low centre of gravity are important elements in his choreography. In addition, dependent on the work he is researching, he uses another technique, for example, incorporating a folk element in *Sergeant Early's Dream*, tap sequences in *Swansong* or the flamenco used in *Cruel Garden*. He aims to give an essence of these styles, rather than reproducing them authentically. The choreographic vocabulary of *Ghost Dances* relies on ballet and contemporary techniques and incorporates elements of folk and social dance.
- He sometimes uses recognisable 'everyday' movements, such as gesture incorporated into the choreography, notably in *Rooster*. The use of gesture in *Ghost Dances* is naturalistic e.g. movements that suggest sorrow.
- His works have a clear thematic base, even if they are non-narrative. He frequently demonstrates a strong sense of character; for example in *Rooster*, *Swansong* and *Cruel Garden*. The characters in *Ghost Dances* comprise of three Ghost Dancers and eight Dead (five women and three men). The Ghost Dancers have a strong presence and what they represent can be left to the individual to interpret. The Dead represent different social backgrounds and have individual characters.

Christopher Bruce on *Ghost Dances*

“Some friends came out of the blue and said: ‘Have you ever thought of using this music?’ The more I listened to it, the more I fell in love with it. They’re very simple tunes, very often melancholy and deeply evocative. And about this time, I became interested in South America, especially the political situations and upheavals. Latin America seemed to me a little bit like Ireland; it had suffered terrible disruption and pain over hundreds of years since the Europeans began to sort of hit the continent.

Although it has a South American setting, it’s a universal story. You could parallel it with Poland or Afghanistan: cruelty, lack of human rights, people who suffer. So in a sense, it’s indirectly political, but it’s very much about humanity and just about how people get caught up, suffer and die.

...I discovered in some books on masks some wonderful old skull masks that the dancers wore when they celebrated death rites. And so, I created three giant condors. And although they’re quite frightening in their masks, they are for me quite objective spirits; they just symbolise death. You can see them as a brutal force, but then death is often brutal. When death comes, they just take the people.

In *Ghost Dances*, I bring what I call ‘the dead’, this little group of people into a place that’s like a sort of stopping-off place, a resting place before they carried on into the Underworld. And as they pause in this place, they remember certain moments from their lives – happy, sad or frightening – which are always quite brutally broken up or stopped.

And by the end, you’ve knocked these people down, down, again and again, but they always proudly rise up and carry on. There is a kind of dignity to the way they finally pass on to where they are going.

And the ghost dancers, the spirits who are always waiting in this lonely place, take up their position again to wait for the next group, because, you know, this is a continuing situation.....

In a sense, my ballets have a narrative quality or some kind of subject matter. However, it’s often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience’s imagination to work.”

Christopher Bruce interviewed by Carl Cunningham ‘Parting Dances’ Houston Post, 22 May 1988

“The ‘ghost dances were part of Indian culture, both North and South America. They celebrated death and they wore wonderful masks. The Ghosts that come on to the stage are the Dead on their way to heaven or hell. I just saw it happening in a sort of rocky, barren landscape, where the Ghost Dancers had hung around for millions of years, lying on rocks like animal images. They’d become like birds and lizards as well as men, as they sat around in this space. The people that come on are wandering, as it were, from Life to Death. It’s like their last remembrances, their last statements, before they go on very proudly at the end, to Death.”

Christopher Bruce, interviewed on Radio 4’s ‘Kaleidoscope, 12 October 1981

Synopsis of *Ghost Dances*

Section 1 - Opening and *Ojos Azules*

- As the curtain rises the three Ghost Dancers are seen in profile, looking intently to the wing stage left. The one behind the others throws himself to the ground, and slithers between the legs of the second Ghost Dancer. After he rises the second Ghost Dancer moves up behind him and they begin their dance.
- Movements of the Ghost Dancers are bird-like and reptilian, dynamically strong and powerful, acrobatic and alert with sudden moments of stillness giving the impression of listening.
- They perform gestures where they seem to be pulling the air towards themselves as if they are hungry or irritated.
- Movements occur largely independently or in canon moving into the line, chain-dance in unison when the music begins.
- The Dead enter from upstage and walk diagonally and slowly across the stage, gazing blankly ahead. They contract as though hit in the stomach as the Ghost Dancers walk through them.
- As the following sections take place the Dead that are not involved sit on the rocks and the Ghost Dancers recline on the rocks as if they are sated by the deaths.

Section 2 – *Huajra*

- A sextet for three men and three women, danced in two trios, in unison although periodically men and women come together as partners.
- The lively dance with small steps becomes weightier with larger, stronger steps and gestures are more angular than in most of *Ghost Dances*.
- Characteristic bold pliés are introduced by the men.
- The Ghost Dancers intrude, throw the men to the ground and repeat the last section of the dance with the women.
- The women are killed and lifted as if hanged by the Ghost Dancers.
- The women are lowered and begin to mark through and then dance the triplet motif that becomes the central movement in the next section.

Section 3 – *Dolencias*

- A danced conversation duet for the woman in red and the man in the suit.
- The travelling, searching movement with swinging arms to express sorrow is performed by the woman as well as a series of movements where she brings her curved arm up and over her head.
- Once the man joins the woman their movements become urgent as he lifts her around his body in a variety of ways.
- The woman continues to dance alone as the man walks slowly away as if drawn to his fate towards the Ghost Dancers.
- The man's agonising death is symbolised by the Ghost Dancers lifting him high while his legs move in helpless bicycling gestures and his body judders.
- The woman is left alone in despair.

Section 4 – *Papel de Plata*

- A playful, flirtatious, youthful dance for the peasant boy who is then joined by four women.

- Movements focus on small neat folk steps with fast little heel-first walks, followed by little jumps from one foot to another and changes in direction signalled by arm gestures at shoulder level.
- First the man watches the women, whose bodies are turned sideways and weighted forward by their drooping arms, then partners them as a group.
- After partnering three of the women individually the man comes face to face with a Ghost Dancer who leads him away in an undramatic, simple fashion.

Section 5 – *Mis Llamitas*

- A lively and playful dance performed by the man in the white shirt and colourful tie and the woman in the white dress.
- The man holds out the long end of his tie to the woman who leads him as he performs a llama-like movement.
- The man breaks into a series of wheeling turns, arms outspread, then into a stepping and shrugging animal movement which the woman watches until he reaches for her hand and pulls her past him in a grand jeté.
- This phrase is repeated in unison after she jumps into his arms and is given a piggyback.
- As the woman jumps up for a second piggyback she suddenly falls backwards into the arms of a Ghost Dancer who appears to crush her head to the ground and then allows the man to pick her up and carry her away.

Section 6 – *Sicuriadas*

- Performed by all the Dead and providing the climax the production, the dance gives a more positive and hopeful mood.
- Movements are drawn from the woman in red's signature phrase, followed by the heroic gesture; the dance progressively brings in all the Dead, two by two.
- Each pair performs in unison to create a cumulative canon; then the dancers fall into two lines of four and movements are similar to those of the sextet in the *Huajra*.
- The movement develops into a chain-dance of lighter, faster steps which breaks up into frenzied, almost hysterical whirling.

Section 7 – *Ojos Azules*

- The Ghost Dancers emerge from their hiding places behind the rocks, which they mount towering over their victims, and walk downstage.
- As they pass the Dead, as their victims, they crumple.
- The dance then returns to movements from the start of the piece; the Ghost Dancers repeat their unison chain-dance, while the Dead re-group into their opening cluster, led by the woman in red .
- Their faces are without expression and their eyes are fixed ahead. They complete their procession across the stage performing a more stylised, shuffling walk.
- As the Dead advance they wheel round, first turning upstage and then downstage before exiting.
- The Ghost Dancers then take up their opening positions, apparently awaiting their next consignment of Dead.

Music and Design for *Ghost Dances*

This is only meant to be a summary of key points relating to the music and design of *Ghost Dances*.

Music

- The music by Chilean group, Inti-Illimani was a starting for Christopher Bruce. The music used is from Canto de Pueblos Andinos and includes two songs and four folk tunes.
- Music is played live for Rambert Dance Company and Houston Ballet performances of *Ghost Dances*.
- Instruments used in the music for *Ghost Dances* include: Classical guitar, bass guitar, side drum, bombo, charango, guitarrone, quena, sikus and tiple.
- Wind effects are used at the beginning of the piece.

Design

- Designers: Christopher Bruce (set), Belinda Scarlett (costumes) and Nick Chelton (lighting).
- There is only one set, which remains the same throughout *Ghost Dances*. It represents a rocky plain with mountain peaks and an opening to a cave (entry to the underworld). On stage there are seven rock-like structures.
- Ghost Dancers costume – A skeletal image that is emphasised with body paint showing the bone and muscular structures. They wear rags around their waists, upper arms, wrists and below the knees.
- The Dead – They have an overall dishevelled appearance. They are wearing everyday clothes that are half ragged.
- The costumes are used to extend the movement.
- The lighting enhances the action by highlighting specific details. An impression is given of a shadowy place and this is made gloomier by green light when the ghosts are active. The sculptured appearance of the ghosts is accentuated by side lighting. During numbers performed by the dead the lighting is generally brighter.
- Lighting changes are generally slow and there are definite changes when the dead enter and at moments of deaths.

SECTION 2

Appreciating *Ghost Dances*

Critical responses to performances of *Ghost Dances*

Bruce's choreography made striking contrasts between the tense, furtive movements of the raptor figures and a most engaging, innocuous, loose, relaxed, often rubber-jointed style of dancing for their unsuspecting victims. Their dances were full of intricate footwork, sudden reversals and a joyous naivete.

The victims were costumed to represent people from all social strata – some in modern dress, some in timeless peasant costumes.

Carl Cunningham 'Houston Ballet's three dances of death'. *Houston Post* 28 May 1988

Christopher Bruce's *Ghost Dances* is one of Rambert's best loved works of the eighties. Wherever he goes to mount a work, Bruce sees to it that his choreography is understood not just physically but for its philosophical content too, and here he succeeded admirably.

Ann Nugent 'Paler version of a Rambert ghost' *The Stage*, 30 October 1986 (Review of *Ghost Dances* performed by Ballet Gulbenkian)

The folk tunes send everyone home humming and the sheer emotional charge of the work is somehow more infectious. I daresay *Ghost Dances* is an object lesson in how a message is best communicated by entertaining rather than depressing an audience.

Julie Kavanagh 'Star turns' *The Spectator*, 27 July 1995

The work is a variation on the traditional dance of death, with three skull-faced figures claiming victims from all walks of life. The difference is the power and eeriness of the ambience enhanced by Mr Bruce's Andean backdrop. The movement is broad and sweeping, the confrontation between the death figures and the called-up victims relentless. There is no sense of relief, all made more piteous by the gaiety of the folk music and the Indian-derived Latin folk steps Mr Bruce inserts into the choreography. Many in the audience were moved to give the work a standing ovation.

Anna Kisselgoff 'Ballet: Rambert Troup makes New York Debut' *New York Times*, October 1982

Bruce's abstract scenario had compelling anthropological logical ramifications. The opening dance was for three, semi-nude male dancers wearing skull masks. Their appearance and aboriginal movements to the sounds of ancient flutes evoked a past lost in the mountain mists of time.

As simple as the idea behind *Ghost Dances* was, its power derived from the graphic illustration of just how important unaccountable 'human instincts' are, from the austerity of the movements, lighting and scenery, and from the beautiful integration of the movements within the music.

Donald Dierks '*Ghost Dances* border on spectacular' *The San Diego Union*, 25 October 1982

Bruce is master of the macabre. The work opened with three Ghost Dancers whose hollow-eyed, skeletal masks and near-naked bodies were silhouetted against the barren rocks of his photographically precise backdrop design. They sent shivers down the spine.

Their malevolence sometimes verged on parody, but their victims' robust simplicity compensated somewhat. Dressed in tattered street clothes, The Dead (as the program credits described them) shuffled on and re-enacted their lives and loves.

The audience loved it....To Bruce's credit, he was not tried to recreate authentic folk dances. Instead his choreography borrows from both ballet and modern dance, with rapid footwork that gives the impression of folk dance.

Gillian Rees 'Politics haunt Bruce's modern choreography' *Van Nuys News*, 23 November 1982

...Bruce's ballet is about individual pride and national identity ... Bruce is making statements, succinctly and dramatically in emotional areas where words would be so inadequate, and he does so astonishingly well. The music, South American folk songs neatly arranged by Nicholas Carr and exhilaratingly well played, is transformed by the level of dance imagery into a theatrical excitement brilliantly achieved.

'Ghost Dances' *Sunday Telegraph*, 12 July 1981

I don't see how anybody can fail to be moved by Bruce's poetic visions. They express concepts in succinct and vivid pictures far more potent than words, and the closing, popular *Ghost Dances* held the audience hushed in its grip.

Nadine Meisner 'Rambert Dance Company: Sadler's Wells London' *The Independent*, June 2000

Bruce's stirring *Ghost Dances* honours the oppressed of Latin America by drawing on the South American Indian ritual in which the dead are cremated and made into a broth sipped by mourners so the dead breathe in the living.

Bruce punctures the gloom of death with spontaneously joyous dancing, perhaps evoking happy memories of the departed, thus balancing a potentially mournful work.

Anne Sacks 'Accessing all areas with the vision thing' *Evening Standard*, 1 June 2000

SECTION 3

Practical Work

This section aims to give ideas for creative work based around the different themes in *Ghost Dances*, which it is hoped will enable students to gain a more in-depth understanding of some of the choreographic devices used.

Four workshop plans have been written out in full. Each plan uses sections from *Ghost Dances* using actual movement phrases, which could be adapted as necessary, followed by creative tasks and ideas for further development. Workshop 4 brings together the themes from Workshops 1 – 3 and includes suggestions for creating a dance which brings together all the movement material and includes contact and lift work.

The plans had been devised primarily for GCSE Dance students; however they should be seen as a starting point for your own work and could be adapted to suit your group's experience.

Workshop 1: The Ghost Dancers

Exploring the Ghost Dancers' movement motifs – solo and trio work

Workshop 2: The Red Dress solo

Solo and duet work based on the theme of sorrow and loss

Workshop 3: The Dead

Using choreographic devices in group work

Workshop 4: The Ghost Dancers and the Dead

Exploring the manipulation of the Dead by the Ghost Dancers including contact and lift work

Workshop 1: The Ghost Dancers

Aim: To explore the movement material of the Ghost Dancers

Warm-up: Whole body warm-up incorporating some of the following:

- ◆ Foot brushes and footwork
- ◆ Loose leg and hip movements
- ◆ Swings and balance, changes in weight

1. Learn Key Movement Phrase 1 from the *Ghost Dances* Study Notes:

The Ghost Dancers' line-dances.

For this the Ghost Dancers form a chain, each with his outstretched arms linked by their hands placed on one another's' upper arms. With legs apart, feet firmly on the ground, they swivel into profile facing stage right. They bend so the left knee almost touches the ground then, feet demi-pointe, change the direction of their profile to look stage left, briefly kneeling on the right knee. The Ghost Dancers move forward, breaking away from the line which soon reforms. This time they perform a series of steps to the side with one leg crossing behind the other and with the foot of the extended leg always flexed.

2. Think of the movements of predator animals or birds as they stalk, hunt and pounce. Working alone create a phrase of stretch, twist, jump, balance, travel which involves abstract animalistic references or gestures. The movements should have a powerful and deliberate quality.
3. In your trio, learn each others predator movement phrases and link them together to create one long phrase which can be performed either individually, in canon or unison.
4. Create two 'frozen' shapes where a pair are joined together in a hold. Explore the third person breaking the shape/link between them. Try using different body parts to initiate the break-up, for example, using an elbow or shoulder, hips or side of the body to slide through the pair. Initiate the break-up at different levels and with varying dynamics, for example slowly sliding through the pair or a quick slicing action to part them.
5. Still working in your trios, find your own profile position at different levels which can be used as a starting and ending position.
6. Now try using all the material used in this workshop so far to create your own short Ghost Dancers section. Use ideas from the repertoire learnt, your predator movement phrase and the contact work in step 4, as well as the start and end positions in profile.

Workshop 2: Red dress solo

Aim: To explore the theme of 'sorrow' and a sense of 'loss and yearning' for a loved one

Warm-up: Exercises could include the following:

- ◆ Curling down and up the spine
- ◆ Spiralling and twisting through the back
- ◆ Swing and rebound
- ◆ Travelling phrase including triplets

1. Learn the Key Movement Phrase 3 from the *Ghost Dances* Study Notes (page 12) which includes the travelling dropping triplet motif performed by the woman in the red dress.
A travelling, searching movement with swinging arms to express sorrow, performed as a triplet phrase. This begins with feet parallel and knees bent. As the arms swing back and forth, the body curves forward, head down following the line of the spinal curve as with a triplet run, the dancer moves across the stage. To change direction a small jump is performed, the elbow is lifted so that the hand of the raised arm skims the side of the face. This step is most clearly performed by the women at the start of Dolencias.
2. Working alone create 4 different movements which portray sadness and loss. Link these 4 actions to create a travelling phrase, incorporating the dropping triplet motif.
3. Working in pairs explore ways of drawing together and showing unity. Consider the actions and qualities expressed within the *Dolencias* duet. E.g. urgency, embracing, comfort, support, tenderness and togetherness.
4. Still in your pairs explore the idea of separation. Ideas you could experiment with could include:
 - ◆ One person being drawn away by an unseen force
 - ◆ A definite split by one or both of you
 - ◆ Use different dynamics such as a sharp sudden separation or a slow controlled pulling apart
5. Start separated in the space, link together all the movement material you have created – your travelling phrase, drawing together and pulling apart - to create a short dance expressing a sense of loss and yearning for a loved one. You may wish to repeat or develop sections to expand your movement material.

Dolencias is a sad and emotional dance for a woman knows her loved one is to be taken away.

When performing your phrase/dance think about the words of the song it is performed to:

Be sad for my sorrows
If you have ever loved me
And teach me to be happy
Because I was born unhappy

Workshop 3: The Dead

Aim: To explore choreographic devices in group work using the movement material of the Dead as a stimulus

Warm-up: full body warm-up including

- ◆ Foot brushes and footwork
- ◆ Rhythmic steps
- ◆ Travelling phrases incorporating small jumps
- ◆ Group awareness tasks

1. Learn Key Movement Phrase 2 from the *Ghost Dances* Study Notes (page 12) – the groups phrase

A strong, defiant, proud phrase performed by various dancers. When first seen, performed by the men in the Huajra, it is a weighty, squatting movement followed by steps to the side. In the same dance it is repeated more strongly when the Ghost Dancers take the men's places. For the sideways movements the dancers face directly out at the audience. With their feet parallel and apart and their arms stretched out ahead of their bodies, palms facing inwards as though encompassing a space, the dancers perform a sharp plie as an arresting movement, their weight clearly dropping purposefully, with a downward thrust of energy. As the left leg crosses behind the right in a sideways movement the dancer rises, pulling up ready to repeat the movement. In the Sicuriadas this movement phrase is followed by an heroic step which suggests defiance. In this brusque movement the right leg is lifted in an attitude devant but with flexed foot while the bent arms with clenched hands are raised, the right over the head, the left in front of the body (see opposite).

2. Individually create your own gesture of heroic defiance which can be added onto the end of learnt phrase instead of the choreographed action. Your gesture should be weighty and earthbound.
3. In groups try the following movements and formations:
 - ◆ Two lines of dancers which pass through one another
 - ◆ A folk-like chain dance
 - ◆ Circle formations
 - ◆ Breaking out from a group formation into pairs
 - ◆ Spinning
4. Use some of the choreographic devices below to develop the learnt phrase and the group formations above into your own group dance:
 - ◆ Use of repetition, unison, canon and cumulative canon
 - ◆ Spatial relationship between the dancers
 - ◆ Floor patterns and direction of travel
 - ◆ Changes in speed and dynamics
 - ◆ Highlights and building up to a climax

Remember that the footwork in *Huajra* is fast and light with groups travelling across the space in lines, changing directions and groupings. In *Sicuriadas* Bruce uses of repetition, canon and accumulation to create a sense of community among the dancers as in pairs they perform in unison to create a cumulative canon. Try and incorporate these actions and qualities into your group dance.

Workshop 4: The Ghost Dancers and the Dead

Aim: To explore ways of manipulating, supporting and lifting in small groups

Warm-up: Whole body warm-up, followed by trust and support exercises which could include the following:

- ◆ In pairs one person closes their eyes and is guided around the room by their partner who stands behind them
 - ◆ The whole group moves around the space and students can shout 'falling' at any point and the others quickly gather around that person and support them safely to the floor.
 - ◆ In pairs experiment with pulling away from each other, pushing against each other, lowering one another to the floor and small lifts.
1. In pairs explore the idea of manipulation. This can be physical or just creating a sense of 'control'.
 - ◆ Try basic mirroring taking it in turns to be the leader and follower.
 - ◆ Again switching between leader and follower, take it in turns to guide your partner through a sequence of movements. Guide them by gently pushing and pulling different body parts.
 - ◆ This time try to guide your partner through these movements without physical contact. For example walking towards your partner might make them back away from you or putting a hand over their head might make them duck down. Think about the basic dance actions that you might be able to initiate e.g. jump, turn, travel, fall, stillness.
 2. Still in pairs think about the way the Dead are taken or manipulated by the Ghost Dancers. Explore movements from these words:
 - ◆ Contract
 - ◆ Throw
 - ◆ Hang
 - ◆ Draw
 - ◆ Judder
 - ◆ Lift
 - ◆ Lead
 - ◆ Fall
 - ◆ Crumple
 3. Build a sequence of eight movements that you have developed in the previous tasks. Make the transition between each movement fluid and continual. Remember the theme is manipulation.

4. In small groups recap movement phrases and material developed in workshops 1 –3. Within the group take on different roles, either a Ghost Dancer or a member of the Dead.
5. Now try to use this material and the manipulation sequences to create a new piece, thinking about the power the Ghost Dancers have over the Dead. How do the Ghost Dancers show their dominance and what is the effect on the Dead?

Glossary of Dance Terms

The following dance terms appear in the Ghost Dances Study Notes and refer to the movement phrases seen within the work.

Light tripping step:	A travelling step with a slight spring in it and the dancer literally shows a tripping movement.
Off balance tilt:	A position where the dancers centre of weight is shifted to one side and the body is inclined.
Attitude:	A position where the dancer is balanced on one leg with the other leg raised and bent.
Plies:	This is a bend of the knees. A demi-plie is a slight bend and a full plie is a deep bend of the knees.
Triplet:	A basic triplet step travels forwards: the first step forward happens with slightly bent knees and the second two steps forward are on demi-pointe with straight legs. The rhythm being down, up, up, down, up, up...
Demi-pointe:	The dancer is stood on the ball of the foot
Devant and derriere:	Devant means in front and derriere is behind. For example attitude devant – the attitude position of the working leg is in the front of the supporting leg.
Stag leap:	A big jump where one leg is straight out behind the dancer and the other is bent up underneath the body.
Barrel-turn:	A rotating jump with an off balance fell. The dancer takes off one foot and lands on the other.
Contraction:	This is a term that comes from the Martha Graham contemporary technique. The dancer exhales and pulls the front of the body through to the back hence creating a curved position of the spine.
Grand jete:	This is a big jump and a plain grand jete sees the dancer with one leg stretched out in front of the body and the other behind.
Cumulative cannon:	The dancers all perform the same phrase of movement but join in at different points of the phrase and all finish at the same time. This gives the sense of building up.
Motif:	This is a movement or phrase that recurs in a dance expressing a

given theme. A motif is often developed and changed throughout a dance work.

Farandole:

A French dance performed in couples. Compound duple time.

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