

# Key Movement Features

## **Action:**

Use of movement vocabulary from popping (e.g. pop, strobing), locking (e.g. points, wrist twirl), hip hop (e.g. the bounce and rock), breaking (e.g. flares, six-step),

waacking (e.g. waacks, rolls) and krumping (e.g. jabs, stomp and chest pop).

Use of BBE signature movement and motifs.

Use of isolations, e.g. actions with the head, chest and shoulders.

Underpinning of the groove, low centre of gravity and bounce and rock through the torso and lower body.

Travelling motifs such as "chariots of fire".

Use of actions in a standing posture with relaxed/bent knees and a low centre of gravity.

## **Space and Formations:**

Movement that faces down stage (towards the audience).

Horizontal pathway created from stage right to left.

Use of symmetry in spacial formations.

Groups of dancers placed in huddles of people.

Arm gestures that extend fully away from the body and come back again.

## **Dynamics:**

Sharp, strong and direct arm gestures that start from the centre of the body (often from the torso), extend away, and then travel back again to the centre.

Strong, flowing, fluid movements (e.g. waving) that are interrupted by strong, sharp movements (e.g. strobing).

Aggressive, quick phrases of movement.

Pulsing movement that starts from articulation through the chest and torso (e.g. 02:48).

Slow, sustained phrases of movement performed by a group of the ensemble that are juxtaposed by sharp, strong and direct movements (particularly with the arms), performed by another group of the ensemble simultaneously (e.g. 07:36).

## **Choreographic devices and relationships between dancers:**

Use of foreground and background. Soloist is supported/framed by the ensemble (e.g. 00:16 - 00:45).

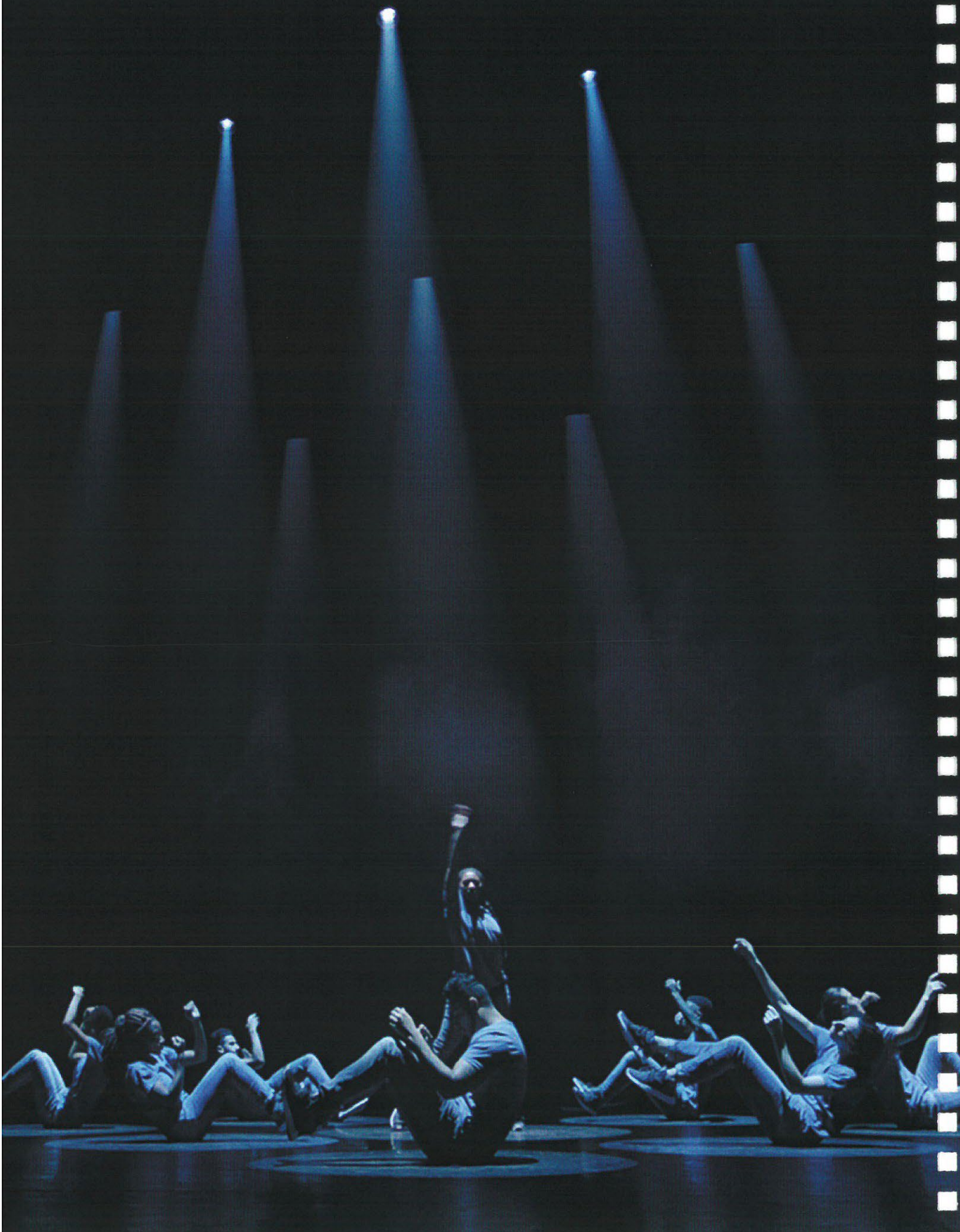
Frequent use of unison and canon.

Sound surfing (see the aural setting sub-section for explanation).

Repetition.

Motif development; using levels, speed and direction, for example.

***Section 1: Genesis***  
***(00:00 – 02:12)***





## Section-by-Section Analyses:

### Section 1: Genesis (00:00 – 02:12)

The piece starts in blackout with the dancers set onstage. When the lights come up, a circular group of dancers are revealed in a low sitting position around the middle of the stage. Kenrick walks into the middle of the circle carrying one of the female dancers in a cradle hold with his arms supporting her under the knees and around the back, and gradually lowers her to the floor to join the others. At the final moment of releasing her however, he pulls her arm triggering her to come to a standing position. The female dancer then begins a solo that draws from waacking technique using movements such as rolls and poses, and also includes sharp stops to highlight the snare drum sound. This solo dancer appears to “control” the dancers who are on the floor, as they convulse and shudder through their bodies in turn. This happens as she points at different dancers in turn using strong, direct arm gestures, whilst the electronic sound effects such as a fizzing noise similar to electricity further emphasise this. The rest of the ensemble appear to be powerless, with their arms and legs hanging limply as they lay in different positions on their stomachs, backs and sides on the floor. They only move when they are triggered to do so by the music and by the gestures of the solo female dancer.

Three loud electronic sounds then trigger a new sub-section to begin and the dancers quickly rise from the floor to a standing position to begin performing the Ninja Walk motif (see glossary). One dancer takes a short freestyle solo, which includes movements such as the stomp, which is closely related to krumping and this swaps to a new dancer every four counts. The next dancer uses movements from hip-hop, which is evident from the use of the bounce. The following dancer uses movements from locking (including the lock), and then the next dancer uses waacking movements (including poses and rolls). The next two dancers both use popping movements one after the other (e.g. the pop), and waacking, which has a slightly longer, eight count solo (using movements such as rolls and waacks). Another series of four-count solos happen at this point, with dancers using the following styles: Locking, waacking, hip-hop, krump, popping, and finally animation (refer to glossary for descriptions).

The style and content of the movement therefore changes every four counts, and this means that the audience are exposed to a number of different styles of dance in very close succession. It also showcases the eclecticism of the company, and reminds the audience that the dancers have their own individual performance identities even though they are also presented as a unit. To complement the short solos, the rest of the ensemble perform the



Ninja Walk facing different directions as a collective every four counts, so that they change direction at the same time that a new dancer starts the next freestyle. They start in a tight square-shaped formation for this, which changes every four counts when the dancers transition to swap positions.

This is inspired by the mechanics of a Rubik's Cube, and creates interesting and fluid transitions where dancers are seamlessly changing positions. They then gradually spread apart to a "V" formation half way through the sequence. The direction of their Ninja Walk is as follows: Downstage, stage left, downstage, stage right, upstage, stage left and downstage. The ensemble's direction and facing of the body corresponds to the position of the solo freestyler on stage, so that they often face towards the dancer who is performing the solo, which draws more attention to them. A frantic energy is created by the repetition of the driving force of the Ninja Walk motif. The ensemble frame each solo dancer, adding contrast to their movements but still complementing and drawing enough attention to the soloist who is being featured each time.

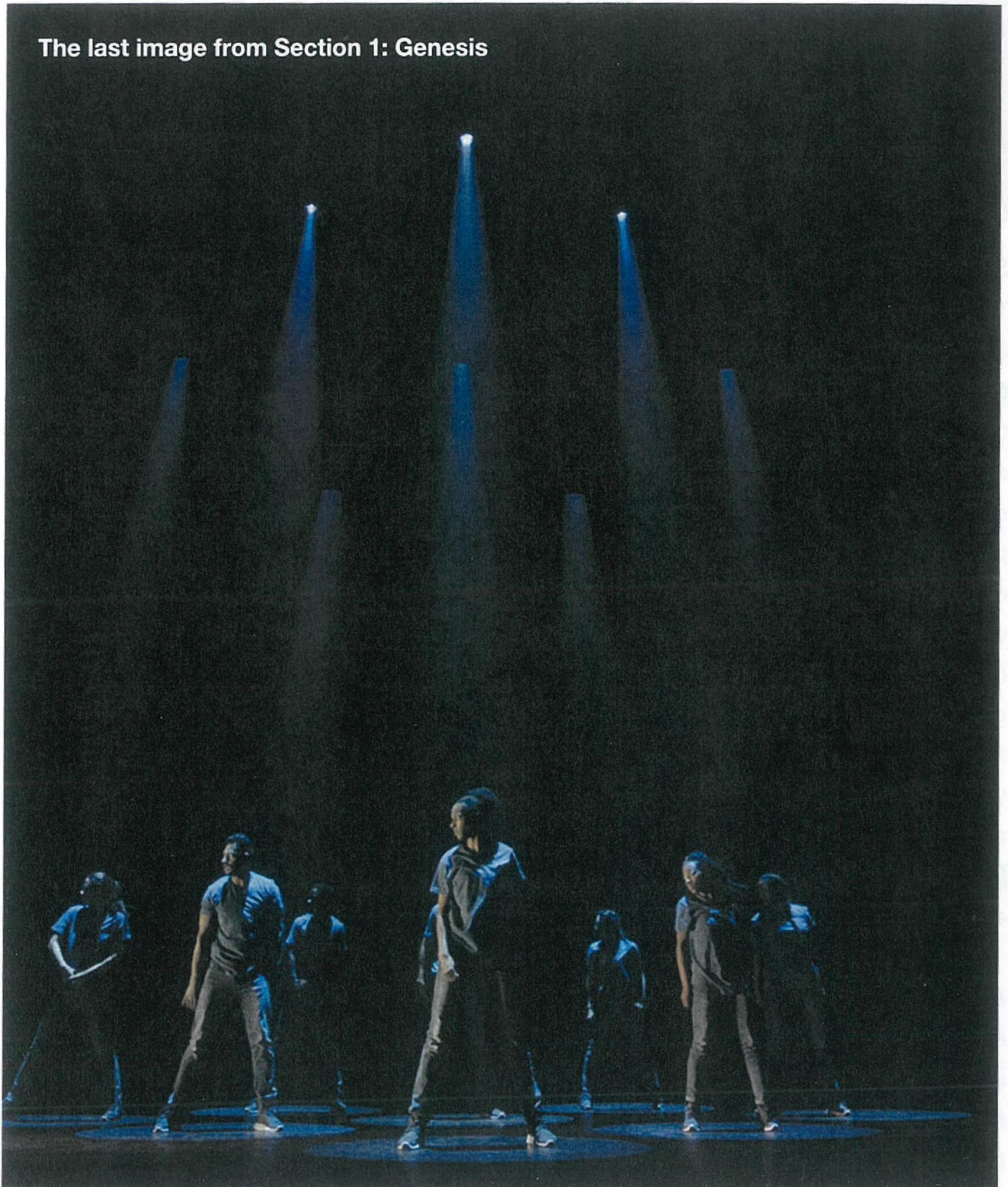
More electronic sounds and a melodic pattern trigger another transition and the dancers collectively hold a still pose for one count that represents each of their individual styles. This is evident from the arm gestures and body positions, such as the point of the hand for the dancer that specialises in locking, and the low body position with bent knees and a relaxed torso for the dancers that specialise in hip hop, for example.

A sudden blackout and change of lighting to a single spotlight reveals a female soloist who walks forward into the light in slow motion, to begin a popping freestyle. Shortly after, four more spotlights appear to reveal four other dancers (two on her left and two on her right) who are positioned in a "V" formation. The lighting cleverly hides the four dancers who join her, so a surprise effect is created when the four spotlights come on and they join in with her in unison. This effect then continues where spotlights come on and off every four counts, to hide and reveal different numbers of dancers who perform short solo freestyles when they are lit. This is similar to the movement material in the solos in the previous sub-section, but it is developed in the energy and power that the dancers perform with. As the rest of the stage is in blackout at this point, the solo dancers do not have the support of the ensemble and therefore have to make their movements bigger and more impactful. The blackout and spotlight sequence changes between one dancer, followed by five dancers, then one dancer, four dancers, one dancer, three dancers. Then finally, more light reveals that there are now eight dancers on stage in two lines. This chain of spotlights and blackouts means that a dancer can be isolated, but then made immediately part of the ensemble again.



They then perform the Swerve motif twice in unison, which is another BBE signature motif. This involves the arms being in a strong muscle man position with clenched fists, and crossing the arms and opening them whilst twisting the torso facing downstage. Three individual freestyle positions follow this, which again reference the individual styles of each dancer as described previously. Finally, the ensemble come to a neutral standing position and all look towards stage right, which signifies the end of the first section.

**The last image from Section 1: Genesis**





## **Section 2: Growth and Struggle (02:12-03:21)**



### **Section 2: Growth and Struggle (02:12-03:21)**

This section begins with a long pathway of bright, white lighting that extends across the stage from the downstage right wing. Thick smoke is also released, which produces a mysterious, unsettling visual setting. A solo male dancer stands centre stage facing towards the source of the light, and performs strong, direct krump movements (e.g. stomps). As he does this, the ensemble gradually enter from the wing, moving in slow motion but echoing some of the gestures of the solo male dancer in an action and reaction style, as if he is pulling and drawing them towards him. The gestures that they perform are quick and

by the way that the dancers perform the sharp, fast gestures at the same time as the snare drum sounds in the music (e.g. 02:22). The solo male dancer seems to be drawn towards the light, but as he moves towards it, it appears to push him backwards again. He shows this through movements such as the head and torso pulling backwards, causing him to appear off balance and so he runs backwards to catch himself (02:35). Moments like this highlight a physical struggle, demonstrated by the pulling and pushing movements and acting as a reminder of the title and focus of the section.

As he is performing this solo, two other things are happening on stage simultaneously. One half of the ensemble group that have been entering from the wing now perform movement in what Kenrick calls the 'Dwele' style, which involves repetitive echoes, which are seen in the movement and heard in the music using animation techniques (see the movement performed by the ensemble group on stage right with bending knees and flexed hands at

02:38 for example). They perform it both in a cumulative canon and also in unison.

Meanwhile, another group of the ensemble travel to form a tight huddle in the upstage left area. A dim, blue spotlight makes them visible to the audience, but clearly indicates that this is background movement, which is further emphasised by their position upstage and further away in distance from the audience. Their movements are direct and strong, using large gestures with the fist and arms, and isolations with the chest. This part is mostly in unison, with moments where the dancers on the left and right edge of the group move in an outward direction to stage right and left, in order to open out the spacing of the group. By this point, the solo male dancer is back to his position centre stage, and performs pulling gestures with his arms and body (02:52) that controls the other half of the ensemble as they repeat Dwele style movements.

The dancers then move to form a tight huddle in the centre stage area, with the solo male dancer right at the front in the centre of the group. They create a shape that is similar to a rugby scrum, with a low level stance and holding on to each other's backs and torsos. As the solo male dancer repeats four direct arm gestures above his head, the ensemble come up to standing suddenly in a cumulative canon (a few dancers at a time) from the back to the front, using a dynamic that is suddenly sharp and changes straight to smooth and slow. This effect is often seen in Kenrick's work as well as being a common movement dynamic in hip hop dance in general. A hard-hitting electronic drum sound then triggers the dancers to go back to their rugby scrum position in unison, and rotate ninety degrees clockwise to face stage right by running whilst maintaining the upper body position (03:04). Whilst they do this, the solo male dancer performs krump inspired movement such as stomps and jabs, which is clearly his specialism.

The group then repeat the cumulative canon, and then perform a further flurry canon (a canon in very close succession), this time from the front of the group to the back, to get back into the rugby scrum shape. At this point, the solo male dancer's solo gets faster and more vigorous, and the ensemble support his legs and lower body so that he can gradually lean further and further forwards so that eventually his upper body is horizontal with the floor of the stage (see image below). There are deep bass drum sounds at this point, creating tension and a sound that is similar to a heartbeat. He extends his body to the farthest point that he can, and just as it looks as though he might fall out and on to the floor, a further electronic screech sound signals the lights to suddenly go to blackout and the section ends at this point.



# BBE FACT

Kenrick worked alongside director Danny Boyle as choreographer for the 'Frankie and June say thanks Tim...' section of London 2012 Olympic Games Opening Ceremony, which won the Evening Standard's Beyond Theatre Award

**Rugby Scrum**, photo taken from stage right looking towards stage left.

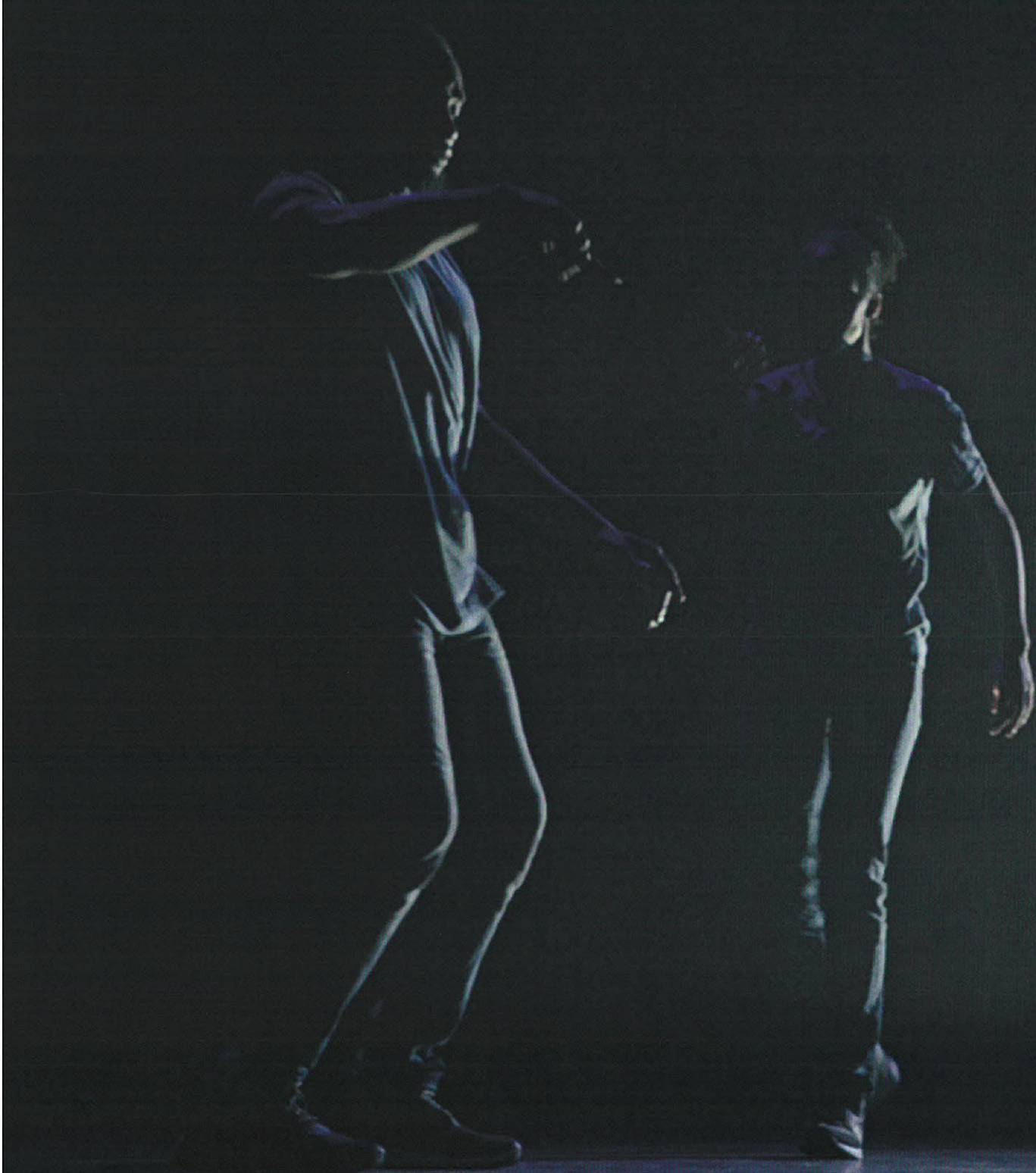
*Photo by Nicole Guarino*







***Section 3: The Connection and Flow Between People  
(03:21-06:30)***





### ***Section 3: The Connection and Flow Between People (03:21-06:30)***

As a small patch of light emerges from the downstage left wing, Kenrick is revealed walking towards centre stage slowly with a relaxed upper back, looking as if he is focussing intently on something in his hands. At this point, very high-pitched distant violin sounds are heard, and a second female dancer (Vicky 'Skytilz' Mantey) is revealed to be walking towards Kenrick from stage right, also focussing on Kenrick's hands. As he approaches the centre, we see that he is rippling through his fingers and this acts as a sign that he is going to be waving, which is one of his specialisms.

The lighting is still very dim at this point, but it is visible that he passes the movement and energy in his hands to the female dancer. At this point, blue lighting comes up to brighten the stage, revealing more smoke and a mysterious atmosphere that is heightened by the long high pitched violin sounds in the music. Skytilz ripples through the fingers in her right hand whilst raising it slightly to become level with Kenrick's face. She then jolts her hand, as if putting the energy into his mouth and he creates a gesture with his mouth where he appears to swallow the energy. This triggers the start of the use of waving technique, which is the focus for this section. Throughout the duet that follows, the dancers are mostly positioned in the centre stage area and face downstage.

Waving creates an illusion that makes the body look like it has no joints, or like an electric current is passing through. In the first part of this section, the pair explore a connection and flow of energy as a duet using this technique. They create an illusion that there is what might be described as a ball of energy that flows through their bodies and to and from each other in different directions and at different speeds.

At one point, Kenrick waves continuously through his shoulders and arms, to create an illusion that ripples or waves of water move from the centre of the torso to the fingertips. The movement is smooth, and contains a fluidity that is only achievable through mastering this movement technique.

The meandering, decorative melodies on the strings accentuate the detail that is articulated through the joints of the body, and the phrases of the melodies are also used similarly in the movement. At one point for example, there is a slight accent on the lowest note in the melody on the downbeat (the first beat in the bar of music), and Kenrick simultaneously throws the energy to Skytilz at this moment. At the same time as the next lower pitched note in the melody, she throws it back to him, and this then repeats twice more.

The direction and speed of the waves vary, but often start and end at the fingertips. The movement travels through the joints in the fingers, through the wrist, elbow, shoulder, chest, stomach, hips, knees and feet. When this is done continuously and with a smooth dynamic, the waving effect is produced. The blue lighting emphasises the fluid, water like qualities that this movement technique produces.

Their facial expressions and focus are consistently on the direction and flow of energy throughout the whole of this section. This means that they do not really focus on each other's faces, but more on the direction and flow of the waves through the body, which creates a strong relationship between them. There is a moment when Skytilz crouches down in order to focus on Kenrick during the first part of the duet, the structure involves one of them performing a solo whilst the other watches the movement intently. The dancer who is performing the solo also focuses on the movement that is travelling around their own body, creating a curious effect that looks as if the movement is controlling and happening to the dancer, rather than the dancer being in control of the movement.

As the section progresses, they perform a duet using tracing (where the direction and speed of a wave is followed by another body part) and action and reaction from 04:52 to 05:11. Skytilz waves from her right arm through to her left, and Kenrick traces the flow and direction of this with his right arm by standing behind her as he moves it across the plane of movement at the same time. This makes it look like he is generating and controlling the wave, as he then makes a circle gesture with the right arm as Skytilz performs an anti-clockwise low level 360 degree turn. This phrase continues with Kenrick tracing all of the directions of the waves that Skytilz performs. This then switches when Kenrick comes in front of Skytilz, spirals to the floor and reaches towards stage left with his right arm whilst waving from the shoulder to the fingertips. Skytilz simultaneously reaches with her right arm and also waves from the shoulder to the fingertips.

At 05:12, the ensemble enters the stage in three groups. Two groups enter from the upstage right and left wing, walking at a medium pace to join Skytilz. They create a formation in two lines in the centre position upstage. The third group enter from the downstage left wing, using movements that are similar in style to the floor work that Kenrick uses at 05:02. What happens at this point involves a flurry of activity, with dancers performing floor work and acrobatic movements at various moments that travel across the stage. Finally the whole cast are on the stage, spread out in a way that fills the stage with motion. Each of them perform their own individual movement that is based on the use of the floor, except for

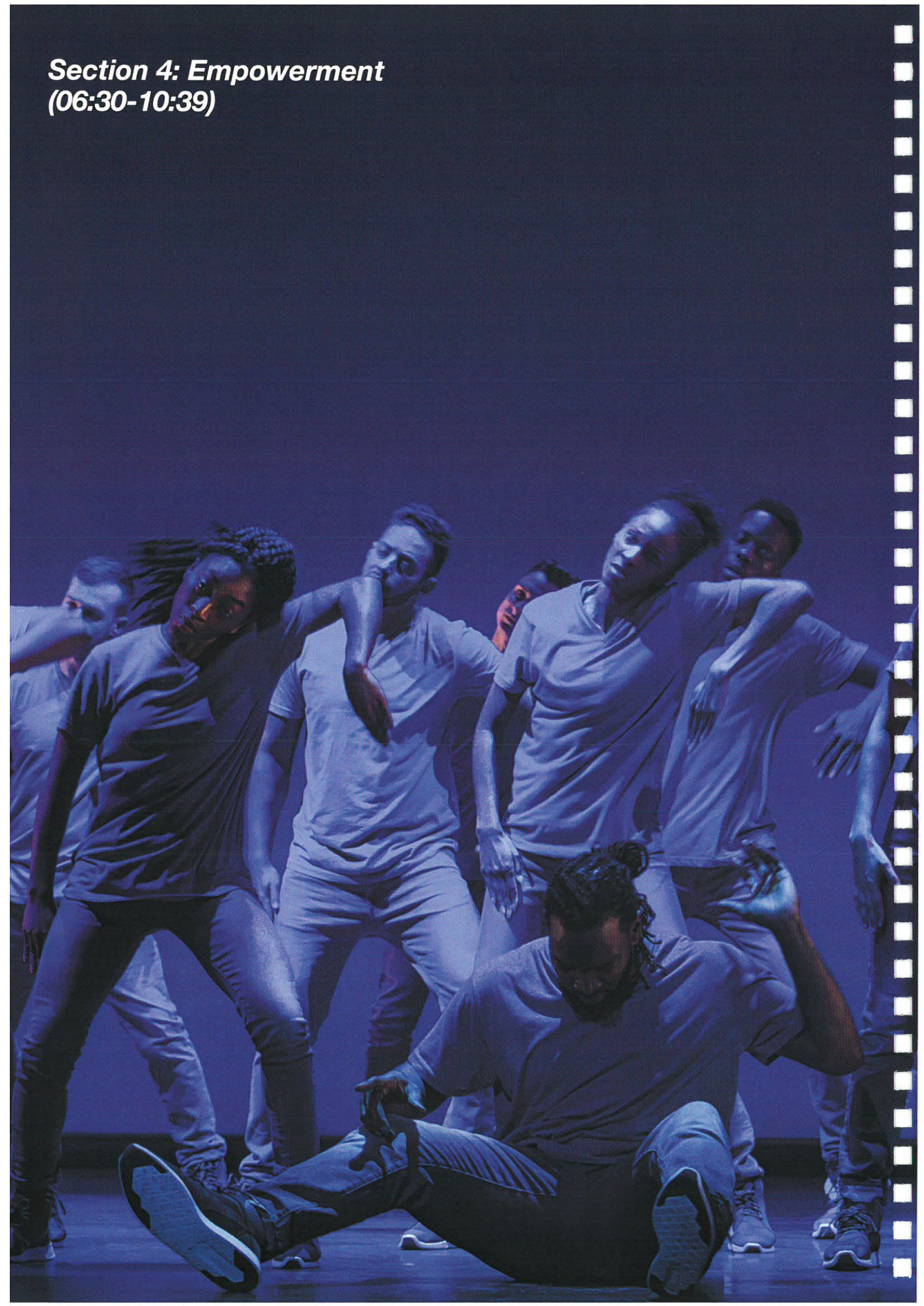


Kenrick and Skytilz who continue to use waving movement, which is now directed to different members of the ensemble who surround them. She appears to control different members of the ensemble, almost like a musical conductor. The music has now developed to feature a full string orchestra, which complements the chaotic and frantic image of the whole cast of dancers moving individually but at the same time on stage. Kenrick uses his waving movement to exit stage right. At 05:42, all of the dancers stop in a crouch position, and all face towards Skytilz in a circular formation around her. She has her arms lifted, and as she slowly brings them down to her sides, the ensemble gradually comes to a standing position and walk calmly to their next position, which is a very shallow "V" shape in two lines.

The next part of the section begins at 05:49 and features the B-Points and Mic Check phrases of movement (refer to glossary). Most of the ensemble starts by performing a B-Points phrase in unison. Two dancers {who are either side of centre stage} perform a Mic Check strobing phrase at the same time. Simultaneously, Kenrick walks from upstage centre through the middle of the "V" to take the downstage centre stage position. As he walks he has his hands clasped in front of him, and his movement presents a stark contrast to the rest of the activity on stage. His walk is very pedestrian in style and relaxed, in comparison to the rest of the cast who are performing very sharp precise movements in unison. As he reaches his position, he puts his hands on the two dancers that are either side of him, triggering the whole cast to begin a strobing section in unison. At 6:16 they perform the original Mic Check phrase, and this leads to the ending of section 3, where Kenrick makes a strong, direct throwing gesture with his right arm to the ceiling, as the final high-pitched note of the violin sounds and the whole cast look to the ceiling in the direction that he has thrown. The lights then go to blackout.



***Section 4: Empowerment***  
***(06:30-10:39)***





#### **Section 4: Empowerment (06:30-10:39)**

This section uses the whole of "Til Enda" by Olafur Arnalds, making for an eclectic, vibrant and energetic classical meets electronic musical score. When a dim, vertical panel of light comes up in the centre of the stage, we see Skytilz in a low wide stance who appears to have caught what Kenrick previously threw upwards to the ceiling at the end of the previous section. Kenrick stands behind her, watching on. She slowly comes to a neutral standing position, and they walk backwards to create a new formation in lines with Kenrick sitting down on the floor at the front. They then perform a phrase of movement at 06:57 where different members of the ensemble respond to the rhythms and textures of the electronic sounds of the music. Skytilz and Kenrick appear to lead and direct this through movement that resembles an orchestral conductor and the use of action and reaction so that their arm and hand gestures cause reactions from the rest of the ensemble. At 07:14 for example, as there is a rumble, rolling electronic sound in the music, Skytilz rumbles through her legs and body whilst reaching towards the right half of the ensemble. As she does this, the ensemble rumble through their bodies to come up from a low wide stance to a standing position with their arms outstretched to stage right. Kenrick often mimics the movement of Skytilz as a director/conductor, but additionally has other movements such as putting his head into his hand and breathing in a shallow fast way so that his shoulders rise and fall. In these moments, it is almost as if what is happening behind him could be what he envisions in his mind, particularly as he is sitting down, and his focus is very internal and he does not look out to the audience.

The ensemble then performs the Game Over Strings phrase (refer to glossary) starting at 07:22, which follows the rhythmic pattern of the melody of the strings. At this point, the drum patterns have ceased, making the melody more prominent. Kenrick joins in with some of the movements in this phrase, but often comes back to holding his head in his hands in between at random intervals. He appears to be quite distressed, from the repetitive use of this gesture and body language but also through his facial expression, which is tense and pained. The dancers start the Game Over Strings phrase again, except for two who then perform the Strings phrase so that the two begin to overlap (refer to glossary). Gradually, more and more dancers begin to join in with the Strings phrase, leaving only one dancer placed centre stage, facing downstage completing the Game Over Strings phrase.

At 07:48, the formation is broken, and some members of the ensemble use the Ninja Walk (refer to glossary) to transition to form a huddle in the upstage left area. Simultaneously, one dancer breaks out from the ensemble group by performing solo movements such as a jump and a roll onto her back to travel to the downstage right corner. At this point, there is

a range of different movement activity across the stage, with some dancers using the Ninja Walk to change positions, and some dancers using movements (such as isolations with the head looking to stage left and gestures with arms from the Ninja Glide motif) to respond to the sound effects and drum beats as previously. Moments of contact work are introduced at this point, with dancers forming duets, trios and quartets. There is a moment of unison contact work for example, where half of the dancers are on one knee on a low level and the other half of the dancers pair up with them and pull their leg so that they slide along the floor in a semi-circular formation. At other times, there are several different types of contact movements happening on stage at the same time, which include twisting balances, poses and lifts.

Another memorable moment in this part is when Kenrick is performing a solo centre stage and there are two groups of ensemble dancers, one placed on stage right and the other on stage left. Kenrick performs a series of energetic movements including a large jump into a forward roll to arrive centre stage, followed by another large jump to land on his knees (08:10). Whilst he does this, the dancers in two groups either side of him in symmetrical formations of three lines (two in the first line, three in the second and three in the third) create a canon using contact work. In turn, one dancer from each line manipulates the head of the other dancers in his/her line to spin them around and drop to a low-level body position (08:11). They then reverse the canon so that they jump up from the low level into the air in a canon from the back line to the front, matching the energy of the explosive electronic rhythmic patterns in the music.

At this point, there are a series of short solos again with each dancer using his or her individual style or specialism. The ensemble frames the solo dancer by performing different motifs from the section, such as parts of the Strings phrase and the Game Over Strings phrase (refer to glossary). They also use the Ninja Walk in order to transition to different positions in smaller groups, but vary it such as using it to travel backwards and then sideways from upstage left to upstage right at 08:42. The first soloist is a female dancer using the hip-hop style, which is evident from bounce and groove in her movements. The next female soloist uses waacking, which is evident from her waacks and poses. By 08:54, the entire cast perform the Ninja Walk with a head roll (in canon from front to back) in a pyramid formation in the upstage left area. As there has previously been a lot of different movement happening at different times on stage, it is satisfying to see the whole group come together in unison again.

At 09:00, the whole cast turn to a diagonal stage left facing and perform the Ninja Static



motif (refer to glossary) twice so that they turn to the stage right diagonal for the second time. Whilst this is happening, a solo male dancer uses animation, and when a female dancer runs and jumps towards him, he catches her, spins her around in an anti-clockwise direction and she then begins a locking solo (evident from the locks and muscle man position). As she performs her last solo movement landing on the floor (a lockers split at 09:23), two male dancers hold and support the arms of a female dancer so that they run and lift her over the top of the solo female locker and this triggers her to begin her solo, which features popping . This is identifiable mostly from the use of pops and dimestops, meaning that she is able to stop her movement very quickly by controlling the muscles before releasing it again for the next movement. Her movements correspond directly with the music here, such as the moment at 09:36 when she shuffles towards stage left in the same rhythm as the music. Whilst she performs this solo, the ensemble moves on certain moments, but they are still on others. They also perform slower movements, such as the arms slowly falling down to the sides of the body, creating a contrast with her sharp, quick movements in the popping solo.

At 09:37, the whole cast use the Chariots of Fire motif to travel to their next formation, which is a pyramid in the centre stage area. The only exception is Kenrick, who enters from the upstage right wing by walking and performing a series of small hand and arm gestures close to his chest. The rest of the cast make a full circle to get to their positions to perform Game Over Doubles. Because some of them have further to travel to get to their position, they join in later so that the phrase builds until everyone is in their position and performing it. At 09:49 everyone performs a jump to spread the formation out more widely across the stage. At this point, Kenrick jumps to the centre stage position to land on his knees.

As Kenrick lands, the whole cast begin a repetitive motif that involves throwing the head and arms in different directions in sets of two to correspond to the strings melody, changing their physicality and position each time. Some dancers do this whilst on one knee, others are standing. Whilst this is happening, a solo male dancer performs a krumping solo to different electronic drum patterns. His movements include stomps and jabs. A sharp snare sound at the same time as the solo male dancer performs a strong direct throwing gesture towards the audience at 09:58 triggers everyone except the solo male dancer to fall to the floor. They then gradually get up, and join in to repeat the Game Over Doubles phrase (refer to glossary). Meanwhile, some dancers perform slow motion movement and gestures to the elongated, high-pitched strings melodic sounds that happen simultaneously. The ensemble then perform the Game Over Original phrase at 10:08, whilst the solo male

dancer continues his solo but now performs much slower movement and gestures such as stretching both his arms in an upwards direction whilst following with his gaze, in time with the high pitched strings melodic sounds. At this point, Kenrick continues to perform the repetitive motif by wildly throwing and bouncing his head in different directions. After this, Kenrick repeats an energetic jump that turns 360 degrees on the spot to land back on his knees. At the same time, the solo male dancer jumps towards stage left to join the ensemble. A solo female dancer (the same dancer who had the opening solo in the piece in Section 1) takes his place and begins a waacking solo. At this point, the ensemble are still, with half of them facing stage right and half of them facing stage left in a low level running position so that they all face away from the solo female dancer. Her movements are strong, sharp and direct, and her gaze is fixed towards the audience. She performs a series of rolls, waacks and poses that are timed perfectly to the rhythms of the electronic drumbeats. Her powerful stage presence and the stillness of the ensemble create an illusion that she herself is generating the drumbeats from her movements. This is further emphasised by the way that she uses a catching gesture with her hands, making it look like she is physically catching the beats of the music. The ensemble gradually turns in slow motion to face her and at the last moment, Kenrick shifts his position to one knee in order to look towards her. The lights go to blackout and then immediately to warm amber tones as the solo dancer performs her last movement where her hands are outstretched in an upward direction. We then see the ensemble gravitate towards the centre to congratulate each other, signalling that the piece is over.

