



**Esplanade
Presents**

da:ns festival

TUNED IN
performance guide



Joy

by Joshua Monten (Switzerland)

19 & 20 Oct 2018

Fri & Sat

Esplanade Recital Studio

Student's Guide

(Pre- & Post-show)

Recommended for Upper Primary & Up

JOY

by Joshua Monten (Switzerland)

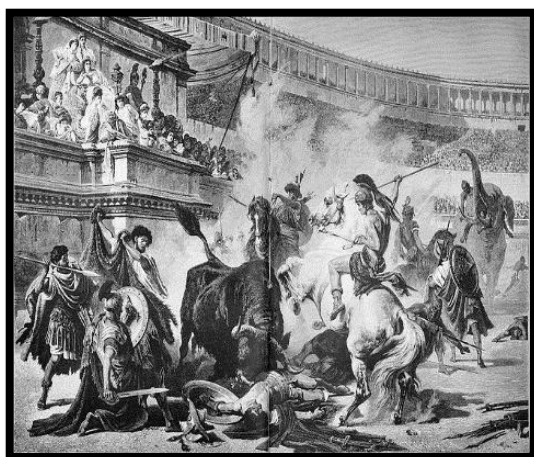
STUDENT'S GUIDE

BEFORE THE PERFORMANCE

Section 1: Aggression and Entertainment



One inflicts pain, while the other creates pleasure. However, aggression and entertainment are not as far apart as they may seem. Look at how aggression has been performed in countries around the world and through history.



Die Gartenlaube (The Garden Arbor) by Ernst Keil's Nachfolge (1878)

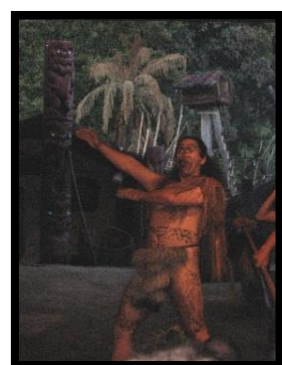
Between 2 B.C.E. and 3 C.E. in ancient Rome, the public enjoyed watching brutal matches that ended in death. While some were slaves forced to fight to their deaths, other fighters were highly trained athletes called **Gladiators**. Gladiators who were successful in the arena became celebrities in Rome.

If we were to watch these matches today, we would feel disgusted instead of entertained. Historians explain that these brutal fights were entertaining at that time because Rome wanted to fight wars to conquer new lands. Therefore, it was important for its people to enjoy violence. Hence, the leaders in ancient Rome created opportunities for the public to enjoy violence. Today, however, countries aim to be more peaceful. Not only do we try to reduce actual violence, we also have many laws that control what violence and how much violence can be shown in cartoons and movies. Source: (Bok, 1998)



Capoeira demonstration by the group Senzala Evry during the Master de fleuret 2013 in Dammarie-les-lys, France. By: Marie-Lan Nguyen (2013)

Capoeira is a Brazilian martial art form. It is different from other martial arts as it is performed to music. The reason behind this is its history. When African slaves were brought to Brazil to work in sugar plantations, they brought with them their martial arts. However, their owners did not want them to practice these. The slaves then added music and pretended they were performing a dance, rather than learning self-defence (Kingsford-Smith, 2018) .



You might have seen the All Blacks, the New Zealand national rugby team, perform a dance before their matches. They stomp their feet and slap their chests and arms. Their eyes widen and their tongues stick out. They yell out chants as a team so loudly that the veins in their necks pop out. Can you guess why they do this?

This dance is a war dance form of **haka**, or Maori dance (Clement, 2017). In addition to intimidating their enemies, the dancers believe that dancing as a team will awaken supernatural powers within them, or invoke powerful, destructive spirits called *tiki* who can help them against their enemies.

Haka by JSilver (2017) via Flickr CC

Section 2: Training to be fighters



How do fighters and stunt artists train for dangerous fight sequences in movies? Both Bruce Lee and Jackie Chan are famous for their on-screen fighting performances. However, did you know that both are not just trained fighters but artists as well?

In addition to being a great fighter, Bruce Lee was also an excellent dancer. He won the cha-cha championship in Hong Kong in 1958 and his first job in the U.S was a dance instructor (Grundy, 2013)!

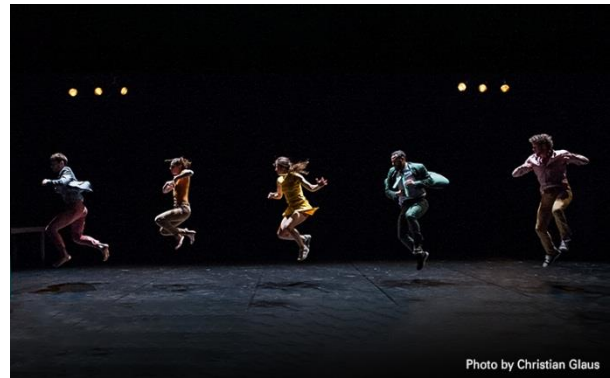
Jackie Chan is known for doing his own stunts for his movies. He trained with the Peking Opera School from the very young age of 7 and performed there till he was 17. He went through extremely tough training in martial arts, acrobatics, tumbling, music, and dance (BBC, 2011).



How do you think dance training helped both of them in their fighting?

Section 3: About the Performance



- *Joy* is a dance production using stage combat and fight choreography as content. ‘Choreography’ means the flow or pattern of steps and movements in a performance.
- The title ‘*Joy*’ is a translation of the German word ‘Freude’. ‘Schadenfreude’ is a German word that refers to the feeling of pleasure one gets from seeing someone else go through a bad or painful experience.
- When choreographing *Joy*, Joshua Monten was partly influenced by a dance style called ‘Tanztheater’.
- Tanztheater is a mixture of dance, speech, singing and chanting, and theatre performance (Langer, 1984). Below are some differences between Tanztheater and Classical Ballet.



Aspects	Tanztheater	Classical Ballet
Origin	Grew out of the Expressionist dance style, in Germany and Vienna in the 1920s . It was developed further by a dancer and choreographer called Pina Bausch in the 1970s.	Grew out of the Formalist dance style in Italy in the 16th century . It was developed further in France, Russia, and England from the 17th century onwards.
Movement	In the Expressionist dance style, dancers use the natural movements and flow of the human body, or everyday gestures, to create the dance.	In the Formalist dance style, dancers use precise movements and techniques to achieve standard dance steps. Certain movements have become standard symbols to express fixed meanings. For example, when a dancer clasps his/her hands in front and kneels, s/he is asking or begging.
Content	Tanztheater describes the life and everyday relations of the common person.	Classical ballet tells grand stories , such as about royalty and magic.
Samples	View an excerpt of a waltz in <i>Kontakthof</i> , a Tanztheater performance. Link: https://youtu.be/eTCcRutPxZE?t=1805 (from 30:05-32:54). 	View an excerpt of a ballet performance to <i>The Blue Danube</i> , a waltz composition. Link: https://youtu.be/D6t318FqFdc?t=410 (from 6:50- 7:45) 

3a) What is Dance?



In your opinion, what are some of the characteristics a dance must have? Tick the boxes for the ones that apply.

- It must be entertaining
- All the dancers must co-ordinate their steps
- All the dancers must know how to respond to their partner's steps
- There must be music
- The steps must follow a pattern
- The dance must tell a story
- The dancer must move his/ her body in a way others may find difficult
- The dancers must be constantly moving
- Dancers must be graceful
- Dancers must wear eye-catching costumes
- Others: _____

DURING THE PERFORMANCE

Section 4: What to look out for



While watching, you may want to look out for how the choreographer and dancers have used these features in fight choreography to create comedy:

- Blocking (placement of the dancers) to create the appearance of violence
- Music
- Costume
- Timing/ rhythm of the hits & strikes
- Expressions of pleasure, pain, excitement, fun, anger, surprise, exhaustion, determination, sadness, etc

Repetition is a feature of the work of Pina Bausch, a *Tanztheater* choreographer. Joshua Monten, whose work is partly influenced by this dance style, has used repetition in many parts of the production.

Look out for them and reflect on why he chose to repeat some movements in *Joy*.

AFTER THE PERFORMANCE

Section 5: Fight Choreography



Often, when combat is staged, actors have to repeat the movements over many takes. Hence, they develop tricks to ensure they are safe/ unhurt. What were some of the techniques these dancers used when acting out the following?

- Slapping: _____
- Hair-pulling: _____
- Hitting with weapons (e.g planks / sticks): _____
- Kicking: _____
- Punching: _____

Section 6: Using the Art of Foley to Create an Illusion



Using sound effects is a very important method to make action films appear realistic. Real-life sounds are not always picked up by the cameras during the filming. Without these sounds, the movie can come across as too silent and is not enjoyable to watch.

Therefore, sound effect artists re-create these sounds in a studio and the video editors add them in later. These artists are called Foley artists after Jack Donovan Foley, who created this art form (Singer, 2010). You may have enjoyed the Foley section in the performance of *Joy*. Let's have a closer look at how the sound effects were produced.

1a) In Column 2, **recall how** the dancers created the sounds for the following strikes.

1b) 'Onomatopoeia' refers to the word that, when spoken out loud, imitates the sound that it represents. An example is the word 'moo'. It indeed sounds like the sound a cow makes. **Guess the onomatopoeia** for the following strikes.

	Strikes	How sounds were created	Onomatopoeia
1.	Hitting the face with a flat palm		— — — <u>p</u>
2.	Loose tooth		— <u>r</u> — <u>c</u> — <u>l</u> —
3.	Tooth falling		<u>T</u> — <u>n</u> — — <u>e</u>
4.	Punch to the head		— <u>h</u> <u>u</u> — —

5.	Falling		<u>_ r _ _ h</u>
6.	Hair Pulling		<u>_ _ p</u>
7.	Skull breaking		<u>C _ _ _ k</u>
8.	Kungfu moves		<u>W _ _ _ z</u>

2a) The choreographer, Joshua Monten, often makes his performances playful and humorous. Did you find such moments in *Joy*? Which ones?

2b) Why did you find these parts funny? How did the dancers make the “fighting” amusing in these parts?

2c) If the same actions were to happen in real life, would you find them as funny or playful? Why or why not?

3) What are the differences between hitting someone in real life and staging a fight? Let's call the person who hits the 'aggressor' and the one who gets hit the 'victim'.

In real life	On stage
Aggressor intends to cause pain	
Victim does not know what the aggressor is going to do	
The victim is passive	

Section 7: Reflection - What is Dance?



1a) Which part of the performance was the most dance-like? Why?

1b) Now that you have viewed the performance, tick the checklist for the criteria that a dance should have again:

- It must be entertaining
- All the dancers must co-ordinate their steps
- All the dancers must know how to respond to their partner's steps
- There must be music
- The steps must follow a pattern
- The dance must tell a story
- The dancer must move his/ her body in a way others may find difficult
- The dancers must be constantly moving
- Dancers must be graceful
- Dancers must wear eye-catching costumes
- Others: _____

1c) Compare this checklist to the one you ticked earlier (before the performance). How are they the same or different? Has your opinion of what dance is changed? What about *Joy* made you rethink this opinion?

2) What do you think was the most challenging part of staging this performance? Why?

3) Do you think *Joy* is a good title for this dance performance on stage fighting? Think about whether the performance was joyful for the following people:

People Involved	A 'Joy'ful experience?
The audience	
The dancers - aggressors	
The dancers - victims	
The choreographer	

4) *“Repetition is not repetition. Each time you see something, you experience it differently than the time before.”*

- Pina Bausch, Tanztheater dancer and choreographer

Do you think the performers and the audience experienced the repeated part differently every time? If so, how was it different?

For the Performers:	For the Audience:

Interested to learn more about the arts?
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