

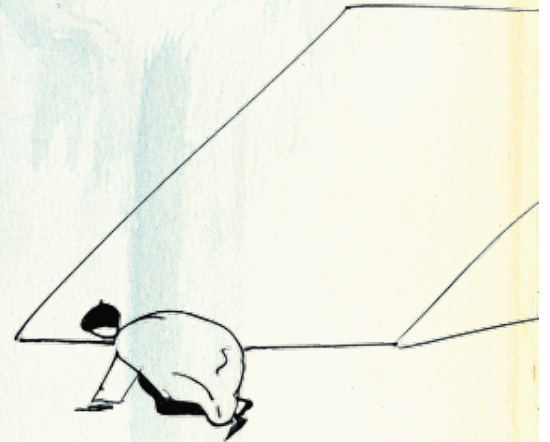
Student Workbook



Name: _____

Group: _____

Date: _____



THE DISCOVERY GUIDE IS AN INITIATIVE OF THE FJPP, IN PARTNERSHIP WITH THE DEPARTMENT OF DANCE AT UQAM.

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WITH THANKS TO CAROLINE PARÉ, DANCE INSTRUCTOR AT COLLÈGE CHAMPIGNY HIGH SCHOOL, QUÉBEC, FOR HER ROLE AS CONTENT ADVISOR.

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NO FIXED ADDRESS

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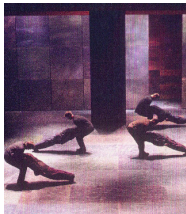
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Activity 1 : *Les ombres*

1 STILL IMAGES

After carefully observing stills and drawings below, answer the following questions in a creative way.



"All places are architectural, even landscapes. The relationship of people to space, of dancers to each other, is also architectural. The dancer is always seen in relationship to a spatial volume and to other dancers. Moreover, in my works, the relationships to space are often more important than the action."

Jean-Pierre Perreault

"My tableaux are places waiting to be inhabited."

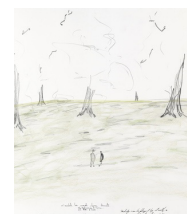
Jean-Pierre Perreault



"Dance is always situated in a place. We are always somewhere—in time, in a soundscape, in light. What I make are environments: the driving force is the human being. I am always looking for the human component. This is why I do not distinguish between my work as a choreographer, set designer or painter. I am an artist who uses all kinds of possibilities." Jean-Pierre Perreault

"He populates vast spaces with vulnerable beings, living together in a life of toil punctuated by the sound of their footsteps, infused with tenderness, that aspire, each time, to escape the smallness of their destiny—a quest that is perpetually repeated and delayed."

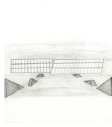
Michèle Febvre



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- a. What could happen in this place ?
- b. How is the depth created ?
- c. What does the back of the stage represent ?



- a. How do you imagine the dancers moving and relating to one another in this space
- b. Where would you position the dancers? In what direction? What relationships would you establish among them ?



- a. What are the components of this scenic space (e.g., set, positioning of dancers and their interactions, lighting, shadows, closed spaces, open spaces) ? Describe the space to the best of your ability.



- a. Imagine the possible trajectories, gestures and actions of the dancers in this setting. Draw and describe them.
- b. The dancers' movements are inseparable from the scenic environment (lights, sets). How do they complement each other to communicate an emotion or idea ?

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What kind of dance piece would you imagine in this setting? Briefly describe the atmosphere, the costumes, the number of dancers and how they relate to one another.

2 OBSERVE

Write your impressions after watching the excerpt. Compare your notes with those of another student. You can also add his/her keywords to your list.

<u>Images</u>	<u>Impressions</u>
<u>Description</u>	<u>Ideas</u>

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3 OBSERVE AGAIN

Guided questions will allow you to observe more closely and develop an even deeper understanding of Jean-Pierre Perreault's choreography.

In this excerpt, the set is subtly moved by the dancers, transforming and modulating the space. The set itself becomes a character in the action, by turns hiding and revealing the man with the suitcase.

- a. How would you describe this space? What is it composed of?
- b. How would you describe the lighting in this excerpt?
- c. What elements create the atmosphere?
- d. How would you describe this atmosphere?

- e. How do the dancers interact with the scenic elements ?
- f. What transpires between the principal dancer and the other dancers ?

- g. In what other places might you expect to see these dancers/characters ?
- h. Draw the scenic element that most attracted your attention in this set design.

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4 THE NOMAD



Another scenic element attracts our attention : the suitcase.

- a. How does the principal dancer use it ?
- b. What actions does he perform with and around the suitcase ?

- c. What connections does the dancer establish with the object ?
- d. What meanings could the suitcase hold for him ?
- e. What intentions are revealed by his actions ?

- f. What meanings can you attribute to the presence of this object and the dancer's relationship to it ? Why ?
- g. Did you notice other objects ? What are their symbolic meanings ?

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h. Imagine the contents of this suitcase. If you could open it, what would you find inside ? You can use words or drawings to illustrate this.



5 RELATIONSHIPS/TIME

In the excerpt from *Les ombres*

- a. How would you describe the relationship among the dancers ? Is it distant ? Indifferent ? Something else ?
- b. What is happening between the principal dancer and the other dancers ?



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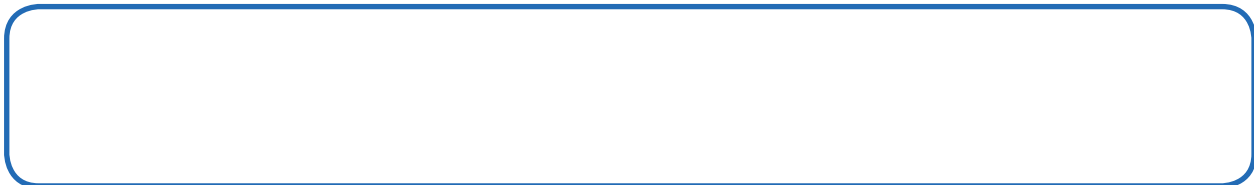
- c. What is the nature of the space they are using ? Is it shared, defined, constrained ?
d. Can you identify the dancers' trajectories ? What types of movements do they make to trace these trajectories ?



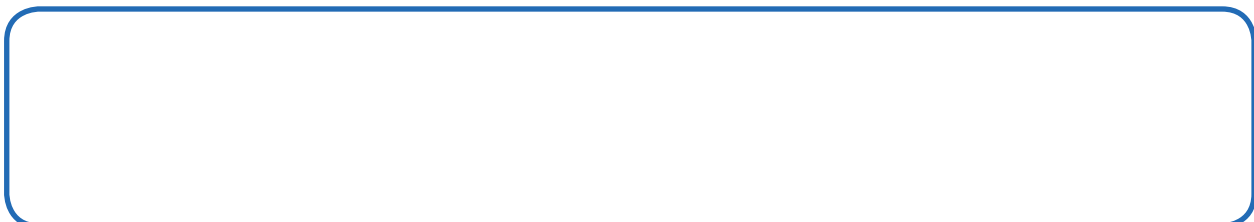
- e. How would you describe the emotional state of the man with the suitcase ? Is he lonely or content ? Does he feel rejected ? Indicate which elements (interpretive or gestural) give you this impression.
f. How would you describe the emotional state of the other dancers? Specify which interpretive or gestural elements give you this impression.



- g. Did you notice how long the excerpt was (1 min. 36 sec) ?
How long did the excerpt seem ? Was it short, endless, indeterminate ? Why ?



- h. What creates the sound environment ? How does this element contribute to the atmosphere of the piece ?

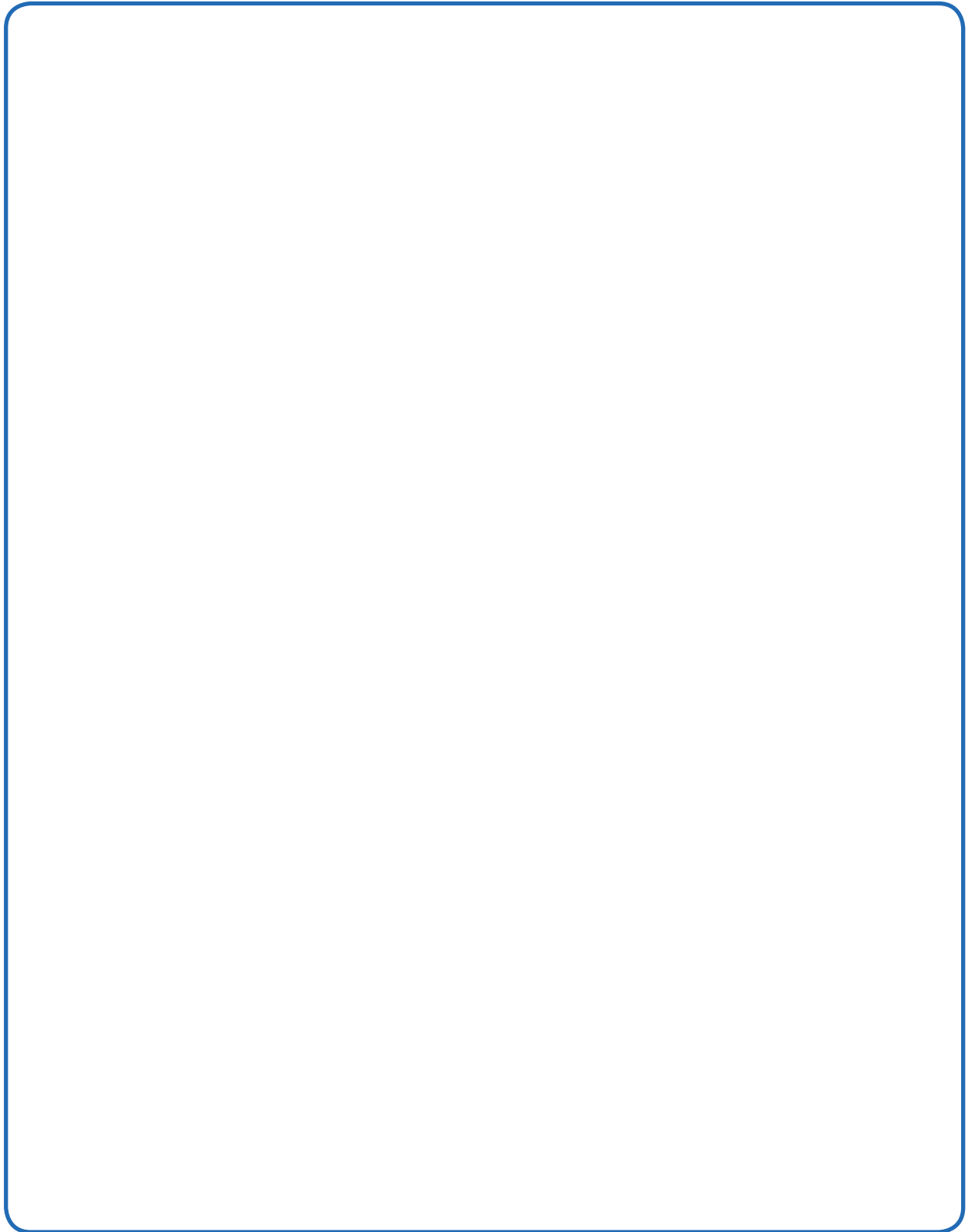


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i. Use this space to imagine another set design with the existing elements. Draw the set, place the dancers and indicate their trajectories.



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6 IF I WERE...AND LIFE STORIES

If I were...

Watch the excerpt again, this time imagining you are part of the ensemble.

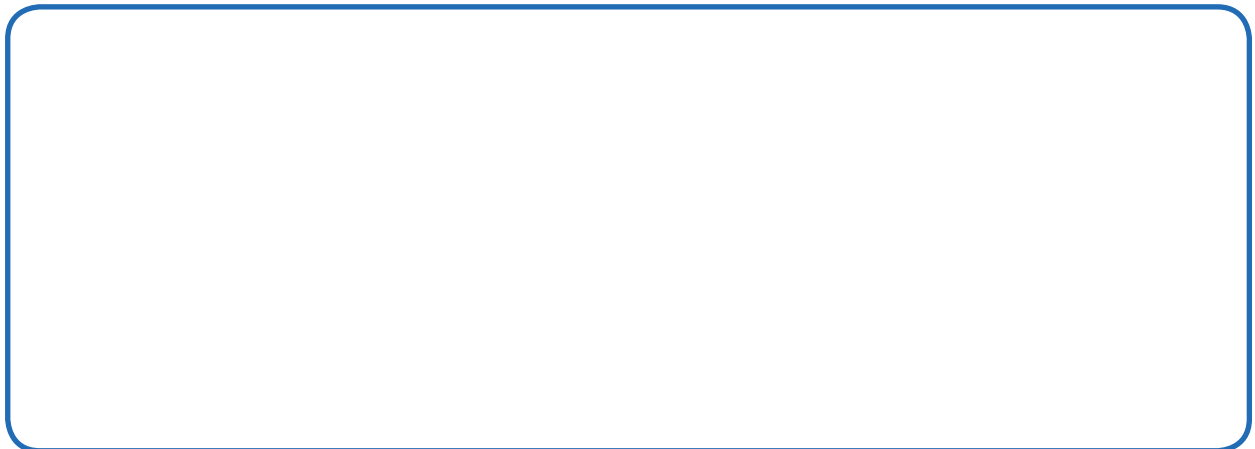
Would you prefer to be the dancer in the middle, one of the dancers pushing the panels, the panels themselves, one of the beams or shadows created by the lighting, the empty spaces, or the suitcase ? Which element would you embody? Why ?



Life stories

Imagine this character's past, present and future.

- a. Who is he ? Where does he come from ? Where is he now ? Where is he going ?
- b. What is his story ? What feelings is he experiencing ?



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7 WRITE A REVIEW

Here are some tips to help you write a critical appreciation (review) in five steps. The instructions are broadly formulated in order to be interchangeable with the other review exercises in this guide.

1. Title

Before thinking up a catchy title, you should write the text. This will give you a better idea of what you want to emphasize in the title.

2. Background and context

For the background and context, you can answer the following four questions, in any order: Who ? When ? What ? Where ?

Who ? Jean-Pierre Perreault, number and names of dancers

When ? Year and context in which the work was created

What ? What type of work (see the "Installations chorégraphiques" section of the virtual exhibition *Jean-Pierre Perreault, Choreographer*)

Where ? Where the work was presented

3. Description

Describe the dance by going over what you have observed. Recall the main characteristics and key elements: the number of dancers, the sets, the characteristics of the movements, etc. Thinking about the basic elements of dance language (body, time, space, energy, relationships between partners, scenic environment and structure of the piece) will lead to a more varied description.

What elements caught your attention ? Can you explain why ?

4. Analysis and interpretation

Now is your chance describe your own appreciation of the work, based on the set, costumes, sound environment, dancers' performance and choreographic choices. You can highlight the ways in which the choreographer arranged and sequenced movements, sound, costumes, and explain how he directed the performers and orchestrated the scenic elements (props, set) in order to create certain effects. Explain why you think the artist chose these types of movement and why he organized the space and scenic elements in this way.

The following questions can help you develop your critique :

What emotions does this work evoke in you ?

What does this excerpt teach us ?

What is the choreographer communicating ?

What was his intention ?

Were you moved ? By whom or by what ?

Did you make connections with aspects of your own life experience or that of other people ?

This part of the critique is very personal and subjective. What you like or don't like may be very different from someone else. People develop their opinions based on their own artistic sensibilities. Your job is to explain why you feel the way you do!

5. Evaluation

This last part can be considered a recapitulation. Formulate an opinion with regard to the value of the dance while taking into account all the information collected and the interpretations developed in the previous steps.

Name: _____

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NO FIXED ADDRESS



Activity 2: *JOE*

1 OBSERVE

Write your impressions after watching the excerpt. Compare your notes with those of another student. You can also add his/her keywords to your list.

<u>Images</u>	<u>Impressions</u>
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Name: _____

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2 OBSERVE AGAIN

These guided questions will allow you to observe more closely and develop an even deeper understanding of Jean-Pierre Perreault's choreography.

a. What words/terms best describe the performers' actions and movements ?

b. Make a list of the dancers' actions. Then comment on the challenges that these actions may have posed for the performers.

c. What are the main characteristics of movement in the performance ?

d. Is there a particular kind of energy that is predominant and that characterizes these movements ?

e. What are the effects produced by the structure built around the group and the individual ?

f. Does Jean-Pierre Perreault connect with the audience ? If yes, how ?

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3 INDIVIDUAL OR CROWD



"Where are they going? Where are they coming from—these figures who run, cross, approach, stop, move in front, beside, near, far, above and behind, and then disappear, leaving only a trace of their scent behind?" Michèle Febvre

- The 24 dancers form various configurations during these five minutes. How would you describe these configurations ?
- Each shape the group takes allows it to occupy the space differently. How do these shapes sculpt the space ?

- At certain moments, the group opens up a space, allowing a few individuals to exit, to break away from the mass. Find one of those moments and describe it.
- How do you interpret this gap ?

- Do the dancers seem to be in harmony or in opposition ? Explain your impressions. What gestural, rhythmic or compositional choices back up this idea (support of rhythm, coming back to the group, organization of the group, etc.) ?

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4 SOUNDSCAPE



“We cannot help but hear the intense and insistent sounds of feet making contact with the floor—
an indefatigable monotone and obsessive resonance penetrating between and through the steps.”

Thérèse St-Gelais

- The soundscape or sound environment is created by an ensemble of elements. What produces the soundscape (for example, the group, the scenic elements, the slippery slope) ?
- How do these sounds vary ?

- Can these rhythms and sounds provoke feelings or states ? What are these feelings (aggression, worry, anxiety, tenderness, etc.) ?

- What role do rhythm and sound play in this excerpt ? What effects do they produce ? Do they help to build dramatic tension ?
- Are there other dimensions to this dance that bring about tension (types of movements, unison, repetition, rhythm) ?

Name: _____

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f. Describe the compositional elements used in this excerpt.

g. What aspects seem most successful in this choreographic composition ?

5 COSTUMES

Costumes are a powerful marker of character. Like uniforms, they can reveal or conceal an identity. Costumes can be used to signal originality, or simply to communicate. Wearing certain clothing can be a way to identify with and become part of a group.

a. Describe the clothes worn by the characters in *Joe*.

Are the characters' costumes identical ? Can you notice any differences ? If so, what might these differences mean ?

b. What do these costumes show or hide ?

c. Are these conventional stage costumes ? What kinds of images or ideas do they evoke ?

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d. Here Joe is Everyman. What group could Joe belong to ? What is he looking for ? Why did Jean-Pierre Perreault give him this identity ?

e. How do you identify with the groups to which you belong ? What visible or invisible signs make you part of the group ?



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