



Overview

Choreographer: Kate Prince

Company: Zonation: The Kate Prince Company

Stimulus: The music of 'Sting'

Dancers: 16 – Male and Female company

Style/genre: Contemporary and Hip Hop

Structure: Narrative

Influences: Sting's lyrics influenced the movement and styles used. Image of the child Alan Jurdi from Syria washed up on the shores in Greece. Prince is influenced by lyrics and the story it creates. Influenced by Rhythm Nation (Janet Jackson) and the regimented formations of the style. Gene Kelly and musicals, how he expressed his emotions through movement.

Collaborations: Sting to use, rearrange and produce his music for the work, Lucas Macfarlane as assistant choreographer to create movement (particularly in the contemporary style sections), Lolita Chakrabati as dramaturg to create the story and characters. Production designers to create and develop production elements in line with stimulus and ideas.

Creative Intentions

1. To Celebrate Sting's Music

The music throughout is written and performed by Sting or the Police. Some songs have been rearranged so that it fits the story or creates transitions. For example, the tempo in 'So Lonely' is slowed down.

Prince wanted to show off his catalogue of music. **'Sting said he had always listened' to his music but now her got to 'see' his music'** (Prince, 2020)

2. Humanise Stories of Refugees

Prince never had the intention to make a moral judgement on a political issue but wanted the focus of the dance to humanise the stories about refugees which we see on our newsfeeds.

Prince looked at war and escaping from war, becoming a refugee, the effect of trauma, being torn from family but also showing strength and resilience to overcome until they find peace.

3. Create a Story of a Family

The family begin living a simple and peaceful life. They are celebrating love, a wedding and union of their eldest son and a young woman from the village. It is a familiar and relatable setting.

Prince wanted to make the story personal and to create characters the audience could care about. **'Whether it is the one we are born into or the one we have made along the way, we all have some sort of family relationship we can relate to'**

Stimulus/ Context

After her initial idea of using Sting's catalogue of music (auditory stimulus), Prince saw a photo of Alan Jurdi (a dead child washed up on the shores of Greece after fleeing from Syria). Prince watched a lot of documentaries to learn more about the refugee crisis. (Visual Stimulus)

- Human Flow, Refugee, White Helmets (Netflix)
- Syria: Rania's Odyssey (The Guardian)

In 2023, 110 million were forcibly displaced and 4.6 million people fled their home countries due to conflict, violence, persecution, or human rights violations.

52% of the world's refugees and other displaced people come from these three countries: Syria, Ukraine, and Afghanistan.

Worldwide, roughly 85% of all refugees live in developing regions, not in wealthy industrialised countries.

Stylistic Qualities

Contemporary

lifts, contact work, parallel, floor work, contraction and release, body showing emotion, breath, use of the torso, extensions of the arms and legs, whole bodied movements, changing of directions and levels, dynamic range.

Key Sections: Inshallah, Fields of Gold, Roxanne, Fragile

Hip Hop Styles: Breaking, Popping, Locking, Funk, House

improvisation, expression of individuality, floorwork, headspins, freezes, flips, contractions, fast footwork, high energy, spinning, contorting, popping, locking, holding positions, explosive movements, flexed feet, isolations, robotic, dynamic range

Key Sections: Desert Rose, Message in a Bottle, Every Little Thing She Does is Magic

Prince says that she listens to the music and interprets movement in a way she can 'see and feel'

Purpose

To EDUCATE: the audience about the global refugee crisis and the adversities that people deal with when forced with displacement.

To RAISE AWARENESS: about current affair issues happening globally and humanise the stories of refugees.

To INFORM: The work informs the audience that these characters resonate as real-life people.

To CHALLENGE VIEWPOINTS: over the fact that displacement can happen suddenly and to anyone, to breakdown some common stereotypes.

To PROVOKE THOUGHT: feelings of empathy and sadness as the characters are from a relatable setting of a family. To allow the audience to connect with the characters as they relate to them as human beings.

To CELEBRATE: resilience and human strength.

To ENTERTAIN: through the choice of music (Sting is a popular music artist). Prince also uses a range and fusion of dance styles to cater for and entertain a large audience.

Set Design:

Set Designer: Ben Stones
Video Designer: Andrzej Goulding

Helps to represent different locations, movable to create transitions and work in collaboration with the lighting/video design.

Overall bare stage with black backdrop which is used for projections. Giant sun filled with sand at Stage Right – The sand pours out when the war begins to break out (before *Fragile*) = **symbolises the start of the war and the villager's hope dwindling away.**

Props: Fields of Gold: Lanterns: Symbol of hope. Story of a family coming together in marriage. The candles are used in *Fragile* to show light in the darkness as the war begins

Projection through Video Design is used to create the setting and the characters emotions.

Inshallah: Waves projected onto the cyclorama = **humanizing stories of refugees and the journey they take overseas. Sets the scenery and the audience can feel the dangers the characters face.**

So Lonely: Shadow projections of all three siblings = **story of a family to highlight that they are apart but hope they see each other again.**

Lighting:

Lighting Designer: Natasha Chivers

Helps to represent different locations, directs the audiences' attentions and dictate the mood/atmosphere.

Fragile: White spotlights in different areas of the stage = **highlighting struggles of families and having to say goodbye.** At times there are 3 spotlights which show 3 duets in unison = **universal experience, they are going through the same struggles. Finding hope in the dark situation**

Don't Stand So Close to Me: White side lights from stage left = **creates a powerful atmosphere and a sense of danger as the military enter. Lighting creates a shadow to make the military look bigger – They are a danger to the villagers and need to escape them.**

So Lonely: Red, Blue and Green wash in 3 separate panels == **symbolises 3 different stories and how the family are separated and on different paths in their life.**



Accompaniment (music/sound):

Music & Lyrics: Sting
Sound Designer: David McEwen
Music Supervisor and New Arrangements – Alex Lacamoire

The sound is immersive audio to surround the audience and create the illusion of being where the characters are.

Fields of Gold: Rearranged to have a female vocalist (Beverly Knight) and use of string instruments such as violins - softer and romantic feel to enhance the setting of a marriage.

So Lonely: Rearranged to a slower tempo to the original = highlight the struggles, sadness and hopelessness of Leto as he misses his family.

Lyrics – Links to Creative Intentions

Message in a Bottle: 'I'll send an SOS to the world....I hope that someone gets my message in a bottle'

Inshallah: 'As the wind blows, growing colder, Against the sad boats, as we flee, Anxious eyes, search in darkness, With the rising of the sea, Sea of worries, sea of fears, In our country, only tears...

Fragile: 'Nothing comes from violence and nothing ever could, For all those born beneath an angry star, Lest we forget how fragile we are.'

Found Sound: Inshallah: Sounds of lightning, waves crashing

Movement:

Choreographer: Kate Prince
Associate Choreographer: Lukas McFarlane

Relationships, Actions, Dynamics, Space, Choreographic Devices, Use of technical/performance skills:

Repetition of gesture: repeated triangle arm gesture throughout the show, represents the unity of family and the relationships of the siblings, even when separated.

Fields of Gold: Gestures like ring on finger and hand on shoulder = marriage and a union of two families

Inshallah: Reaching up, swaying, lifting, pulling = a treacherous journey across the sea

Fusion of dance styles: the music and movement interrelate and join. Some of the songs felt more contemporary style and some more breakdancing.

Production Features

Costume:

Costume Designer: Anna Fleischle

Helps the audience to understand the locations within the story and where the story is set. Linking together the characters within the family through similar costumes.

Desert Rose: Bright coloured, vibrant clothing in pinks, gold, blues, and reds. Range of styles such as trousers, long flowy skirts, short sleeve and long sleeve loose fitting tops, headscarves, and shawls. Lots of textures and patterns **Inspired by global fashion to reinforce the global story. They all wear different so shows their individuality (they all have their own lives and families). Bright colours show their happiness and prosperity and inspired by middle eastern spices.**

Don't Stand So Close: Militia wear black trousers, black long sleeve button up shirt, black hood, and black balaclava to cover their face. **The characters are dangerous and violent (hoods and gangs). They are all uniform, so they gang together. Black suggests misery, despair, and evilness. Contrast from characters costumes.**

Message in a Bottle: Pale grey long sleeve t shirts and pale grey baggy trousers. **All characters wear the same which suggests imprisonment in an institution. Identity stripped away as they are now in an unknown place. Pale dull colours suggest a lack of hope and happiness.**

So Lonely: Leto wears burgundy baggy trousers and a short sleeve grey and burgundy ombre t-shirt. **Colours resemble debris and rubble of torn buildings from the destruction of war. Burgundy shows anger that Leto feels as his is on his own to navigate life.**

So Lonely: Tana wears dark green cycling shorts and a green short sleeved t shirt which is cropped. Mati wears blue knee length shorts and a pale blue short sleeve t-shirt. **All three siblings wear different colour clothes with very contrasting colours showing the different paths they have taken in life. Brighter colours to show peace.**



Choreographer:

Choreographer: Kate Prince
Associate Choreographer: Lukas McFarlane

Roles and Responsibilities: To develop ideas from the stimulus and use this to create movement. They have to develop the movement using choreographic devices and then teach it to the dancers. Choreographers choose the dance style for the piece and give feedback to the dancers throughout the rehearsal process.

Skills:

Choreography skills
Creativity
Communication skills
Organisation skills
Leadership skills
Technical & performance skills
Delivering feedback
Problem solving skills

Kate Prince: Overall responsibility, collaborating with the dancers and design team to create the story. Researched the stimulus in detail. Previously said she is not a 'dancer' so utilises assistants, will often direct the dancers and offer feedback.

Dancer:

Dancers: ZooNation Company
Range of styles: Contemporary and Hip Hop

Roles and Responsibilities: continuously develop their performance and technical skills so that they are able to learn and perform new movements. They should learn and remember the choreography as well as contributing to any choreography tasks that are set. They must attend all rehearsals and apply any feedback given by the choreographer.

Skills:

Creativity
Communication skills
Organisation skills
Collaboration skills
Technical & performance skills
Accepting of feedback

Dancers in MIAB: Had to be versatile and learn different styles of dance/rehearse with other dancers styles to blend together to tell the story – increasing confidence and resilience. Dancers often lead rehearsals independently.

Costume Designer:

Costume Designer: Anna Fleischle

Roles and Responsibilities: design the costume based on the choreographer's intentions. They must design a costume for all performers in the show. They sometimes also create the costumes and have fittings with the dancers to ensure the sizes are correct and that the movement can be performed successfully in the costume.

Skills:

Drawing and making skills
Sewing Skills
Communication/Teamwork skills
Collaboration
Technical skills
Creativity
Budgeting skills
Organisation skills
Researching

Anna Fleischle: Was given visual treatment document which showed initial inspiration to design and create with. Collaborated with Kate Prince and team of designers to ensure costumes met dancers needs. Adaptations often included during rehearsals for costumes due to style of dance (e.g. bandana unsuitable for head spin movements).

Set/Video Designer:

Set Designer: Ben Stones
Video Designer: Andrzej Goulding

Set Designer Responsibilities: creating the overall look of the stage and how it works including moving elements.

Ben Stones: Worked in collaboration with lighting/video designers to ensure all elements could be seen. Had to ensure the set was movable but dancers were able to dance on and around.

Video Designer Responsibilities: creating the projections for various scenes to tell the story.

Ben Stones: Worked in collaboration with lighting/set designers to ensure all elements could be seen.

Skills: Communication skills, creativity, organisation skills, technical skills.

Lighting Designer:

Lighting Designer: Natasha Chivers

Responsibilities: design the lighting which communicates the choreographer's intentions. Communicate with the dancers to understand the timing of the piece and to light/program all of the formations and operate the lighting on the evening of the performance. Understand the dance to know when to cue each light.

Skills:

Organisation skills
Creativity.
Communication skills
Technical skills
Timing for cues

Natasha Chivers:

Worked in collaboration with set/video to ensure all elements could be seen.

Sound Designer:

Music & Lyrics: Sting
Sound Designer: David McEwen
Music Supervisor and New Arrangements – Alex Lacamoire

Responsibilities: produce/ arrange all sound for the performance, recording all music ready to be played in the performance. They must communicate with the choreographer to produce and maintaining the required sound for the performance.

Skills:

Timing for cues
Communication
Teamwork skills
Collaboration
Technical skills
Creativity
Knowledge of music/ composition.

Alex Lacamoire:

Rearranged Sting's music to fit the narrative Kate wanted to portray and show a particular mood or emotion.