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STAGED STATES
Instructions Manual

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Staged States are caricatures of dance, when dance is a grotesque staging of a body.

Staged States

Concept of Staged States

To Dance is to take control over focus and senses.¹

Every State can be broken down and explained.

There are 4 conceptions to break down states in: Action, Space, Dynamics or Relationship.²

¹ 1: Lundin. J, 2015:19 A talk about Roles in a Setting. "I relate to dance as going in to a role, taking on a mission or a character. I believe a setting to always be understood through the character enacting the space, living it, putting life and character in to it, dancing in it. By the act of dancing one can choose to enhance a setting, seeing the setting as something else, relate to the setting in alternative ways or make the setting disappear completely."

² Leigh, Allison. 2013. ACTION SPACE DYNAMIC RELATIONSHIPS
<https://prezi.com/vw3-ji0iuwcg/action-space-dynamics-relationships/> (2015-08-01)

Concept of Action

The Action is what is performed in a State.

Synonyms to an Action are:
Act, Function, Effect, Content,
Posture, Purpose, Behavior,
Character, Role, Body or Movement.

Every movement is belonging to the
Actions: Jump, Turn, Travel,
Gesture, Fall or Stillness.

Rehearsal Action (1)

Formation

①②③④

The bodies in relation to each other are giving focus to a visual dramaturgy. It is important to make clear the structure in the group. You are acting against each other. Flashing. Tense.

①②

Face the left wall.

③④

Stand behind performer 1 and 2, face the audience.

Expression

①

Close your eyes.

Turn your head and while miming with rough facial expressions angry words and sentences you are hearing inside your head. Example "COME ON ALL YOU FUCKERS", "THAT WAS SUCH AN AMAZING TIME".

Video: Action_Swearing.mov

②

Close your eyes.

Tilt your head up. Use your lips and eyebrows to make a pose that you feel beautiful in. Comb your hair backwards with your hands.

③④

Stare, look towards audience with serious gaze.

①②③④

Stand straddle-legged and one with foot in front of the other. Imitate moving forward with your upper body. Your feet will never change position.

Your whole body is choreographed as being a machine. When the body is totally occupied by a task and all parts of the body are directed, you are totally focusing on this. Right now you are not there as anything else, you are there totally as this that you decided to be, your given expression.

Movement

1 2

You will now be given a task for the body to move within. Start to simple trying to visualize the sound working with your hands. Count 3 x 8 beats.

Time³ is used here as a dance element creating rythm, tempo and beat and describing what comes before what and how long something is in relation to something else.

3 4

Imitate being something moving forward with your upper body. Watch and remember the movements of one of performers ① or ②.

Turning, moving, pulsing, traveling, gesturing in sort of stillness.

1 2

After counting 3 x 8 beats reshape and transform your movement to something more describing this sound. Count 3 x 8 beats again.

Chance¹ is used in this choreographic process to chose movements. The movement is now evaluating, transforming.

3 4

Repeat exactly the movements first introduced by the Performer you were watching.

This choreographic device is a way of manipulating a movement to create a dance chorography and this group organization is starting a structured canon and morph.⁴

Continue watching and repeating in canon the movements of ① or ②.

1 2

Then start imagining: What if it would be a plant that would express this sound? What would that look like? Count 3 x 8 beats again and then transform again using embellishment⁵ as choreographic device: Details are added to a move, such as a hand gesture or shoulder movement.

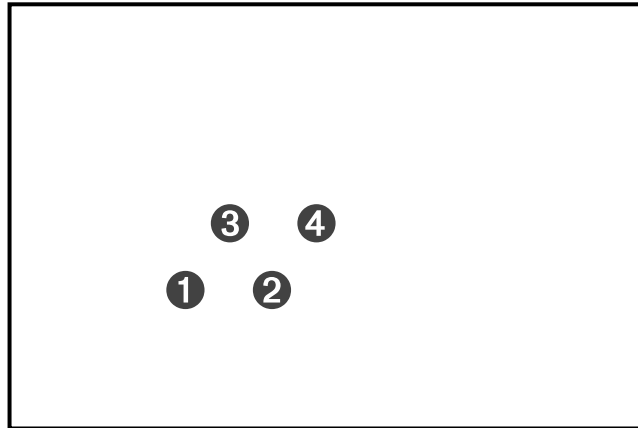
Repeating a movement is kind of like freezing it without having it to be still. Making small details visible. Making it possible to add, remake, reconstruct and create something. Also, you can relate to elements you have added. From them you can come up with impulses about what to add next. This means you will see something you did not see from the start. You add one more element and suddenly you have a story starting to narrate itself. Past events can connect to and relate to future events in the most complex ways. As seamless brick hexagone patterns. Afterwards it is impossible to find out how it all came together. More importantly, you have set up rules for your time spent: your reality.

Continue counting and transforming.


⁴ Everybodys Performance Scores. 2011. Everybodys Publications.

⁵ Arts Online. 2007. Dance: Glossary
<http://artsonline2.tki.org.nz/ecurriculum/dance/glossary.php> (2015-08-01)

Plot Action (1)



Start: 

End: 

①

Fast moving forwards on spot.
Angry miming.
Count to 20, change movement.

②

Fast moving forward on spot.
Beautiful. Hair back.
Count 20, change movement.

③

Fast moving forward on spot.
Gaze: Audience, Gaze: ①.
Canon ①.

④

Fast moving forward on spot.
Gaze: Audience, Gaze: ②.
Canon ②.

Rehearsal Action (2)

Movement

1 2 3 4

Put one hand in front of you.

Freeze your body completely. Freeze your gaze and facial expression through focusing on one of your fingertips.

Tension your whole upper body. Slowly start rotating your shoulders clockwise. Move your feet carefully to rotate 360 degrees.

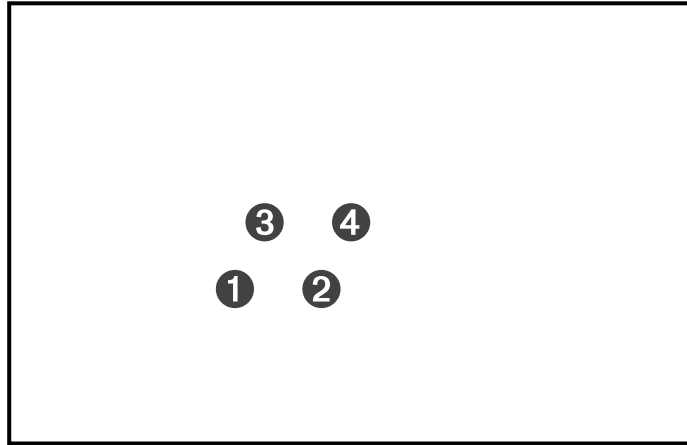
Expression


1 2 3 4

When your head is facing the back wall change facial expression dramatically to deliver varied frozen faces to the audience.

Video: Action_Rotation.mov

Plot Action (2)



Start:  End: 

1 2 3 4

Freeze body: Use hand-gaze.

Rotate smooth.

Change face when unseen.

Concept of Dynamics

Dynamics is how an action is performed.

Synonyms to Dynamics are: Time, Force, Presence, Condition, Attitude, Expression and Movement Quality.

Movement Quality is built up using Time + Force.

Examples of Movement Qualities are: Collapse (giving in to gravity)⁶, Continious, Direct, Fast, Firm, Forcefull, Graceful, Percusive (sudden and ongoing)³, Shake (short burst of energy)³, Slow, Soft, Suspens (sence of falling)³, Sustain (continious and ongoing), Swing (starts and finishes with an impuls)³.

Rehearsal Dynamics (1)

Formation

1 2 3 4

You start in a group gathered in the middle of the back wall.
You perceive the back wall as being the floor.

Movement

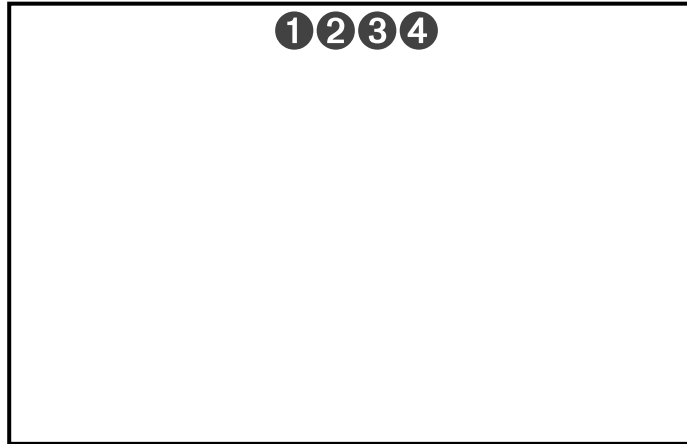
1 2 3 4

You are creeping on a low level and with some bodyparts connected to the wall.


Your bodies are creating a slightly moving tableau¹, a still shape created by a group of dancers. You are perceived as a group in a framed picture.

Video: DYNAMICS_WALL.mov

Plot Dynamics (1)



Start: 

End: 

1 2 3 4

The wall is the floor.
Relate to each other.
Form a shape.

Rehearsal Dynamics (2)

Formation

①②③④

From the back wall. Being led by your shoulder: Move up and out on the floor.

①②③④

If someone or something is in your way, you tend to not change direction. You start slowing down, go forward still but really really slowly. If you would get someone in your way who are like you, also slowing down and forward walking, you would find yourself standing there slowly getting closer to each other. Then you would change direction to go in the same direction.

A varied unison¹ is created, performers are moving at the same time in the same direction but with varied movements.

①②③④

Pretend there is a stage in the middle front of the audience. Sometimes you enter the stage alone.

Movement

①②③④

Decide if you want your shoulder to be moving STRONG, SOFT or SEXY DANCING.

You are reshaping your body awareness¹. You are giving all focus¹ on this certain body part. Your shoulder is now adapting this movement quality. Your shoulder is now living more than anything else on your body. You are your shoulder.

Video: DYNAMICS_BODYPARTS.mov

①②③④

Undress the body part, stretch fabric. All other parts of your body is more weak.

①②③④

After a while.

Shift to be led by your HIP being STRONG, SOFT or SEXY DANCING.

①②③④

After a while.

Shift to be led by your HAND being STRONG, SOFT or SEXY DANCING.

Expression

①②④

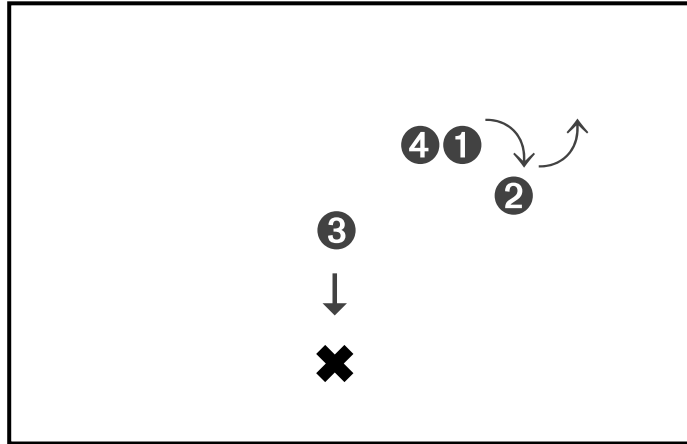
Your mouth is all the time miming the sound the body parts are making.

Video: DYNAMICS_MOUTH.mov

③

Your mouth is making the sound the body parts are making.

Plot Dynamics (2)



Start: 

End: 

1 2 3 4

Alternate: SHOULDER, HAND or HIP.

Enacting: STRONG, SOFT or SEXY DANCING.

1 2 3 4

Move in a group.

Pretend there is a stage (X).

Sometimes you enter the stage alone.

Concept of Space

Space is where the action is performed.

Synonyms to Space are: Setting, Environment, Room, Place, Location, Context, Focus, Size, Pathway, Movement Direction and Movement Level.

Example of Movement Directions are: Forward, Backwards, Backstage, Diagonal, Sideways, Left, Right, Up, Upstage, Down, Downstage, In, Centerstage, Out.

Example of Movement Levels are: High, Mid, Low.

Rehearsal Space

Movement

1 2 3 4

Walk with one of the poses PROUD, WEAK, ANGRY or DRAGGING SHIRT.

Video:

SPACE_WALK-PROUD.mov

SPACE_WALK-WEAK.mov

SPACE_WALK-ANGRY.mov

SPACE_WALK-DRAGGING-SHIRT.mov

Formation

1 2 3 4

Stand in front of one of the side walls to find a pose.

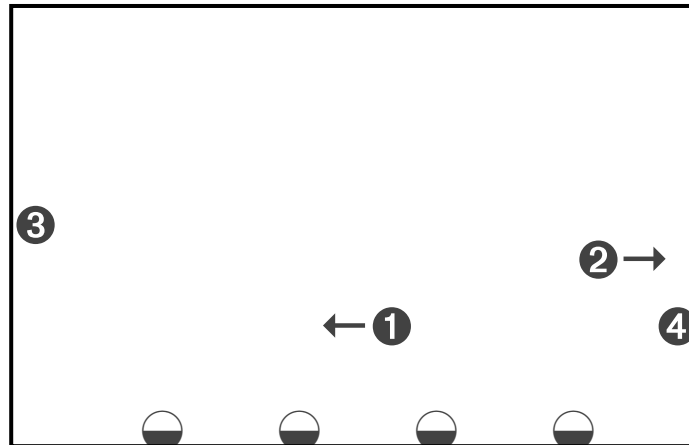
Walk over the floor alone with this walk. Don't look at the other performers.

Alternate facing the audience or the shadow of yourself.

Video:

SPACE_WALK-SHADOW.mov

Plot Space



Start: 

End: 

1 2 3 4

Wall, find pose:

PROUD, WEAK, ANGRY, DRAGGING SHIRT.

Walk, Gaze Audience and shadow from lamps (☉).

Concept of Relation

Relation by and between who the action is performed.

Synonyms to Relation are: Role, Performer, Actor, Face, Costume, Voice, Language, Connexion, Representation, Audience Relation, Movement Formation.

Example of Movement Formations are: Canon, Unison, Mirroring, Group Work, Complimenting, Contrasting, Duet, Question and Answer.⁷

⁴ Leigh, Allison. 2013. ACTION SPACE DYNAMIC RELATIONSHIPS
<https://prezi.com/vw3-ji0iuwcg/action-space-dynamics-relationships/> (2015-08-01)

Rehearsal Relation

Formation

④

Walk in to the sound of a engine starting, carrying a carpet.

Movement

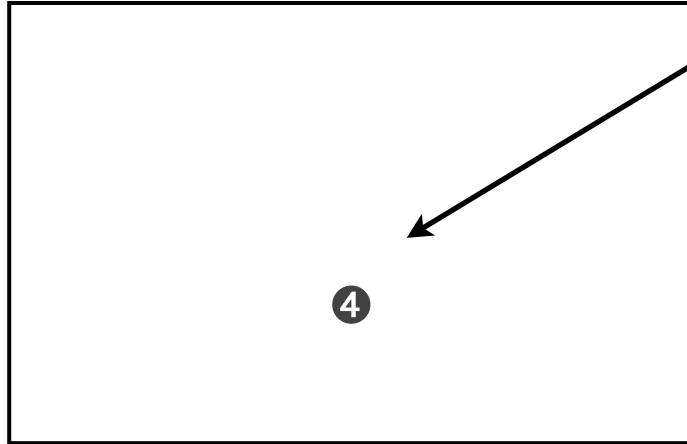
④

Roll out the carpet to the sound of strokes, and look at it.


④

Drape the carpet as if it would be clothing on your body and pose with it still for quite some time. Follow the instructions in the script 'Producing Staged States' while it is red by someone else.

Plot Relation



Start: 

End: 

④

Enter with carpet.
Drape carpet as clothing.
Mime with closed mouth to voice.

Producing Staged States

By Johan Lundin

VOICE

(Starting to convincingly telling an intriguing story.)

I found myself in a situation.
I was lying on the ground.
I was talking about what i felt.
I was talking about what I felt in my
body and what I saw in front of me,
how I experienced this moment.

VOICE (CONT'D)

(Secure, as if the audience's interest is captured.)

Then... I started to talk about how I
was seen from outside of my own
perspective.
I was in a staged state, I was in
focus and in control of what was
happening, and I was someone:

A part. An actor in this scene. I made
a difference.

VOICE (CONT'D)

(Closing its eyes to find a focus.)

An awareness is coming with not being
able to see anything else, not being
able to hear anything else. It used to
be so much things going on in here, in
my head, in this room.

VOICE (CONT'D)

(Closed eyes. Slowing down to emphasize.)

Now: Its only me.

VOICE (CONT'D)
(Opening its eyes.)

What we feel is what we give focus to,
because bodies are always gambling
characters.

VOICE (CONT'D)
(Stretching the fabric of its clothing.)

This is my fabrication of living
bodies following identity scores. How
we all collect and compose our:
Actions, movements, expressions,
sounds, visions and feelings. And how
the same body rebuild and reconstruct
in to different shapes.

VOICE (CONT'D)
(Looking out on the audience.)

Now. All there is, is what I see and I
can be in on everything. I am creating
the atmosphere in this audience room.

VOICE (CONT'D)
(More intense. Starring at one single person in the
audience.)

I want to narrow the perception down
to be talking about one single motion
at the time. One single motion
expressing even more than anything
else, this is intensity comprehension.

VOICE (CONT'D)

(Intense. Starring at this single persons hand.)

One intensive motion, one expressive motion. One movement, stretched out, enlarged, enhanced.

VOICE (CONT'D)

(Facing different persons when pronouncing 'Un-named', 'named', and 're-named'.)

Un-named, named and re-named in a constant developing, reshaping manipulation.

VOICE (CONT'D)

(Narrative voice.)

What I was doing was about letting a state be totally enhanced and experienced out. I was making a fictional state to reality, I was making my reality state to fiction.

Right now my body was totally filled with this state and it was experienced as a story being told for me.

I often close my eyes to be able to listen more carefully, then after a while I open them again to experience the view from this new perspective.

VOICE (CONT'D)

(Calm voice and questioning to itself.
Emphasizing 'Who', 'Where' and 'What' once.)

Who am I?

Who do I want to be?

Where am I?

What state am I in?

What am I producing?

What do I want to experience?

VOICE (CONT'D)

(Questioning to the audience.)

And did I have a choice to be here?

VOICE (CONT'D)

(Convincingly answering a question.)

I see myself.

This is important, I'm watched all the
time.

VOICE (CONT'D)

(Emphasizing 'I'.)

I am in a staged state all the time,
observed. I think there is many
explanations to this.

VOICE (CONT'D)

(Laughing a little, talking to itself.)

...now this has turned in to an interview. Well, yes, isn't that appropriate? Talking about Staged States..

VOICE (CONT'D)

(Stupefying convincing)

I mean, why would you like to sit there all alone talking to yourself, isn't it more fun talking with someone?

VOICE (CONT'D)

(Cliffhangingly asking and answering.)

And you know what? That other someone could be you as well.

VOICE (CONT'D)

(Retrospective summary.)

The communication, that's what we need, we need someone listening to us while we are expressing ourselves and we need to see someone else expressing. This doesn't only count for the talked or written language. communication in the visual language is even more important, to not getting started on talking about the kinetic or sensory language.

VOICE (CONT'D)
(Alert asking.)

Have you thought about how to feel
seems to be parallel to listening and
moving parallel to talking.

VOICE (CONT'D)
(Curious asking.)

But if you don't move you cant really
feel, can you?

VOICE (CONT'D)
(Curious answering.)

You can not grasp the texture and
fabric of the floor you are lying on
if your body or only your fingertips
are not slightly moving over it.

VOICE (CONT'D)
(Remarking.)

Nor yet can you understand anything
whit out asking questions to your
self.

VOICE (CONT'D)
(Remarking.)

And an other thing.

Did you know that 'to feel' is the same word for physical and psychological feelings?

Maybe there is no difference, maybe they are connected, maybe we can feel mentally through our body. And maybe we do have abilities to change posture when we want to.