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'What Moves Them'

An investigation into the use of the techniques of Pina Bausch and the strategy of 'creativity cards' in the creation of a piece of dance theatre that communicates the brutalities of sex trafficking.

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A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Master of Arts by Research

November 2013

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Abstract

This thesis documents a process of practice-led research in which I drew on the techniques of Pina Bausch and a particular methodological and choreographic approach to making material – ‘creativity cards’ – in order to create a piece of dance theatre that communicated the brutalities of sex trafficking. The thesis concludes that the form of dance theatre together with the methodology of ‘creativity cards’ and Bauschian techniques such as the use of repetition, the use of ‘violence’ and the use of ‘memeplex’ (a specific characteristic movement species that can be found across Bausch’s work), enabled me as a choreographer to establish a relationship between the performer and the audience. The combination of form, techniques and methodology used in the research project engaged the audience in such a way that they empathised with the performer and were encouraged to think about what was being presented on stage in *The Body Shop*. This engagement between audience and performer meant that the project was successful in conveying the brutal realities of sex trafficking.

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'What Moves Them': An investigation into the use of the techniques of Pina Bausch and the strategy of 'creativity cards' in the creation of a piece of dance theatre that communicates the brutalities of sex trafficking.

Introduction

This thesis is a documentation of the process of creating a piece of dance theatre called *The Body Shop* (2012). The inspiration for the project came in 2009 when I saw a production by UK-based theatre company the Paper Birds entitled *In a Thousand Pieces* (2009).¹ The piece told the story of a European girl's journey to the UK where she was forced into prostitution against her will. Although I felt the piece was a strong piece of theatre – it was aesthetically pleasing, had innovative use of props and a good sense of presence from the actors – I came away from the performance feeling dissatisfied with my experience of the story.² As much as *In a Thousand Pieces* gave me, as an audience member, the facts and statistics about the sex trade, I felt little connection to the girl portrayed in the piece. I wanted to know about the specific experiences that the girl had had and how that may have affected her as a person: what are the consequences, both physically and psychologically, of being a victim of sex trade? It was this sense of disconnect that provoked me to create a piece of dance theatre that might communicate the brutality of the experiences of sex trafficked women in a more visceral way and, in doing so, highlight the humanity of the victims of sex trafficking.

Throughout the practical process of my M.A. by Research, I explored the questions that watching *In a Thousand Pieces* opened up for me as a choreographer. This written thesis focuses specifically on the creation process of *The Body Shop* wherein I worked with six final year students from the University of Huddersfield Drama degree.³ During this

¹ The Paper Birds are a Leeds-based Theatre company working from a feminist perspective to create image-based movement work.

² Although other members of the audience may have had different opinions and their own interpretation of the work, this thesis refers to my own opinions and interpretation of *In a Thousand Pieces* only.

³ As part of the audition process, the students were made aware that the process of creating *The Body Shop* would require the simulation of scenes which could be emotionally challenging. The relationship between the students' personal experience and Pina Bausch's technique of working from personal feeling is discussed below. See footnote 7.

process, I drew heavily on the techniques of dance theatre artist Pina Bausch (1940-2009). I also used the strategy of 'creativity cards', a particular methodological and choreographic approach (words or phrases written on laminated card used as stimulus for the performer) as a method of creating and developing material for *The Body Shop*. The thesis reflects on these techniques in order to frame and enhance the reader's understanding of particular features of the practice. Although not following a particular model of practice-led research, the project falls within current understandings of such research in which the researcher attempts to 'share with others the insight and understanding they have reached through their practice' (Trimmingham, 2002 p.55) and in which the written thesis is aimed at assisting in the 'articulation and evidencing of the research enquiry' (Nelson, 2013 p.36).⁴ The thesis is supported by a DVD of the live performance of *The Body Shop* which forms part of my submission and is drawn on at particular points below.

The thesis is divided into two sections: Chapter One: A Vision and Chapter Two: Practical Outcomes. Chapter One: A Vision begins by highlighting in greater detail the issues I found with the Paper Birds' production *In a Thousand Pieces*. It explains that I felt the Paper Birds were overly cautious in presenting a taboo subject and that in doing this they left little room for the audience to see the brutality that is involved when women are trafficked. The chapter discusses the decision to create a piece of dance theatre in order to represent the brutality of the experiences that these women go through and in the hope that it would help the audience appreciate the humanity of these women. The chapter then moves forward to discuss the rationale of using the dance theatre form as a way of presenting the material created for the piece: dance theatre does not use movement just for movement's sake, it is a form that can help to build a relationship between the performers and the audience through use of physical metaphors that communicate a political and ethical message (Keefe and Murray, 2007; Fernandes, 2001).

⁴ The most recent comprehensive study of the current debates around Practice-led and practice as research is Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, Hampshire: Palgrave Macmillan.

The thesis highlights that in tackling a taboo subject such as sex trafficking, there are some ethical issues that arise. These include gender issues, disturbing scenes, offensive language and a requirement for the performers to simulate challenging material. The thesis documents how I navigated these issues through the way the work was presented on stage and the precautions that were taken before the audience saw the piece. The audience's reaction to the piece was monitored throughout the process in order to create material that encouraged an empathetic response from the audience but also attempted to encourage them to critically reflect on the issues presented. The thesis draws on specific quotations from invited audience members and reactions from the live performance itself in order to monitor the audience's interpretation and reaction to the work as it developed throughout the process.

Chapter One also reflects on the rationale for using specific techniques of choreographer Pina Bausch. These are the use of repetition, the use of violence, the use of a 'memplex'⁵ and 'doing' a movement rather than 'acting' a movement. The thesis then moves forward in explaining the methodology of creating material for the piece. This was a strategy called 'creativity cards', which are small pieces of laminated card with particular words or phrases written on them. My research into this devising technique led me to experiment with four different ways 'creativity cards' are used by different practitioners: the Paper Birds and their 'creativity cards', John Abbott and his 'Improvisation Cards', Tom Salinsky and Deborah Frances-White's 'Characters from a hat' and Pina Bausch's use of verbal stimulus through themes and questioning. The thesis documents the decision to take forward a combination of the technique used by the Paper Birds and Pina Bausch's verbal use of stimulus. I then justify why writing by Gregory Hale and Lucy Cosens (*I Woman Was*) was used as language on the cards, with particular reference to the fact that their writing was creative on the page and written in poetic fragments which can trigger metaphorical imagery in the imagination.

Chapter Two: Practical Outcomes is an account of the process of making material for *The Body Shop*. This chapter is divided into six sections which discuss different parts of the

⁵ A specific characteristic movement species that can be found across Bausch's work.

project along a timeline from the beginning to the end of the process. I draw from journal entries from specific moments in the process which document the performers' encounters with both the techniques of Pina Bausch and the 'creativity cards'. In each section the thesis also provides quotations from my journal which include my own reaction as an audience member and reactions from invited audience and audience members who attended the live performances on 4th and 5th May 2012.⁶ The thesis argues that this model of keeping track of audience reaction is helpful for a director in terms of creating material which encourages the audience to empathise with the performers and at the same time to critically reflect on the topics presented.

In each of the sections I highlight the issues around working with someone else's techniques and the remedies necessary to help tailor the techniques to the needs and specifications of both my performers and the theme of the piece. I refer to Pina Bausch's work and techniques to help the reader understand the development of my aesthetic and creative choices in working with both my performers and material throughout the process. This particularly focuses on applying use of repetition and the use of 'memplex' in the work. The thesis argues that there are variations of using repetition that can affect the audience's interpretation of the material presented and their relationship to the performers.

In the sections 'The First Workshop with the Performers', 'Sisterhood' and 'Creating a Memplex and a Catalogue of Gestures', the thesis documents how audience interpretation of the material varied from engagement and empathy with the performer, to distancing and disconnect from the performer. Here, it argues that by altering the speed, duration and intensity of the repetitions, you can create material that encourages the audience to both empathise with the performers and to appreciate something of the brutality of the experiences of the women involved in the sex trade.

The thesis also argues that Bausch's use of 'memplex' was problematic to transfer to a group of drama students. It explains that by creating a 'catalogue of gestures' tailored to

⁶ Live performances held in Studio 1, Milton Theatre, University of Huddersfield.

the performers' ability, our own version of the 'memplex' emerged, which is discussed in detail in the section 'Creating our own memplex and a Catalogue of Gestures'. The thesis states that in exploring the development of the use of 'memplex', it became clear that Bausch's use of 'violence' plays a part in the execution of the movement. Here, I discuss the fact that everything that Bausch's performers do on stage is real: real running, real falling and real tiredness. In the section, 'Feral' I discuss how this can contribute to an audience's relationship with the performer and how it can also aid the performers in communicating the brutality of the experiences they are simulating.

Other examples presented in the thesis offer an insight into the development of choreography using 'creativity cards' and the red ribbon which is used as a prop in the piece to connote abuse. 'Bare Backs Choreography' discusses the use of props in the Paper Birds' piece *In a Thousand Pieces* and discusses how I used this as inspiration to use props in a way that held symbolic meaning for the audience. Examples such as 'The Rape' explain the process of creating sensitive and challenging material with the performers and what ethical issues arose in the process.

The thesis argues that *The Body Shop* effectively communicated the brutality of sex trafficking and gave the audience an insight into what the women who were involved in this horrific trade had to endure on a day to day basis. The thesis argues that the form, dance theatre, and particularly the techniques of Bausch and 'creativity cards' enabled me as a choreographer to establish a relationship between the performer and the audience which engaged the audience in such a way that they empathised with the performer and were encouraged to think about what was being presented on stage. This was done through using metaphorical, repetitive choreography and image-based theatre to trigger associations for the audience whereby they could build their own interpretation of the story. But in terms of what I wanted to explore in this practice-led research, the thesis shows that I tackled a taboo subject head on by bravely displaying the realities of sex trafficking instead of reinforcing the taboo by shying away from the brutality of the sex trade.

Chapter One: A Vision

The Paper Birds' *In a Thousand Pieces* opened up many areas of enquiry for me as a choreographer. The piece was about a young girl's journey to Britain where she is trafficked and sold for sex. I expected the piece to be emotionally challenging for me as an audience member, and physically and emotionally challenging for the performers of the Paper Birds. Instead, I was left without much of an emotional reaction and slightly disappointed at the portrayal of the girl who had been sold for sex. The actual material the Paper Birds had created was engaging, innovative and diverse and performed as a strong and connected ensemble, but as an audience member I sat through the duration of the piece wanting to emotionally connect to the girl presented and to learn about her experiences in more depth. What I did learn were the statistics about sex trafficking, the facts about where it is most likely to happen and, most importantly, how well hidden the sex trade is from the public. But the main problem that I had with the piece was that, as much as it exposed facts about sex trafficking, it kept the experiences of the women involved well concealed, and in my opinion that undermined the very notion of breaking the taboo around sex trafficking using theatre.

As much as I respected the Paper Birds for tackling the issue of sex trafficking through their theatre, I thus felt that they were reinforcing the taboo by being overly cautious about how they presented the subject. In doing this, they left little room for the audience to see the reality about what actually happens to these women when they are sold for sex. This experience inspired me to create a piece about the effects of sex trafficking. In this piece, I aimed to represent the brutality of the experiences that these women go through with the hope that it would help the audience appreciate the humanity of these women.

The Paper Birds presented a story, a piece which held a linear narrative throughout and was theatrical in the sense that it contained dialogue between characters and the use of set and props. As much as this form worked for the Paper Birds, because they did not tackle the brutality of the sex trade, I was aware that I would need to present the material in a different way in order to promote an empathetic relationship between the audience and

performers.

The form I worked in was dance theatre. Twentieth Century dance theatre ‘challenges the idea of dance as a codified, technically accomplished, flowing and wordless movement’ (Murray and Keefe, 2007 p.76). It takes the technically strict form of ballet and the aesthetic formalism of modern dance and merges them with live art, theatre, performance and installation (Murray and Keefe, 2007 p.76). Here we encounter ‘dance’ in a new way whereby movements are not simply executed to ‘achieve an illusive quality of beauty through developed technique’ (Climenhaga, 2013 p.30) but are an ‘unabashed celebration of political message and ethical preoccupations’ (Murray and Keefe, 2007 p.76). The new form now experiments with ‘ways of moving that are personal to the performer’ through ‘real time, real tiredness and real exhaustion’ (Murray and Keefe, 2007 p.76). Pina Bausch, who is known for her influence on dance theatre, famously stated that ‘I’m not so much interested in how people move as much as what moves them’ (Climenhaga, 2013 p.60). Using this form for *The Body Shop* would allow the audience to appreciate the brutality that the trafficked victims encountered as it gives a platform to taboo subjects through a ‘form that echoes the structure of dreams, and invades our conscious perception through metaphorical pathways of relationship and connection’ (Climenhaga, 2013 p.130).

Using the techniques of Pina Bausch⁷ to create material for *The Body Shop* would help me to create a piece performed by a strong ensemble that presented a collection of moments which flowed from one to another, where the audience could build an interpretation of what is happening on stage within the theme of sex trafficking. The

⁷ Some elements of a Bauschian piece I have chosen not to work with are the use of an extravagant set and the use of a large ensemble. I chose to work with no set because it highlights the sense of the women having bare minimum and living in empty spaces. In addition, the use of a large ensemble may have disturbed the intimacy of the relationships between the performers and the audience, and the communication of the women being very vulnerable and lonely in their experiences. It has also been documented that Bausch works from personal feeling by asking her dancers to respond to questions asked about their past (Fernandes, 2001 p. 26). Such questions ‘awaken dancers’ emotional memories, transforming them into symbolic language’ (Fernandes, 2001 p. 27). This particular Bauschian technique was not used during the process of *The Body Shop* due the specificity of the topic we were working with. It is important to note that the performers were given an opportunity throughout the process to talk about any experiences that may be related to the topic we were dealing with in a safe and sensitive environment.

audience would understand that the piece is essentially about the experiences of a sex trafficked woman, but would have the freedom to interpret the collection of moments in numerous ways due to the way it was presented through use of visual imagery and metaphorical movement. These striking moments can trigger associations for the audience⁸ whereby they can build their own interpretation of what is being presented on stage regarding the brutality of the sex trade. Performing and connecting as an ensemble would be a key factor for the performers when considering the sensitivity of the subject at hand. By encouraging the performers to invest in a relationship with one another I was encouraging a safe and supportive environment. It was important that performers felt comfortable and at ease during the process and performance of *The Body Shop* because the performers were likely to embark on an emotional and challenging journey in representing trafficked women on stage. Arguably, the benefits of encouraging the development of an ensemble can also strengthen how the audience perceives the piece: an ensemble can enhance the sense of a heightened atmosphere in the space and it can help the audience to connect with the performers.

In *The Body Shop*, I aimed to establish a relationship between the performer and audience which was intimate and personal⁹ by acknowledging the audience were there. The performers were given the option to directly address the audience by looking at them, performing movements closely to them, and directly saying lines of text to them in general. No instruction was given to directly target a specific gender or an individual member of the audience at any given time.¹⁰ I hoped that this would help the audience to engage with the performers in a way that they could empathise with them throughout the piece. If they invested in this relationship with the performers, it would improve the chance that the audience would appreciate the brutality of the experiences these women

⁸ I. Baxmann, (2013) 'Dance Theatre: Rebellion of the Body, Theatre of Images and an Enquiry into the Sense of the Senses', in R. Climenhaga (ed.), *The Pina Bausch Sourcebook: The Making of Tanztheater*, Abingdon: Routledge, (p. 143).

⁹ By personal, I do not mean individually personal, but as a group of audience in the room at the same time.

¹⁰ On Saturday 5th May, 2012, a performer took her own interpretation of these instructions and targeted a male audience member whilst performing particularly sensitive parts of the material. Offensive parts of the text were spoken in an aggressive manner and some of the more intimate material was executed in a way that I would not have intended. I am aware that this may have opened up questions about what I was aiming to achieve through this, but I would like to be clear that this was the performer's own interpretation of the material.

go through in the sex trade. By reinforcing this emotional engagement with the audience, I hoped that *The Body Shop* would have a social impact whereby the audience would leave the performance motivated to discuss what they had seen with other members of the public or, in an ideal world, to perhaps contact a charity which supports victims of the sex trade to contribute in some way.¹¹

Through *In a Thousand Pieces*, the Paper Birds aimed to have social impact by informing the audience about sex trafficking using facts and statistics. As discussed above, as much as this was shocking to hear, it did not focus on the women that made up the numbers of those statistics. As an audience member, I felt that this dehumanised the victims and I aimed to do the opposite in *The Body Shop*. There were many potential ethical issues (discussed below) and risks surrounding the engagement of the audience through how those experiences were presented on stage. There was the risk that the material would be too graphic, or realistic, resulting in the possibility that the audience would be extremely upset or offended and leave the performance. There was also the risk that the material could be too tame, meaning the audience may not appreciate the brutality that I aimed to communicate. Therefore, monitoring the audience reaction would be an important factor in this project to find the right balance between the two: invited audiences would attend rehearsals throughout the creative process and give feedback about their interpretations of the material and their response to it. This feedback would act as evidence of the project's findings throughout the process, and is drawn upon at several points throughout this thesis.

With the aim of establishing a specific relationship with the audience, I was aware that there were several ethical issues surrounding the representation of this topic. Firstly, many audience members could find the piece offensive; seeing situations such as a rape in a theatrical environment may not sit well with some people, or others may find watching the piece very upsetting. There was also a possibility that audience members

¹¹ I was in close contact with Jacinta Kent, Head of L.A.S.T (Leeds Anti-Sex Trafficking Network) throughout the project. She supplied useful information for our research and supported us throughout the process to ensure the experiences we were claiming on stage were accurate. We supplied the audience (on the back of our flyers) with contact details and more information about various charities in case the audience wished to get more details and guidance about the subject.

would not react sympathetically, and perhaps the experience would not engage them in the way I aimed it to. There could also be issues surrounding how different genders in the audience would react to the piece. The audience could assume that the abuser is a male, which could have caused the males in the audience to feel very uncomfortable seeing their gender presented in that way.¹² I had envisaged direct address towards the audience throughout the piece, whether that be a monologue where the woman explains how her abuser had made her feel, or addressing the audience as if they were the abuser. These moments could be seen as problematic in an ethical sense since some audience members may feel like the performers are accusing them, but what it aimed to do was to give the audience member a sense of what these women experienced and how they were made to feel whilst being victimised. Precautions were taken in the way I presented the final piece to an audience; however, I was determined that the piece would not become anodyne or 'safe'. Before the performance, on the advertising for the piece, I stressed an age restriction of 16+ and put a warning that the piece contained partial nudity and scenes and language that some viewers could find offensive and upsetting.

With the rationale for the project in place, I considered how other practitioners engaged audiences in taboo subjects. The German choreographer, Pina Bausch (1940-2009), who was the director of the Wuppertal Tanztheatre from 1973 to her death in 2009, was considered the leading practitioner of Tanztheatre¹³ (Fernandes, 2001 p.1). Her work is famous for 'depicting the violent relationships between men and women' (Cody, 1998 p.116) and continuously 'returns to the pains and ecstasies of desire, sexuality, love, loss, death and relationships' (Murray and Keefe, 2007 p.78). She approached these themes through the use of gesture, repetition, the popular song, operatic aria, direct address to audience, humour, cross gender dressing and extravagant sets (Murray and Keefe, 2007 p.78). Bausch favoured process over product (Fernandes, 2001 p.5): she worked closely

¹² In much of the research I conducted in preparation for the piece, the male was the dominant abuser and cause for much of the women's distress, but women played a huge part in the abuse too. They would often force the women to dress in a particular way and there was sometimes a dominant female who would force the women into taking drugs or going out on to the streets in order to keep the 'punters' who they worked for satisfied. I attempted to communicate this switch in gender dominance during *The Body Shop* - for an example of this, see excerpt 1: see DVD part 2 – 08:55-11:50).

¹³ German Tanztheatre can be traced back to the works of Rudolf Laban (1879-1958), Mary Wigman (1886-1973) and Kurt Jooss (1901-1979).

with her dancers through the use of improvisation to create material for her pieces (Klett, 2013 p.78) then combined choreography she had created herself to begin to form a structure for the performances (Loney, 2013 p.95).

Bausch's choreography itself keeps returning to motifs consisting of 'walking, running, falling, shuffling, dragging, chasing and embracing' (Murray and Keefe, 2007 p.78). Daniel Larlham suggests that a clear and recognisable movement vocabulary is apparent in all of Bausch's pieces. Larlham describes this 'movement species' as a 'memeplex' (Larlham, 2010 p.157).¹⁴ However, Bausch's choreography is about more than a mere movement species. In fact, as a result of her background in the subjectivist tradition of *Ausdruckstanz*¹⁵ her performers danced her choreography with high emotion and intensity. This results in the movements demonstrating an emotional intensity which could be linked to the audience having multiple interpretations of the work.

In addition, Bausch's use of repetition is recognised for its success in constantly shifting the audience's interpretation and understanding of what is happening on stage. Ciane Fernandes claims that instead of 'clarifying meanings, such 're-presentations' constantly deconstruct them, reconstructing others in their place' (Fernandes, 2001 p.92). For Fernandes, these repetitions 'cause more and more distortion, provoking multiple and unexpected interpretations' (Fernandes, 2001 p.92). Using the model of Bausch's repetition in my practice opened the possibility for me as a choreographer to present a collection of moments which flowed from one to another, where the audience can build an interpretation of what is happening on stage within the theme of sex trafficking. The thesis argues that repetition is an effective method of creating material which can be interpreted in various ways and was important in demonstrating some of the key elements of the sex trade that were aimed to be communicated in this piece of dance theatre.

According to Cody, however, Bausch's technique keeps the audience 'distanced and

¹⁴ Richard Dawkins used the term "meme" in *The Selfish Gene* (1976) to designate a unit of cultural replication. For a broader discussion of the "memeplex" concept, see Susan Blackmore, *The Meme Machine* (1999).

¹⁵ An expressionistic dance style epitomised by the movement choirs of Rudolph Laban, Mary Wigman and Kurt Jooss (Bausch's mentor in the 1960s).

engaged' (Cody, 1998 p.119). Bausch was, indeed, influenced by Bertolt Brecht's 'Epic Theatre' theories and practices such as 'Verfremdungseffekt'/the alienation effect¹⁶ (Cody, 1998 p.119). This inheritance suggests that the use of repetition in Bausch's work might distance the audience from what is being presented on stage, similar to Brecht's technique, 'Verfremdungseffekt'. On the contrary, however, when watching Bausch's choreography, I found repetition made me engage emotionally with the work rather than distancing me from it. When watching the repetitive sequences in *Café Muller* (1978)¹⁷ I found that the more a movement was repeated, the more I connected to the performers and thought about what was being presented on stage in the piece. I aimed to explore elements of Bausch's technique throughout the devising process, in particular the speed and duration of the repetitions, in order to explore how they would impact on an audience's reaction to a piece of dance theatre such as *The Body Shop*.

Using the techniques of Pina Bausch I hoped to create a piece of dance theatre that communicated the brutality of the sex trade and which encouraged the audience to connect with the performers. The methodology for creating the material was the 'creativity cards'. The purpose of the cards is to give the performer stimulus material to work with in order to facilitate a creative process. This can be in the domain of, *inter alia*, character and content. There are many different models for the use of this strategy and they vary among different practitioners. Here, I will talk about four different ways of using the strategy, modelled by four different practitioners who I have researched in light of this project.

The Paper Birds Theatre Company use 'creativity cards' at the beginning of their devising process as a way of creating, in Jemma McDonnell's opinion, 'innovative material' (McDonnell, personal communication, 23rd January 2009). The Paper Birds' version of the strategy are home made strips of laminated card with words or phrases typed on them. These words vary and can be tailored to the needs of the workshop. The participants

¹⁶ 'A theatrical technique intended to remind audiences that the drama is a performance, the characters are actors, and the events are taking place on a stage' (Chandler, D. and Munday, R., 2011).

¹⁷ *Café Muller* (1978) was performed by six dancers (including Pina Bausch) and is considered a reconstruction of elements of Bausch's childhood at her parents' restaurant (Fernandes, 2001 p.100).

stand in a circle with a pack of 'creativity cards' face down in the centre. Each performer, when he or she is ready, walks into the centre of the circle, picks up a card and reacts to what is written on the card through the use of movement (McDonnell, personal communication, 23rd January 2009). Once the performer has finished their reaction to that card, they return to the circle.

Whilst engaging with the exercise above, I found I was paying detailed attention to my whole body as I was in movement. As I was performing a reaction from a card, I was interested in how I was shaping my body in an attempt to communicate the word or phrase itself. I recognised that the material I had created using the 'creativity card' had the expressive traits which can be found in Bausch's performers - this was an early indication that research into the use of this particular strategy might prove beneficial. However, I found myself immersed in my own performance with hardly any sense of other performances happening around me, and I hoped to develop a way of working which encouraged my performers to begin to engage as an ensemble straight away.

Another variation of the exercise was set up as a performance improvisation. Between eight and ten 'creativity cards' were placed across the stage. Between eight to ten performers were selected to stand next to a card whilst the rest of the performers were sat watching as audience. McDonnell instructed the performers to pick up a card and react through movement or voice when they were ready. McDonnell stated 'although your reaction to the "creativity card" is your own personal performance, I'd like to encourage you to engage with the other performers on stage and let their performance influence your own too' (McDonnell, J. Personal Communication 23rd January 2009). Whilst observing a group performance improvisation during the workshop, I saw that as the performers began to engage with one another, the material they created seemed to be coherent in relation to what else was happening on stage. In conversation with some of the performers after the improvisation, they expressed that they began to connect as a group during the exercise. Whereas, using the former technique I was too immersed in my own performance, this second way of employing 'creativity cards' opened up the possibility of encouraging the performers to work as an ensemble during the exercise.

Subsequent research has placed the Paper Birds' use of 'creativity cards' into its wider practical context. In *The Improvisation Book: How to Conduct Successful Improvisation Sessions*, John Abbott describes an exercise using 'Improvisation Cards'. At the end of the book, Abbott provides a ready-made pack of 'Improvisation Cards' which he divides into 'Scenario Cards' and 'Character Cards'. ('Scenario Cards' provide a scenario, such as 'a person tries to rob a bank' and the 'Character Cards' provide the participant with a character to play in that scenario, for example an 'optimist'.) Abbott instructs the leader of the workshop to split the participants into pairs; each pair should pick a 'Scenario Card' and then a 'Character Card' before improvising a scene based on the Cards (Abbott, 2007).

When experimenting with Abbott's technique during a group session with my performers, a significant difference between the techniques emerged. In contrast with the way the Paper Birds use their 'creativity cards', when using Abbott's technique, the performer is given a role to play and then a scenario to perform that role in. This can often mean that when engaging with the exercise the material created is structured to a greater extent: the performer frequently took the card literally, aiming to tell the audience what was happening on stage. Although both techniques are open to interpretation, the latter only infrequently encourages the performer to present material which can be interpreted in many different ways, whereas the former deliberately attempts to provoke this response. Whilst Abbott's exercise gave me scope to develop a characterisation of the suggested role from the card, it did not give me room to create metaphorical movement as it encourages the performer to develop a more naturalistic scenario. I am aware, of course, that as a director I could lead the exercise in a way that encourages the performers to engage with the material in a way that was less realistic, and which would encourage the audience to think about what is being presented on stage and to empathise with the performers. However, I prefer to give my performers the freedom to interpret the stimulus material and the exercise themselves. Therefore, the fact that this exercise directs the performer in a much stricter fashion means that as a stand-alone exercise it was less useful for me in my devising process. In *The Body Shop*, I aimed to create

metaphorical movement, therefore this method of using this strategy would be less useful within my devising process than the Paper Birds' method.

A similar critique could be applied to Tom Salinsky and Deborah Frances-White's suggested use of the technique in their work *The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond*. 'Characters from a Hat' is an exercise is drawn from a combination of two improvisation techniques: Keith Johnstone's 'Fast Food Stanislavski'¹⁸, and Jay Stern and Meg Sweeney-Lawless's 'Hilarious Geisha'¹⁹. In 'Characters from a Hat', each member of the group writes down a character description from a previously-selected scenario on a slip of paper. These descriptions are placed in a hat and then pairs of participants pick out random descriptions and improvise based on what they find (Salinsky, Frances-White, 2008). When experimenting with this technique with the performers, I experienced similar difficulties to those found when using Abbott's technique.²⁰ Although it gave the performers the opportunity to communicate narrative and encouraged them to build a relationship on stage, I found that the technique favoured by Salinsky and Frances-White worked within too strict a structure. It seems that both Abbott's technique and Salinsky and Frances-White's methods are more useful as a stand-alone exercise than for devising new material and ideas from scratch. Both techniques already have the ideas for a scene written on them as part of the stimulus material; however, I wanted the 'creativity cards' to help me create material for a scene which was developed from the performers' reaction to the card.

The last technique that I investigated was one used by Pina Bausch during her creative process. Ciane Fernandes claims that 'Bausch's pieces have all been created with dancers' participation' (Fernandes, 2001 p.26). 'She begins with a series of questions and

¹⁸ In 'Fast Food Stanislavski', participants pick a 'super-objective' that their character is trying to achieve in life. The 'super-objective' is written at the top of a slip of paper with a list of mannerisms that follow from the 'super-objective' underneath. This acts as a crutch for the performer to improvise from. (Salinsky, Frances-White, 2008).

¹⁹ In 'Hilarious Geisha' the coach shows all members of the group bar the performer a description of a character. The group then 'mold[s]' the performer into that character through instructions that the actor can easily follow.

²⁰ These exercises were not part of the project but open workshops with the focus of devising material for performance (ran by myself) which took place on 3rd February 2009. In referring to 'the performers', I am referring to the participants of that workshop, not my performers of *The Body Shop*.

asks the ensemble to find the answers' (Climenhaga, 2007 p.20). Some examples of these questions or phrases, taken from rehearsals of Bausch's piece *Carnations* (1986/1987), are as follows:

'Something about your first love.'

'How did you, as children, imagine love?'

'Two sentences about love.'

'How do you imagine love?'

'When someone forces you to love, how do you react, then?'

'Key word: Love your brother as your own self.'

'Once more a little contribution to the Love Theme' (Fernandes, 2001, p. 25).

Interestingly, Bausch's method mirrors that used by the Paper Birds (although Bausch would provide a verbal stimulus instead of a written stimulus). The stimulus might be a 'word', a 'theme', or a 'question', to which the performer responds with 'movement, words, sound, or a combination of elements' (Fernandes, 2001 p.26). I explored this exercise with the performers and found that they seemed more relaxed in their responses to the stimulus material. This was perhaps because they did not have the interruption of having to stop and pick up a card before performing their response. The material created by the performers was ambiguous and sometimes reflected Bausch's expressive traits too. In addition, other feedback from the performers made it apparent that this method of using verbal stimulus instead of written also encouraged the performers to develop a relationship with each other on stage and to contribute to the improvisation as a whole ensemble rather than as soloists. This is something that was lacking when the performers participated in Abbott's and Salinsky/Frances-White's exercises.

Comparing the techniques of the Paper Birds, Bausch, Abbott and Salinsky/Frances-White, it was clear that the Paper Birds' and Bausch's exercises gave the performer the freedom to respond to ideas in the abstract rather than being given an instruction that guides the performer to a specific situation and character. For example, I would argue that there are more ways to respond to the idea 'robbery' than there are to the idea 'robbery in a bank'. The latter idea is, in my opinion, a more *qualified* idea in as much as

the range of interpretations (when the performers first engage with the exercise) is necessarily restricted by the addition of a second idea 'in a bank'. When engaging with Bausch's exercise, the performers created material that was ambiguous and open to interpretation, due to her instruction through verbal stimulus. This is similar to the Paper Birds' strategy 'creativity cards', where the word/phrase on a card does not act as a direct instruction to create a particular scene. Although all methods provide a stimulus to evoke a reaction based on your interpretation of what is written, in the Paper Birds and Bausch's method the performer has more freedom to take the performance where they would like it to go. Contrastingly, in Abbott and Salinsky and Frances-White's method, the performers are given a frame to work within, which makes the basis of the scene they are asked to create.

A combination of the Paper Birds and Pina Bausch's method has given me ways of using 'creativity cards' to encourage my performers to create material and ideas that are ambiguous and innovative, with a more relaxed approach where they have the freedom to connect with one another and create coherent work in relationship with one another as an ensemble. I would not take forward Abbott's and Salinsky/Frances- White's methods because with Abbott's method he has ready made 'Improvisation Cards' for students to follow. In my approach I would need to tailor the cards to the needs of the workshop and his cards are not changeable. Although in Salinsky/ Frances- White's method the cards are changeable, I feel that the instructions are too narrow. From experimenting with the techniques of Abbott and Salinsky/ Frances- White, because the instructions of the stimulus is quite detailed, I observed that the performer concentrated more on paying attention to the details of their reaction rather than having the mental and physical space to develop relationships with one another on stage.

Another important element of the 'creativity cards' were the words that were written on them or said as verbal stimulus to the performers. I have worked closely on a separate project²¹ with writers Gregory Hale and Lucy Cosens to construct a piece of writing that

²¹ A project between myself, Gregory Hale and Lucy Cosens which took place between June and November 2011. A series of textual fragments named *I Woman Was*, were written under my guidance from various case studies and research gathered in preparation for the creation of *The Body Shop*.

tells the story of a woman who has been sex trafficked called *I Woman Was*. The nature of Hale and Cosens' writing is creatively presented on the page, and engages the reader through poetic text which is aimed at triggering metaphorical imagery in their imagination. I decided to use their work as I believed it would be a key factor in encouraging material which communicated the brutality of the experiences the sex trafficked women endured through effective physical metaphors. These metaphors were intended to encourage the audience to critically reflect on the material presented during *The Body Shop*.

Chapter Two: Practical Outcomes

The First Workshop with the Performers

Prior to the first workshop with the performers, preliminary work was done to introduce the performers to one another and to begin to ease them in to working together as a group. This included research seminars where we discussed our findings about sex trafficking and brainstormed ideas together. We also read and discussed the text *I Woman Was* by Gregory Hale and Lucy Cosens and I assessed which phrases and words from the text to take forward for the 'creativity cards'.

The following journal extract documents the first time the performers encountered the 'creativity cards'. The intention of this particular exercise was to begin to gently introduce the performers to the nature of the theme through the use of improvisation. I also used this exercise to measure the group's development as an ensemble; even though the group had been working together for a few weeks through preliminary tasks, this was the first time I had encouraged them to connect with one another as well as trying to engage with the theme of the material.

The group stood in a circle with a pack of 'creativity cards' in the centre. Each performer walked into the centre of the circle, picked a card, and was instructed to react to the stimulus through movement to what was written on the card. Here are a few examples of

some 'creativity cards' that were placed in the centre of the circle for this particular improvisation²²:

'Sound has escaped my soul.'

'He twists them around.'

'I'm broken into a million pieces.'

'I scream so much I am silent.'

'A quivering pound of flesh.'

'My bones are stripped bare.'

'The crows have come.'²³

November 2011, Milton Building, Studio 2:

Jasmin was the first to pick a 'creativity card'; she stood holding her arms across her chest, looking around the room. She then dropped to the floor and frantically started picking at her own skin, across her arms and legs. After around 30 seconds of working with this, she began laying on the floor and convulsing with her legs open, with her arms above her torso appearing to be fighting against something. At this stage, Rachel and Ang entered the stage and picked up a 'creativity card'. Ang was pacing up and down the left of the stage whilst Rachel was sat on the floor centre stage, occasionally reaching into the air as if she were trying to catch something. Meanwhile, the movement of Jasmin's body had slowed down and she began to move her head from left to right, looking at Ang and then to Rachel.²⁴

An extract from my journal, documented November 2011, recalls my perception of these particular parts of the improvisation as an audience member:

When Jasmin first dropped to the floor, picking at her skin, I could see she was communicating the crow's 'stripping her bones bare', but after 10 seconds my perception changed and I saw a girl self harming. The more she repeated this action, the more my perception changed and after around 30 seconds this then developed to her being a drug addict craving her next fix.²⁵

²² All of the text written on the 'creativity cards' cited in this thesis have been quoted from Hale, G. and Cosens, L. (2012) *I Woman Was* (draft manuscript, supplied with permission of the author).

²³ Hale, G. and Cosens, L. (2012) *I Woman Was* (draft manuscript, supplied with permission of the author).

²⁴ Morris, D (2011) Journal Diary. [Journal Entry Monday 7th November 2011].

²⁵ Morris, D (2011) Journal Diary. [Journal Entry Monday 7th November 2011].

The material created during this improvisation was a step towards communicating the brutality of the experiences of the women involved in sex trafficking. The way Jasmin executed her movements in a rhythmical pattern, with her hands picking at her skin made me feel anxious and tense as an audience member. It made me question her character's state of mind whilst she was performing this movement, meaning the sequence had an emotional effect on me as an audience member because I felt empathy with that character, and it was making me react physically to the material too. This phenomenon is termed Kinaesthetic Empathy.²⁶

From the evidence above, the use of repetition in this sequence was the driver of my change in perception. In *Theatre of Images, Pina Bausch and the expressionist temperament*, Barbara Confino acknowledges a comparison between the use of repetition in Robert Wilson and Pina Bausch's work. She claims that Wilson's use of repetition has a 'hypnotic effect' on the audience whereas Bausch's use of repetition 'awakens' and makes you 'think as well as feel' (Confino, 2013 p.47). In the example above, it is evident that the use of repetition in Jasmin's movement sequence is much closer to Bausch's effects of repetition rather than Wilson's. The way my perception changed the more the sequence was repeated relates to Confino's suggestion that it awakens instead of hypnotises, which is perhaps similar to Arlene Croce's criticism in *Bausch's theatre of dejection* where she states that 'at every repetition, less is revealed, and action that looked gratuitous to begin with dissolves into a meaningless frenzy' (Croce, 1984 p.192). On reflection, in Bausch's pieces long movement sequences were repeated over and over

²⁶ Kinaesthetic Empathy is the process whereby the spectator feels as if they are participating in movement even when they are still. Crucially, the concept of 'Einfühlung' (first expressed by Theodore Lipps) suggests that spectators can experience an 'inner mimesis' when watching a body in motion. This means that spectators 'feel' movement sensations of 'speed, effort and changing body configuration' through internal stimulation. The Watching Dance Project is examining the effects of Kinaesthetic Empathy in dance in two ways: through audience research and neuroscience. The audience research proceeds on a qualitative and quantitative basis, but in both cases interviews are conducted with observers of dance to determine their experience whilst watching dance (the smaller groups are, of course, asked more detailed questions about their experience). The neuroscience element of the research involves the study of the nervous system. The Watching Dance Project uses the two most up to date techniques to study how the brain is stimulated whilst watching dance: Transcranial Magnetic Stimulation (TMS), a non-invasive technique to stimulate a restricted part of the cortex, and Function Magnetic Resonance Imaging (fMRI) which measures local magnetic variations caused by the changes in blood-oxygen levels associated with neuronal activity. The latter is most useful, since it allows for comparisons between individuals experiencing the same stimuli. Lipps' theory has been confirmed by these dual investigations. Kinaesthetic Empathy has, therefore, been recognised as a tangible emotional response (Watching Dance, no date).

again with little variation or development. I could see how this could alienate the audience instead of keeping them invested in the meaning of the movement sequence presented, which was more towards what I was aiming for. This could perhaps be due to the way it was presented; later in this chapter I question how my perception changed when the repetitions were sped up, performed only a certain amount of times and limited to a certain amount of gestures within the movement sequence.

One Month into the Research Project: 'Sisterhood'

During the research project, I created a tailored pack of 'creativity cards' for each scene or idea that I had in mind to develop for the piece and used it as an attempt to open up my vision to the performers. In this particular example, I discuss how the performers encountered a pack of 'creativity cards' that were created to encourage ideas around 'Sisterhood'. In previous exercises, the performers had been working with ideas based around being either the victim or the abuser within the improvisations, but an idea I was also interested in was the relationships between the women who are experiencing this horror everyday. In many of the case studies I researched, the women were kept in warehouses, garages, and empty rooms with no facilities for comfort or convenience. The relationships between the women frequently carried a sense of tenderness and care for one another, often huddling together to keep warm and offering to help ease each other's pain in one way or another. I felt this would be a powerful element of the theme to present to the audience to show them that even though these women have been through horrific experiences, they often come together to support one another however they can. I hoped this task would also help the performers to develop as an ensemble too, as the elements in the theme we were working with included a similar relationship to that of an ideal ensemble. At this point in the process the performers had been engaging in team building exercises during each rehearsal session. Therefore, this improvisation was important in encouraging this development further.

The task was set up as a group improvisation, with the 'creativity cards' placed in different areas of the stage. Here are examples of a few 'creativity cards' the performers

were working with:

'Flesh on flesh.'

'Air thick, heavy with preying eyes.'

'Weeping is our comfort.'

'As we hurt each other our captors smile.'

'Sisters, we play.'

'I sleep soundly with my sisters.'

'The smell of their bodies keeping me safe.'²⁷

December 2011, Milton Building, Studio 2:

Ang began centre stage by dropping to the floor and looking frantically from side to side. Natalie entered the stage, picked up a 'creativity card' and walked briskly towards Ang and circled her, getting closer with every lap of the stage Natalie made. Ang began developing a movement sequence where she leant from one side to another, shifting more of her weight each time she repeated it and gradually adding a reaching movement with her arms to the sequence as it developed. Jasmin entered the stage, picked up a 'creativity card' and immediately dropped to the floor, curled her body up in to a fetal position and wept silently, then quickly got back up, walked a few paces, then repeated herself. By this stage in the improvisation, Natalie had pulled Ang up onto her feet. Ang now began to mimic a similar structure to Jasmin, walking a few paces, before dropping to the floor, performing her reaching movement sequence a few times before getting up and repeating it again. Rose entered the stage and in her response to the stimulus, ran over to Ang and caught her, just before she fell to the floor, before running to Jasmin just before she fell to the floor too. This continued until Rose had pulled all of the performers to the centre stage where they were repeating their individual movement sequences.²⁸

This particular improvisation developed into a moment that can be seen in the final performance (excerpt 2: see DVD part 1 – 24:35-24:58).

An extract from my journal, documented December 2011, recalls my perception of this particular part of the improvisation as an audience member:

²⁷ Hale, G. and Cosens, L. (2012) *I Woman Was* (draft manuscript, supplied with permission of the author).

²⁸ Morris, D (2011) Journal Diary. [Journal Entry Monday 12th December 2011].

Ang dropping to the floor then getting back up again and again communicates to me that she is trying over and over to keep on top of everything she is going through but can not handle it. When she begins to develop the sequence by reaching out from left to right, I see that she is asking for help from someone but she is being ignored. It's almost as if she is repeating herself because no one is listening so she gradually asks for more through adding to the movement sequence. The use of repetition engaged me as the more the sequence was repeated, the more of Ang's motives were being communicated to me. Throughout the whole sequence, Ang kept her facial expressions very straight. This made me feel uneasy, almost as if she was a shell of a person.²⁹

Gabrielle Cody suggests that Bausch's repetition is used as a tool to distance the audience (Cody, 1998 p.121). However, our guest audience member, Danielle Bradley, stated that 'the sequence was emotionally challenging because I thought that Ang and Jasmin had lost their minds, repeating themselves over and over because they were trapped in this situation. I found it sad that Rose was the only one living in the present moment, fighting desperately to bring them back and calm them down.'³⁰

Reflecting on this now in 2013 and taking Danielle's feedback into consideration, perhaps there is truth in both Fernades' claim and Danielle's reflection. As mentioned previously, Bausch's use of repetition mainly consists of long movement sequences that are repeated over a longer duration, whereas, as described in the example above, my performers were repeating short bursts of movement for a shorter period of time. This suggests that the duration of the repetitions has a significant impact on the audience's relationship with the performer and their perception of what was being communicated.

Watching the clip back from the live performance (excerpt 2: see DVD part 1 – 24:35-24:58), Ang's movements were exactly the same shape, rhythm and sequence each time it was repeated, and because Ang's facial expressions showed no emotion, I personally felt distanced from what she was portraying through her physical movements. It was when Rose began rushing around trying to pick up every performer who kept repeating their sequences that my perception changed and I experienced a strong emotional reaction of empathy with the performers on stage. This was upsetting to watch because the contrast

²⁹ Morris, D (2011) Journal Diary. [Journal Entry Monday 12th December 2011].

³⁰ Bradley, D. Personal Communication, Monday 12th December 2011.

between Rose's desperation to pick them up and the robotic repetitions opened up a bigger picture for me as an audience member. I now saw five victims who had gone insane and were on overdrive and one helpless woman left to pick up the pieces, desperately trying to hold the group of women together. Perhaps I could claim from these observations that it was the repetition of the contrast between feeling distanced to then seeing Rose running across the stage and having an emotional connection with her that made the audience build a more complex opinion on the scene, where they feel both distanced in one moment then connected and empathetic in another moment. Bausch has famously stated that 'You can always see it the other way around' and she avoided direct interpretations of her work (Hoghe, 2013 p.65). The material created to this point for *The Body Shop* was working towards Bausch's aim and supported my aims in helping the audience to appreciate the experiences of sex trafficked women in such a way that encouraged them to appreciate the brutality of the experiences of the women presented on stage.

Two Months into the Research Project: 'Bare Backs' Choreography

In *I pick my dancers as people* by Glenn Loney, Bausch states that she choreographs some material then teaches it to the dancers before they 'play around with it'. During the process, I experimented with this model of working and choreographed a movement sequence called 'Bare Backs'. For this particular sequence, I used a piece of red ribbon and some 'creativity cards' as stimulus material. Examples included:

'My boat has been boarded.'

'I am forced to surrender or face being sunk.'

'Floating.'

'I weep blood.'

'I am tied by bonds I can not break.'

'The anchor pulls me, tugs me.'³¹

³¹ Hale, G. and Cosens, L. (2012) *I Woman Was* (draft manuscript, supplied with permission of the author).

I originally had the idea of using a red ribbon whilst working through whether I wanted to use props or any set at the beginning of the process. One of the strengths of *In a Thousand Pieces* by the Paper Birds was the innovative use of props throughout the piece. For example, they used a suitcase all the way through the piece and it held symbolic meaning for many things, it was used as a door, as a bed, as a seat and as a chalkboard to write facts about sex trafficking on it. The problem I personally had with this particular prop is that it did not help to establish a relationship with me as an audience member, neither did it aid my interpretation of what the character was feeling or help to develop my perception of a situation presented within the piece. The suitcase was used more as a versatile theatrical prop to help frame each scene and guide the audience through the woman's journey through space rather than what I felt it was lacking, a journey through her emotions.

I had considered using the red ribbon because I wanted something to signify the brutality of these women's lives because of the constant beatings and rapes they had to endure. By using red ribbon, I personally saw many symbolic meanings that were relevant to the story I was telling about these women. During the 'Bare Backs' choreography, the red ribbon is used in different areas of the body or in different ways. When it was hanging from the performers' shorts, it symbolised blood, whether it be caused by a rape, a beating, or even menstruation. When it was tied around the performers' wrists, it represented that she was branded, or that she had previously attempted to commit suicide. And when the performers fought to get it out from their shorts by pulling aggressively at it, it presented a statement that they could not escape the pain of their lives, and as one performer stated it represented 'the miscarried children that woman had bore and lost' (Turnbull, N. Personal Communication Friday 11th January 2012).

Once the choreography had been learned by all the performers we 'played' with it by using more conventional 'creativity cards' such as:

'Repeat it ten times.'

'Look at someone else on stage.'

‘Double the speed.’

‘Look at the audience whilst you perform.’

‘Do the same as someone else on stage.’³²

By focusing on juxtaposing the choreography, it made the scene more interesting to watch, and added the possibilities of multiple interpretations further too. This piece of choreography can be seen in the live performance from a recording taken on Saturday 5th May 2012 (excerpt 3: see DVD part 1 –15:40-20:00).

Dance student, Lucy Naylor, saw the live performance on Friday 4th May 2012 and stated that:

It was apparent that simple choreographic tools such as canon and unison had been used in this movement sequence. But it signified so much more to me other than just ‘dance’. When they performed the movements together the performers looked at the audience as if to say ‘look at us, we are all going through this together, this is happening to six of us in front of you’. It was the intensity of the movements and emotion in their eyes that drew me in. When they performed some of the sequence in canon, they exchanged looks across the stage as if they were supporting one another through their experiences of being raped.³³

Using Bausch’s technique of creating material to then teach to the performers strengthened the material because we already had a structure to play with, instead of just working with ‘creativity cards’ through improvisation alone.

Three Months into the Research Project: ‘Feral’

The performers had engaged well in creating material through the use of improvisation with the ‘creativity cards’ to this point in the process so I decided to introduce the group to my ideas surrounding how the choreography looks on the body. Daniel Larlham suggests that ‘a clear and recognisable movement vocabulary is apparent in all of Bausch’s pieces’, and that there are ‘clear sets of characteristic movements that appear in

³² Morris, D (2011) Journal Diary. [Journal Entry Thursday 10th January 2012].

³³ Naylor, L. Personal Communication Friday 4th May 2012.

her choreography' (Larham, 2010 p.157). Larham describes this 'movement species' as a 'memplex' (Larham, 2010 p.157). Understanding this 'memplex' was an important factor of creating material for *The Body Shop* because I felt the Paper Birds did not communicate the true brutality of sex trafficking through the use of movement during *In a Thousand Pieces*. This sense of brutality could perhaps be inspired by Bausch's 'memplex' as her work has been described as 'violent' in the past.

In preparation for introducing the performers to this 'violent' 'memplex', I learnt a short section of choreography from *The Rite of Spring* (1975). This is a description of the choreography I observed and learned:

Stood in parallel, the right foot steps to the right then you quickly bring the left ball of your foot to touch the space on the floor next to your right foot, returning it to where it was before so the space between you feet is now wider than it originally was. This movement is repeated 4 times, then on the fourth time you repeat it, as your left foot touches the floor, the torso is bent loosely forward with all your weight hanging over your hips with the arms crossing directly in front of you. You then return to standing in parallel in one swift movement. The whole movement sequence is done with the knees bent and slightly pulsating up and down to the beat of music (Igor Stravinsky's *Rite of Spring*) and the neck loosely moving forward each time your weight shifts.

I experimented with this choreography by moving my body with less focus on how it looked. I started moving my body with the idea of heaviness, so when I did a movement, instead of keeping it controlled and beautiful, I threw my weight towards where the movement was taking me. I taught this movement sequence to the performers and on watching it back, I felt like something was missing. I figured that the problem with this was that the dancers of Wuppertal Tanztheatre had years of professional ballet training and had spent an extensive amount of time working with Bausch's choreography. Simple elements such as technique and flexibility appeared to contribute to the overall aesthetic of Bausch's 'memplex'. As a result of this, I changed the focus of Bausch's 'memplex' because as much as I wanted my choreography to look a certain way on my performers, realistically, the problem with working with Bausch's choreography is that the performers had little ballet training and all came from an acting background rather than a dance background. I worked closely with my performers to gauge their dance ability and

changed the focus of the ‘memeplex’ from being very ballet inspired to more of a developed use of gesture inspired by contemporary dance. I choreographed and developed a ‘catalogue of gestures’ (which is discussed in more detail on page 28) which the performers could execute successfully and with confidence.

Another element of Bausch’s choreography I was interested in was the execution of the movements by the performers. During my research, I always found it difficult to articulate a way of describing how I aspire my choreography to look on my performers. One of the performers’ sets of notes contains a description I had given in rehearsal from the early stages of the research project:

It is not conventional dance in the sense that we are only doing movements to just ‘dance’, I’m not interested in giving the audience a presentation of movements just to ‘look beautiful’. As a choreographer, I want the movements to portray meaning and for you become that character as you perform, so the emotion or situation you are portraying is real for you. If you get pushed over, I don’t want you to act like you are falling over, I want you to fall.³⁴

I recently came across this from Susan Kozel, in *Bausch and Phenomenology* which offers a much more articulate description of what I wanted to achieve:

Her [Bausch] dances have a raw physicality... The rawness of her physicality lies not in the strength but in weakness (Kozel, 2013 p.302).

On reflection, it was not the actual movements that attracted me as much as the way they were performed in such a way that the performers looked vulnerable on stage. The way the performers actually ‘do’ the movement rather than ‘acting’ it gives it that sense of ‘rawness’ that Kozel describes above. In *Everyday a Discovery, An Interview with Pina Bausch*, Bausch states that:

I only use moments of violence to make certain feelings clear... Many things we do on stage are real; people run, they fall, they smash themselves against walls... (Bowen, 2013 p.102).

³⁴ Sullivan, R. (2012) Journal Diary. [Journal Entry Tuesday 8th November 2011].

To help my performers begin to engage with this level of commitment when performing, I guided the performers through simple techniques of controlling the body when falling to the floor and practiced tasks learnt through contemporary dance such as running through the space to help them erase this preconceived notion that everything has to be 'acted' on stage. At this stage in the process, I acknowledged the ethical issues surrounding this to do with how far you push your performers. In *Dancing in the Dark* by John O'Mahony, he discusses the ethical issues surrounding a rape scene presented in *Blaubart* (1977), which left the performers 'battered and emotionally brutalized' (O'Mahoney, 2002 p.7). Meryl Tankard, who joined Wuppertal in 1978, was shocked by Bausch's demands and claims that in one rehearsal the men in the company had to do six ways of 'groping and kissing' the women. She stated that it was 'just like being raped' and that she broke down crying during the rehearsal (O'Mahoney, 2002 p.7). Tankard's claims are techniques I would strictly avoid during the process of working with my performers on such a sensitive and challenging subject. I made every conscious effort to make the performers comfortable and prepare them mentally for the tasks I set for them through giving them case studies to read, extracts of films to watch which dealt with similar issues and always let them work at their own pace when creating challenging material. Moreover, as mentioned above, I always prepared the performers for the physical challenges of performing the work too.

The next improvisation with the 'creativity cards' took place after around three months of working with the techniques and as an ensemble. The performers now appeared to be more confident in exploring bigger movements and were committed to focusing on those movements carrying the expressive traits similar to what can be seen in Bausch's dancers. In some of the case studies I had researched on sex trafficking, a lot of the women described experiences where they had been 'treated like dogs'. As a director, I thought this would be an interesting idea to work with aesthetically in the studio to communicate with an audience the brutality of the men treating these women this way. I had lots of visual image-based ideas which I had planned to work with which had stemmed from

reading the case studies in the early research process. An element that came out whilst researching was how the women fought with each other due to the effect of the drugs their abusers had been forcing them to take. The way the women changed because of the drugs was an important element I wanted to communicate because it was something I felt was missing from the Paper Birds' piece. Some of the 'creativity cards' used during this improvisation are as follows:

'We hid in the darkness, tortured by memories and disgust.'

'I beg him to fill my veins with the poison.'

'I cry so hard I laugh.'

'I crave the escape from my mind.'

'Let my mind rot, let my body fester, let my guts turn to dust.'

'He sticks it deep within my flesh.'

'This was the last time I was ever going to be me again.'

'Found corners we claimed as our own and filled them with the scent of ourselves.'

'The wolf circled us, smiling with a glint in his eye.'³⁵

January 2012, Milton Building, Studio 2:

Rose began at the back of the stage, on the floor frantically rocking and repeating the words 'let my mind rot, let my body fester, let my guts turn to dust'. As she repeated the words, she was scratching her head violently and holding her head in her hands, no part of her body was still, but her eye contact remained with me throughout the sequence. As Jasmin and Ang entered the stage, Rachel read a 'creativity card' and ran around the stage slapping the inside of her elbow aggressively at them. Fionnuala sat centre stage just staring straight ahead at me, scratching her head in short bursts every 10-15 seconds. As the improvisation grew with louder speech and more movement spreading through the group, Ang and Natalie had bumped into each other at the front of the stage and had begun pushing and shoving into each other. After around 10 seconds of scrambling together, Ang ran to the back of the stage where Fionnuala, Rachel and Jasmin were now developing a set of movements and mumbling the words that Rose had introduced to the group earlier in the improvisation. Natalie chased Ang and instead of slowing or stopping herself, she trusted the rest of the ensemble and gave her weight to them resulting in the performers lifting Natalie in the air, then

³⁵ Hale, G. and Cosens, L. (2012) *I Woman Was* (draft manuscript, supplied with permission of the author).

pushing her away when she came back down.³⁶

This particular exchange in the improvisation is used in the final performance and was used to develop the whole lift sequence in excerpt 4 (excerpt 4: see DVD part 2 – 02:54-06:55).

From a director's point of view, preparing the performers for this improvisation by introducing them to Bausch's techniques such as her 'memeplex', 'violence' and brutality aided them in communicating material that was challenging for the performer to do and for the audience to watch. Ang stated that:

When Natalie and I bumped into each other, I tried my best to 'act' like I was pushing her but it just did not feel right. It became clearer that by 'doing' it exactly as it would be done in everyday life was a lot easier than trying to 'act' it. My body was reacting too as I was out of breath and tired by the end of the improvisation, which I feel would have added to the overall effect of the material we created (Gerald. A. Personal Communication 7th January 2012).

During rehearsal, we developed some of the material created in this improvisation into a scene I refer to as 'Feral'. The structure of the scene was determined but was not choreographed in the sense that it was a dance sequence, because a lot of it involved running, pushing, and shoving one another in between performing lifts and exchanges between the performers. We created some technical lifts and rehearsed them thoroughly by breaking each action down until they could be performed seamlessly and safely by the performers. Using this repetitive rehearsal technique meant that the performers were confident in executing the challenging lift sequences, and further development of them working together as an ensemble meant that the group trusted each other to each perform their part precisely and accurately.

³⁶ Morris. D (2011) Journal Diary. [Journal Entry Thursday 3rd January 2012].

Applying all the techniques inspired from the work of Bausch and the material created and developed from the 'creativity cards' improvisation, this scene was successful in engaging the audience in the brutality of the effect of the drugs on the trafficked women. James Morris, who attended the live performance on 4th May 2012, stated that:

There was a moment where Ang ran towards me in that scene, reaching out to me but I was absolutely terrified of her, her eyes were wild and she looked like she was coming to get me, I actually leant back in my chair and put my head in my hands. But then as soon as she was dragged away from me by the others I wanted so badly to go and help her, they just kept pushing her down to the floor over and over and I felt bad for feeling scared of her then.³⁷

(For the sequence described above, excerpt 5: see DVD part 2 – 06:27-06:55).

The way James' emotional reaction changed within seconds from being terrified of Ang to then feeling sorry for her was also how it made Robin Campbell feel too:

The whole scene made my body so tense; I was sweating the most throughout that particular scene. I was scared that they were going to come out into the audience and attack me, because it all looked so real, then in another second I wanted to help them because they were obviously being put through something terrible.³⁸

In *Tanztheatre, The Thrill of the Lynch Mob of the Rage of a Woman*, Ann Daly talks about the use of 'violence' in Bausch's choreography. She states that 'violence comes in short bursts of dense repetition' and that these 'acts of violence are neither conventional nor naturalistic; rather, they exist on the plane of metaphor' (Daly, 2013 p.12). Reflecting on James' and Robin's reactions, the use of 'violence' in the sequence described above perhaps evoked this emotional response from both of the audience members because of the rhythm of the scene. Like Daly claims, the 'violence', such as Ang being pushed continuously to the floor, her being dragged across the stage, and the flickers of quick movements such as scratching and tapping their own bodies, came in short bursts and

³⁷ Morris, J. Personal Communication Friday 4th May 2012.

³⁸ Campbell, R. Personal Communication Friday 4th May 2012.

they did not reflect a naturalistic trait of violence. Had they had reflected a naturalistic state without the consideration of the rhythm of the scene, the relationship established between audience and performer was at risk of disconnecting because of the ethical issues that could rise from showing such 'violent' traits on stage. However, if I had chosen not to show these short bursts of 'violence', I would be denying the audience the opportunity to engage with the performer in a way that they empathise with them and think about what is being presented on stage. From this reflection, the thesis has suggests the importance of finding the right balance in the rhythm, speed, duration and intensity of the repetitions performed on stage.

Four Months into the Research Project: 'The Rape'

In *In rehearsal with Pina Bausch*, Renate Klett describes how Bausch discussed Robert Wilson's *Einstein on a Beach* (1976):

Says one: 'The part I liked best was when the white horse slowly crossed the stage.' Says the other: 'But there was no white horse,' says the first: 'But I saw it quite clearly.' Pina Bausch: 'theatre where something like this is possible is the theatre I like' (Klett, 2013 p.80).

Since the beginning of the process, I had an idea that I wanted one of the performers to simulate a 'rape' on stage. In the Paper Birds' *In a Thousand Pieces*, they enacted a scene where the performers all fell to the floor and were using sharp movements with their hands and legs whilst struggling with a pair of underwear around their ankles. This was effective in making me think about what was being presented on stage but I still felt like it was being shown quite softly, and that the performers were 'acting' the movement of struggling rather than actually struggling. I wanted to create something that would make the audience see the sheer brutality that the women go through when they are raped, but I was aware that this may cause some ethical problems with the audience. When I read the article above, it inspired me to create a rape scene without the actual 'rapist' being there. I hoped this would dilute some of the issues that may have occurred with 'taking it too far'.

To make material for this scene, I felt it was appropriate to let the performers take ownership of creating it because I had assumed it would be a difficult movement sequence to perform, and if I had choreographed something and taught it to them, it may have made them feel uncomfortable in learning the material rather than creating it themselves. So I followed a model suggested by Bausch in an interview with Christopher Bowen in 1999 where she asks the performer to go away and prepare a sequence (based on a certain theme or question) then they show it to the rest of the group when they are ready (Bowden, 2013 p.100). To prepare for this task, I focused on spending lots of time making sure the performers were well connected and comfortable as a group through doing lots of ensemble tasks and group improvisations. (There was one day when I had planned to do it, but several of the performers didn't seem to be connecting with the rest of the ensemble so I waited for a more appropriate time to introduce this kind of intense work). I expressed that I wanted the audience to be able to visualise the man in the picture with them, so to make it as realistic as possible when creating shapes with the body. I then worked with the performers through a variation of Bausch's method of verbal stimulus to help create the movement sequences. As the performers created their movement scores, I verbally said words such as 'I can't breathe', 'his weight crushing my chest', 'his hot breath against my neck'³⁹, to aid them in creating the material. I also offered support and assistance privately to every performer to ensure they were comfortable and felt supported with having to create such a challenging sequence. When the performers were asked to show their work (I asked them to perform them in small groups so it was less daunting for them), Rose's solo stood out to me due to the strength in her movements and her pure commitment to making it look as real as possible. A journal extract from the rehearsal documents my reaction to her performance:

February 2011, Milton Building, studio 2:

Rose's movement sequence was effective in evoking an emotional reaction from me. The movements looked so realistic it was terrifying because I could actually see the man above her, even though he wasn't there. The vocal score she made to

³⁹ Morris. D (2011) Journal Diary. [Journal Entry Monday 11th February 2012].

accompany the movement made me want to break down myself, she sounded so scared and sounded like she was in pain too. By the end of her sequence I was sobbing myself.⁴⁰

As she was performing her piece, she also seemed completely emotionally involved in the narrative of the sequence, which engaged the rest of the performers (who were watching as audience) in a way that they could empathise with Rose. When she finished performing this sequence, the rest of the group of performers ran over to her and comforted her. I felt that this was a significant moment with the group bonding together too, and that part of the rehearsal (which was actually the performers acting naturally, it was not part of Rose's performance) made it into the final piece (excerpt 6: see DVD part 1 – 21:20-22:10).

Five Months into the Research Project: Creating a 'Memplex' and a 'Catalogue of Gestures'

For *The Body Shop*, I wanted to create a series of movement sequences that would keep reappearing throughout the entire course of the piece. The idea behind this was that it would be representing a certain feeling or situation that the trafficked woman would be going through. Renate Klett describes how Pina Bausch uses a similar model whilst creating material, stating that she uses a 'catalogue of gestures' according to the themes of the piece (Klett, 1984 p.78). Previously, I discussed the difficulty in working with Bausch's 'memplex' due to the lack of ballet training my performers had. Therefore, in preparation to create our own 'memplex', I had worked closely with my performers through teaching them various levels of choreography (not related to the piece) in order to gauge their movement ability. For this particular choreography session, I worked on my own with some 'creativity cards' which best represented the emotions or situations I wanted to communicate. Some of those were the following:

'The burden I have to carry.'

'I'm reaching out.'

⁴⁰ Morris. D (2011) Journal Diary. [Journal Entry Monday 11th February 2012].

'I feel as if he is stabbing me.'

'Sell yourself.'

'Same cut different blade.'

'I am in a cell.'

'My skin is crawling.'⁴¹

I began creating a still image for each 'creativity card' then experimenting with how that still image could turn into a movement. These sequences can be seen here (excerpt 7: see DVD part 1 – 03:30-5:16) and are described in detail below:

The Heels

The performer stands on her tiptoes and walks as if she were wearing a pair of high heels. Variations of this can be seen through the use of speed, direction, walking on the spot and walking forward.

Scratching

The performer's whole body is tense and they scratch their head and other parts of their body whilst making sharp movements with their neck.

Reach and Contract

The performer stands in parallel with her hands clasped in front of her body. The movement starts from the knees bending as the clasped hands trace the torso quickly up the centre of the body and the back bends backwards slightly following the momentum of the hands. As the hands reach the chin the performer looks up and the hands are thrown in an extension forward before being pulled straight back to the centre of the stomach where the performer contracts backwards following the momentum of the movement.

⁴¹ Hale, G. and Cosens, L. (2012) *I Woman Was* (draft manuscript, supplied with permission of the author).

Knee Hitch

The performer is sat on the floor with her weight on her right thigh with her knees bend lying on top of one another, relaxed to the left of her. As the left leg extends straight out to the left of her body she supports her weight with her hands by leaning to the right side. The left leg is extended and retracted repeatedly and the upper body moves towards/away from the movement as this happens.

Open and Contract

The performer starts in parallel and she quickly steps on to her tiptoes on her right foot then her left foot, as this happens, the right arm then the left arm extend out to the right/left side of the body so for a split second, both arms are open horizontally to each other. The feet are then quickly pulled back together as the hands are clasped and pulled into the centre of the stomach. The torso contracts as this happens too.

Reach and Drop

The performer is sat on the floor with her weight on her left thigh. The knees are bent so that the legs are comfortably placed with one slightly in front of the body and one slightly behind laying on the floor. The left hand is placed slightly behind the left leg to enable support of the weight for the next part of the movement. The performer places her weight slightly on the left hand as the right arm lifts leading from the elbow and the hips push forward so the performer's weight is between her left hand and her knees. The right arm stops once the upper arm is fully extended but the lower arm is relaxed (so the elbow is facing upwards) this is held for a split second before the rest of the arm is extended upward and the performer follows the movement with her eyes too. The arm is then dropped straight down to the floor then repeated.

In rehearsal, I informed the performers that these movement sequences were to be seen as our personal 'memplex'. I encouraged the performers to use these movements in any

'creativity card' exercises in the future, so that we could begin to build longer chorographical structures and begin the process of pulling the material together. In performance, by inserting them all the way through the piece I aimed for the audience to recognise the movements as 'facets of behaviour' of the women, with each movement sequence carrying its own meaning. For example, all the sequences carried different meanings for me as I choreographed them. 'The Heels' represented the woman when she was working as a prostitute and when she is changed into her alter-ego state, 'The Scratching' was representing the woman when she was craving her next drug fix, 'Reach and Contract' was when she was grieving for her life that she has lost. The 'Knee Hitch' represented when she was fighting a rapist, the 'Open and Contract' was her crying out for affection and the 'Reach and Drop' was her reaching for help but never receiving any attention.

Taking inspiration from the observation made by Ann Daly in *Pina Bausch, The Thrill of a Lynch Mob or the Rage of a Woman*, during the performance, all of the above movements were repeated in short bursts (five-ten repeats of the movement). During the first 15 minutes of the piece, I instructed the performers to insert a part of each movement sequence into the scene that was being performed. I had hoped that this would give the audience flickers of the movement sequences which they would then see later in the piece. The duration of the repetition was very short (2/3 repeats of the movement sequence) so that the audience would just catch a snippet of the sequence and just be aware of it rather than building an interpretation from it. Then, later in the piece, each 'facet of behaviour' would appear in its particular scene. For example, 'The Heels' is much more apparent in 'The Brothel' scene (excerpt 8: see DVD part 2 – 12:28-15:30) as that scene represents the change between the victim and the woman accepting who she needs to become in order to survive. In the scene 'Feral' (excerpt 4: see DVD part 2 – 2:54-6:55), 'The Scratching' is more apparent because the focus of that scene is the transformation of the woman when she is on drugs and craving her next fix. This is different from the use of repetition in Bausch's work because she repeats a whole movement sequence which can be minutes long, whereas I use the repetition of each individual movement instead. I did it this way because, unlike the work of Pina Bausch, I

wanted to use the repetitions to encourage the audience to empathise with the performers. In Bausch's work, the extensive use of repetition has been referred to as evoking a sense of 'emptiness' in the audience (Sikes, 2013 p.135). Through experimenting with the duration of the repetitions, it appeared that the reaction from some of the audience was what I had intended it to be. Ella Feltham attended a work in progress rehearsal and stated that:

The way the performers kept repeating the same movement in short bursts over and over again was upsetting. I felt like they were constantly shouting for help and trying to show us something but they thought we couldn't hear or see them. One performer just kept repeating one stabbing like movement by reaching forward with her hands clasped and then pulling her hands into her stomach, the more she repeated it, the more I felt like I wanted to stop her because it looked so violent.⁴²

Contrastingly, one audience member who attended the previous work in progress rehearsal stated that the use of the repetition 'acted as a wall to him' and that after the movement had been repeated ten or so times he became 'immune' to it. He also stated that by repeating the sequences over and over, the performers began to hold a 'robotic like quality' which 'distanced' him even more (Baker, G. Personal Communication Monday 4th March 2012). Taking this into consideration, I guided the performers to try repeating the movements between five and seven times then stopping as if you were gasping for air, then carry on with the repetition. By adding in this development, I hoped that the repetitions would stop just before audience members may have closed off from the possibility of empathising and connecting with the woman presented onstage.

The speed of the repetition was also an element to consider in creating material that helped to build a relationship between audience and performer. In *Please do it again, do it again, again, again...* Deborah Jowitt acknowledges that in Bausch's work, she often speeds up her repetitions until they 'dissipate into a blur' (Jowitt, 2013 p.137) and until 'even the performers don't seem to own them anymore' (Jowitt, 2013 p.137). However, I was aiming for the opposite, I wanted my performers to communicate a development in the woman's mind or feelings.

⁴² Feltham, E. Personal Communication Monday 11th March 2012.

After the above material had been created, we had some scenes that held some structure and began to play with the material. In the scene 'Feral' (excerpt 5: see DVD part 2 – 06:27-06:55), Ang is dragged to the centre of the stage and forced into several positions by the rest of the performers, pushed forward to the floor and then gets back up to repeat the whole sequence over and over again. When we first tried this sequence, the performers just repeated the sequence at the same speed with no developments of the movements at all. An extract from my journal recalls my perception as an audience member to this moment:

When she was first dragged and forced into the different positions, I saw a woman being forced into something, like a rape or taking drugs. When she repeats it a second time, I feel more involved but then as it's repeated again and again, I feel like it distances me from what I should be feeling at that point.⁴³

Reflecting on this during the rehearsal, I instructed the performers, especially Ang, to increase the intensity of their movements and vocals as the sequence is repeated more and more. At this point, I also felt the need to remind the performers about Bausch's statement from *Everyday a Discovery, An Interview with Pina Bausch*, where she states that:

Many things we do on stage are real; people run, they fall, they smash themselves against walls...(Bowen, 2013 p.102).

I encouraged the performers to actually push Ang to the floor, and for Ang to actually fall instead of them 'acting' the movements, as I felt this would add to the intensity of the repetitions and therefore encourage the audience to empathise with the performers and to think about what was happening on stage. On trying this sequence again with said changes made, the sequence held a whole new meaning and looked completely different. The more intense the repetition got, I recall as an audience member feeling tense and wanting it to stop.

⁴³ Morris. D (2011) Journal Diary. [Journal Entry Thursday 14th March 2012].

A similar structure is repeated by Rose in 'The Brothel' scene (excerpt 9: see DVD part 2 – 11:10-11:50) later in the final piece. When I watched this back on DVD in 2013, I saw that this scene was problematic because the performer repeats the sequence too many times, and as an audience member, I became distanced from what was being communicated on stage. As I watched it repeated the first four times, I was drawn in to what the woman was experiencing because of Rose's sheer commitment in execution of the movements and because her use of facial expression really tells us how she is feeling in that moment. It is performed beautifully and speeds up gradually but once the performer reaches her optimum speed, she cannot go any faster. At that point, ideally the performer would have perhaps stopped repeating it, because the repetition had no more to offer in terms of interpretation. By carrying on, the performer gave me other things to look at such as the execution of the movement, thus disconnecting the crucial engagement of emotion which they had spent so long building up to that point. Perhaps in the future the performer needs to be more aware of how many times she has repeated it, or be more aware of how quickly she is progressing through the speed of the repetition so that she can recognise when she is going at her fastest speed.

Conclusion

The essay has shown that dance theatre can evoke emotional responses and tackle taboo subjects in an effective way. The techniques of Pina Bausch were helpful in framing the practice effectively and 'creativity cards' were a useful model for creating material for the piece. The way Bausch uses repetition in her work has reportedly been effective in 'distancing' her audiences, but this thesis concludes that by experimenting with the speed, duration and intensity of the repetitions, the technique can be used to engage the audience in such a way that they empathise with the performers. Bausch's technique of repetition was a crucial element in engaging the audience through triggering associations and multiple interpretations of the choreography within the taboo topic of sex trafficking. What proved problematic, however, was the control the performers held with the use of the repetitions. As discussed on page 31, Rose repeated the sequence too many times, and the movements lost their meaning for me as an audience member. Perhaps more

exploration is required in this area to determine how far the performers can push these repetitions before the audience disconnect with the performers and the material.

The thesis also reports that Bausch's 'memplex' is a problematic technique to apply to the work, as it requires classical ballet training in order for it to be transferred effectively to the performers. This thesis suggests, however, that by taking the idea of building a 'memplex' and creating a 'catalogue of gestures' (tailored to the ability of your performers), the movements can communicate a set of meanings which trigger associations for the audience. The idea of 'memplex' can also be explored through the intensity of the movements: in encouraging the performers to actually 'do' a movement rather than 'acting' it, such as running or falling, it increases the chance of the audience connecting with the performers on stage. This project has proved that this particular Bauschian technique was effective in communicating the brutality of the experiences that women went through, which I had considered absent from *In a Thousand Pieces* by the Paper Birds. This technique is, however, problematic regarding the safety of the performers. As the thesis documents, precautions had to be taken to ensure the performers were executing the 'violent' movements in a safe way through applying techniques learnt through contemporary dance.

Using 'creativity cards' as a method of stimulus to help devise material proved extremely effective throughout this project. It is important to note that the text written on the cards was the driver in the effectiveness of this methodology. The text which was written by Greg Hale and Lucy Cosens was poetic and metaphorical, and therefore it was more likely to be effective in creating multiple meanings for the reader. Applying the techniques of Pina Bausch whilst using 'creativity cards' not only helped the performers to devise material, but also helped me to choreograph material to develop with the performers in rehearsal. The 'creativity cards' were a significant part of that development through the application of more conventional phrases of the cards to help juxtapose the choreography throughout the process. The use of 'creativity cards' whilst developing a 'catalogue of gestures', or our personal 'memplex' for the piece was effective in encouraging an empathetic response from the audience, and also enabled the movements

to hold a number of symbolic meanings.

Using the techniques of Pina Bausch and 'creativity cards' within this practice-led research has offered a new perspective on ways of creating a piece of dance theatre on a taboo subject that both engages the audience and encourages them to critically reflect on the issues explored. At the same time, it has opened up the debate around the ethical issues that this kind of work presents. From this research, I have found that the audience reactions have ranged from unresponsive to distressed, which underlines that using physical metaphors to encourage the audience to critically reflect on the material is an important creative strategy for creating dance theatre that aims to provoke both visceral and intellectual responses.

The most important element I found whilst creating this kind of work was that the relationship between the performers and the director has to be a focal point at the beginning of the process. Allowing the performers to approach the work at their own speed and discretion also plays a part in the communication of the piece. Allowing the performers to take ownership of the work through including them in the creation process, meant that they were able to comfortably push their own boundaries of how sex trafficking is presented on stage. This can be backed up by the example on page 31 with Rose performing the rape scene. Without the support and comfortable environment which was determined by the group, I suspect that she would not have been able to produce such a high impact, emotional performance of that particular sequence.

Throughout this project, the areas which I found problematic in the Paper Birds' piece, *In a Thousand Pieces* have been approached and effectively tackled. From the extracts and reflections in this thesis, it is clear that *The Body Shop* effectively communicated the brutality of sex trafficking and gave the audience an insight into what the women who were involved in this horrific trade had to endure on a day to day basis. Through the use of the form, dance theatre, and particularly the techniques of Pina Bausch and 'creativity cards', I was able to establish a relationship between the performer and the audience which engaged the audience in such a way that they empathised with the performer and

were encouraged to think about what was being presented on stage. This was done through using metaphorical, repetitive choreography and image-based theatre to create associations for the audience whereby they could build their own interpretation of the story. But in terms of what I wanted to explore in this practice-led research, the thesis shows that I tackled a taboo subject head on by bravely displaying the realities of sex trafficking instead of reinforcing the taboo by shying away from the brutality of the sex trade.

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