

Shobana
Jeyasingh
Dance

FAULTLINE

GCSE DANCE RESOURCE PACK



Created 2010 | Updated April 2020

shobanajeyasingh.co.uk

This resource pack provides support for the study and teaching of *Faultline* at GCSE level. It was originally created in 2010.

Additional resources include **workshops with Company dancers and teachers, INSET days** and a ***Faultline* DVD**, available to teachers upon request and stock permitting.

For further information:

[*Faultline*](#)

[Learning programme](#)

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1. **SHOBANA JEYASINGH:** Artistic Director & Choreographer

Shobana Jeyasingh is an internationally recognised choreographer who founded Shobana Jeyasingh Dance 30 years ago. She has created over 60 critically acclaimed works for diverse platforms including stage, screen and unconventional public spaces such as Palladian monasteries, fountain courtyards and city offices. Her work is noted for both its intellectual rigour and its visceral physicality. Over the course of a distinguished career she has collaborated with scientists, gallery curators, composers, film makers, digital creatives as well as dancers and designers to make bold multi-disciplinary work. Her work has toured extensively to Europe, USA, India and the Far East and is now part of the national curriculum in the UK. Her recent dance works *Material Men* (2017) and *Contagion* (2018) were both chosen to be in the top ten dance works of the year by UK broadsheets. *TooMortal*, a site-specific work for historic churches, was awarded a place in the best dance of the 21st century by *The Guardian* in 2019.



Photo: JP Masclet

Notable commissions include Rambert Dance Company, Ballet Black, Wayne McGregor | Random Dance, Beijing Modern Dance Academy, Contemporary City Dance Company Hong Kong and recently Opera National du Rhin in France where she will direct and choreograph *Until The Lions*, the opera, in 2020.

Shobana is the recipient of numerous awards for choreography as well for her contributions to the dance world through her writings and talks. She was a judge for BBC Young Dancer in both 2017 and 2019. Shobana has honorary doctorates from the universities of Surrey, Leicester and Chichester. In 2017 she was awarded the prestigious Lifetime Achievement Award at the WOW Women in Creative Industries Awards. Most recently, she was awarded an MBE for services to dance in the New Year Honours list 2020.

2. SHOBANA JEYASINGH DANCE

Shobana Jeyasingh Dance pushes the possibilities of dance beyond storytelling, to stimulate thought, reaction and sensation through the movement of the human body. Complex, inquisitive, adventurous and always surprising, we challenge expectation, pushing possibilities to create dance pieces that uncover strange beauty.

We never tread the same path twice. Past works have explored the complexities of human experience, science, classical painting, culinary trends and urban architecture. We use original design, music and technology to complement and counterpoint our dance, embracing harmony and tension.

2019 saw the 30th anniversary of Shobana Jeyasingh Dance. To celebrate we launched a podcast series with Guardian Dance Critic Sanjoy Roy called 'Surface Tension' which explores Shobana's work and her immense contribution to the dance and cultural sector. Listen on Spotify, Soundcloud, iTunes, and YouTube.

We have ambitious plans for the future including the premières of two new dance operas and restaging of some well-known work from our repertory.

shobanajeyasingh.co.uk

3. NOTES ON FAULTLINE by Shobana Jeyasingh (2007)

“*Faultline* was influenced by a number of things. Early on I heard a bit of music that Scanner had written last year (2007), where he had manipulated the recorded voice of a soprano. I found the tense, dark atmosphere that he had created really intriguing and wanted to make something with it. By chance I was also reading a book called *Londonstani* by Gautam Malkhani that was about a gang of Asian youths in London. These events were probably the two earliest starting points for *Faultline*.

Living in London one cannot escape the anxiety and tension around the topic of Asian youths at this point in history, but dance can be both universal and specific at the same time. The most engaging thing about dance for me is that it always presents a metaphor for the human community at large.

Each work I make is different for the simple reason that they arise from different concepts. *Faultline* uses documentary style film to set the context and that is something I have not done before. Pete Gomes’ film has the effect of making the opening images of the dance less abstract than other work that I have done.

However, my core vocabulary, which is a hybrid of sorts, probably is still recognisable. A strong route for the generation of material in the studio was using scene and characters from the book as starting points for studio tasks. I also used classical Indian stories and movements to create other layers, which were then laid on to these.”



See our website for our [Faultline Creating Characters](#) short film of Company dancers talking about the studio practice with Shobana.



Why not try creating your own characters?

What would your “trade mark” move be?

Think about any specific gestures you like doing or any every day actions you do. Do you think you have a specific way of doing them? Ask someone close to you to describe how they see you do everyday actions (this could be as simple as the way you walk or how you brush your hair or how you greet someone).

4. FAULTLINE IN DETAIL

4a: Collaborators Credits

CHOREOGRAPHER: SHOBANA JEYASINGH (see above)

COMPOSER: SCANNER

Scanner's real name is Robin Rimbaud and he is an artist, writer and composer working in London. His work traverses the experimental terrain between sound, space, image and form. Committed to working with cutting edge practitioners, he has collaborated with Bryan Ferry, Radiohead, The Royal Ballet and others. His work has been presented throughout the United States, South America, Asia, Australia and Europe. www.scannerdot.com

COMPOSER FOR LIVE VOICE: ERROLLYN WALLEN

Hailed as the 'renaissance woman of contemporary British music' by The Observer, Wallen is a highly acclaimed singer-songwriter and composer. Widely commissioned (including the Royal Opera House, BBC and Royal Ballet) she has performed internationally and her award-winning music is featured on numerous recordings. She was awarded an MBE in the 2007 Queen's Honours List for services to music. www.errollynwallen.com

FILMMAKER: PETE GOMES

Faultline was Gomes' third film commission for Shobana Jeyasingh Dance. His works have been shown internationally, including at the Tate Modern, Tate Britain, Institute of Contemporary Art, Barcelona Centre for Contemporary Culture and Leeds International Film Festival.

PROJECTION DESIGN: DICK STRAKER for Mesmer

Dick Straker formed Mesmer to provide projection design and image production services for theatre, performance and visual arts. His ongoing principle of being fully involved in the design and technical realisation of projection related activities, has led to collaborations with a wide range of artists and resulted in great achievements.

LIGHTING DESIGN: LUCY CARTER

Lucy Carter has worked on many dance productions with Shobana Jeyasingh Dance, and is also a long-term collaborator of choreographer Wayne McGregor. In 2008 she won the Knight of Illumination Award for Dance for her involvement in McGregor's *Chroma*.

COSTUMES: URSULA BOMBSHELL

Ursula Bombshell studied fashion design at St. Martin's School of Art, London (BA Hons) before heading off to work in Paris. On her return to London she set up her own fashion label, which led to costume design for contemporary dance. She has worked on dance productions with Shobana Jeyasingh Dance for over ten years.

SOPRANO: PATRICIA ROZARIO

Patricia Rozario graduated from London's Guildhall School of Music, and has since sung with the world's foremost opera companies and festivals, in repertoire ranging from baroque to contemporary. She was awarded an OBE in the 2001 New Year's Honours and the Asian Women's Award for Achievement in the Arts in 2002.

4b: Dancers

KAMALA DEVAM

Raised in San Francisco, Kamala trained in Bharata Natyam for 12 years under Kalakshetra graduates Katherine and K.P. Kunhiram. She received her degree from San Francisco University in 2001. Kamala has toured extensively, performing both Bharata Natyam and contemporary dance. She joined Shobana Jeyasingh Dance in 2004.

YAMUNA DEVI

Yamuna is a graduate from both Northern School of Contemporary Dance and London Contemporary Dance School, where she gained a Distinction for South Asian Studies. Yamuna has toured with various companies and is an accomplished dance and yoga teacher. She taught education workshops for the Company for two years before joining as a performer in 2005.

LISA STEFANI

Lisa graduated from London Contemporary Dance School with a BA (Hons) in Contemporary Dance. Lisa joined Shobana Jeyasingh Dance after having danced with Transitions Dance Company. She has worked as a holiday entertainer and choreographer while also teaching gym and dance lessons for children.

SAJU HARI

Saju is trained in contemporary dance and the martial art form of Kalaripayattu. He has been short-listed for The Place Prize twice and has choreographed for new:currents at The Royal Opera House, amongst others. His many performances with the Company include *Foliage Chorus*, *Transtep* and *Flicker*.

MAVIN KHOO

Having been awarded a Krishna Gana Sabha (Chennai) for his Bharata Natyam performance work, Malaysian artist Mavin studied ballet under renowned personal tutors, Bharata Natyam in India and Cunningham technique in New York. He has danced for a number of companies including City Ballet of London and Ballet de Zaragoza. His choreographic work includes commissions from the National Youth Dance Company, Union Dance, and ROH2.

MANDEEP RAIKHY

Mandeep began studying jazz at the age of 19 and his subsequent interest in contemporary dance brought him to London where he completed a BA (Hons) in Dance Theatre at Laban. He first toured with Shobana Jeyasingh Dance in 2006 and is part of the Company's education team.

DEVARAJ THIMMAIAH

Devaraj trained in Bharata Natyam and other Asian dance forms in Bangalore. He has also studied Kalaripayattu, yoga, Capoeira and several styles of contemporary dance. Having completed the Dance Development Programme at the Attakkalari Centre for Movement Arts, Devaraj performed under the company's banner whilst also choreographing his own work. Devaraj regularly teaches as part of the Shobana Jeyasingh Dance education team.

RASHPAL SINGH BANSAL

Dancer and choreographer Rashpal Singh Bansal sadly died in August 2009. For Shobana Jeyasingh Dance he choreographed a section for *Transtep* (2004) and performed with the Company on numerous occasions, including the world premier of *Faultline* (2007). He trained at London Contemporary Dance School and began choreographing his own work in 1997. Rashpal also ran his own company, United Dance Artists. His choreography was celebrated and recognized with a Bonnie Bird Choreography Award at Laban (2004) the Robin Howard Foundation Award (2005) from The Place. As well as his work with Shobana Jeyasingh Dance, he made works for The Place (2005) and the Royal Opera House: ROH2 amongst others.

4c: Each Element in Detail

MUSIC

Sound artist Scanner describes his approach to *Faultline*:

“For this production I tried to create a sense of hovering suspension, trapping voices, textures and harmonies to create a tension that never releases. Taking inspiration from a combination of Bach Cantatas, city sounds and noises abstracted from their source, I have captured and transformed sounds to present a fresh meaning and context, constantly engaging and disengaging with traditional forms of composition, to create a mesmeric and emotive soundtrack that can illuminate the movement, light and film.

Using Patricia Rozario's voice as the source for the middle section of *Faultline*, I collaborated with composer Errollyn Wallen to create an immersive environment that stretches and amplifies the qualities of Rozario's vocalisations. Wallen has created a spacious journey through which the live voice can travel and explore, soaring through the surface of my exploratory atmospheres.”

FILM

Pete Gomes created the film. It consists of two main sections of footage; the young men and Patricia Rozario.

It was filmed on Super 8, which is 8mm celluloid film and 8mm colour negative. This was then telecined (transferred onto video tape) in black and white. Gomes used the black and white and grainy effect to create something that looked 'old', and was very different from the previous work he has done with Jeyasingh (*Phantasmaton*, 2001 and *[h]interland*, 2002), moving away from the digital and bright, colourful style.

The street scenes were filmed in Brick Lane and Southall, London. Early conversations with Jeyasingh guided Gomes, and the majority of this footage was shot in the summer of 2006, prior to the dancers beginning rehearsals. The rushes (unedited footage) were shown in rehearsal and inspired the dancers to create movement material based around the gesturing of the two young Asian men, who we see talking in the finished film that appears as the prologue to *Faultline*.

This section includes a series of very rapid frames that were shot 'in camera' using an 'intervalometer', a timing mechanism that allows the director to shoot one frame per second. This means that the montage wasn't edited together after the shoot, but done at the time on the camera.

Gomes also uses the technique of superimposing (layering images on top of one another) in the edit, which is a different way of combining two images. We see images of the street, the old man, the young men talking, birds and suburban houses. He wanted to use images of suburbia as a reference to the police raids that were occurring around the UK at that time.

The scenes of Patricia Rozario were filmed in a studio. The black and white surrealist films of the 1920's influenced Gomes, and this can be seen in the way Rozario has been lit. She is dressed in a sari and is lying down, having been filmed from above. These images were manipulated and projected so that she appears to rise from the floor and transcend upwards throughout the middle section of the performance.

PROJECTION AND SET

Dick Straker realised Gomes' film for the stage. Working with Jeyasingh and the artistic team it was decided that any projection surface should be architectural; a solid structural piece, rather than a gauze or cyc (cloths or fabrics that hang from a bar above the stage), which are the traditional surfaces to project on. He created a curved wall made of two sections that framed the upstage area. The wall was then designed and drawn by Straker with the production supervisor, Matt Atwood, and built by Souvenir in London.

The set provides two curved areas, one large and one narrow, on which the two different sections of film are projected. The film of the young men, including the section that forms the prologue, is projected across both areas, with the footage of Patricia Rozario projected only onto the narrow section on stage left. The film had to be specifically manipulated so that when it was projected on to the curve it appeared normal, not warped.

The two screens are covered with different materials, which react differently to lights and to film projection. The large screen is covered in canvas that is painted grey: this forms a solid wall. The narrow screen is covered in grey gauze, which, depending on how it is lit, can either appear see-through, or completely solid. This allows Patricia to stand behind the screen and be seen or hidden at different times.

LIGHTING

Lucy Carter created the lighting design for *Faultline* in direct response to the choreography and the music, to its themes, structure and composition. It was inspired by the film content and images from the street. The set was also an influencing factor in the lighting design. In general, the lighting composition comes last and therefore acts as the glue for all the other elements. The intention in this design was to highlight the tension and the urbanity, as well as the street environment.

The whole piece is made by referencing techniques in filmmaking that don't exist in reality, like close-up, zooming-in, panning-out etc. In the first section, the trio of boys are framed in four squares of light, which enlarge in size, growing outwards from the dancers who are freeze framed, almost photo-framed, in an enclosed space growing to a larger snapshot. This is a version of panning-out on a shot, and also references the sense of documentary in the piece.

The middle section is a dialogue between the dancers, Patricia Rozario, the film and the screen. The lighting creates the language on the screen using green lines, orange panels, and white strips of light to paint pictures on the screens backing the dancers. These ideas were inspired by neon signs, light strips and window lights from the street at night. There are also banks of floor lights that were used in the middle section to give a harsh intensity to the dancers and expose their bodies. In contrast, they also create a sense of enclosure in the dance space.

In the final section, the intention is to create a reverse of the beginning, so that the audience get the sense that we are panning-out on the dancers, getting further and further away, and the dancers detailed movements become less and less visible leaving the final image of the singer, Rozario.

COSTUME AND MAKE-UP

Ursula Bombshell was the costume designer for *Faultline* and Siobhan Collett designed the dancers' hair and make-up.

The costumes are all shades of black and grey, with the only colour being the acid brights of the male dancers' ties. The costumes use a variety of textures, particularly shiny fabrics, beading and pleats, which give depth. The feel is very urban and youthful. Each dancer has a unique costume.

Ursula Bombshell comments; "The men are wearing the metro sexual uniform of the modern world, exuding an air of slick confidence associated with this urban tribe. The girls likewise belong to this group and wear their black shiny pleated skirts and sophisticated chiffon and metallic lycra tops with the same assertion."

The hair and make-up compliment Bombshell's costumes. The women's eyes are dark and metallic, and their lips glossy. The hair is pinned so that it is structural and loose at the same time. The effect is again youthful and street orientated.

5. THEMES AND INFLUENCES

As Jeyasingh has mentioned, Gautam Malkhani's 2006 novel *Londonstani* provided early inspiration for *Faultline*. *Londonstani* is described by its author as "The story of a bunch of 19-year old, middleclass mummy's boys trying to be men (...) by trying to talk and act as if their affluent corner of a London suburb is some kind of gritty ghetto." (www.gautammalkani.com).

The dancers read sections of the novel in early rehearsals and used them to inspire the creation of movement material, along with the footage from Pete Gomes' film, shot around Whitechapel and Southall.

There are several relevant themes that may help students deconstruct *Faultline*. These (often overlapping) themes have been grouped below.

Youth Culture

- 'Bling Culture'
- Vanity
- Grooming oneself
- Generation Gap
- Attitude
- Popular Culture

Gender Stereotypes

- Flirtation
- Femininity
- Masculinity
- Sexiness/Desirability

Identity

- Gangs/Posses/Crews/Group of Mates
- Gang Culture/Code
- Pack Mentality
- Multiple-Identities
- Intercultural Identities
- Rebellion and Belonging
- 2nd/ 3rd Generation Asian Identities
- Heritage and the New

Do you have a special handshake with your mates?
Maybe a gesture only you and your crew share?
What about a movement that people identify as yours?

These are all part of **who you are** and your **identity**. Could you use them when creating solo material?



Other themes and ideas include urbanity and city life, architectural structures and the street scene. These are reflected in the set, lighting, costume and choreography.

6. MOVEMENT VOCABULARY

As with all of Shobana Jeyasingh's works, the movement vocabulary draws on various techniques. *Faultline* uses gestures and footwork from Bharata Natyam, and also movement influenced by the martial art forms of Kalari and Capoeira, as well as western traditions of contemporary dance. There are also many pedestrian influences in the hand gestures and influences from street dance styles and jazz, in the body ripples and 'attitude' of the choreography.

Faultline is generally fast-paced, but speed is often played with, so sometimes the movement slows to slow motion, then quickly speeds up again. The changes in speed increase the tension and apprehension in the piece and also create a filmic quality, as well as distancing the viewer from the dancers.

The filmic quality can be seen clearly in the opening trio where the lifts are slowed down and then the speed is resumed a few moments later.

There is a lot of very physical partner-work in *Faultline*, particularly between the three male dancers. The duet between Saju Hari (purple tie) and Deveraj Thimmaiah (yellow tie) is a good example of this. The dancers lift each other, lean and support each other's weight. They do this in many different ways and use various body parts to take weight.

Dynamics:

- Fierceness
- Tension
- Agitation
- Restlessness
- Aggression
- Resolution
- Continuation

Faultline movement is:

- Intricate
- Sharp
- Athletic
- Powerful
- Angular
- Staccato (punctuated, separated)

7. TEACHING IDEAS

a. Gestures

Gestures are a key part of *Faultline*, and there are many ways to integrate these into the teaching and development of *Faultline* repertory.

Although hand gestures taken from Bharata Natyam are prominent within this work, they are not performed with meaning or intention. Jeyasingh says that the hand shapes are created to give tension to the body, energising the arm and spine. These shapes contain the energy within the body.

Two significant hand gestures in *Faultline* are the 'Alapadma' and 'Katakamukha.' Within Shobana Jeyasingh Dance's teaching, we refer to these gestures as 'open' and 'closed.'



Open Position
(Alapadma)



Closed Position
(Katakamukha)

These gestures should create tension in your arms and fingers and be strong, dominant shapes. The energy should be 'bounced' back towards the body and, although these are shapes with the hands, the tension and shapes should be produced in the back.



DISCUSS

What type of gestures do we use in every day life?
Do gestures mean the same thing to everyone?
Do they mean the same thing in every situation?



Think of some of your own gestures. They may be ones that you use daily, or more abstract ones. Get with a partner, learn each other's gestures, then split up and teach them to other people. You should end up with a wide range of gestures that can then be used when creating your own work.

b. Gang Culture

The idea of being part of a gang or belonging to a group is highly evident in *Faultline* and also very relevant within society.



DISCUSS

Is there a difference between a gang and a group? What is the difference?

How are different gangs/groups distinguished from one another? Is it the music they listen to, the clothes they wear, where they socialise?

There are three main themes that can be covered when thinking about/discussing gang culture. These themes are:

- Pack mentality e.g. sports hooliganism
- Peer pressure e.g. feeling forced to smoke to fit in or be cool
- Gang identity

TV shows and films often have a sense of pack mentality or gang identity. The opening scenes of *West Side Story* can introduce how choreography can be used to show gangs and also gang identity and rivalry.



TASK – “Flocking”

(Once explained, this exercise is best done without speaking)

Everyone starts in a group; someone at the front starts a movement, which everyone has to copy. Once the movement has been established someone else takes on the role as the leader, starts a new movement, which is again copied by everybody, and so on.

This exercise requires students to be aware of everything and everyone around them and to work well as a group. It also gives students the opportunity to be the ‘gang leader.’

If more than one person tries to lead the movement wait and see which the group chooses to follow. How long does it take for each movement to be established?

Development: Take the movement off the spot, begin to travel but remember to try and stay in unison!

Choreographic devices such as unison can be used to create a shared sense of identity and belonging. Jeyasingh uses unison in the opening scene of *Faultline*, and more subtly throughout the piece when movement vocabulary is repeated at different times or in canon.

Spacing can also be a way of suggesting sameness and difference. This can be space within the actual stage or space in relationship to each other. Groups can be clustered, spread out, lined up, dotted about, facing the same way, or different ways.

Cooperative and non-cooperative partner-work can distinguish between groups who are friends or rivals. Cooperative work can include leans, lifts and supports whilst non-cooperative work acts to destroy or disrupt movement. Included within this could be disrupting a sequence, breaking chain of movement or physically breaking up a duet by getting in the way or manipulating one of the dancers. Non-cooperative movement could also mean performing very contrasting movement to the other movement that is being performed e.g. sharp, fast movement against smooth, gentle slower movement.

c. Character

Character is key within the work of *Faultline*. As Jeyasingh has said, she used characters from the book *Londonstani* as starting points for studio tasks. Check out the short film *Creating Characters* on our website (www.shobanajeyasingh.co.uk/video) for an inside view from Company dancers.



TASK – “Building Character”

- How about building a character based upon that of a classmate, or family member?
- What’s your character’s personality like?
- How does your character move?
- Is there a key gesture they might use?
- Do they belong to a gang or group?

Explore your character and other people’s characters.
You could even try having a ‘movement conversation’ to determine what type of attitude others have!

d. Example GCSE questions you might find useful

What type of accompaniment is used in *Faultline*?

Describe the physical setting of *Faultline*. In what way was this setting used?

Describe one of the costumes and how it is used.

Explain a moment in *Faultline* when unison is used.

Describe a moment in *Faultline* when there is a clear change in dynamic quality.

8. FAULTLINE: KEY FACTS

Name of work	FAULTLINE
Year of Premiere	2007
Choreographer	SHOBANA JEYASINGH
Composer	SCANNER
Composer for Live Voice	ERROLLYN WALLEN
Filmmaker	PETE GOMES
Projection Design	DICK STRAKER
Lighting Design	LUCY CARTER
Costumes	URSULA BOMBSHELL
Soprano	PATRICIA ROZARIO
Number of Dancers	8
Influences	Music that Scanner had written in 2007. A book called <i>Londonstani</i> by Gautam Malkhani.
Key themes	Youth culture e.g. 'bling culture' and attitude Gender stereotypes e.g. flirtation, masculinity. Identity e.g. cultural/ intercultural identities.
Other themes/ideas	Urban and city life, architectural structures and the street scene.
Movement Vocabulary	Gestures and footwork from Bharata Natyam. Influences from kalari, capoeira and western traditions of contemporary dance. Pedestrian movement and influences of jazz/street dance.
Bharata Natyam Hand Gestures	Open (Alapadma) Closed (Katakamukha) These gestures are not performed to create any meaning, but for the shape and tension they create within the performing body.

9. FURTHER RESOURCES

Faultline workshops with the Company

Experience *Faultline* to enhance and support the study of GCSE Dance. Our bespoke half and full-day workshops include:

- Contemporary and Bharata Natyam warm-up
- Learning of *Faultline* repertory and key motifs
- Creative tasks to develop short phrases and performance pieces
- Q&A with dancers

For more information and bookings contact the Learning team at

education@shobanajeyasingh.co.uk

Faultline short video with dancers

Available [from our website](#)

Surface Tension - Faultline podcast with Shobana, 2019

Guardian Dance Critic Sanjoy Roy talks to Shobana, author Gautam Malkani, composers Scanner and Errollyn Wallen and filmmaker Pete Gomes about their collaboration on *Faultline* from 2007.

Available on [Soundcloud](#)

Faultline music

Available to download from [iTunes](#)

Faultline DVD – available on demand from the SJD office (stock permitting)