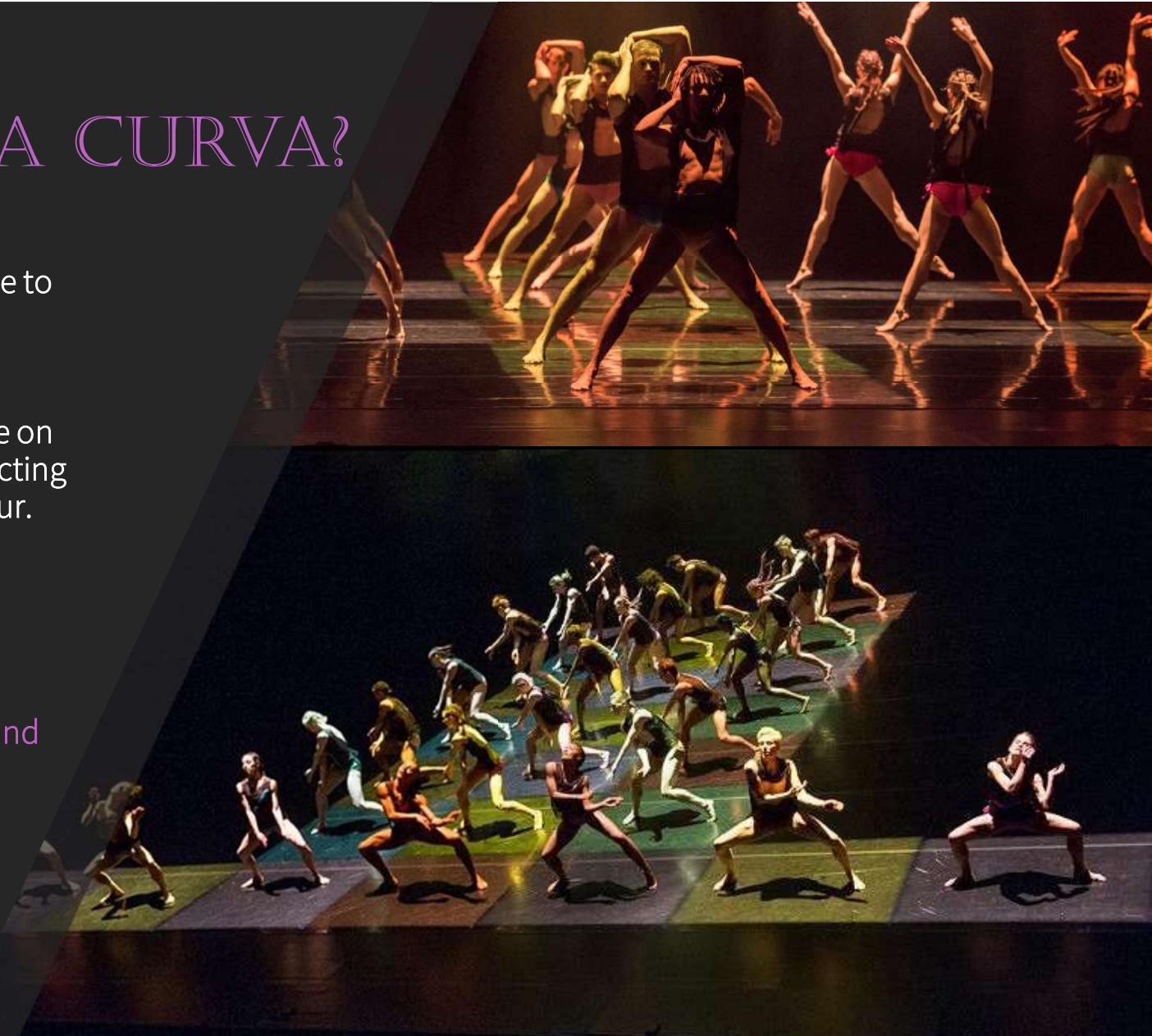


# A LINHA CURVA



# WHAT IS A LINHA CURVA?

- A Linha Curva, translates from Portuguese to “The Curved Line”
- Choreographed by Itzik Galili, it is his take on an abstract, samba carnival parade, projecting a sense of fun, party, vibrance and colour.
  - Inspired by Brazillian culture
- Displays elements of Samba, Capoeira and Contemporary movement styles.



# ITZIK GALILI

Itzik Galili is a famous choreographer from Israel.

He is not only the choreographer for A Linha Curva but also the creator of 70 other works in his career. Additionally, he was also the lighting designer for a Linha Curva.



# FACT FILE:



|                          |                                                             |
|--------------------------|-------------------------------------------------------------|
| Choreographer:           | Itzik Galili                                                |
| Company:                 | Rambert Dance Company                                       |
| Premier:                 | Brazil 2005 / UK 2009                                       |
| Dance Styles:            | Samba, Capoeira & Contemporary                              |
| Dancers:                 | 28 (15 men / 13 women)                                      |
| Duration:                | 23 minutes                                                  |
| Aural Setting:           | Dutch band 'Percossa'<br>Dancers contribute to vocal sounds |
| Costume:                 | Itzik Galili                                                |
| Lighting:                | Itzik Galili<br>7 x7 chequerboard of light                  |
| Performance Environment: | End stage                                                   |
| Staging/Set:             | Raised platform for the band<br>5 x skateboards             |

# STIMULUS

- A Linha Curva means 'The Curved Line' in Portuguese.
- A celebration of Brazilian culture. Galili wanted to explore the unique Brazilian way of life and how people live in the moment and enjoy each others lively presence.
- *In an interview with senior rehearsal director Mikaela Polley, it is stated that ideas for the works were additionally developed by the lighting grids projected on stage. She said this was inspired by the regimented lines found in Brazilian samba parades and therefore dictated where the dancers could move within the space by the change of lighting.*



# CHOREOGRAPHIC INTENTION

- Simply to **HAVE FUN!**
- The large ensemble sections are performed in sequences of regimented lines that create a sense of **samba parades and a carnival atmosphere**
- A few narrative sections within the work explores how Brazilians communicate with each other, specifically **interactions between men and women** and how men compete to gain female attraction!



# CHOREOGRAPHIC APPROACH

- Galili worked in collaboration with his dancers to merge their ideas and develop solo material.
- The series of motifs seen in the work were nearly all produced through improvisation.
- Galili asked his dancers to choreograph short solos (2-3 counts of 8) combining their favorite movements that could stay within their allocated box of light.
- Galili thought that because these solos were personal to each dancer, they should be named after them (e.g. The Robson)
- Dancers then taught their solos to each other to create the ensemble sections of the work



# DANCE STYLES

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- Samba
- Contemporary dance
- Capoeira





# SAMBA

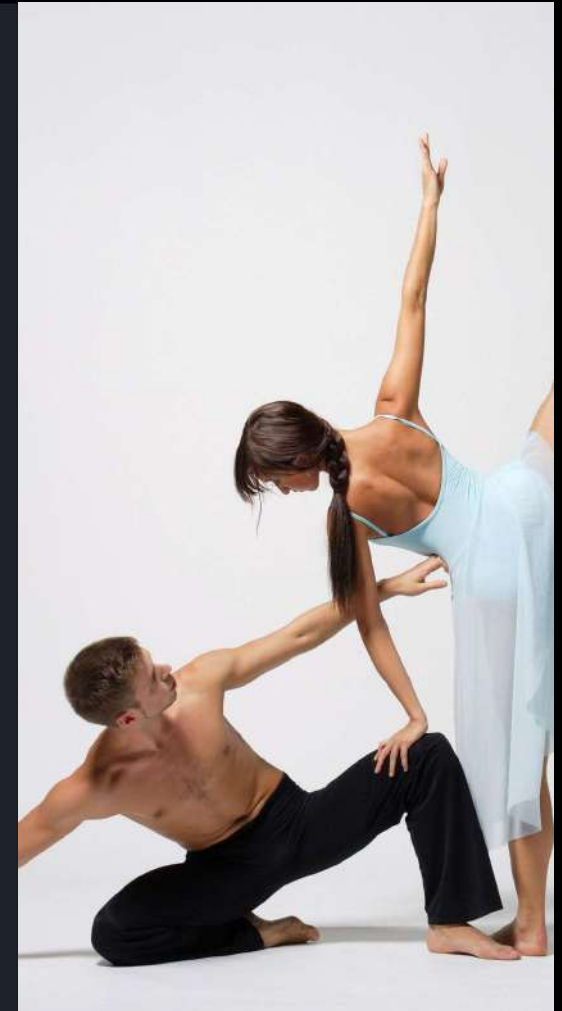
- Samba originally came from Brazil and developed when Africans came to America. It is a **lively rhythmic style** with 3 steps to every bar. It displays great **use of hips and complex footwork**. Variations of how the style can be performed means that it **can be danced as a solo, duet or ensemble**.
- It celebrates Brazilian culture, music, the use of bright colors and community.
- *A Linha Curva shows elements of this style in the ensemble scenes where the dancers are moving in regimented lines resembling those in a samba parade. Refer to The Liris motif.*





## CONTEMPORARY

- Contemporary dance is a modern, more fluid style, though it contains similar elements to ballet, jazz, lyrical etc. There are less rules when it comes to contemporary, meaning it is easy to improvise (which was key for A Linha Curva).
- It is a very versatile style which can be performed to many different tempos of music. The style allows the dancers to be free and expressive aiming to connect the mind and body through movement. It is unique as it has an unpredictable dynamic quality.
- Throughout A Linha Curva, we can see many examples of contemporary, particularly in the duets.



# CAPOEIRA

- Capoeira is an Afro-Brazilian martial art that merges elements of music, dance and acrobatics. It includes many acrobatic movements, such as inverted kicks, rooks, flips and many more.
- Elements of the Capoeira are also featured in the duet scenes and the male group section where acrobatics are clearly noticed.

## FUN FACT!

CAPOEIRA WAS  
ORIGINALLY BANNED AS  
A FORM OF FIGHTING  
BUT IT WAS THEN  
DISGUISED AS AN ART  
FORM!



A stage performance featuring a large group of dancers in dark, form-fitting outfits. They are captured in various dynamic poses, with many arms raised. The stage is illuminated by numerous spotlights of various colors (green, blue, purple, yellow) that create a dramatic atmosphere. The background is dark, making the lights and the dancers stand out.

# THE STRUCTURE OF A LINHA CURVA

A Linha Curva is not only named  
“The Curved Line” but the structure follows  
that shape as well

A photograph of a dance performance on a checkered floor. The dancers are in various dynamic poses, some with arms raised. A thick yellow line is overlaid on the image, tracing a path that starts at the top left, curves down and right, then loops back up and left, ending at the top right. The background is dark, and the floor has a grid pattern of light and dark squares.

## SECTION 1:

A Linha Curva captures our interest from the very beginning. It is upbeat and high energy, full of fast movements and ensemble scenes

## SECTIONS 3-7:

The rhythm and movement phrases become upbeat and energetic once again, until the end.

## SECTION 2: The 'Adage Septet'.

The lights dim and the movement and music both soften and slow down. This shows the curve at the bottom of the line and contrast in rhythm and mood.

# ASDR - TASK

- SPLIT PAGES INTO FOUR SECTIONS
- DESCRIBE ACTION, THE SPACE THEY USE, DYNAMICS, RELATIONSHIPS

FUN FACT!

THERE ARE 173  
DIFFERENT  
LIGHTING CHANGES  
IN A LINHA CURVA!



LIGHTING

## THE OPENING FORMATION:



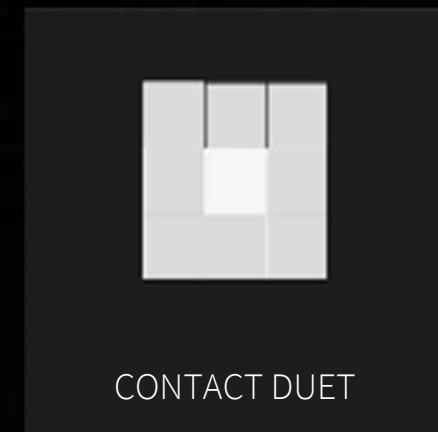
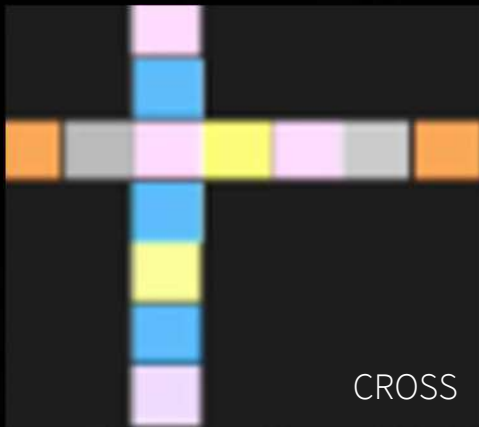
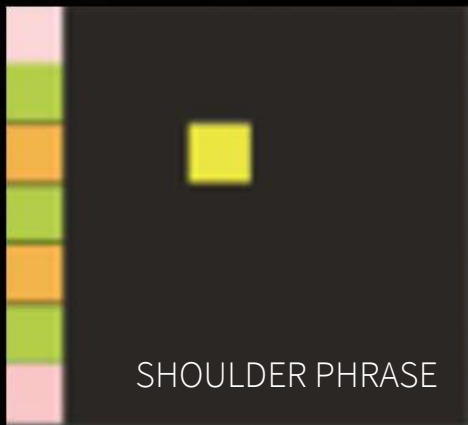
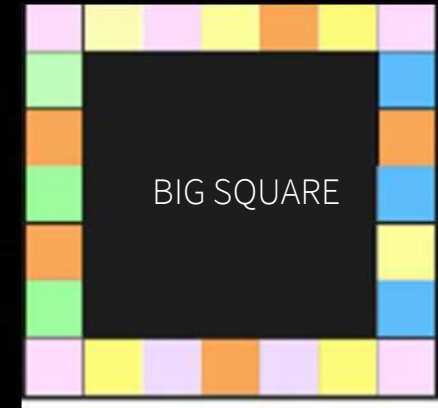
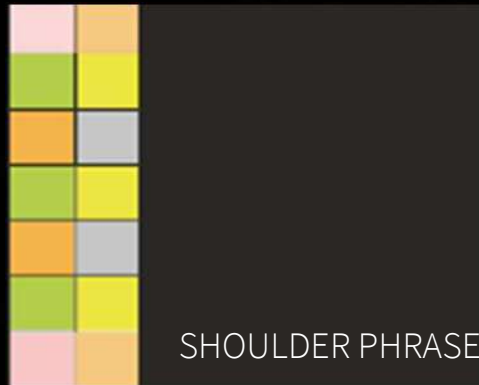
Dancers stand in a cross in the white squares stand with metallic neck collars. The light bounces off these discs and creates interest straight away

Female dancers kneel in the yellow square and contribute to the vocal sounds

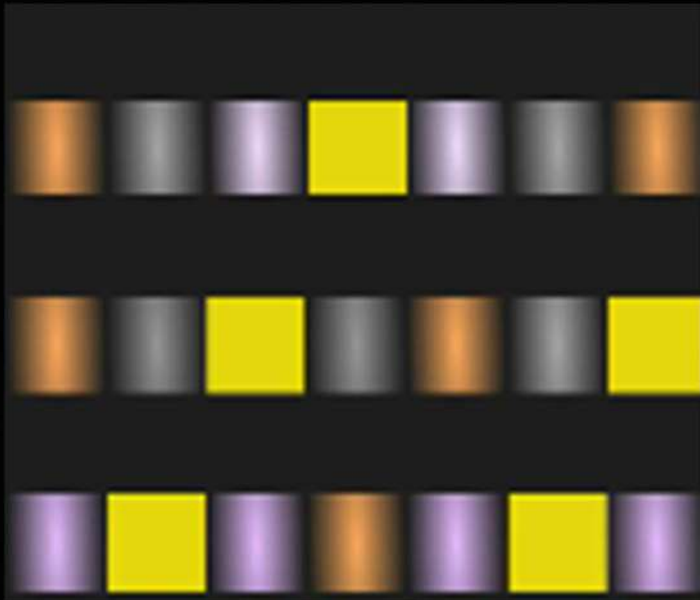


# EXAMPLES FROM SECTION 1

Linear patterns of lines and squares throughout. Why?

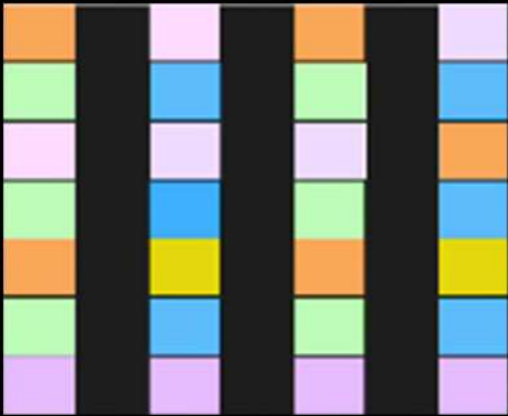


# SECTION 2 ADAGE – THE ONE WITH THE SKATEBOARDS!

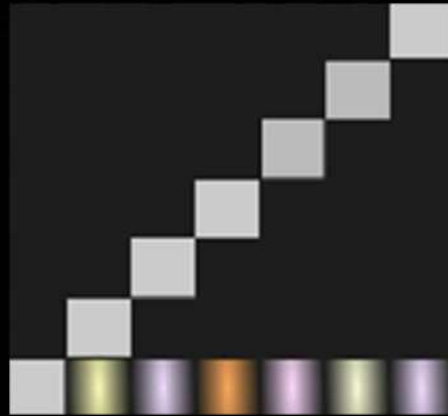


- 3 lines are lit but at a very low intensity. The yellow squares are more pronounced than the other colours. I: Creates a calmer mood
- Dancers are positioned in the yellow squares.
- 5 men are propelled along the floor on skateboards from stage left – stage right. They travel in the dark corridors of light so they can barely be seen

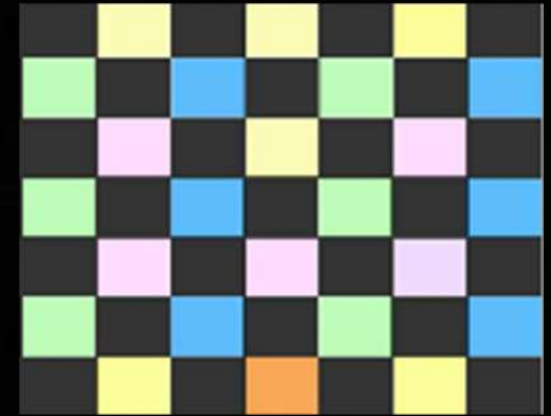
# EXAMPLES FROM SECTION 3



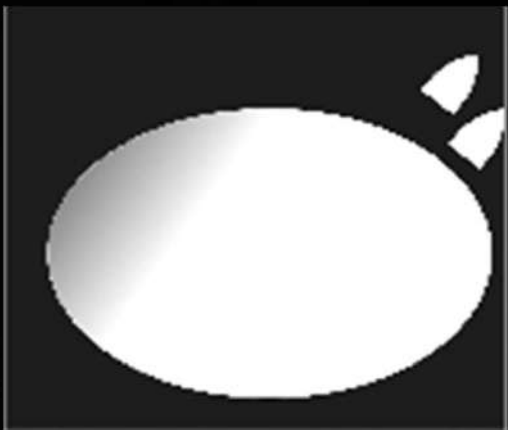
WAGNER DEVELOPMENT



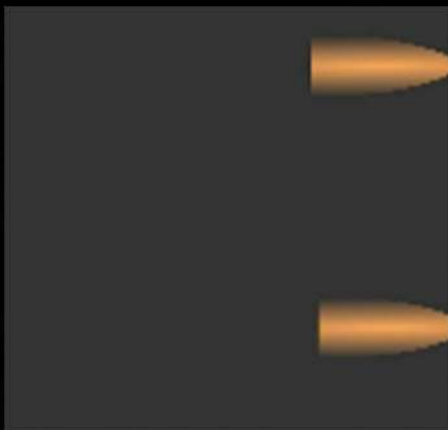
LIRIS DIAGONAL



C SECTION



SHOWING OFF

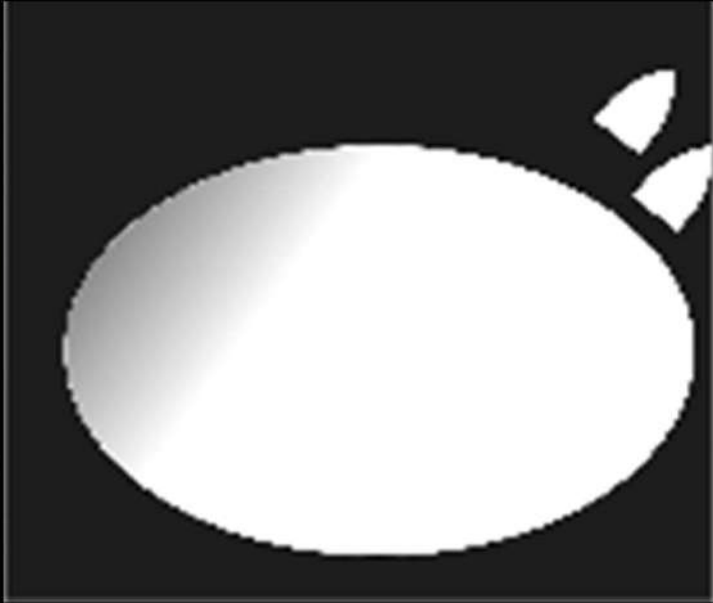


MALE SOLO / PRE-BATTLE



MILTON

## SHOWING OFF SECTION



Contrast in the showing off section as it is a complete white wash (why?)

1. Could be because their actions are large and over the top that the lighting doesn't need to match, the actions speak for themselves
2. The large space allows dancers to use the whole space to exaggerate their movements
3. The white allows the dancers to be seen clearly
4. The white could represent street lights turning on which could suggest night

A group of dancers in athletic wear are performing on a stage. The floor is illuminated with large, vibrant patches of color, including green, blue, and purple. The dancers are in various dynamic poses, some with arms raised and legs extended. The background is dark, making the dancers and the colorful floor stand out.

## Other ALC Lighting facts:

1. Restricts dancers space

2. Highlights dancers (and makes them disappear). Why?

3. Lighting programme linked to music track

4. Bright colours. Why?



## AURAL SETTING

A live, Dutch percussion band 'Percossa' is made up of 4 musicians. Together they wrote the accompaniment for A Linha Curva and are situated at the back of the stage on a raised platform throughout the piece.



OCTABAN DRUMS



SAMBA WHISTLE



TAIKO DRUM

CONGA DRUMS



SHAKERS



BOOM WHACKERS



A collage of various hand gestures and movements, primarily in shades of black and dark brown, set against a dark background. The hands are shown in different poses: some are clapping, some are pointing, some are making peace signs, and some are in various percussive or rhythmic motions. The lighting is dramatic, highlighting the skin tones and the textures of the clothing. The overall composition is dense and rhythmic, suggesting a focus on body percussion or hand movements in music.

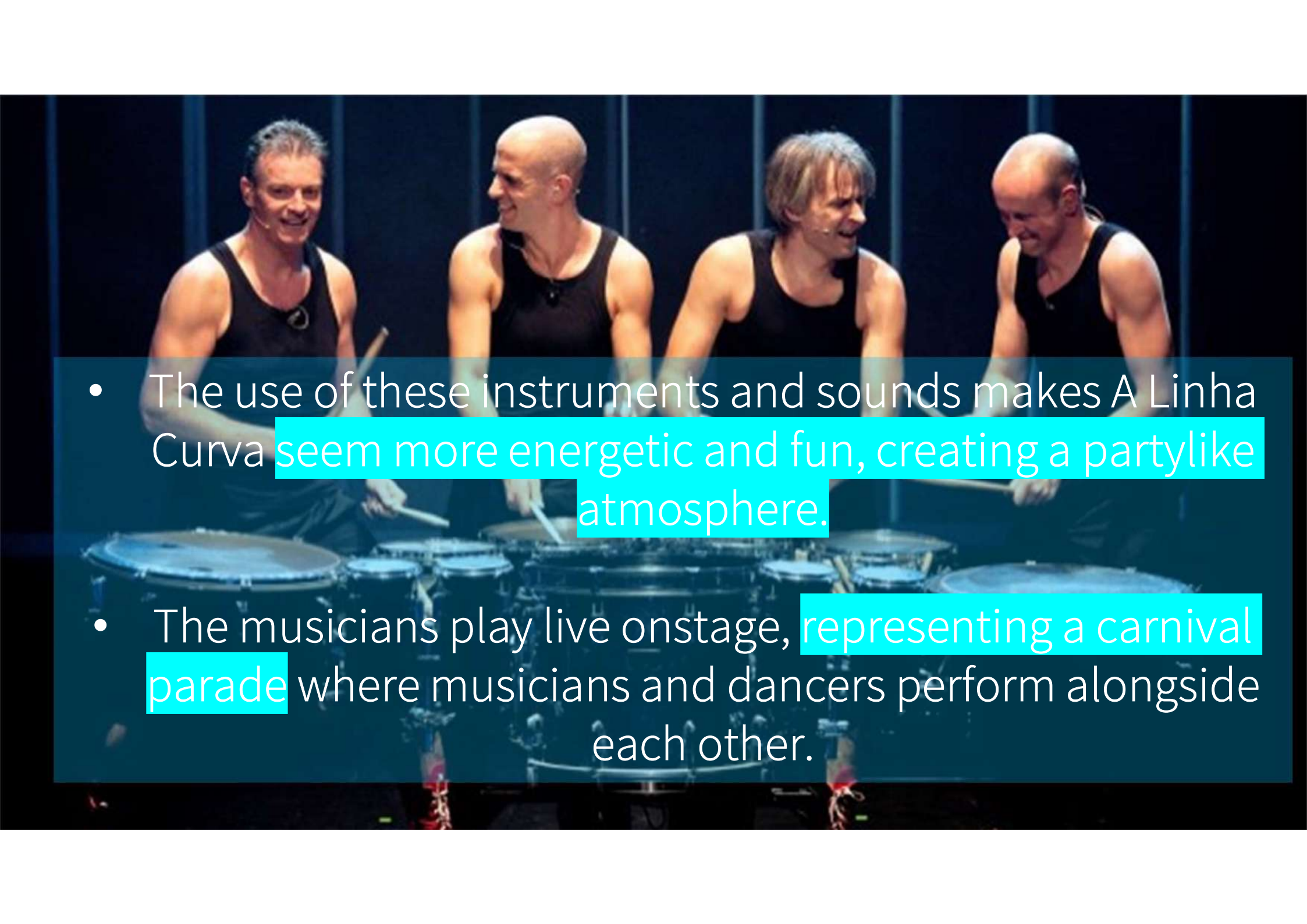
THE MUSICIANS ALSO USE  
BODY PERCUSSION – Why?



# THE DANCERS CONTRIBUTE TO THE AURAL SETTING USING VOCAL SOUNDS –

- What does this say about the men + women?
  - What atmosphere does this create?



- 
- A photograph of four male musicians performing on stage. They are all wearing black tank tops and are positioned behind a large drum set. The musician on the far left is smiling and looking towards the center. The musician next to him is looking towards the right. The musician in the center is looking towards the right. The musician on the far right is looking down at the drums. The background is dark with vertical blue light strips. The text is overlaid on a semi-transparent blue background.
- The use of these instruments and sounds makes A Linha Curva seem more energetic and fun, creating a partylike atmosphere.
  - The musicians play live onstage, representing a carnival parade where musicians and dancers perform alongside each other.



The musical structure represents the shape of “The Curved Line”, which links back to the STIMULUS of the piece.

The music starts very loud and upbeat with an intense, driving samba rhythm. It then drops to a gentler, slower pace in section 2 (adage).

Finally, it builds to an explosion of samba music until the end.

What else is fast, Like the music?

COSTUMES



Metallic collars are seen at the beginning of the work. The light bounces off them to spark interest and capture the audience's attention



The costumes comprise  
neon lycra hotpants, of  
varying colours.

A black mesh top in a  
variety of styles, with a  
neon zip that matches the  
colour of the hotpants





The costumes allow the dancers to **appear and disappear** in the light. This allows the dancers to enter the stage without being seen and surprise the audience by appearing when their square of light comes back on.

The **bright colours** represent the vibrance you would see in a carnival parade.

The dancer's **alignment is revealed**, allowing the audience to see the straight lines created with their arms and legs

The costumes create a sense of **unity and equality**, enhancing the unison sections seen in the piece.





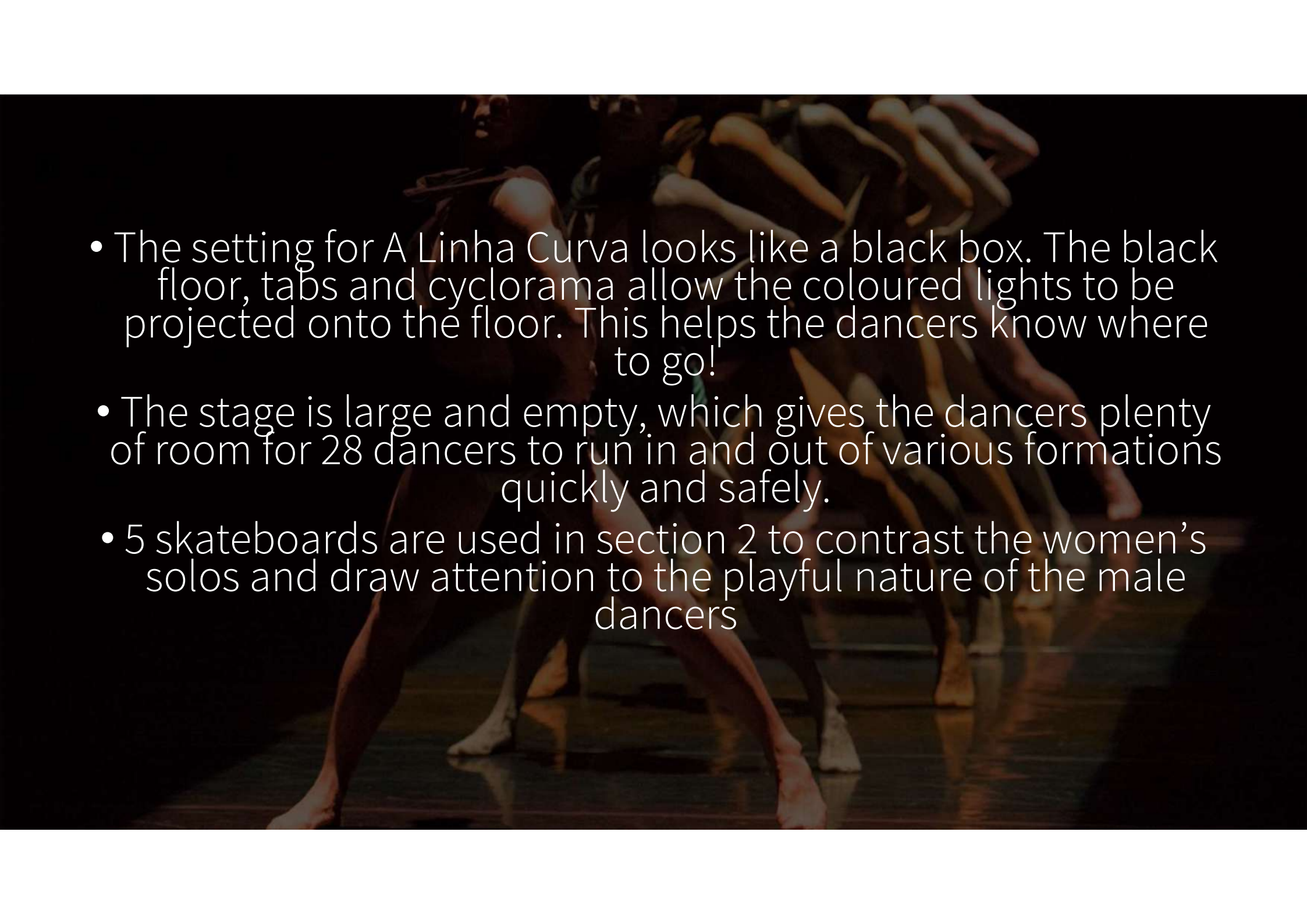


# SET DESIGN



The set design allows the musicians to be a part of the production. They are situated on a raised platform at the back of the stage where they play live throughout the performance, representing how dancers and musicians perform alongside each other during a Samba parade.



- 
- The setting for A Linha Curva looks like a black box. The black floor, tabs and cyclorama allow the coloured lights to be projected onto the floor. This helps the dancers know where to go!
  - The stage is large and empty, which gives the dancers plenty of room for 28 dancers to run in and out of various formations quickly and safely.
  - 5 skateboards are used in section 2 to contrast the women's solos and draw attention to the playful nature of the male dancers



THE END!

