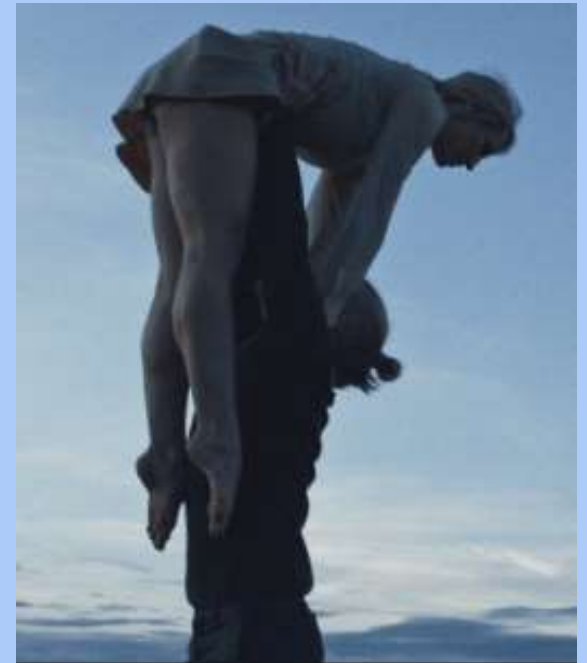


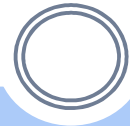
Within Her Eyes



CHOREOGRAPHED BY JAMES COUSINS
PERFORMED BY JAMES COUSINS COMPANY



Choreographer



James Cousins

He was the winner of the 'New Adventures Choreographer Award' in 2012
His work has been described as 'outstanding', 'visually breath-taking' and 'spellbindingly beautiful'



Company

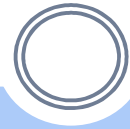


James Cousins company

Founded in 2014 by James and Francesca Moseley (the creative producer)
The company has a learning and participation programme to allow young talented dancers to progress.

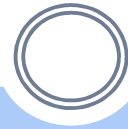


First Performance and Duration



- The first performance of '*Within Her Eyes*' was in **February 2016**.
- '*Within Her Eyes*' is from a stage production called '*There We Have Been*' and this was first performed 7th **September 2012**.
- The duration of the piece is **17 minutes**.

Dance Style



'Within Her Eyes' displays a **contemporary** dance style alongside **contact work**.



Dancers



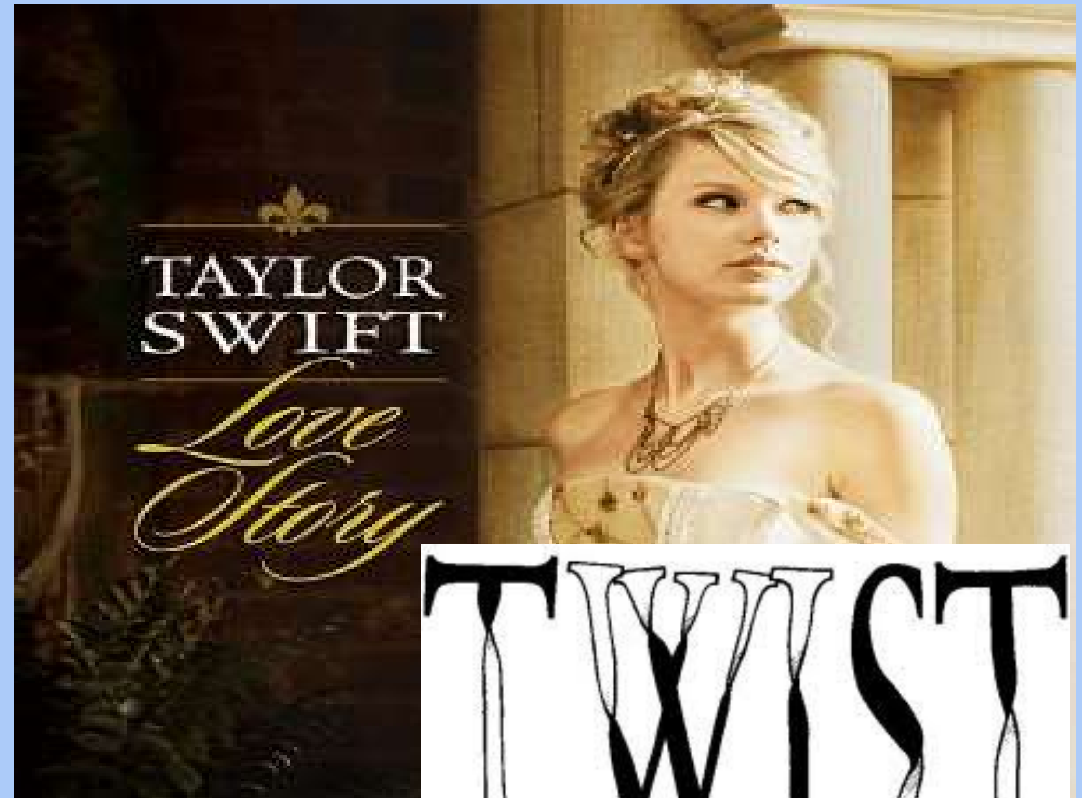
'Within Her Eyes' is performed by **2 dancers. One male and one female.**



Stimulus



- James Cousins wanted to create a **love story with a twist.**
- Inspired by both **personal experiences** and well known narratives, Cousins wanted to portray a unique narrative combining themes **of love and loss, dependency and loyalty, longing and memory.**
- Rather than a conventional love story where, despite the bumpy road, the characters end up together. **Cousins instead wanted to flip it around to portray a story where, no matter what happened, ultimately they could never be together.**



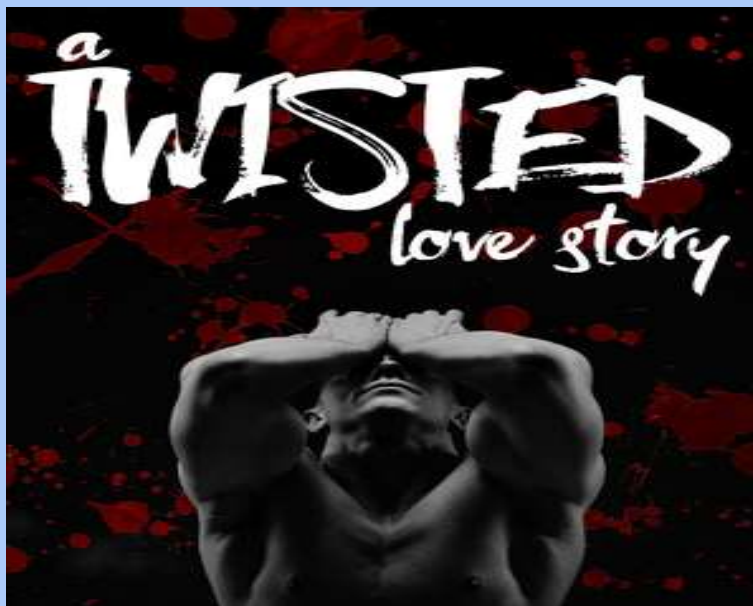
TWIST

Love & Loss

Choreographic Intent



- An abstract tragic love story that is open for interpretation.
- The pull back towards the girl's late lover, contrasted by her desire to move on



Sometimes
you have to
move on, no
matter how
hard it is.

Choreographic Approach



- For the original choreography James worked from two starting points; **narrative and emotional themes** and the physical idea of **keeping the female dancer off the floor.**
- The movement was created in **collaboration with the dancers** **through improvisation**, which was all filmed and then learnt back from the video. James then pieced these segments together into a structure that reflected the narrative arc of the story.



Structure



A prologue followed by 6 continuous sections, defined by changing locations, physicality and music that reflect the developing relationship. The overall effect is one seamless journey.



Choreographic Intent – Explained through choreography



- The female dancer is constantly **reaching, wrapping, balancing and falling on and around the male dancer.**
- The choreography **contrasts the folding in to him with the pulling away to highlight the pull she feels to her late lover** whilst **trying to allow herself to move on with the man** who cares so much for her.
- **The male dancer never initiates or manipulates, he merely responds to her every move,** devoted to her. He needs her as much as she needs him.

Choreographic Intent – Explained through choreography



The mood is very tender, emotional and sombre.
Intensity is also achieved by having the dancers perform in **complete contact, totally dependent on each other, with the female dancer never once touching the floor throughout the entire duet.**

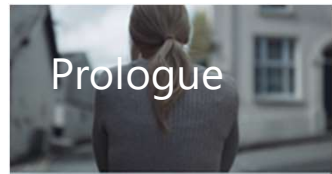
This creates a very unique vocabulary and style both physically and emotionally.

The duet combines both the impressive physicality with a dark, emotional heart, resulting in a daring and intimate work that both moves audiences emotionally and inspires with its physicality.

Structure

Description

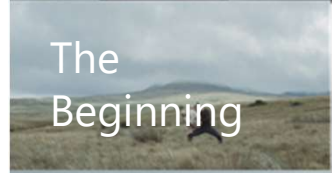
What this tells us



Deserted streets and graveyard. Rain and bleak weather.



Her loneliness could show that she has lost someone close to her. This sets up the narrative for the piece.



Open fields with long grass and a hill in the distance



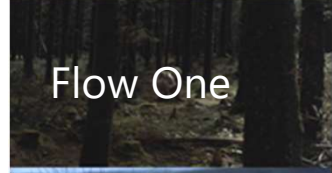
This environment appears infinite and never ending, adding to the characters' isolation.



A field looking towards a misty valley with hills in the background



The grass in front of the dancers make it seem less barren, however the mist gives it a sombre atmosphere.



An enclosed forest



The closed environment echoes the relationship becoming more intimate, suggesting time has passed. The choreography is seen between trees, making it seem like they are in a world of their own.



Field of grass surrounding them on the floor



Contrasts the earlier vast setting, as it seems more intimate. Suggesting they are shutting themselves off from the world.



Shifts rapidly between a clifftop, quarry and a field



The locations mixed together could show a contrast between reality (field) and internal struggle (quarry showing a harsh landscape)



Back to the field with the dancers close to the ground and grass surrounding them



Return to the same environment could show the never ending cycle of their relationship. Very intimate.

Costume

- Costumes are stylised **everyday clothes**.
- The darkness of his costume contrasted with the lightness of hers adds to the illusion of her just floating on him in the space.
- The darkness of his costume links him to the earth whereas the lightness of her costume gives her a more ethereal and celestial feel.

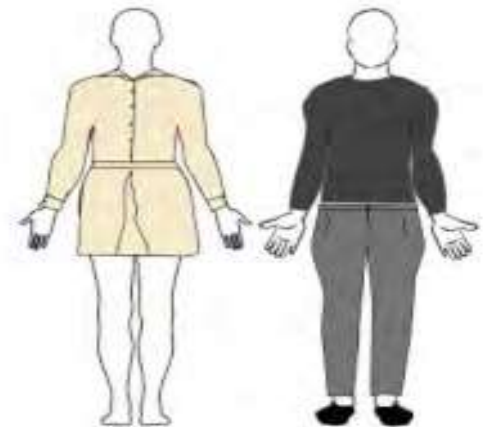


COSTUME

Man: dark, earthy colours. Trousers, long sleeved top, shoes.

Girl: Cream thigh length skirt with central pleat, cream undershorts, long sleeved cream blouse in delicate chiffon like fabric, buttoned up to the neck. No shoes. Hair in pony-tail.

Girl also wears a beige/brown cardigan in the Prologue.



Staging / set and props



- The film is **set in remote locations** to give the feeling of **isolation and highlight the characters separation from society.**

- The locations progress from **very open landscapes to more intimate settings** to show a passage of time and to reflect their relationship getting more intimate and restricted as it progresses.

- Deserted street
- Graveyard
- Open field
- Cliff Top
- Forest
- Quarry



Lighting



The film uses only the **natural light of the environment**.

There is a development from daytime to evening into night to show the passage of time of the relationship.



The darker setting towards the end of the duet also adds to the intensity and intimacy of the final section.

WITHIN HER EYES LIGHTING

KEY FEATURES

All filmed in natural light.

Dull grey weather helps create somber mood.

The light gradually gets darker throughout the film as it moves from day to night.

A darker undertone was added in postproduction.



Daylight emphasises the vast open spaces and the idea of the characters being in their own world.

The natural lighting complements the natural settings of the film.

The grey and gloomy light adds to the sense of loneliness and the somber atmosphere.



The progression from light to dark suggests the passing of time illustrating that the relationship is developing over a longer period of time than the 15-minute film.



The darker lighting the final sections filmed in the evening adds to the intensity and intimacy.



Aural Setting



AURAL SETTING

Prologue: ominous soundscape

Beginning: peaceful piano melody over wind sounds. Wind increases in volume & shaking strings join in.

Moving Closer: slow, warm and graceful section for strings over wind sounds.

Flow One: contradictions: calm piano, but nervous trembling strings stab the air. Builds to climax.

Kneeling: wind & echoing piano with pauses and silences.

Flow Two: a development of the music from Flow One.

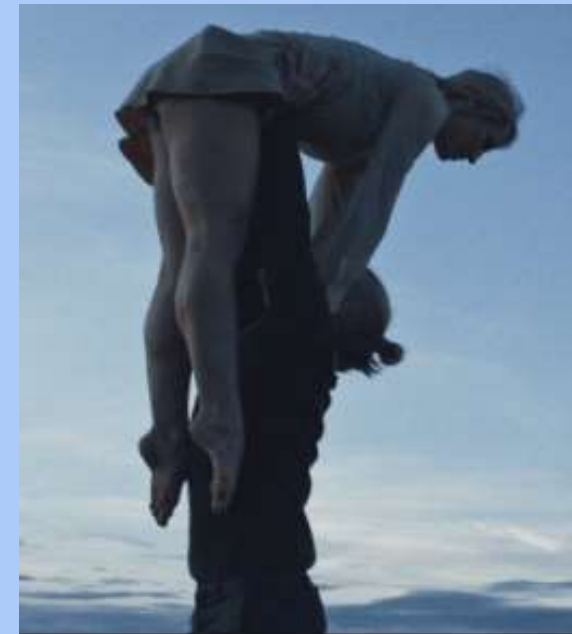
Floor: long, electronic notes with a few faint piano notes

- The accompaniment is a **composition created specifically for the work**, which evolved alongside the choreography, created by composer Seymour Milton in collaboration with James.
- The music combines **electronic elements with strings and piano** creating a **haunting and emotive** accompaniment that **blends seamlessly** with the choreography, flowing as one.

Performance Environment



Site sensitive; dance for camera.



Performance Environment - Explained



- The film is shot and graded (edited/enhanced) to **reflect the dark atmosphere/Mood** of the inspiration.
- After the prologue the camera starts very far away from the dancers giving the feeling that they are completely isolated and in their own world. (Interpretation = the viewer is a "secret observer".)



Performance Environment - continued

- The camera gradually moves closer (but still keeps some distance) as the dancers perform (Why? What is happening to their relationship as the camera gets closer? Interpretation)
- UNTIL, the first time the dancers look at each other when it moves into a close-up on their faces (08.15mins) (Why only then for a close up shot? Interpretation) It highlights the change in the narrative



- The majority of the film is shot with the camera on a track, giving a very smooth quality.
- Until the penultimate section where it switches to a handheld camera(12:10mins) (WHY?) giving a much more raw and unstable feeling reflecting the female character's heightened emotional state.

CAMERA ANGLES GLOSSARY



Extreme long shot:
Often use to set the scene. Very far away so the subject is often hard to see.

Makes the dancers look small and sets the mood of vulnerability



Long shot: The entire body is included in the shot almost filling the screen. Also referred to as a 'wide shot.'

ALL: The use of camera directs the viewers eyes to only see what the choreographer wants us to see



Medium shot:
Shows some part of the subject in detail while still giving an impression of the whole subject. Often from the waist up.



Close up: A feature of part of the subject takes up the whole frame.

Changes mood from vulnerability to intimacy

CAMERA MOVEMENTS GLOSSARY

Pan: The camera is rotated horizontally, left to right, while it is fixed to a certain point, changing the direction of the lens but not the position of the camera itself.

Tilt: The same as pan but moving up and down.

Zoom: Moving the lens in or away from the subject.

Follow: The camera follow to subject or action.

Handheld camera: The camera is held by the operator and moved freely.