

RAMBERT

**A LINHA
CURVA**

**Teacher
Resource**

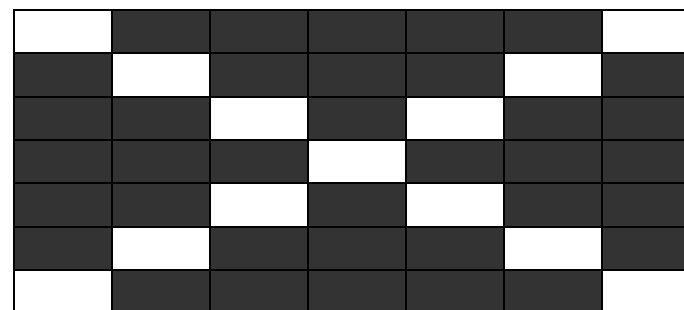
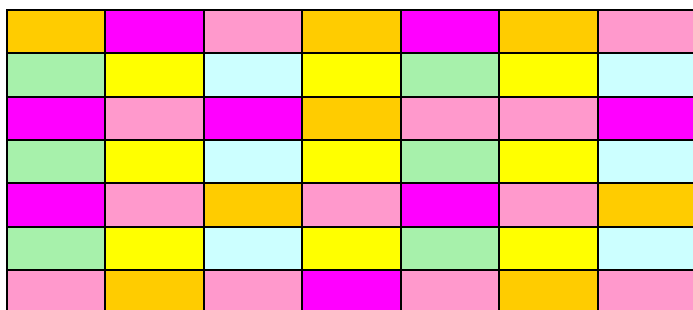


1 Features of the Production

A Linha Curva choreographed by Itzik Galili (2005)

Lighting Design:

The lighting is a key production feature of *A Linha Curva* and helps to convey a sense of fun and carnival atmosphere whilst, at the same time, being regimented and directing the dancers. The different coloured and timed lighting creates a chequer-board effect on stage and defines the lines and spacing for the dancers in the large ensemble sections of the piece (1, 5 and 7). It contributes to the audience's understanding of the piece as the lighting in *A Linha Curva* leads the dancers into particular grid spaces to create strong linear formations, contrary to the 'curved line' that the name of the piece suggests, and allows us to differentiate and see patterns between the dancers and movement material when the whole cast is on stage together. Each original, named motif can be performed within one of these grid spaces. The lighting is made up of 49 boxes of light in a 7 x 7 coloured grid and a secondary lighting rig of two diagonal lines which form an X (see below). Profile lights are used for these boxes as they have shutters to enable manipulation of shape to create the clean, straight lines of the light grid squares.



Throughout the piece there are 173 lighting changes. The timing and cues for the lighting is pre-programmed and so in a way dictate the speed and pace of the movement and music; lighting plans are available to view in [section 1a](#).

There are two sets of side lights on either side of the stage (again, profile lights) and three 5kw Fresnel lights overhead, which create the wash of white light in sections 3 and 4, are noted on the lighting plan.

In addition to the main lighting rigs, the musicians have an overhead profile light each which come on at the blackout after the opening and then remain on for the duration of the piece. The purpose for this lighting cue is to draw the audience's eye up and away from all the dancers going off stage or getting into their first positions.



Set/Staging:

A Linha Curva is performed on an empty stage. There is a raised platform, up stage, where the four musicians perform.

Performance Environment:

A Linha Curva is performed on proscenium arch, or end on, staging.

Props:

Six skateboards are used during section 2 to slide some of the male dancers across from SL to SR.

Costume:

The dancers' costumes consist of black mesh vest tops with coloured zips, (placed either on the vertical, horizontal or diagonal, and Lycra shorts of the corresponding colour - men's pants have a front zip, women's pants have ruched, tie sides. The shorts are made out of shiny Lycra and come in twelve different colours. These colours are carnival-inspired and enhance the impact of the lighting. Men's tops can be worn either with the zip at the front or the back and change throughout the piece – in section one, all men's tops are with the zip at the back, but in section three they are all worn with the zip at the front and then turned round again for the remainder of the piece. Women's tops can be round neck or turtle neck with tie at the back.

Female costume (example: turquoise and egg yellow)



Male costume (example: fluorescent red, zip at the back)



More costume images, including scans of fabric swatches, can be found in [section 1b](#).

The costumes contribute to the audience's understanding of the piece by allowing all movement to be seen clearly and the uniformity adds to the feeling of equality in the ensemble sections. Several times during the work, there are 28 dancers on stage, if the costumes were voluminous or were made from lots of fabric, they would potentially obscure the view of other dancers, movement and even the lighting grid.

During the Introductory Chant, the male dancers wear mirrored collars. This is the only change in costume throughout the work.

Hair and make-up:

Female dancers wear their hair in multiple braids; some corn-rowed. The male dancers have no particular hairstyle. All dancers wear natural stage make-up.