



# TAVAZIVA DANCE

## LEARNING RESOURCE

DOCUMENTING OUR BLACK DANCE  
ARCHIVES PROJECT

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MEDIA IN  
LEARNING





# THE BLACK DANCE ARCHIVES PROJECT

**This unique and pioneering project is led by State of Emergency with generous support from the Heritage Lottery fund, and focuses on the heritage of dance of the African Diaspora in the UK from 1950 to the present. The project will fulfil an ongoing need for a current, coherent archive of Black Dance. This partnership, crossing arts and heritage, seeks to collect, preserve and make accessible collections from eminent individuals and organisations from the UK Black dance sector.**

The archive collections will ensure that a critical mass of material is gathered where currently very little is accessible. They will preserve and celebrate the diverse British Black Dance heritage and its contribution to the dance sector, making accessible our shared cultural and artistic heritage, as well as provide researchers and interested parties with opportunities to engage with the archives.

It is intended that the assembled Black Dance Archives will reflect the past fifty plus years of UK Black Dance. The collection will be animated by an engaging learning and participation programme.

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## ABOUT THIS RESOURCE

This Learning Resource shares Bawren Tavaziva's journey from dancing in his local community hall in Zimbabwe to creating his own Company. Interviews with Bawren and workshop resources uncover how he creates a unique choreographic language that speaks without talking.

This Learning Resource documents four bespoke residencies commissioned by The Black Dance Archives Project and provides teaching resources inspired by these workshops. It aims to enable young people, dance artists and teachers to research the Company, learn more about this special archival project and test drive practical workshop ideas.

### ARCHIVE

Tavaziva's archive of work, including images, performance footage, touring schedules, marketing materials, rehearsal notes and costumes has been collated and cataloged and is available to view at the Black Cultural Archives in Brixton, London.

[www.bcaheritage.org.uk](http://www.bcaheritage.org.uk)



### RESIDENCIES

Tavaziva Dance delivered four bespoke residencies:

Developing technique- with Namron Dance OBE

Exploring heritage – with Bawren Tavaziva

Working with music – with Bawren Tavaziva

Guinean Dance and Drumming Workshop – with Idrissa Camara

### FILM

An engaging and educational film exploring the lives and work of three leading artists, Bawren Tavaziva, Namron Dance OBE and Jonzi D.

This straight talking chat between them as artists, peers and friends allows conversation to flow and stories to be shared.

For special viewings of this unique film, please contact Tavaziva Dance.

**'We are thrilled that the Heritage Lottery Fund has given us support for this valuable project. Without this initiative the contribution that British Black dance has made to our nation's dance development and cultural life will remain hidden and undocumented. It is great to know that we are a step closer to preserving this lost history for future generations.'**

**Deborah Baddoo, Artistic Director of State of Emergency**



## TAVAZIVA TIMELINE

2004

### Umdlalo Kasisi

#### Dancers:

Bawren Tavaziva,  
Keisha Grant,  
Navala Chaudhari,  
Jake Nwogu,  
Yamuna Devi  
Chaudhari



2005

### Soul Inspired

#### Dancers:

Bawren Tavaziva,  
Paula Condiut,  
Lerato Lipere,  
Simon Foster,  
Arthur Kyeyune,  
Nicholas Watson,  
Diwele Molale Lubi



2006 - Spring

### Bophelo

#### Dancers:

Bawren Tavaziva,  
Diwele Molale Lubi,  
Gibson Muriva,  
Nicholas Watson,  
Paula Conduit,  
Lerato Lipere,  
Simone Foster



# ABOUT TAVAZIVA DANCE

**Led by Zimbabwean-born Artistic Director Bawren Tavaziva, Tavaziva Dance is one the UK's leading contemporary-African touring dance companies, established in 2004 when Bawren Tavaziva was nominated as a Place Prize finalist for a powerful piece about his sister who died from HIV.**

Tavaziva Dance is now an Arts Council England National Portfolio Organisation (since 2011) with exceptional and versatile dancers, many of whom have worked and developed with the company over several years. In 2014 Tavaziva Dance celebrated their ten year anniversary.

As well as creating and touring original new productions that portray challenging and current topics rooted in African culture, the Company has a strong commitment to talent development. Inspired by his own experience growing

up in Zimbabwe, Bawren is passionate about nurturing talent and providing opportunities for young people.

Bawren Tavaziva has created a distinctive contemporary style that is evocative, memorable and highly inventive. His music composition and unique choreographic language have been described by the press as 'Nothing short of explosive!' *The Stage*

#### Tavaziva Dance conducts

- Productions that tour throughout the UK
- Workshops
- Post Graduate Apprentice Programmes
- Professional Dance Classes
- Dance for Boys
- Choreographic Commissions
- Dance Labs

**Tavaziva Dance's vision is to make original contemporary African choreography that excites, transforms and enriches people's experience of dance.**

**Through performances, training, and learning and participation, we aim to share a culture of creative exchange, opportunity, excellence and innovation.**



"Amazing, sublime, bold, daring, sensual, powerful and transcendental cannot even fully describe what an experience this show is. Every dancer is magnificent - every single one... it is a contemporary African masterpiece"

Afridiziak Theatre News, 2014

**"What counts is what they do and how amazingly well they do it"**

The Times

2007 - Spring

### Chatsva (explosion)

#### Dancers:

Samson Felo,  
Amanda Lewis,  
Lerato Lipere,  
Shelley-Ann Maxwell,  
Anna Watkins,  
Nick Watson,  
Xenoula Eleftheriades



2008 - Spring

### Chatsva (explosion)

#### Dancers:

Amanda Lewis,  
Samson Felo,  
Lerato Lipere,  
Shelley-Ann Maxwell,  
Anna Watkins,  
Nick Watson



2009 - Spring

### Heart of Darkness

#### Dancers:

Ingrid Abbott,  
Amanda Lewis,  
Gerrard Martin,  
Anna Watkins,  
Everton Wood





2009 - Autumn

## Heart of Darkness

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Anna Watkins,  
Jade Yung,  
Graham Adey,  
Martina Bussi,  
Tony James-Andersson



2010 - Spring

## Wild Dog

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Anna Watkins,  
Jade Yung,  
Graham Adey,  
Martina Bussi,  
Devaraj Thimmaiah



2010 - Autumn

## Wild Dog

### Dancers:

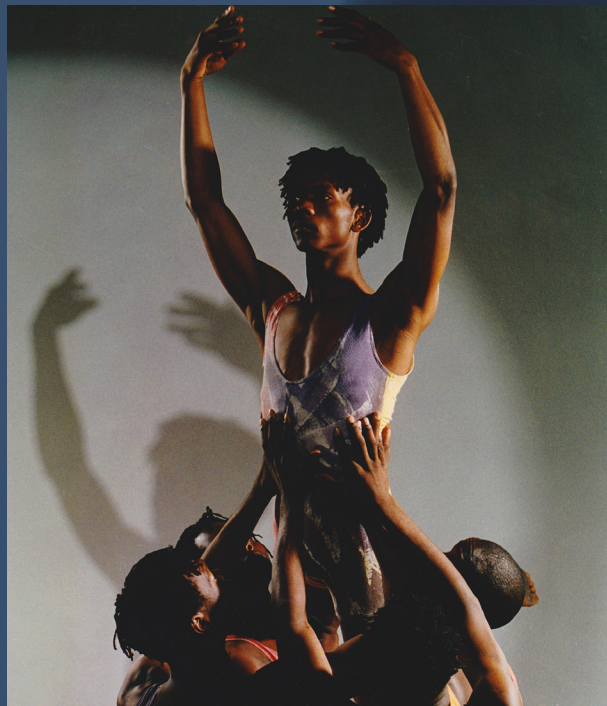
Kristina Alleyne,  
Katie Cambridge,  
Lisa Rowley,  
Anna Watkins,  
Petros Treklis

### Apprentice Dancers:

Serena Morgan,  
Hannah Spencer



Bawren, aged 4, with his mother



Bawren performing with Tumbuka Dance Company, Zimbabwe

**"I'm a choreographer, I originate from Zimbabwe, I create work that reflects my life. I fuse it with African dance and contemporary dance and by doing that I've created a vocabulary of its own. To speak without talking."**

# ARTISTIC DIRECTOR BAWREN TAVAZIVA

Bawren Tavaziva was born in a rural village near Masvingo in Zimbabwe. Football, Michael Jackson, New Edition and Kung Fu movies viewed at the local community hall provided inspiration to Bawren and his friends. Bawren's musical talents also developed at this time on a guitar made by his brother from a 5 litre tin can and fishing wire.

As Bawren reached his teens, he was drawn to a dance program that targeting underprivileged youngsters. Classes were given in contemporary dance, ballet and traditional dance.

Bawren was selected as an apprentice for Tumbuka Dance Company in Harare, touring Africa and Europe for five years. In 1998 he moved to the UK where he has performed with Pheonix Dance, Union Dance Company, Jazzxchange, Carol Brown and Sakoba Dance Theatre.

Bawren formed Tavaziva Dance in 2004 following choreographic success as a Place Prize finalist with his piece 'Umdlalo Kasisi'. Bawren's choreography has since been commissioned by Union Dance Company, Tumbuka Dance Company, Ballet Black, Srishti, Transitions Dance Company, The Southbank Centre and State of Emergency. Bawren is also a talented musician and creates the music for most of his work.

**"Bawren Tavaziva has established himself as a dominant talent within the African dance dispora, as well as a significant voice within the British dance scene."**

*The Guardian*

2010 - Autumn

## Double Take

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins

### Apprentice Dancers:

Serena Morgan,  
Hannah Spencer,  
Chevon Edwards



2011 - Autumn

## Double Take

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins,  
Travis Clausen-Knight

### Apprentice Dancers:

Viola Vicini  
Lauren Wilson,  
Ellen Yilma



2012 - Spring & Autumn

## Sensual Africa

### Dancers:

Katie Cambridge,  
Travis Clausen-Knight,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins

### Apprentice Dancers:

Viola Vicini  
Lauren Wilson,  
Ellen Yilma





2013 - Spring

## Greed

### Dancers:

Katie Cambridge,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins,  
Ellen Yilma

### Apprentice Dancers:

Leire Garin,  
Claire Lambert,  
Gabriela Montgomery-  
Solano



2014

## Tavaziva Ten

### Spring Dancers:

Anna Watkins,  
Katie Cambridge,  
Petros Treklis,  
Bafana Solomon Matea,  
Ellen Yilma.

### Apprentice Dancers:

Daniella Selwood  
Louis Parker-Evans  
Theo Samsworth

### Autumn Dancers:

Anna Watkins,  
Bafana Solomon Matea,  
Carmine De Amicis,  
Daniella Selwood,  
Ellen Yilma,  
Lisa Rowley,  
Louis Parker-Evans,  
Theo Samsworth.



# DELIA BARKER IN CONVERSATION WITH BAWREN TAVAZIVA

**Delia:** Imagine I've never seen your work, how would you describe it to me?

**Bawren:** I'm a choreographer, I originate from Zimbabwe, I create work that reflects my life. I fuse it with African dance and contemporary dance and by doing that I've created a vocabulary of its own.

**Delia:** It's interesting how the vocabulary develops. You obviously need to find dancers that can take on that dual language, so how do you instill that in a dancer?

**Bawren:** Firstly I make sure they are classically trained. It's much easier to communicate with them, they are more able to understand what I'm doing. I teach them purely African dance. I really grill the rhythms into them - particularly because on this side of the world, rhythms are really tricky to communicate.

**Delia:** How did you make the move from being a dancer working with other choreographers to making your own work and company and establishing your own voice?

**Bawren:** I got inspired when I was a young boy in Zimbabwe. Neville Campbell, who was artistic director of Phoenix, came to Zimbabwe. He was 26/27 and his choreography and ideas were amazing, I didn't know anything about dance and was curious to know how somebody could have this imagination.

**Delia:** How did you start dancing?

**Bawren:** I started dancing when I was 5! We used to dance to Michael Jackson and New Edition too. Where I lived there was a community centre and the National Ballet of Zimbabwe were holding outreach workshops., I decided to join but the teacher told me I was too young - but I stayed. I thought 'this is my community centre and I can stay if I want too!' So then after four years as a dancer with Neville Campbell I decided I wanted to go to London and I worked with Union Dance, Sakoba and Phoenix. I tried all the platforms available to show my own work and was a finalist for the first Place Prize in 2004.

**Delia:** That was the first Place Prize, nobody knew what kind of impact that was going to have on anybody. I remember how it gave me a little bit of hope, because I've grown up with half the companies you've mentioned and seen them fade away or disappear, so it was amazing and right that you were amongst the finalists. It was a wonderful moment. What did that exposure do for you as a choreographer and as a company?

**Bawren:** It was amazing to be in the finals alongside Hofesh Schechter and other big choreographers, like Rafael Bonachela. It was not long after that I got a letter from the Arts Council saying that they were going to provide some funds.

**Delia:** I was there! (Happiness and laughter)

**Bawren:** Thank you! You made a big impact

**Delia:** How do you decide what your work is going to be about?

**Bawren:** I come from a society that doesn't speak a lot. I feel like this is my opportunity to speak. I can talk about topics to do with politics and I can say what I think, not just from my own experience but also from my family's. I can talk about things that I can't talk about in my own country.

**Delia:** You create a lot of the music for your productions. What's the relationship between the music and the choreography?

**Bawren:** I started with music before dance training. I enjoyed 80's reggae artists such as Clement Irie, Sanchez. I started to blend this together. It's like working hand in hand - If I make a track I can see movement-wise what I want to do.

**Delia:** So what comes first, the music or the dance?

**Bawren:** It bounces!

**Delia:** Have you performed your work in Zimbabwe? If so, what was their reaction?

**Bawren:** Yes, we did Heart of Darkness in Hifaf festival about 5 years ago. They know me as a dancer and they thought the work was very professional and those who knew me were crying.

**Delia:** What is the connection between working with young people and apprentice dancers? What do you offer your apprentice dancers?

**Bawren:** It's very important in life to work with the young people. When I was young I was told I was too young. But I stayed and it changed my life. I am now doing what I've always wanted to do. I want to inspire young people. The apprentice dancers perform like the full time dancers and I help

them to get a full insight into the choreography and what I need from them. I train them technically and give them extra classes. I work them twice as hard as I want to make sure that they audition well and get a job.

**Delia:** What will we be talking about when we do the Tavaziva Dance Company 20th anniversary interview?

**Bawren:** The best choreography ever at Sadlers Wells and African contemporary as its own style by that point.

**Delia:** I really do think you have stuff to say. A great choreographer being able to speak - it's just about making good work.

**Bawren:** Yes, it is about being recognised and supported for making good work.

**Delia:** It's just good work. I will make sure I get you speaking at some point.

**Bawren:** Yes that would be beautiful.

*Delia Barker is the Co-Director of the English National Ballet School as well as an independent business development consultant within the creative sector. In 2010 Delia was named as one of the Cultural Leadership Programme's 50 Women to Watch in Culture.*





## HERITAGE WORKSHOP: WITH BAWREN TAVAZIVA

Through his work, Bawren shares his own Zimbabwean culture whilst also exploring other cultures. During this residency with Key Stages 4 and 5 students, he aimed to inspire them to explore their own culture; igniting an interest in learning and discovering more about their own heritage. Bawren also explained to the participants that this was an opportunity for him to keep learning more about other cultures.

### EXPLORING WHAT HERITAGE MEANS

Through discussion in groups, participants used ideas to create two motifs based on their own heritage. They shared their solo pieces with the rest of the group and discussed how they had interpreted their heritage.

Bawren explained his own heritage:

**“My ancestors fought the wars in Zimbabwe. African Zimbabwean people fought the war for freedom for their own country, for their soil. That is my heritage”.**

Bawren explained what his township in Africa is like – the colours, sounds, smells, the people. He discussed stereotypes and assumptions people may make about Africa.

The dancers were put in to pairs and small groups to discuss Bawren’s heritage. They were asked to discuss the imagery this evokes and how they could interpret this through movement to create a 2-3 minute group piece. Showing their developed group pieces provided an opportunity for them to develop peer analysis and observation work. They discussed how these pieces could be developed.

**‘It’s very important in life to work with young people, because I was given the opportunity to dance when I was young and that changed my life. I want to inspire young people’**

Bawren Tavaziva

### BAWREN’S JOURNEY

Bawren told the participants the story of how he began dancing in his local community centre as part of an outreach project with the National Ballet of Zimbabwe. Even though Bawren was told he was too young to join in, he was determined to join in anyway. Upon noticing Bawren’s perfect arch during a Tendu exercise, they were soon happy for him to continue!

**WATCH** Bawren reminiscing this story **by clicking here**. This clip is taken from the filmed conversation between Bawren Tavaziva, Namron OBE and Jonzi D.

### DANCE GOT ME

Bawren shared this very special short film made about him and his company in 2006. ‘Dance Got Me’ is a documentary that follows Bawren’s inspiring journey from dancing in his township of Harare, to beginning his own company in 2004. By sharing this video he says:

**“I wanted to give the workshop participants an understanding of my background; where I came from, where I trained. It is a documentary of my life as a dancer and a choreographer”.**

Dance Got Me is written and directed by Ingrid Sinclair © Zimmedia, 2006. This special documentary is available to view in Tavaziva’s archive at the Black Cultural Archives, Brixton, London.



# WORKING WITH MUSIC: WITH BAWREN TAVAZIVA

## MUSIC & CHOREOGRAPHIC PROCESS

**Bawren's music is an important and integral element to his work and creation process. The workshop explored how a dancer responds to the choreographer's music choices and how choreography impacts the music chosen for the work.**

Musicality is fundamental from the beginning. Bawren does not work with counts, he works with rhythms. The movement rhythms are mirrored by his voice. For example, each movement or series of movements would have a sound attached to them. The sounds become embedded within the dancers, who use these sounds in their minds to

capture the movement material. This understanding and way in which Bawren works is an unsaid knowledge. It's instinctive. Bawren's dancers understand and respond to this organic process.

Bawren allows his dancers to find their own musicality; naturally discovering highlights within the music. This enables Bawren to see different dynamics of the same movement. Once Bawren sets the movement, his dancers will adhere to that timing, even if the piece of music has changed. During the rehearsal process and once the choreography is set, the dancers don't always hear the music; they are focused on timings within their body. Once these internal rhythms become set, the music becomes more prominent and

key moments within the music become cues or signals for the dancers to note timing.

## 'WHAT COMES FIRST ... THE MUSIC OR THE CHOREOGRAPHY?'

Bawren composes most of the music for his work with music integral to the choreographic creation process. Bawren is often asked which he creates first. He works in different ways for each new work.

## CHOREOGRAPHING FIRST

Having already created some of the movement, Bawren will bring in to the studio lots of different pieces of music, sometimes not his own music and often very contrasting to his

movement style, for example, classical music. He explores the movement that he has created with each of the different pieces of music. This helps him to discover what type of music he wants for that piece. He tries to recreate that essence and feeling in his music studio. Another method Bawren uses is to film his dancers performing the choreography. He then plays this video in his music studio and plays his keyboard to match the movement and mirror the rhythm that he is seeing on screen. Bawren uses a software called Logic Pro X which enables him to select whatever instrument he would like.

## CREATING MUSIC FIRST

Bawren will sometimes create a piece of music and then choreograph on his dancers who won't have ever heard the music. During the rehearsal and creation process, Bawren will make vocal sounds that compliment the movement. He will then record these sounds which then become part of the score.

As music is so integral to the creative process and Bawren's choreography, his company dancers are adaptable and responsive to this method of creating. Their collaboration is woven within the music and movement creation.

## LIVE MUSIC

Bawren usually composes the music for the Company's productions and often adds live drumming. Bawren's 2011 work 'Double Take' featured a singer Tsungai Tskirai. Performances with drumming or singing are sometimes live and sometimes recorded, meaning the dancers have to adapt movement for both.

Tavaziva Dance's ten year anniversary production, Tavaziva Ten (2014) featured 10 short pieces from the Company's most memorable works, including one new solo piece, 'The Orphan'.

The music creation for this piece was a collaboration between Bawren and Idrissa Camara. The piece was partly inspired by a TED talk by Joseph Kim, who was a north Korean refugee who escaped from China to the USA. WATCH Joseph Kim's TED Talk. [https://www.ted.com/speakers/joseph\\_kim](https://www.ted.com/speakers/joseph_kim)

'The Orphan' was performed by Anna Watkins and live chanting was added by Bafana Matea; both Company dancers. Bawren asked Bafana to listen to the TED Talk and write down emotions that he sensed whilst listening to the talk. He imagined himself in the situation of the Orphan and then spoke aloud the emotions he felt in his own language of South Africa, Sesotho.

Bafana watched Anna perform the movements and mirrored her rhythms with his voice, again using the spoken emotions. As this piece developed, and throughout performances, a three way connection was created: Bafana watched Anna in order to keep his timing, whilst Anna followed the recorded track. This was very much a live organic interaction which could change from one performance to another.

Bawren explained this creative process during the residency before leading participants through a series of music exploration tasks.



# DEVELOPING TECHNIQUE: WITH NAMRON DANCE OBE

Over the years, Namron has developed workshops for young people who are new to contemporary dance. He uses exercises that strip movement back to basics. He says “they must learn to walk before they can run”. Namron’s style of delivery emphasises precision and accuracy.

Namron began his workshop with an introduction to his own heritage, his dancing journey, and his 53 years of dance. Namron explained how he was reminded of himself when he watches the boys dance.

Please follow the links below to watch behind the scenes footage from this residency delivered by Namron.

1. Namron’s introduction
2. Warm up demonstration
3. Foot work
4. Plie exercise
5. Group sequence
6. Travelling sequence
7. Namron’s advice for young dancers

At the end of the residency Namron spoke to the young aspiring dancers about where he began to dance, and told them ‘dance is hard work’. He describes how he was ‘hungry for dance’ and his first love ballet. He tells stories about sneaking into dance performances at prestigious London venues and seeing for the first time, a black dancer on stage.

Following this residency, Namron became a mentor for one of the young men from the Company’s Tavaziva Male programme as he embarks on a degree in dance.

**“I had a really, really fantastic time working with those young people. Their enthusiasm was over flowing and they were buzzing! Teaching them was quite exhilarating for me and them. They were like a sponge absorbing the theory. They were very mature. I could see in every one of their faces that they love dance. I wish them well and hope they go far. The communication with young people is so important. It kept me off the street, out of trouble. Dance gives you a focus; a means of communication with one another.”**

Namron OBE



**Namron began his dance career at the Willesden Jazz Ballet Group in 1961 whilst also studying as a mechanical engineering apprentice at AEI Neasden. The Willesden Jazz Ballet was one of the first Community Dance groups in London in the early sixties.**

Namron gained a scholarship to Rambert Ballet School in 1965, where he had the privilege of being taught by Madame Rambert. When London Contemporary Dance Trust began offering part-time classes taught by The Martha Graham Dance Company dancers, Namron was one of the first to enrol. After London Contemporary Dance School opened in 1966, Namron taught the new students and continued with what was then known as the London Contemporary Dance Group during 1967/68. In 1969, Namron became a founder member of London Contemporary Dance Theatre (LCDT) and remained in the company for eighteen years, touring globally and working with the renowned choreographers of the time including Robert Cohan, Alvin Ailey, Anna Sokolow, Robert North, Talley Beattie, Richard Alston and Siobban Davies. Namron has also been acknowledged as being a founding member of The Place and the first black dancer to be employed by a British dance company.

Namron’s own work, the Bronze, was taken into LCDT repertoire in 1975 and in 1977 he staged Robert North’s legendary Troy Games for the Dance Theatre of Harlem in New York. In 1985 Namron focused his attentions on teaching, and became a founder member of the Northern School of Contemporary Dance teaching staff for fifteen years. As a freelance teacher, Namron was appointed first rehearsal director at Phoenix Dance Company in Leeds. Now London based, Namron continues to teach, choreograph and perform. In 2014 and 2015 he performed in the Elixir Festival: The Art of Age Conference at Sadler’s Wells. In 2014 Namron was awarded an OBE for his services to dance.

To find out more about Namron and his fascinating career, please visit [www.namrondance.com](http://www.namrondance.com)



# GUINEAN DANCE & DRUMMING WORKSHOP: WITH IDRISSE CAMARA

**Artistic Director and founder of Ballet Nimba, Idrissa Camara led an introductory day to immerse participants in the culture of Guinean Dance and Music.**

The day started with a high energy dance workshop with live drumming from two of Ballet Nimba's musicians: Mamadou Keita and Ansoumana Bakayoko. The session focused on looking at choreography that used the rhythm Liberte which is a modern rhythm created to celebrate Guinea's independence from France.

This was followed by a more detailed master class concentrating on body positions and techniques used to obtain the true Guinean style. For this he used the well-known Malinke Rhythm – Doundounba known as “the Dance of The Strong Men” which has a complex poly-rhythmic pattern. Dundunba symbolizes the strength

of the Earth's natural pulse. The strong rhythm calls people together to demonstrate their strength and ability to challenge each other and battle through dance.

Camara wanted participants to develop a sense of what life is like for dancers in Guinea so offered an exclusive showing of his award-winning documentary short in which he travels back to Guinea and records the lives, influences and traditions of the people.

WATCH a trailer for this documentary, “Fare-Ta: Land of Dance”.

<https://www.youtube.com/watch?v=o6eOFJT8UKs&feature=youtu.be>

The Guinean culture intertwines drumming and dancing to form a complimentary and co-dependent relationship. Therefore participants were offered a drumming workshop where they studied the link to the

dancer and the drum. To this they looked at how they give “the call” which indicates changes to the music, how they mark the dancing and how the dancers need to be led by the bass drummer as that sets the pace and timing.

The final element of the workshop was a creative session whereby the participants used their newly acquired dance vocabulary to create their own choreography and explore how they could introduce some of their learning into their own practice.

**“I believe dancing makes you stronger, emotionally and physically. I love dance because I found it when there was nothing else in my life. It's who I am and has given me all my opportunities”**

Idrissa Camara



**Idrissa Camara is a dancer and musician, teacher and choreographer. He has been based in the UK since 2008. He originates from Guinea Conakry in West Africa where he trained since childhood with the renowned Ballet Bassikolo du Guinee. He has been principal choreographer with many leading dance companies in Guinea and Senegal and pioneered the teaching of dance to the hearing impaired at the Visual Theatre Company of the National Association of Sports and Culture for the Deaf.**

In 2010 he founded Ballet Nimba, a vibrant dance theatre company with an emphasis on a dance narrative rooted in tradition but performed by young contemporary artists, performed live to original musical scores. Camara places great importance on emphasising the roots of his dance vocabulary. Within a relatively short period the company has evolved into a touring company and has performed nationally and internationally.

Camara was a 2013-2014 recipient of the Association of Dance of the African Diaspora (ADAD) Trailblazer, Starters award, of which Bawren Tavaziva was his mentor. The programme allows artists to undertake research and development of their work.

For more information on Idrissa Camara and Ballet Nimba visit  
[www.balletnimba.org.uk](http://www.balletnimba.org.uk)  
Facebook: [ballet.nimba](https://www.facebook.com/balletnimba) Twitter: [@balletnimba](https://twitter.com/balletnimba) YouTube: [balletnimba](https://www.youtube.com/balletnimba)



# TEACHING RESOURCE

## HOW MUSIC IMPACTS MOVEMENT

### TARGET GROUP: KEY STAGE 3 & 4

**Aim:** For students to consider the impact of music on both the movement they create and their audience. This task encourages students to make bold creative choices whilst developing analytical and peer observation skills.

#### Session 1: The impact music has on choreography

Discuss with the participants how a powerful piece of music will demand a certain quality of movement from the dancer. Similarly, a powerful choreographic idea would require music that supports the choreography.

Example Track: 'O Fortuna', Composed by Carl Orff. Available from Amazon Music <http://www.amazon.co.uk/Orff-Carmina-Burana-Carl/dp/B000001GQP>

Play the piece of music and ask the groups what movement they think this music demands, by listening to the track and questioning:

- What emotions do they sense?
- What is the setting?
- What sort of environment can they picture?
- Who are the characters?
- What sort of people do they envisage – age, heritage, personality?
- What pictures and imagery can they see in their mind?

Discuss how these ideas may trigger movement ideas and effect:

- Overall style of movement
- Quality and attack – staccato or fluid movement
- Number of dancers – solo, duet, group piece

As a solo or group task, ask participants to explore movement using this music stimulus. They should create two short phrases. Share the work with the rest of the group and discuss the impact on the audience, specifically focusing on how the music and choreography support each other.

#### Independent Research Task

This task is based on Bawren Tavaziva's full length work, 'AfriCarmen' (2015).

Divide the participants into groups and give each group a theme from the production - 'betrayal, desire, death, jealousy and love'.

Set them a task to find a piece of music which compliments and portrays this theme or provide students with a range of music to choose from.

#### Session 2: Music and choreographic choices

In an open group discussion, ask the participants how they approached the task of finding a piece of music and what the challenges were.

Now that the groups have chosen a piece of music, ask them to begin developing movement based on their 'AfriCarmen' theme. They are to explore and respond imaginatively to the stimulus and music based on their theme.

As a starting point, participants should consider:

- What is the story of their piece? Decide on a beginning, middle and end. Their story can be inspired by the original Georges Bizet's 'Carmen', Tavaziva's 'AfriCarmen' or their own new ideas based on their theme.
- Do they want the movement to mirror or contrast the music?

Whilst the groups begin to create movement, they should consider:  
**dynamics, speed, rhythm, shape, direction and levels**

For groups of a higher level or to develop their motifs, they should consider:  
**repetition, unison, canon, tension and release**

Conclusion: Groups show back their material. Their peers can try to guess what theme they had been given. Students then discuss and analyse the impact of each groups music choice.

Encourage discussion to question:

- Did the music make the theme more obvious to the audience?
- Did the movement and music correspond in terms of feeling and style or did they juxtapose? What was the effect of this?
- What other types of music would have been effective?

#### Extension

To develop this task, students can explore performing the same choreography to various types of music; discussing the impact this has on the audience and choreography.

This workshop plan and stimulus is based on Bawren Tavaziva's 2015 work, *AfriCarmen*. Tavaziva Dance have an *AfriCarmen* education programme available, a perfect accompaniment to seeing the production live. To book a workshop or to find out where you can watch this production please contact Tavaziva Dance on 020 8365 9150 or [info.tav@tavazivadance.com](mailto:info.tav@tavazivadance.com) or by visiting our website [www.tavazivadance.com](http://www.tavazivadance.com)



# TEACHING RESOURCE

## EXPLORING HERITAGE – GREETINGS & PATHWAYS

### TARGET GROUP: KEY STAGE 2 & 3

**Aim:** To inspire students to explore their own heritage and other cultures. This lesson plan aims to develop choreographic, performance and peer to peer collaborative skills.

#### Lesson Starter

Instruct the participants to begin walking around the space. Encourage them to change direction and keep the space balanced. Ask them to acknowledge and make eye contact with others as they pass them.

Pause the groups and ask them what gestures they could use to greet each other. This could be a wave, handshake, nod, bow – encourage as many different answers as possible. Ask them to continue walking around the space, being spatially aware of each other. They are to greet each person that they make eye contact with, using a different gesture each time.

Pause the group again and ask the participants to explain how this felt. Ask the group for suggestions of how other cultures greet each other.

Here are some examples:

**British** - Ask the group how people from other cultures may greet each other. Adults usually shake hands only when they meet for the first time.

**Japanese** - Bow from the waist.

**South Africans** - The Zulu of South Africa say, “Sakubona” when greeting friends.

**Inuits, Canada** - The Inuit, who live in Canada, rub noses.

**Italians** - Kiss on the cheek 4 times - 2 on the left and 2 on the right. Friends greet each other by saying, “Ciao”.

**Tibetan, China** - It is very polite to stick your tongue out at someone. It shows you have no evil thoughts.

Ask them to explore greeting each other using as many different greetings as possible.

#### Task 1

In pairs: Creating three actions.

1. Each are to decide on a physical greeting. This should be influenced by their own heritage.
2. Create a simple sound call to each other - call and response. It could be vocal/verbal or sound created with their body.
3. Create a greeting shape that they perform together - a movement which is more abstract than their cultural gesture, but influenced by their own heritage.

#### Task 2

Individually:

1. Ask them to think about their journey to school/to the dance class today.
2. Walk through this pathway in the space.
3. Think about the following elements which may have impacted their journey: emotions, the weather, others they met on their journey, did they walk/run/take public transport.
4. Map out the pathway again, using these elements to explore how this effects their speed, energy, path, rhythm. They can physically show movements from their journey, such as boarding a bus, or they can show the stages of their journey in an abstract way. This pathway should reflect their own personality.

#### Task 3

Back in their pairs:

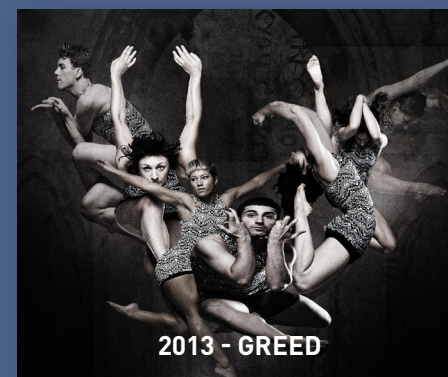
1. Share their pathways with each other.
2. Combine their pathways to create a duet. They should consider Mirroring, Repetition, Levels, Dynamics. They can combine sections from each pathway and/or perform pathways simultaneously.
3. Add in their three actions: Physical Greeting, Sound Call and Greeting Shape in to their duet.
4. They should now have a duet which combines their pathways reflecting their own personalities whilst using their three actions inspired by their heritage.

#### Develop it further

To develop additional movement ideas, participants can be asked to bring in items from their own heritage. Items could include photographs, passports, books and special items.

These items can be used as stimulus to explore and develop movement.







## SPECIAL THANKS

The Black Dance Archives Project and State of Trust

State of Emergency  
Arts Council England

Namron Dance OBE ([www.namrondance.com](http://www.namrondance.com))

Idrissa Camara & Ballet Nimba ([www.balletnimba.org.uk](http://www.balletnimba.org.uk))

Jonzi D ([www.breakinconvention.com/artists/jonzi-d](http://www.breakinconvention.com/artists/jonzi-d))

Tavaziva's Company Dancers (for research interviews)

Delia Barker

Franklyn Lane Films

Bernie Grant Arts Centre

Leyton Sixth Form College

Franklyn Lane Films ([www.franklynlane.com](http://www.franklynlane.com))

for the following footage:

In Conversation, Bawren Tavaziva, Jonzi D and Namron OBE.

Workshop with Namron at Leyton Sixth Form College.

## ADDITIONAL RESOURCES

Three Artists Connect - A filmed conversation between Bawren  
Tavaziva, Namron OBE & Jonzi D

Dance Got Me - Written and Directed by Ingrid Sinclair  
© Zimmedia, 2006

Please contact Tavaziva Dance to find out more about viewing these  
two special films.

Images:

Alfred Bailey DILLONROSE, Irvén Lewis,  
Emma Brown, Hilary Shedel

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