



**ADELAIDE  
FESTIVAL**

28 FEB-15 MAR 2020

# Two Crews

By Nick Power

EDUCATION RESOURCE

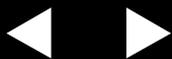


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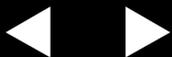
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## Two Crews

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# Show rundown

In *Two Crews*, hip-hop choreographer Nick Power brings the techniques of street dance into the realm of contemporary dance while continuing the exploration of intercultural exchange. He works with existing movement language, using set tasks and improvisation to unravel then rebuild into a new choreographic landscape.

The project brings together two significant and unique crews - Lady Rocks from Paris and Riddim Nation from Sydney.



### "Crew Culture"

The crew culture grew out of the territorialism of street gangs of the Bronx in the 70s. Crews represented a locality, often including a common cultural background, dance style, philosophy, and a sense of pride and connection to place. A strong part of a crew's identity is how they represent in a battle with another crew.

### WARNINGS

Performance contains haze and strobe lighting. The audience is required to stand for the entire duration of the performance.

Wheelchair users can be accommodated.

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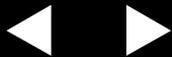
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## Themes

*Two Crews* explores crew culture. The performance, aims to give the audience a cross cultural perspective on hip hop as a global culture and how that gives voice to minorities and the marginalized.

The performance explores two questions:

- How do a hip hop female group from Paris and a multi-cultural group based in Sydney exist in a separate space?
- What happens when they come together?

In exploring these questions, *Two Crews* deals with issues of gender, place, shared history and dance lineage.

## Music and Sound

*Two Crews* has an original score by Jack Prest. The music created by Prest is electro hip hop.

[Video – Lady Rocks and Karima Aktuel Force](#)

## Production

### Style and Conventions

The *Two Crews* – Lady Rocks and Riddim Nation have contrasting styles.

**Lady Rocks** - sharp, precise, tightly choreographed sets and frontal, combative style with a focus on Top Rock styles, with influences of salsa, martial arts and Capoeira.

**Riddim Nation** – draws on its members' diverse cultural backgrounds, including Cambodian, Vietnamese, Chinese, Filipino, Latino, Pacific Islander and French. A number of the dancers have traditional dance practices that they combine with their hip hop moves. They've been described as cheeky, fluid and deceptively chilled style.

## Lighting

*Two Crews* has an original score by Jack Prest. The music created by Prest is electro hip hop.

## Set/stage

*Two Crews* will bring the audience into the space with the dancers to create an intimate experience. Initially the two crews will dance in two circles side by side. The audience will experience each crew separately, but in close proximity. The two circles open out for both crews to share and negotiate the same space.



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# Curriculum Links and Activities

This education resource is developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

**SACE Stage 1 and 2** – the resources are created with links and in relation to the subject outlines.

### Year 7 and 8

In Dance, students:

- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they make and respond to dance
- evaluate choreographers' intentions and expressive skills in dances they view and perform

Analyse how choreographers use elements of dance and production elements to communicate intent

#### ACADAR018

Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making... **ACADAR018**

### Year 9 and 10

- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they make and respond to dance
- evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances they view and perform

Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance...

#### ACADAR025



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# Before the Show

## Individually students read:

[An interview with Léa Cazauran, choreographer and founder of Lady Rocks](#), a Parisian break group who will dance with Riddim Nation a break group from Sydney, in *Two Crews*.

The interview explores how Lady Rocks was formed, her interests, what attracted her to breakdance and how Lady Rock became involved in the collaboration with Nick Power.

Breakdancing has historically seen as the realm of males and it is generally assumed that breakdance is a male-centred mode of expression that has often rigorously excluded female practitioners.

Students select an idea to explore and research.

For example:

- What is the history of B-girls and breakdance?
- How have women negotiated marginalisation in the breakdancing culture?
- What are the issues associated with the admiration of a b-boys masculine expression over b-girls and how does this affect the lives and careers of b-girls?
- Why has Paris been so influential in the Hip Hop scene?
- How does breakdance give young people a voice?
- Power's mentions the big influencers in his career like Ken Swift, Storm (German B\*boy), Tracks Dance and Stalker Theatre. Find out more about one of these influencers.
- How does Nick Power create and choreograph his dances?
- Where did Breakdancing come from – i.e. the history – the social and cultural aspects?
- How has Breakdancing changed over time?
- Why are they thinking of including hip hop in the 2024 Olympic Games?

## A bit of history

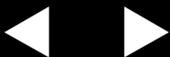
Run DMC were hailed as one of the most influential acts in the early history of hip hop culture and one of the most famous hip hop acts of the 1980's.

Raw – gritty – completely revolutionary.

They moved hip hop away from club funk and disco dance music. Their sparse beats and aggressive rhymes were ground breaking. The lyrics often included taunts and socio-political commentary.

Watch a breakdance battle with a bgirl and a bboy crew breaking to [Run DMC – It's Like that.](#)

While reading and researching students should identify and list "keywords" and the "main ideas". Note: using a Cornell notes template will support students with this process. ([simple template provided](#))



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# Links to research

## Keywords: b-girls and women and breakdance

[All the Ladies Say](#) (trailer 4mins 19sec)

The trailer is for b-girl Ana "Rokafella" Garcia's first documentary film. A few of the themes explored and discussed by the dancers in the film are femininity, motherhood and the representation of women in popular culture.

[An interview with Ana "Rokafella" Garcia](#) – she talks About Her B-Girl Film All The Ladies Say and MORE! (9mins 13sec)

[In reverence of Black B-girls](#) – an article that explores black women's involvement in early breaking culture in New York city.

[A Breaking Battle Women Hope to Win](#)

While female breaking crews existed in the 1970s and 1980s, such as the Dynamic Rockers, the Lady Rockers, and the Female Break Force, their recognition pales in comparison to all-male crews such as the Rock Steady Crew and Zulu Kings.

[What Inspired Finnish b-girl AT To Start Breaking](#) – Rise of the b-girl

[The Australian Women taking on the World of Breakdancing](#)

## Keywords: history and breakdance

[The Freshest Kids: The History of B Boy](#) (2002) (1 hour 36 mins) The Freshest Kids takes you on a journey of the underground world of B-Boys spanning the last 25 years. See and hear the early history via rare archival footage and exclusive interviews. It provides an insight into the evolution of B-Boy and its place within hip-hop culture and beyond.

[History of Breaking Dancing BBoying](#)

## Keywords: global influence and breakdance, social and cultural and breakdance,

["Breakdance": Breaking global cultural boundaries through dance](#)

[Shake The Dust](#) – Official Trailer (2mins 7secs)

[Shake the Dust](#) is a documentary about the influence of breakdancing, exploring how it resonates with young people in the slums, favelas and ghettos of the world.

[RollingStone – Article in Rolling Stone](#) that focuses on the big issues in the documentary Shake The Dust and how it shines the light on global b-boys and issues for b-girls.

[The global influence of hip hop and breakdancing in the slums and ghettos.](#)

[Power of dance: From Cambodian slums to breakdancing in Darwin](#)

[Hip hop and rap giving voice to young Indigenous protest](#)



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# Links to research

## Keywords: Paris and breakdance

[Paris is the perfect place for Breakdancing](#)  
Hip hop culture is big in France; it is now the second largest in the world, after the USA. Since the 1980s, break dancing, rap music, and graffiti have been particularly popular in the often-impooverished "banlieues" outside many major French cities.

[Breakdancing takes a big step closer to 2024 Paris Olympic Games after IOC decision](#)

[Breakdancing added to Youth Olympic Games 2018](#)

[Mourad Merzouki, the ambassador of French hip hop](#)

[Street dance moves closer to the Olympic debut at Paris](#)

[The Essential Guide to France's Rap and Hip-Hop Artists](#)

[Denis Darzacq - photographer](#)

## Search: influencers and Nick Power's career

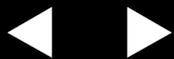
[Real Time - In profile: Nick Power, b-boy and choreographer](#)

[Stalker Theatre – a long standing multidisciplinary theatre company – mentor to Nick Power](#)

[Tracksdance – a dance company located in Darwin that produces original dance works that celebrate an important part of Australian culture.](#)

[BBoy Ken Swift's Breaklife](#)

[Biography of Niels Storm Robitzky](#)



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# Before the Show

## In small groups of 4 to 5 students:

- Students present the research they have undertaken.
- Discuss any similarities or differences they noticed in the presentations
- One student from each group should note ideas from the group discussion

## Questions to guide group discussions:

- What might be the reason for....
- What is going on here?
- What can we conclude from our research?
- What are we still wondering .... Maybe a BIG question
- What is our take-away from the presentations and discussion?

## As a whole class:

- Each group presents their notes from their presentations and discussion
- Use the same questions the groups used for discussion to guide the whole class discussion

## As a whole class watch:

[Nick Power being interviewed about Cypher](#) - August 2015

[Performance of Cypher](#) - a previous work of Nick Power's (37 mins 59 secs)

[Cypher - work in development edit](#) (5 mins 28 secs)

### Year 9 and 10

Practise and refine technical skills to develop proficiency in genre- and style-specific techniques ACADAM022

Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent

ACADAM024



### Year 9 and 10

Practise and refine technical skills to develop proficiency in genre- and style-specific techniques ACADAM022

Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent

ACADAM024

## After watching the videos and reading the article students discuss:

- Their initial reactions to watching *Cypher*
- What did they wonder
- If Nick Power was in the room what questions would they ask him

## Working in a group of 3:

Students create their own cypher.

### The Cypher

For breakers to test themselves the cypher is perfect. Trying new moves, pushing your stamina, using everything you've practised without fear of losing.

In most dancing, you learn in a structured class to copy the moves, but with breaking it's about originality:

- What can you bring to the cypher?
- What is your innovation?
- What is your style?

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# Build your moves vocab

Students can build their knowledge of breakdance moves by watching tutorials to get their b-boy and b-girl vocab happening.

## Checkout:

[Bby and Bgirl Dojo – lots of free tutorials](#)

[Melbourne Breakdance online break dance tutorials.](#)

[This link](#) provides three basic moves that are broken down into basic move elements..

1. 3 Step
2. Corkscrew Up
3. Baby Freeze

Students should start with simple routines.

Example of one to try out:

- 2 top rock moves
- Fall into baby freeze – few seconds
- Transition into a 3 step
- Baby freeze
- Corkscrew up

## Music and moves

The moves the groups develop will be influenced by the music they choose and how they interpret it. This is talked about by dancers as “dance musicality”.

Students can observe the difference in interpretation by watching the two following videos. Two different groups develop their moves for the same piece of music.

[Group 1](#)

[Group 2](#)

## Students need to:

- Choose their music
- Listen to the whole piece of music once
- Break down the music into layers listening to one part at a time:
  - lyrics
  - drums & percussion

## As a whole class:

Students rehearse their routines then each group performs in a cypher.

8 basic elements of breakdance

Top rocks – moves done while standing, eg cross step

Go down – goes from top rock down to the floor, eg hook drop

Footwork – when you're down on the floor using your hands for support as using your legs. eg 6 step and 3 step

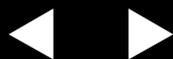
Freezes – when you hold a shape – full stop at the end of a sequence of moves – usually done to hit a prominent sound, eg baby freeze.

Transitions – moves made to get in + out of moves, eg pretzels.

Power moves – when the body is propelled into continued spinning while balancing on a body part, eg head spins.

Tricks – when you take a conventional step and add a twist to it – your special move.

Flips – usually happens between power moves, tricks or freezes.



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# After the Show

Individually students:

- Write down their initial thoughts after seeing *Two Crews*
- Do you have questions for the choreographer or dancers?

Links to examples of other reviews:

[Matilda Marseillaise review 14 January 2020 – \*Two Crews\* at Sydney Festival: a fun-filled hip hop battle.](#)

[2ser 107.3 review 10 January 2020 – Joyous Hip Hop Battle](#)

[The Sydney Morning Herald review 12 January 2020 – \*Dance that is actually fun proves to be a Sydney Festival treat.\*](#)

[Breakdancing crews brings their unique style to the theatre](#)

[‘B-Boys’ From Different Worlds Hit the Dance Floor Together - March 31, 2017](#)

[Between \*Tiny Cities\* - Dance Reviews - Melbourne](#)

[Review of \*Between Tiny Cities\* – July 2019](#)

## Questions to get you thinking:

Consider the movement and style of *Two Crews*:

- How did the performance make you feel?
- Can you identify where in the performance you had that feeling?
- What similarities and differences between the breaking sequences of the female dancer and those of the male dancers?
- What do you think the reasons are for the similarities and differences between the male and female dancers?
- Were there any culturally symbolic movements you could identify?

## Students use the – Guide for Writing a Dance Critique – to plan their critique

Tips and reminders for students when writing their critique:

- Don't forget when you are expressing an opinion you have to back it up. You can't just say it was awesome! Discuss the execution of the moves, the relationship between the dancers. Describe don't tell
- Reread, edit, and have someone else read your critique before your print



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# Meet the Company



## NICK POWER

CHOREOGRAPHER

Nick Power is a Sydney based b\*boy and choreographer. He is one of the leading hip hop dance artists in Australia, working professionally for the past 18 years. His dance work has toured throughout Australia, Europe, Asia and Central America and he has choreographed numerous shows with companies such as Tracks Inc and Stalker Theatre. Nick was the recipient of the Australia Council dance residency at the Cite Internationale des Arts in Paris 2012, which inspired his first full-length independent work *Cypher*. The work premiered at Darwin Festival in 2014 and has toured to Europe twice and throughout Australia.

His next work, *Between Tiny Cities*, was developed in Australia and Cambodia and premiered in Melbourne at Dance Massive 2017. It has since been presented in Phnom Penh, Darwin Festival, Hong Kong Arts Festival, George Town Festival (Penang), ImPulzTanz Festival (Vienna), Sziget Festival (Budapest), Tanz im August (Berlin), Noorderzon Festival (Netherlands), Tanzhaus nrw (Dusseldorf), Sydney Opera House, Arts Centre Melbourne, remote communities in the NT from Yirrkala to Tennant Creek, and most recently at the Asia Europe Foundation conference of Foreign Ministers in Madrid. *Between Tiny Cities* was a nominee for the 2018 Australian Dance Award for Outstanding Achievement in Independent Dance, and for a Green Room Award. Nick was awarded a Sidney Myer Creative Fellowship in 2018.

Over the past 20 years he has curated grass roots, medium- and large-scale hip hop dance events working with some of Australia's most significant venues and festivals including Carriageworks, where he was founding Artistic Director of Platform One Hip Hop Festival, 2008-2012, Sydney Festival, Darwin Festival and Campbelltown Arts Centre, where he was the dance curator from 2016 to 2019.

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# Meet the Company

## Jack Prest, Sound Designer

With a background as a conceptual artist and electronic music performer Jack Prest is a senior engineer at Studios 301, Australia's largest recording facility, and a freelance music producer/sound designer/composer. Jack's engineering credits extend to Bruce Springsteen, The Preatures, Jonti, Sampa The Great, Flume, Urthboy, Santpoort, Donatachi, Godtet and Golden Vessel. He works extensively as a composer and sound designer for theatre, dance and film, with highlights including Branch Nebula's 2013 Helpmann Award winning *Whelping Box* (and its film adaptation), surround sound mix for *Blak Box* (Sydney Festival 2019) and his work on Nick Power projects including *Two Crews* and *Between Tiny Cities*, 2018 Australian Dance Award nominee.

## Lee Wilson, Dramaturg

Lee has been a major contributor to the independent performance scene for thirty years as a highly regarded performer/actor and director. He is co-founder and Co-Artistic Director of Branch Nebula whose genre-defying works incorporate popular culture, sport and street styles in stage productions and on site –specific projects to inhabit and activate urban spaces for audiences. Branch Nebula's work has toured extensively in Australia as well to international festivals, and won two Helpmann Awards (*Whelping Box* and *Snake Sessions*).

Lee has performed with Australia's major physical theatre companies, including Shaun Parker Projects, Force Majeure, Acrobat, Legs On The Wall, Stalker Theatre Company, Gravity Research Institute and Post Arrivalists. Lee directed the remount of SDS1 by Ahil Ratnamohan for its national tour of *Australia* (2015) and *The Football Diaries*, which toured to South Africa (2010). He was dramaturg for Nick Power's *Cypher* (2014) and *Between Tiny Cities* (2017); choreographer on Roslyn Oades' *I'm Your Man*, (Belvoir 2012); and movement director on Urban Theatre Projects' *Last Highway* and *Back Home*, both for Sydney Festival.

## Anne Nguyen, consultant

Anne Nguyen founded the par Terre Dance Company in 2005. She is a breakdance specialist in the world of hip-hop battles, a dancer in several hip-hop and contemporary dance companies, and a writer of poetry and prose about dance. The philosophy, as well as her practice, of several martial arts inspire her to conceive choreographic realms that sublimate hip-hop dance and its essence. Her choreography displays a complex, precise architecture and reflects the forms and energies that surround human beings in the contemporary world. They combine poetry and mathematics, sensuality and explosiveness.

She has performed with hip-hop and contemporary dance companies such as Black Blanc Beur, Faustin Linyekula and Salia Ni Seydou. She formed part of the breakdance crews RedMask in Montreal, as well as Phase T, Def Dogz and Créteil Style in Paris, and has taken part in hundreds of battles\*, either solo or in groups, winning several high-profile competitions, such as IBE 2004 or BOTY 2005. She has served as judge on many others, including BOTY 2006 and Redbull BC One 2007. She makes an appearance in the documentary film *Planet B-Boy* (2007).



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## Harley Stumm, Producer

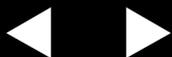
Harley Stumm has worked in performing arts producing since 1994, and established the independent producing company Intimate Spectacle in 2012. He's currently collaborating with artists including Branch Nebula, and Nick Power. He has produced and toured works by those as well as indigenous choreographer Vicki Van Hout, Cambodian-Australian rock 'n roll band Cambodian Space Project, visual theatre makers Sam Routledge & Erth, and Lenine Bourke, to major festivals & venues nationally, regionally and internationally. Highlights include post's Oedipus Schmoedipus bilingual presentation in Santiago, and a adaptation into Cantonese co-produced with Hong Kong Repertory Theatre and West Kowloon; national tours of Branch Nebula's Helpmann Award-winning *Snake Sessions* to skateparks throughout Australia, and of post's Oedipus Schmoedipus; presentations of Lenine Bourke's *The Walking Neighbourhood* in Redfern, Kings Cross & Kuopio Finland, and creating the intercultural rock opera *Hanuman Spaceman* with Cambodian Space Project, in Kampot Cambodia.

Previously, he was Producer at Performing Lines 2005-11, managing the Mobile States contemporary touring program, and touring and producing artists such as Tanja Liedtke, Chambermade Opera, version 1.0, Marrugeku, Back to Back, Gavin Webber and My Darling Patricia. He was Executive Producer and joint CEO at Urban Theatre Projects 1995-2003. He undertook the National Touring Framework consultancy with Rick Heath for the Australia Council in 2011-12, instrumental in the recent positive reforms to performing arts touring.

**Lady Rocks** is an all-women hip hop dance company based in Paris, founded by choreographer and dancer Léa Cazauran in 2012. The company practices top rock, an essentially male hip hop dance form, making it their own with influences of salsa and combat dance. They rock battles in local clubs to major international events, and perform in hip hop festivals such as Festival Kalypso, and prestigious venues such as La Villette, Opéra de Massy, and CCN (Centre Chorégraphique National) de Créteil. Their full length dance work *Gypsy*, choreographed by Léa, premiered in 2019.



**Riddim Nation** is a collective bringing the social aspect of dance culture to the Sydney dance scene since 2015. They deliver an expressive energy of positive vibes and joy, creating a space that allows dancers to come as they are, through freedom of movement, connection and sharing. The crew are practitioners of all styles in street dance culture (Popping, Locking to Waacking, Breaking to Afro fusion, Hip-hop freestyle & House/Club dance), and bring elements of traditional culture into their dance practice. They represent in all platforms through exchanges, battles & cyphers as well sharing their styles through clubs & parties.



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# Additional Resources

[Berlin 24/7: Breakdance as a symbol of freedom](#)

There it is again, that sense of freedom via dance. Apart from a few basic steps, every dancer is free to find his own style. "We always enjoyed that, and it's the reason why breakdance has developed over the past 25 years," says Mikel, who is energized like a teenager.

[Why Paris is the perfect city to introduce breakdancing to the Olympics](#)

[Breakdancing sees a global resurgence](#)

[Why do Koreans love breakdancing](#)

Video on the BBC story page – interviews South Koreans about their love of breakdancing (3mins 20secs)

[Breakdancing is still relevant to hip hop and its youth](#)

[The Othered Paris](#)

[Beethoven - Breakdance, Contemporary and Classical dancers combine – well known German Breakdancer Khaled Chaabi](#)

[NT News - Breakdancing building ties between Darwin and Cambodia crews](#)

"Dancers Erak Mith, from Phnom Penh, and Aaron Lim, from Darwin, use the rituals, movement styles and language of their shared hip-hop culture to explore their different cultures and uncover the choreographic links that unite them."

[Information about Tiny Toones - Cambodia - Tiny Toones Youth Centre 2016](#)

[Find out more about Tiny Toones – how it started and what it does](#)

[Hip Hop in Cambodia | Tiny Toones Organization](#)  
(9min48secs)

Tiny Toones is an organization that brings kids off the streets and provides them with a positive learning environment. Many of these kids do not have the opportunity to go to school, so here they learn English, Khmer, Math and the best part is that they learn about Hip Hop. Tiny Toones provides a Breaking program where kids get a chance to release their creative energy, gain confidence, social skills and much more.

[The Future of Khmer Hip-Hop | Tiny Toones Cambodia](#)

[Cambodian – Tiny Toones](#)



# Guide for Writing a Dance Critique

## Opening Paragraph

When	
What	
Where	
Performance	
<p>Overview of the production and the intent of the choreographer...</p> <p>The artistic contributors – choreographer, dancers, set designer, lighting, costume</p>	

### Language Features:

- Usually in past tense
- Uses subject-specific language
- Descriptive language
- Third person voice
- Analytical language
- Modality (how certain we are about something)
- Cast and crew referred to by their full names or last name
- In text references (quotes or specific moments)

## 1st Paragraph - Movement and choreography

What movements did you observe?	
What was the structure of the dance?	
How did the dancers relate to each other?	
What were the technical and expressive abilities of the dancers?	
Were the dancers focussed and energetic?	

## 2nd Paragraph - Space and staging

How did the dancers move through space?	
Where did the movement occur?	
Did the lighting focus or distract?	
Were the costumes appropriate?	

## 3rd Paragraph - Music

Was the music fast or slow?	
How did the music add to the dance?	

## Concluding Paragraph - Summarises the viewers opinion

How did it make you feel? What did you learn from the dance?	
What did the dance communicate to you? What stood out the most?	
Did the dance create any questions for you?	

# Cornwell Notes Template

## KEY WORDS

## MAIN IDEAS

## SUMMARY