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# WILD THOUGHTS

## Education Pack





## ABOUT THE COMPANY

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National Dance Company Wales creates ambitious, engaging dance work, taking Wales to the world and reflecting the world in Wales. We dream of a Wales celebrated as a nation passionate about dance and dancing, where dance is part of everyone's life. Our collaborative activity seeks out and nourishes potential, supporting Wales and all of its people to flourish, championing the development of dance as an art form. Let's change the world by dancing.





## WILD THOUGHTS

By Andrea Costanzo Martini

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*Wild Thoughts* shows fearless, impressive dance, full of playful wit that calls our bodies back to movement, pleasure and joy.

“Wild Thoughts’ is a riotous celebration of knees, arms, legs, glands, tongues, limbs and their untamed physical knowledge. What deeply touches me in this process is to see the urgent passion these performers have for movement and their generosity to share on stage the intimate and unique relationship they have with their bodies,” said Martini.



# THE CHOREOGRAPHER

Andrea Costanzo Martini was born and raised in Italy, At the age of 19 he moved to Munich, Germany where he attended the Heinz-Bosl Stiftung Ballet Akademien and in 2004 he began his professional carrier as a Ballet Dancer in the Aalto Staats Theater Essen.

In 2006 he joined the BATSHEVA Ensemble, before joining the main company after two years. This is where he began his activity as gaga teacher and Choreographer. He later joined the CULLBERG Ballet in Stockholm where he performed for two years.

Martini has been awarded a number of awards for his choreography including, First Prize for both dance and choreography at the International Stuttgart Solo Competition for the solo work What Happened in Torino, Second Prize at the “International Jerusalem Choreography Competition” for the solo Occhio di Bue, and in 2019 he was selected by TimeOut Tel Aviv as one of the upcoming artists to watch in Israel  
In March 2022 he created the work ‘Wild Thoughts’ for NDC Wales.

[Watch the trailer for ‘Wild Thoughts’](#)

[Watch an Interview with Andrea Costanzo Martini on the creation of ‘Wild Thoughts’](#)

[Listen to the soundtrack on Spotify](#)

**Costume Design:** Rike Zöllner  
**Costume Supervisor:** Deryn Tudor  
**Costume Maker:** Elizabeth Catherine Chiu  
**Lighting Design:** Barnaby Booth  
**Rehearsal Director for Creation:** Jack Philp  
**Music:** Spectacle of Ritual’ by Kali Malone  
Foreign Bodies

**“In this piece, together with the dancers of NDCWales I am exploring the playground of the human body.”**





## CREATIVE PROCESS

When asked about the creative process, Martini said that he never has a recipe for his work:

“Whenever I make a new creation, I accept the fact I don’t know how I’m going to do it this time. Every time is from a place of the beginner and nothing goes as planned”.

When developing ‘Wild Thoughts’, Martini first taught the dancers a number of movement phrases that he had choreographed. The choreography focuses on movement that is ‘inspiring to watch’, and that shows the many possibilities of what a body is capable of. When creating movement, Martini tries out gestures, playing with how his body wants to move and what it automatically does and trusts. He then plays with saying ‘no’ to his body, and focusing on doing the opposite, questioning ‘what is the opposite of a movement? Is it slower? Is it backwards?’. The idea of having a beautiful movement with something that appears broken.

Martini used a layered structure of solos and duets for section one of ‘Wild Thoughts’, using the material he described above that he taught in the first week of the process. This section shows one dancer entering the stage and performing a solo, then exiting, and this is repeated with another two solos, performing the same choreography. This then begins to accelerate, fluttering between solos, duets and trios, and introducing more movement material and faster paces.

Section two uses text, made up of only words that are body parts, such as hands, lung, teeth. The company, directed by Martini, explored ways to create a rhyme or rhythm of text using these words, and added actions to match. Martini described any combination that made him laugh as having value.

The third and final section was created as a celebration of movement, combining the skills looked at so far and, simply, dancing, to music.

**The below tasks are derived and inspired by the creative process that National Dance Company Wales experienced to create ‘Wild Thoughts’, by Andrew Martini.**

## TASK I CLASS IMPROVISATION

Ask the class at first to walk around the room, using the entire space and thinking about the pathways they are making as they weave in and around each other. Give the instruction that when they hear you shout a word, they need to start to move in a way that they think represents this word, with the focus being on specifically moving how their body wants to, in the automatic style and quality it first presents. There are no wrong answers.

Examples of movement stimuli:

- Circles (Creating fluid, curved pathways)
- Lines (Linear, sharp pathways and shapes)
- Water (Flowing, seamless movement and waves)
- Air (Light, buoyant and effortless movement)

**Always finish with no stimuli, leaving the class to move freely how they would like.**

Now repeat this task but, as Martini suggested, the class should try to say 'No' to their body. For example, if the an individual uses their arms primarily for circles, how can they do the opposite of this? Can they use their legs? Or, if the quality of movement was slower, can they now push the speed?





## Task 2 SOLO TASK:

After exploring with improvisation you can now set the task for the individual learner to create a solo. This could be based on one or more of the words used or no words just their individual style, plus the combination of saying 'yes' and 'no' to their body.

### Development task:

Andrea Martini, as part of the creative process of 'Wild Thoughts', takes a lot of time correcting the material created. He re-watches choreography and tweaks any bits that he believes are weak. He repeats this process again and again until everything he is left with 'satisfies him on some level, either thinking it is "beautiful", "humorous" or making him "curious"'.

Ask the class to film their choreography and give this correction process a go, or alternatively, show each other their work and ask them to offer each other suggestions.

## TRANSFERABLE TASK!

If you are given an image stimuli, for example, as part of the curriculum, you can tweak this task to suit. The words given as improvisational stimuli can be words taken from a class discussion describing the image.

### **TASK 3 LAYERING:**

You will need at least two phrases of movement for this section, which the class need to be confident with individually. These phrases can be derived from the above tasks, or elsewhere.

In a conveyor belt fashion, as 'Wild Thoughts' first section shows, explore dancers entering the stage as a solo and performing a fragment of one of the phrases and then exiting, and repeating with another individual, and repeating this again, and so on. The idea is that this section accelerates in speed and density, beginning with a solo and ending with a full stage of bodies performing the material, either in unison or fragments. This could also build with the music.

Here is an example of how you can order this:

Solo  
Solo  
Solo  
Duet  
Solo  
Duet  
Duet  
Trio  
Trio and Duet  
Trio, Duet and Solo  
All on stage.

Which fragments of which phrase you choose to use for each individual can be played with. For example, the first three solos can be three different phrases, or they could each be the same, or overlap.

The time in which the next solo, duet or trio enters the stage is also free. In 'Wild Thoughts', things started to over-lap more as the speed increased towards the end.

The duets and trios should be in perfect unison, so rehearsal and timing is key!



## TASK 4

### CALL AND RESPONSE

This is a task used for the final section of 'Wild Thoughts'.

#### **Improvisation task:**

Ask your class to find a partner and label themselves Person A and Person B. Instruct person A to perform a gesture to Person B, such as a wave, a nod, hand-shake, and so on, and ask Person B to respond, then repeat swapping over. After several turns, ask them to repeat but work with the idea of the wrong answer. For example, if Person A waves at Person B, Person B may go to shake their hand instead of waving back, then person A may scratch their head instead of shaking their hand.

Set this improvisation into choreography, using both wrong and right answers, only 10 - 15 seconds.

**Version 1:** Simple and literal, as described above.

**Version 2:** Take version 1 and make these literal gestures into a piece of dance. A wave, for example, can be made into a big wave of the arm into a side tilt, or a hand shake could be a counter-balance or lift. Connecting each of these fluidly and creating a contact duet.

Then incorporate more contact, levels, and unison parts, as well as playing with varying speeds, adding pauses and contrasting dynamics.

#### **Development:** The Beehive

Swap partners and repeat this process with another two or three people, and then the class can perform one duet and run to another person and perform another duet, with a sense of urgency, like a Bee transferring from one flower to the other, an analogy Martini used for his work.

## CONTACT US

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