

Akādemi

THE TROTH

उसने कहा था

Usne Kaha Tha

Learning Resources

Christina Christou



THE TROTH

A gripping wartime story of love and loss, told through powerful dance theatre, commemorating the contribution made by Indian soldiers during World War I.

These resources have been created to give audiences, teachers and learners an insight into the themes and creative ideas behind The Troth, as well as the social, cultural and historical backdrop of the show.

We will explain a little about how the dance was made and the choreographic techniques you will see.

If you are studying dance at any level, or a performance-based subject that looks at the development of creative work, this will help develop your critical skills, your understanding of dance-making, some of the cultural perspectives considered in this dance piece and the creative collaborations Akademi has undergone to bring together story, film, dance and music in this vivid blend of artforms.

This resource pack is a starting point for you to explore the show before or after you see it in performance (or on film) and provides activities and lesson content.

Akademi aims to inspire our audiences into new ways of thinking about and immersing themselves in dance and physical theatre. This resource should help to answer some of your questions about the production.

The Troth is a beautiful, poignant story that we would like you to become familiar with and get closer to the characters and their stories.

We hope that this pack will enrich your experience of seeing The Troth.

Christina Christou

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Introduction

The Troth is Akademi's new production based on the well-loved short story *Usne Kaha Tha*, stirred by the powerful narrative and infused with authenticity through footage, imagery and written accounts of the time.

Inspired by film noir and the era of black and white film, the Troth unfolds its poignant narrative through a powerful blend of dance, music, text and film.

Set against the music, sights and sounds of rural Punjab, the Himalayan foothills, country lanes, markets and recruiting grounds, moving to training camps, parade grounds and ultimately the trenches, complete with the intrigue of a German spy, the production has been developed in a unique collaboration between leading choreographer Gary Clarke, composer Shri Sriram and filmmaker Josh Hawkins.

The Creative Process

The creative team bring together dance, music and song resulting in a live performance blended with a specially-commissioned new film work creating an aesthetic of 'a living silent film', a collation of striking authentic imagery that portrays the filmic qualities from one hundred years ago.

Look out for...

- A subdued colour palette, tones of sepia and khaki in the soldier uniforms, contrasting with vivid colour within Lila's woven Punjabi marriage shawl, patterned with bright embroidered threads.
- Contrasts of light and dark in the staging and overall visual appeal, helping portray a black and white film quality.
- Details of textures in the fabrics reflecting Indian clothing of the era, such as calico and chintz, and home-spun woven designs and materials used in the costumes.



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- Heavy fabric in army clothing, weighty leather holds strapped onto the body; gum-sole marching boots, army breeches and the Sikhs' specially-adapted kurta-style army shirts.
- Lila in vivid, bright colours to break the sepia tones with long flowing dresses and multiple long scarves to create dream-like quality in the dream duet with Lehna.
- Notice how the creative team show us the rural life of Punjab villages, then the transition to an alien militaristic world.
- Musical motifs representing the rural idyll then later on drum beats of the battle field.
- Repetitive movement sequences portraying 'body conditioning' in the soldier recruits' fitness regimes, assault course, parade ground and wrestling.
- Building of camaraderie and comradeship between the male recruits and sustaining the idea of keeping a life-long promise.
- Impact on the women left behind without their husbands and sons.
- Key words and phrases seen on the film projection to help drive the significant points of the story and illuminate the narrative. For example: "May God have mercy on me and grant my wishes and give me a sight of you".

Plot synopsis

Amritsar, India, 1888.

In a bustling marketplace a young boy, Lehna Singh, meets a girl, Leela. He cheekily asks her, "Are you betrothed?". She runs away, shyly.



Only betrothed women wore these. Lehna despairs.

The season passes. Again they meet and Lehna teases her with the same question. On their third encounter, the girl replies: "Yes, I was engaged just yesterday – see my silken shawl."



7 years later. Lehna discovers that the British Army is recruiting Indians in Punjab. He joins up and begins his training.



19 years later. Lehna is a junior officer in the British Army. Granted a month's leave, he returns home. War is declared. On visiting the home of the Subedar (Captain) before

travelling to the front, Lehna discovers that the Subedar's wife is the girl he met in the marketplace. Taking Lehna aside, Leela asks him to promise that he will protect her husband and son, Bodha, who is part of the same regiment.



Belgium, 1915. As war rages, the 77 Sikh Rifles keep their spirits up in the trenches with songs. But Bodha is seriously ill. Lehna cares for him.

A German soldier, impersonating a British officer, infiltrates the trench and commands a group of men to mount an attack.



Lehna remains with Bodha but becomes suspicious of the imposter when he offers Lehna a cigarette (a real British officer would have known that Sikhs do not smoke).

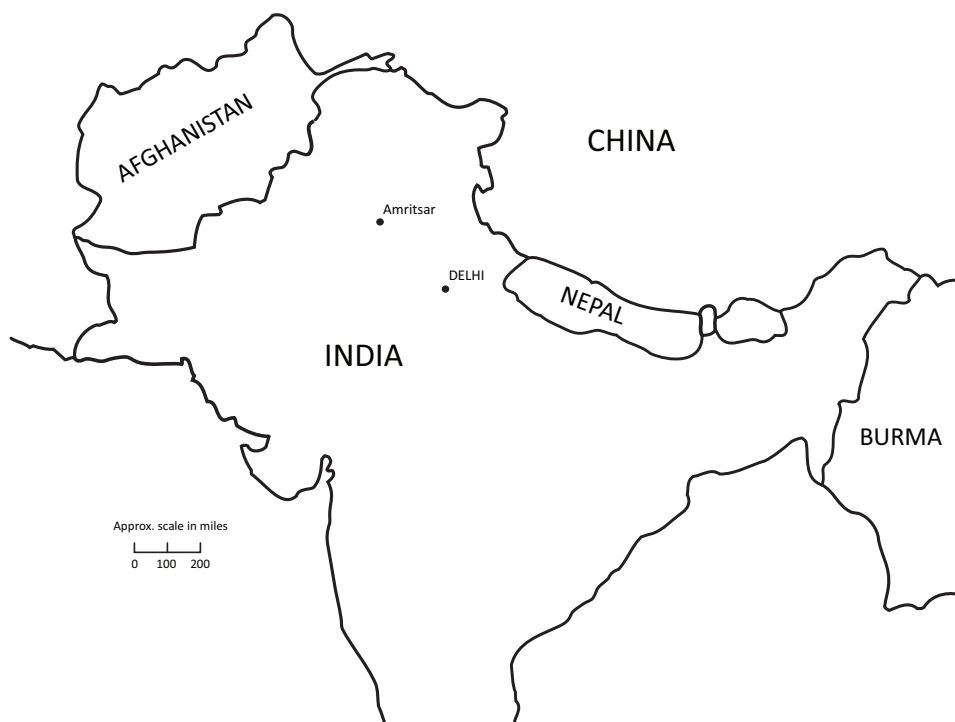
A struggle ensues; the spy is killed and Lehna is mortally wounded. The Germans launch a full-scale assault on the trench, but are trapped as the Subedar's men return, having discovered their mission was a decoy. The 77 Rifles are victorious but both Bodha and the Subedar are injured.



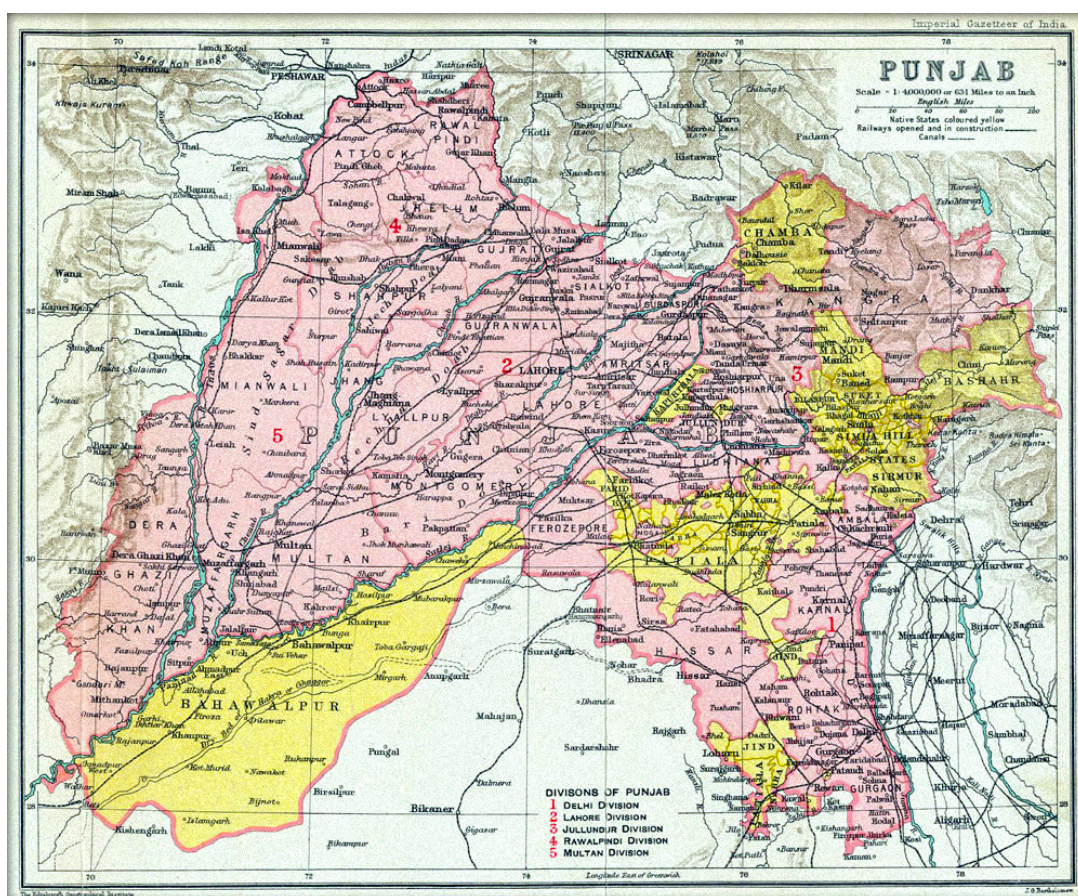
There is no space in the ambulance for three so Lehna insists that they go ahead. As they leave, he asks them: "When you see her, tell her that

I kept my troth." Drifting out of consciousness, he mumbles "She had said so" and dreams of home.

Map of Undivided India (1914)



Punjab (1909)



Punjab was a province of British India. Most of the Punjab region was annexed by the East India Company in 1849. It comprised five administrative divisions, Delhi, Jullundur, Lahore, Multan and Rawalpindi and a number of princely states. In 1947, the partition of India led to the province being divided into East Punjab and West Punjab, in the newly created Union of India and Dominion of Pakistan respectively.

Indian Cinema, 100 years ago

Early Indian Cinema – deities, myths, politics, protest and popular entertainment.

The Troth is being produced now to align with and celebrate the centenary of the emergence of Indian cinema.

Here is a timeline of the developments in the Indian film industry:

The first bioscope was brought to Calcutta in 1896. A resident, Hiralal Sen acquired necessary equipment and started bioscope shows at the Minerva, Star and Classic Theatres.

In 1896 the first screening of a film took place in the Watson's Hotel, Bombay, by the Lumiere cameraman Marius Sestier. Two years later, Italians Colorello and Cornaglia organised film shows in film tents, and a newsreel was commissioned on the panoramas of Calcutta.

In April 1898 Sen established the Royal Bioscope Company in Calcutta. The company organised bioscope shows in Calcutta, Bhola, Manikganj, Joydevpur and other parts of Bengal, Bihar and Assam.

By 1900 a cinema was established in Madras where FB Thanawals's Grand Kinetoscope newsreels were released alongside footage of the Boer War.



Movie cameras used by Hiralal Sen, the first Indian to make films (credit: Hindustan Times)

In 1901, Hiralal Sen's Royal Bioscope showed filmed extracts from the commercial live theatre in Calcutta.

In 1901 JF Madan launched his bioscope showings, which were to grow as a massive distribution empire dominating Indian, Burmese and Sri Lankan cinema.

During this era, much of what was shown were enthronements, landings, arrivals and departures of ships, visiting royalty, sporting events (such as a wrestling match in the Bombay Hanging Gardens) and filmed theatrical excerpts.

In 1904, Manek D. Sethna started the Touring Cinema Company in Bombay, showing The Life of Christ. And in 1905, after Lord Curzon announced the partition of Bengal, JF Madan produced a film of a protest rally against Partition. Madan opened the Elphinstone Picture Palace in Calcutta, the first of his cinema chain in 1907.

George V's visit to Delhi and the grand Durbar was India's first extensively filmed event in 1911, and in the year after Pundalik is made, probably India's first feature film.

The film is about the Hindu saint Pundalik, based on a Marathi play by Ramrao Kirtikar. The entire 'film' is set on the Grant Road, Bombay, and was made by filming a staged version of a sort of musical opera, in an attempt to create a swadeshi (home-grown and with a national identity and independence – a backlash to British colonialism) cinema.

In 1913 and 1914 Dadasaheb Phalke, an Indian producer, director and screenwriter, known as the father of Indian cinema, showed his first commercial film, Raja Harishchandra to the city's elite. The film tells of a king who renounces his kingdom to keep a promise he made to a sage and is subsequently rewarded by the gods. It was an absolute success. He then presented this film alongside Mohini Bhasmasur (1913), and Satyavan Savitri (1914) in London.

Phalke had been inspired and enraptured after seeing a silent French movie called Life of Christ.

In 1915, the first South Indian feature was made – R. Nataraja's Mudaliar's Gopal Krishna. He was a pioneer in the production of silent films and known as the Tamil father of cinema. Mudaliar developed a passion for moving pictures after watching the films of Phalke.

At the time cinematographers from Britain were filming a documentary on Lord Curzon, then the Governor-General and Viceroy of India. Mudaliar got introduced to Stewart Smith, one of the cinematographers, and learned about the basics of photography in film-making through him.

By 1916, Universal Pictures set up Hollywood's first Indian agency.

In 1917, J.F. Madan's Satyavadi Raja Harishchandra is the first feature made in Calcutta. Phalke made a short film about filmmaking, How Films Are Made.

By 1918, the Indian Cinematograph Act modelled on that of Britain defined the terms of censorship and cinema licensing.

Shree Nath Patankar was an Indian producer, director, and cameraman, one of a wide range of people who filmed the historic Delhi Durbar in 1911 held for King George V. He made the mythological Ram Vanvas, the first Indian serial, about the exile of Rama.

Patankar initially teamed up with Tilak, a renowned freedom fighter and nationalist leader, and produced The Death of Narayanrao Peshwa, also called The Murder of Narayanrao Peshwa in 1915, which has been cited as the first historical film of Indian cinema.

By 1919, the Kohinoor Film Company was set up and imported actors start to arrive. The studio also trained creative and technical people and produced actors.

One Kohinoor production in particular, Bhakta Vidur, alluded directly to political issues of the day. In the wake of the Rowlatt Act 1919, which put restrictions on Indian imports, protests and agitation broke out, thrusting Mahatma Gandhi into the national spotlight.

This film adapted a section from the Mahabharata that concerns the fall of an empire at the hands of two warring clans, the Pandavas and the Kauravas.

More overtly, the film's main character is a dead ringer for Gandhi, complete with his trademark hat and khaddar (a home-made, handspun or hand-woven natural textile shirt from India). This film became something of a cause célèbre in India, as it generated a huge censorship controversy.

Kohinoor grew into the largest film studio when the era of silent film ended and the 'talkies' started.

Phalke: The Father of Indian Cinema



Dadasaheb Phalke made his acting debut with Raja Harishchandra in 1913, the film now known as India's first full-length feature. Making ninety-five movies and twenty-six short films in his career spanning nineteen years, he was obsessed with the idea of making the Indian film industry truly indigenous, reflective of Indian life and culture.

Most of Phalke's movies revolve around Hindu mythology. Mohini Bhasmasur, Lanka Dahan, Shri Krishna Janma, Gangavataran, all featured deistic themes.

During his tenure in the printing industry, Phalke had worked with artist Raja Ravi Varma. It was the mythological paintings of Varma, coupled with the central topic of Life of Christ which inspired him earlier, that compelled Phalke to pursue deistic themes on screen.

Phalke continued to go from strength to strength, releasing several documentaries, short features, comedies, and educational films alongside mainstream movies. The success of his films led to an influx of investment from patrons wanting to profit from this blossoming industry.

Phalke founded The Hindustan Film Company in partnership with five businessmen: a company that he soon left over financial differences with his partners whose hunger for money was impeding his creativity.

After struggling without Phalke at the helm, the company called him back and he proceeded to create several more films but his time at the forefront of the Indian film industry was cut short with emergence of sound in movies. ‘

‘Talkies’ became all the rage and Phalke's silent movies ran out of favour with audiences who now flocked to see the new dialogue-based films.

The author and his story

Guleri's 'Usne Kaha Tha': Love in the Time of War

In 1915, a 32-year-old Indian scholar and linguist who had never set foot outside India, Chandradhar Sharma Guleri, decided to write a short story about the First World War in Hindi which catapulted him overnight to literary stardom.

Published in 1915, *Usne Kaha Tha* is one of the earliest short stories on the war.

Love in the Time of War was made into a successful film in 1960 and remains to this day one of the most popular short stories in India.

Realism and drama are the twin pillars of the narrative, as Guleri knits together themes of the European war with a tale of Punjabi village romance.

The story is full of urban realism: the audience is taken straight to the meandering streets of Amritsar, in the Punjab, with its madly-rushing tongas (a horse cart used for transportation) and colourful jostling, where we meet our main characters at a bazaar: the boy Lehna and girl Leela (Lila) who are involved in coy, flirtatious exchanges.

From here to the recruiting grounds, thick with the enthusiasm of war, to the horrors of Belgian front-line trenches, the story layers up with further emotional weight, rich with loyalty and love, distance and parting.

The author would have been teaching at the training ground for the Indian princes who were the first to volunteer for the war and the stepping-stone to joining the elite Imperial Cadet Corps. This would have been very different from the general recruitment campaign in the Punjab but even so Guleri would have been in the midst of the war effort.

Interestingly, in the story, Sikh religious nationalism and imperial loyalty are made to fit each other and in the story, the author outlines how the concept of sacrifice was being galvanised for the nationalist cause. There is the classic narrative of male camaraderie complete with trench banter and wartime friendships: but, amongst the trenches, the mutilation and mortality, loneliness and constant fear, a new level of intensity and intimacy is apparent among men where the sense of comradely affection and protection is tangible.

Guleri's story opens up this rich, stirring space of same-sex bonds amidst war camaraderie. The story balances this by giving us an insight into the voice and power of women in the war. It tells of romance that could have ignited, had circumstances been very different.

We experience the tensions of stressed personal relations and losses on many sides, as trench narrative evolves into high drama.



Chandradhar Sharma Guleri

THE EMPIRE NEEDS MEN!



All answer the call.
Helped by the **YOUNG LIONS**
The **OLD LION** defies his Foes.
ENLIST NOW.

PUBLISHED BY THE PARLIAMENTARY RECRUITING COMMITTEE, LONDON. POSTER: NY 58. WT.W.11002 - 1/15

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History and context

India's contribution to the war effort is often overlooked or underestimated.

From the blood-soaked trenches or 'slime-scapes' of the Somme and Gallipoli, to the deserts and heat of Africa and the Middle East, Sikhs fought and died alongside their British, Indian and Commonwealth counterparts to serve the greater good, gaining commendations and a reputation as fearsome and fearless soldiers.

Although accounting for less than 2% of the population of British India at the time, Sikhs made up more than 20% of the British Indian Army at the outbreak of hostilities.

They and their comrades in arms proved to be critical in the early months of the fighting on the Western Front, helping save the allies from an early and ignominious defeat.

The Great War's Forgotten Army.

Undivided India provided Britain with a massive volunteer army in its hour of need. Close to 1.5 million Indians served, fighting in all the major theatres of war from Flanders Fields to the Mesopotamian oil fields of what is now Iraq.

Every sixth British soldier serving during the war would have been from the Indian subcontinent, making the British Indian Army as large as all the forces from the rest of the British Empire combined – including the forces of Australia, Canada, New Zealand and South Africa.

Out of India's huge population, the soldiers were recruited from a very narrow ethnic pool of largely non-literate peasant-warriors confined to the towns and villages of Northern India, in accordance with the theory of 'martial races'.

Recruitment of Punjabi Men

A recruitment poster targeting village men.

The message is:

*Who will get this money, rifle and uniform?
The one who will enlist in the army.*

Alongside posters and recruitment messages, a song to help sell the many benefits of enlisting to rural villagers was frequently played on gramophone at local fairs:

*The recruits are at your doorstep
Here you eat dried roti, There you'll eat fruit...
Here you are in tatters, There you'll wear a suit...
Here you wear worn out shoes, There you'll wear boot (s)...*



Recruitment Poster © IWM

According to this theory, only certain ethnic and religious groups who also happened to be traditionally loyal to the British government – the Punjabi Mussalmans, Sikhs, Jats, Dogras, Garwahalis – made good soldiers.

In July 1917, the province was called upon to provide a monthly total of 14,290 fighting men throughout the year.

By the end of the war, Punjab had provided some 370,000 recruits, including 190,000 Muslims, 97,016 Sikhs and 83,515 Hindus.

Indian men served throughout France and Flanders, Mesopotamia and Persia, East Africa, Gallipoli and Egypt.

© National Army Museum



Gentlemen of India marching to chasten German hooligans.

Les troupes indiennes viennent châtier les brigands allemands.

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Gandhi on recruitment

Mahatma Gandhi was involved in recruiting Indian villagers for the British Army later in the war.

At the beginning of August 1918, he spoke at a recruitment meeting at Surat. He tried to inspire the men by framing the war effort as an invaluable opportunity for the population getting back the capacity to fight which they had lost by experiencing the battlefield.



He thought that each village could supply two men from every hundred or so. Gandhi wanted the men to increase their fighting capacity.

In the speech he talks about ‘the priceless opportunity’ to prove themselves, he said that being in the British Army would provide men with training, strength and courage, returning with the capacity to become ‘guardians of the nation’, proving to the British that they would have a new-found self-protection and further their cause for independence.

This was part of Gandhi’s bigger plans for self-determination and the concept of firmly planting Indian nationalism at the heart of the lives of villages across the vast country.

Gandhi talked about the concept of swaraj for much of his life. Swaraj is a Hindi term for self-rule and refers to Gandhi's concept for Indian independence from foreign domination. Swaraj gives weight to governance not by a hierarchy, but by self-governance through individuals and community development.

Gandhi used this thinking in a further speech to recruit soldiers, held at the foothills of the Himalayan mountains.

Gandhi encouraged the idea that swaraj was key to regeneration and swaraj would grow from the strengths, perspectives, wisdom and experiences of people living in village India, even more so than the cities.

Gandhi was very concerned with the concept of ensuring that Indian skills such as weaving and textile production were practiced – he led in the campaign to make his own clothing – this was to illustrate a mindset of seeking a freedom from British control of industries, politics and rule.

Gandhi speaking at a recruitment rally in a village:

“...Voluntary recruiting is a key to Swaraj and will give us honour and manhood. The honour of women is bound up with it. Sisters, you should encourage your husbands and brothers and sons and not to worry them with your objections. If you want them to be true men, send them to the army with your blessings.

Don’t be anxious about what may happen to them on the battle-field. Your piety will watch over them there. And if they fall, console yourselves with the thought that they have fallen in the discharge of their duty and that they will be yours in your next generation.”

Themes of The Troth

The themes of the production are good starting points for writing, movement ideas and visual arts projects:

- **Love, loss and sacrifice**, against the backdrop of horror and conflict of World War I; the loss to **women** in villages. The long-kept promises, loyalty and heart-felt lament.
- **Dreams of homelands** of the Punjab: the ripe fruit, orchards, families, lovers, women. Imagery of fruit and nature – the Banyan tree, wheat fields, mustard crops and mango trees.
- **Journeys** and the sense of parting over great distances.

Qualities and Characteristics of the Choreography

Gary Clarke reflects on his choreographic approach to making The Troth

Clarke describes his work as ‘a string of movements’: as a structured process he takes the company through to generate material.

Source material is carefully-selected, and a kind of moving image scrapbook is assembled: archive film footage, photographs and poetry is studied, dissected and the company together ask, where is the action here?

By looking at the historical figures, what they are doing, working out who they were, Clarke compiles a list of actions, supporting the dancers to respond and physicalise a series of actions and words.

Clarke then works with each individual, to build or edit their motifs. They ‘glue’ these motifs, weaving them a joined-up phrase, never deviating too far from the source stimuli, working collaboratively, offering and responding over and over, in a repeating creative dialogue in the rehearsal studio.

It’s also key that the generated material suits and flatters their bodies.

Then whole group also learns everyone’s phrase then see which of them complement each other, put them into an order, then fix it - and that’s the string which is three to four days in the making.

Then this is re-tuned, adapted, modified, the string becoming the choreographic anchor.

This is often further dissected and manipulated through many forms.

What you will see in The Troth...

... is beautiful and truthful story-telling, with high energy, aerial-bound athleticism counterpointed with a yearning softness and longing: along with passion and authenticity in the magnified movement and the attention to detail, recalling the spirit of the Punjabi’s people. The male bonds created in wartime are especially sensitively presented with such warmth.

How do you gather external advice and insights when you choreograph?

Gary Clarke works with an accomplished dramaturg Lou Cope on the creative journey. He takes advice on the language of dance communication, structure of the story, getting input on editing and honing what is not necessary. Other critical friends are TC Howard, Eleanor Perry and the dancer Daniel Hay Gordon who are trusted collaborators, a team of artists that understand his work- people he trusts to help him clarify the composition through their collective artistic eyes.



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How did you work to ensure dance movements were made film-like?

Again, by not straying too far from the narrative, looking back into the story, translating actions into a fluid line. The cast work with natural gesture to give a film-like human quality. – Clarke wants the audience to feel and experience a truthful body language as the dancers move through the space, that is driven by human movement, not by dance choreography.

He is very skilled in understanding what the character needs to say, starting with a pure human action but then abstracting, pushing, changing it – getting the audience to find visual ‘hooks’ that are recognisable, maybe larger than life, playing with space, size and scale, a balance to and fro, between what is actual and what is abstract.

Was it a considerable challenge to make the page come alive from literature into dance?

In rethinking and re-imagining the original written-down story, which deals with flash backs and shifts in time for a presentation on stage was a challenge. The choreography keeps the story on a straightforward timeline. Clarke understood he had a responsibility to honour the story and tell it well and hold it dear. As he reflects, “when you deal with classics, people hold them dear to their hearts.”

Mira Kaushik, Akademi’s Director, put Clarke in touch with academics, experts and researchers who were able to guide him. These creative consultants would evaluate the accuracy needed and identify the ‘dos and don’ts’ even simple things like differentiating Eastern and western gestures such as the appropriateness of the simple act of touch in both male and female customs of the time. Clarke considers that this added to the care of the palette, the right feel of the visual information and the true culture of the era and place.

The work is clearly modernised, but still located in Punjab of the early 20th century and gives a sense of time. The language has a new twist: Clarke is not dealing with Indian dance genres – his is a contemporary piece of physical dance theatre.

How did Clarke collaborate with the composer Shri Sriram?

The collaboration allowed for the disciplines of music and dance to share a blank canvas. Clarke was given the story, time, location and re-set this in his own terms, and he and Shri mused about energy, pace and tone of the soundscape.

Gary and Shri used the offer, create, respond, refine, model. Versions of soundtracks were introduced into the intense studio rehearsal and creation period, bringing shifting iterations of the music compositions.

Details in the music became more clarified and detailed for Clarke, perfectly encapsulating the dark and tense moods about war, the romance, the longing and love – even the location and temperatures were conveyed in the soundscape, painting the picture for each scene.

Clarke and Shri worked by constantly adding depth to this work, a process of accepting, adding, never taking away the sound information but building intricate layers of melody, evocative instrumentation and clear rhythmic shapes to frame the story.

Movement Workshop Ideas

Dance Leaders and teaching practitioners:

Gary Clarke has suggested some approaches for building on The Troth's choreography in the following workshop frameworks.

Creating a string of movements

Look at the Troth story, identify each block or section and decide on a scene to work with and respond to. For example, in the opening scene we have depicted a living busy, bustling Indian market. What do we see? Selling, lifting, shouting, buying. Create your own string or phrase, starting with gestures based on these observations. Move to bringing them together as a group. Are they unison, counterpoint or similar in scale or detail of movement? Look for commonality in the string, try out each other's phrases for size.

Conversations

Look at the duets and ensembles in the Troth. Intense themes include love, loss, longing, grief, friendship and loyalty. They represent conversations between people, no words, but expressed in the body. For example Lila the female character, expresses sadness over people leaving and later on grief.

Working in pairs, without voice, if you only have the body, how do you communicate with that person? Show your phrases, trying to physicalize the message clearly and ask for others' reflections.

Once you have clarified a short conversation, what devices can you put on next? Speed, abstraction, dynamics or detail?

Fitness training

Design a warm up looking at the section where the men go to training camp before the war. In the fitness training, look at the different parts of the body that are engaged.

Again, you can use Gary Clarke's starting point of building phrases from lists of action words to thread together.

Develop those ideas into a joint warm up for your group and teach others, being careful about attention to all muscle groups in your plan.



Simon Richardson

More Workshop Ideas

Warm up games

A creative warm up set on a battle field, providing an effective whole-body warm up.

1. On the war front, pretend that you are trying to protect yourself in the trenches. Dancers spend the first few minutes moving in the space using some of the following prompts:

Duck, roll, jump to the side, spin.

2. This can now be developed into a longer warm up game.

Working with a partner label yourselves A and B.

A will be a soldier on the front line; and B will be bullets and shrapnel flying towards A on the battlefield!

Person B will say and point to one part of A's body (head, shoulder, foot, etc.) and person A will have to move out of the way, by ducking, dodging, rolling, twisting, turning, etc.

Person B will repeat this by pointing to a different body part, and so on. Don't move away from each other too much and make sure you keep eye contact, so you know where person B is pointing. Try and pick different body parts, so that person A is challenged to move in a way not familiar to them. Once this has been explored swap places.

Next person B can turn their 'pointing to a body part' into more of a movement, so it becomes like an action, reaction duet.

If feeling confident you can also take the speaking of the body part out too.

Play with the dynamics of this exercises. When person B points quickly the movements from person A become much quicker, sharper and possibly smaller.

Then, try it in slow motion and see how much person A is able to emphasise their movement, they need to have more control and balance and facial expressions can be included.

Finally, if you want to turn this into a section of choreography get A and B to set what they are doing to make a short phrase.

Then take person B away and person A must keep the same quality and feeling they had when their partner was there with them.

Battle-ready!

Look at the sequence in the film and on stage that shows the soldiers' exercises and the physical preparation that the new recruits were put through. Notice the repetition, the endurance needed, the different areas of the body that are incorporated into the 'circuit' of training in the field.

Create your own based on these initial shapes and lines: the star jumps, squats and sprinting.

Set up a fitness challenge to experience how it must have felt to undergo such challenging training.

Take it in turns to lead each other as you perform one of the training routines.

Create a duet around the movements in arm-to-arm wrestling, using rolls and twists, thinking about weight transfer, connections, space and levels of contact in different places in your bodies.

The 'wrestling' activity is suitable for all with guidance but GCSE and A level students may use this as an extended and more independent learning idea.

Character Development

This exercise uses text as spoken word as a basis for creating short partner phrases.

This activity may take place over a series of lessons and is suitable for different age groups.

For younger students just use points 1, 2 and 4 and for older, more able students use all the points listed below.

1. Look at the literature and visual resources in this pack, and/or view the footage of the performance. Focus on WW1 and think about the rich, evocative moments you see played out by the main characters, for example:

Bodha: Bodha is fighting in the trenches with Lehna Singh (think about the restrictions of movement in trench warfare); the muddy 'slimescape' and the overhead booms and explosions.

Lehna Singh: Lehna Singh loves Lila but she is married to another, he has promised he will protect Lila's son, Bodha (explore movements that convey a sense of protecting, responsibility, unrequited love, longing)

Lila: Lila is waiting at home – she has had to say goodbye to her son and husband (missing family, scared, life at home in India, stories of the war, loneliness)

2. Now, work in partners to translate the feelings in a written phrase or key stimulus words you are drawn to. You can either:

- Choose words from the text in the poems and letters below; or
- Write your own based on a discussion with your partner

3. Next, with your partner, use these words to create either:

- A short letter; or
- Some lines of dialogue

4. Change these into movements and create a short dance phrase.

Work using motif development to create this dance phrase. Ideas could include

- repetition
- changing order
- levels
- adding elevation
- different dynamics heavy/fluid/sharp/soft; retrograde, weight, speed variation/contact
- using different part of the body.

5. Once the movement phrase is set, the pair decide who wants to perform the dance and who wants to read the letter. They then practice putting the two together, thinking about the rhythms in the speech, looking at pauses in punctuation, thinking about the breath, tempo and dynamics etc. and correlating the text with the movement phrase they have created.

(This is a good way of using spoken word as the music score/soundscape instead of music).

Duets inspired by Punjabi poetry and songs of the war

Research trench warfare and imagine what it was like to be fighting on the front line as a Sikh soldier.

Older students could study Punjabi poems/songs about the war.

Try some initial improvisation taking lines/stanzas from the poems and interpreting them into physical movement. Put these movements together to create a motif. Using gesture, mime, facial expression, motif development to set and choreograph a movement phrase.

Have a physical 'conversation' with a partner using these movement phrases to create a duet. This can include finding moments for supporting each other, sharing weight etc.

Looking at the medical inspection and training of a Sikh soldier in preparation for WW1. What did the soldiers have to do?

After looking at photos and doing some research, students play with the idea of either medical inspection or fitness test. With partners, explore what gestural movements they could be doing, i.e. measuring someone's foot/leg size, looking into their ear with a periscope etc.

Develop these motifs...can you extend the movements to make them less gestural? Again, explore repetition, changing order, levels, add elevation, speed, extension of line, the posture of the body etc. Think about facial expression too.

Your workshop leader can create a mini dance piece by using these duets in the space. A good way of creating a work like this, where you are encouraging the group to work in unison and watch each other, is to use a score that involves marching.

All the performers line up at one side of the space and march in time with each other to the other side of the space, they then turn around and march back across the space. On the third time across, the group drops off either one or two duets which perform their movements and then get picked up when the rest of the group are walking back across the space.

This can carry on, until everyone has performed their duet. You can also play with tempo and repetition etc.

Respond to score extracts – Improvisation or own choreography

Listen to the extracts on Soundcloud:

Extract 1 (1'31): <http://bit.ly/2CxGbGU>

Extract 2 (1'44): <http://bit.ly/2EQtVam>

Produce solos, duets or small ensemble pieces and share with each other, providing audience feedback and anything that could help the work grow. Share what you found the most impactful with each other.



Music and Soundscape

Melodic Themes: What to listen out for

Listen to the music excerpts on Soundcloud here: <http://bit.ly/2CyPyGZ>

The composer Shri has used musical motifs representing the characters, their emotions.

For example:

- Lively folk dances, characterised by short, accented, rhythms and quick notes in the melody line (CLIP 1: <http://bit.ly/2BBTsCd>).
- After the training regime sequence, we hear repeated piano arpeggios, portraying suspense, the growing fear and camaraderie (CLIP 2: <http://bit.ly/2Hwb8iY>). The flute uses flute trills, signifying urgency, with a nod to the rural fields (CLIP 3: <http://bit.ly/2HxUVdq>).
- For the theme of parting when the men go to war, the composer uses strings to build a lush texture. Listen out for the menace in chromatic notes and an unsettled rising and falling melody (CLIP 4: <http://bit.ly/2CyPPcZ>).
- There is a soulful 'lament theme' where the composer has created a simple, sustained melody line, with some enchanting vocal ornamentation, occasional chromatic slides to portray pain and a haunting piano accompaniment. The lyrics here express the sentiment 'do not go' (CLIP 5: <http://bit.ly/2oj9fNP>).
- Heavily-textured, slow drones signifying the march to battle (CLIP 6: <http://bit.ly/2C7t3xh>).
- Trenches scene: the composer wanted to create 'sludgy' music and also blended in sound elements, especially where we get the feeling of the constant falling of rain (CLIP 7: <http://bit.ly/2BD27V4>).
- Lush, sweeping melodies in a minor key with melisma to depict longing distance (CLIP 8: <http://bit.ly/2HwPETa>).

Listening Challenge!

In the production, see if you can hear and describe how the composer has created:

- a love theme
- the music of war and aggression
- an up-tempo soundscape marking out the soldiers' training regime
- a theme of home/Punjab
- music on the theme of loss

Instrumentation

The composer has used:

- Strings, both plucked or bowed
- Percussion, hand drums, stick drums, tabla.
- Wind instruments, including bagpipes and flutes.

A good example where there are clearly-identified instruments we can listen out for is heard during the opening village bazaar scene, where the theme is played on flutes. (CLIP 1)

The flute plays repeated notes, triplets, uplifting melodies, to portray a simple and happy existence in the Punjab village, a light melody infused with fluidity.

Then, the music merges into militaristic drums and steadier rhythms, portraying recruitment and moving into wartime, but we still hear sad, fading echoes of the flute melody.

Orchestration and arrangement

Members of the British Army were invited as guest musicians to play on the soundscape and the composer worked with an arranger to layer this music into the score. This added authenticity, using bugle calls, army bagpipes and military drums to represent recruiting grounds and parading of the troops.

Vocals

The composer has incorporated elements of Heer singing.

Heer is a Punjabi singing style, both operatic, folk-based and with improvisational qualities, with long smooth phrasing and sometimes plaintive, for example as a resonating lament or a prayer.

The Punjab has a rich history of vocal music and the use of song to share stories.

Some of the identifiable aspects of Heer singing are:

- The tempo increasing or decreasing
- Repeated notes
- A wide/narrow range of notes
- Dramatic rising sequences
- Vocal ornamentation
- Unique vocal onset
- Sustained notes
- Accenting and diction

See if you can recognise these during the performance.



Simon Richardson

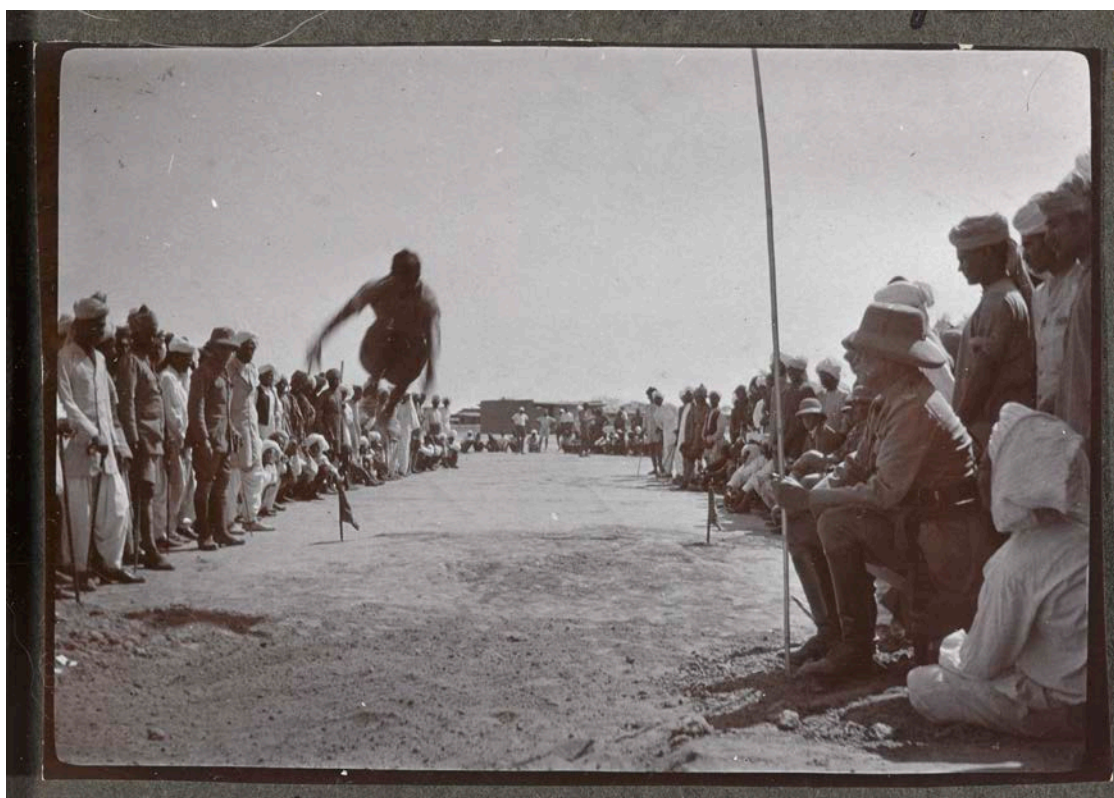
Visual Resources

Akademi has sourced images from war archives, in particular with support from the National Army Museum and the Imperial War Museum.

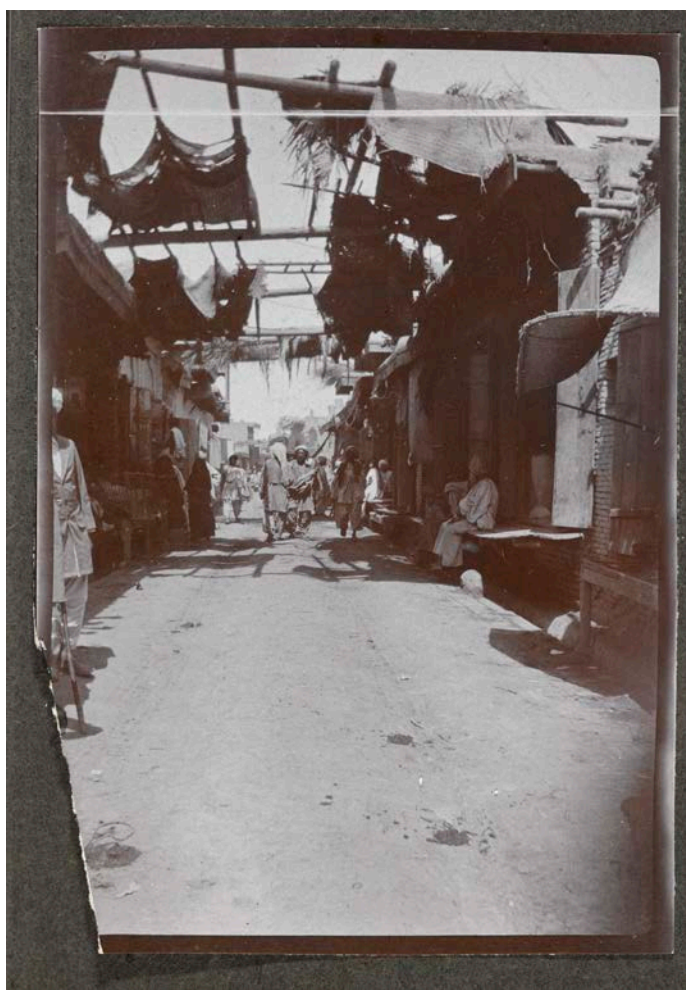
Look at these pictures and photographs as a stimulus for your own art work or creative writing, or use them to build your dance sequences.



© National Army Museum



© National Army Museum





© IWM



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Literacy Resources

Here are some lyrics, poems, quotes and letters relating to the war. Use these extracts to create your own creative writing or use them to build your dance sequences and movement ideas.

Writing letters from one character to another

Read the letters sent from the Indian soldiers in the trenches of France and later on, from their beds in the Kitchener's Indian Hospital, back home to their loved ones, speaking poetically of the impact of the fighting and using sometimes beautiful, often terrible naturalistic comparisons to illustrate their experiences to those left behind.

Extracts from the censored letters:

The condition of affairs in the war is like leaves falling off a tree, and no empty space remains on the ground. So, it is here: the earth is full of dead men and not a vacant spot is left. ... One has to stay on top of corpses and even sleep on them, because not an empty place remains anywhere. ... When we attacked the German trenches, we used bayonet and the kukri, and the bullets flew about more thickly than drops of rain.

Amar Singh Rawat (Garhwal Rifles) from Kitchener's Indian Hospital to Dayaram Jhapaliyal in Garhwal, 1st April, 1915.

As tired bullocks and bull buffaloes lie down in the month of Bhadon so lies the weary world. Our hearts are breaking, for a year has passed while we have stood to arms without a rest. Germany fights the world with ghastly might, harder to crush than well-soaked grain in the mill. For even wetted grain can be ground in time. ... We have bound ourselves under the flag and we must give our bodies.

Santa Singh, hospital in Brighton, to his uncle in India, 18 August, 1915.

For God's sake don't come, don't come, don't come to this war in Europe. ... Cannons, machine guns, rifles and bombs are going day and night, just like the rains in the month of Sawan. Those who have escaped so far are like the few grains left uncooked in a pot.

Havildar Abdul Rahman (Punjabi Muslim) from France to Naik Rajwali Khan in Baluchistan, 20 May, 1915.

The enemy is weakening. In the fighting of the 10th March, up to the 12th, according to my estimate, 5,525 Germans were taken prisoners of war, and 25 guns and machine guns. ... Our new army is collected in great numbers. Wherever he shows strength, our guns at once knock him flat. Please God, I speak with certainty, our King – God bless him – is going to win and will win soon.

The state of things is indescribable. There is conflagration all round, and you must imagine it to be a dry forest in a high wind in the hot weather, with the abundance of dry grass and straw. No one can extinguish it but God himself – man can do nothing.

Sowar Sohan Singh, Kitchener Indian Hospital, Brighton, 10 July, 1915 to Jodh Singh, Bitaspur, Punjab.

God knows whether the land of France is stained with sin or whether the Day of Judgement has begun in France. For guns and of rifles, there is a deluge, bodies upon bodies, and blood flowing. God preserve us, what has come to pass! From dawn to dark and from dark to dawn it goes on like the hail that fell at Swarra [?] camp. But especially our guns have filled the German trenches with dead and made them brim with blood. God grant us grace, for grace is needed. Oh God, we repent! Oh God, we repent!

Amir Khan. 129th [Baluchis] from France to his brother in Urdu, Punjab, 18 March 1915.



Simon Richardson

Women's First World War Folksongs from Punjab, translated from Gurmukhi by Amarjit Chandan:

My husband, and his two brothers
All have gone to laam. [l'arme] = 'the army/war'
Hearing the news of the war
Leaves of trees got burnt.
Without you I feel lonely here.
Come and take me away to Basra.
I will spin the wheel the whole night.
War destroys towns and ports, it destroys huts
I shed tears, come and speak to me
All birds, all smiles have vanished
And the boats sunk
Graves devour our flesh and blood.

Glossary

Glossary of key terms and Hindi words linked to the history, music and movement in the story.

Banyan tree (*ficus benghalensis*)

The famous banyan tree in India is a type of strangling fig. It has aerial roots and the young plant begins life growing on other trees and eventually envelops them completely.

That means small seedlings growing on its branches send down vine-like extensions that reach the soil, take root and anchor the tree. A single banyan can expand into a maze-like thicket of its own creation. Aerial roots hang down from the branches and these eventually become trunks.

This circle of trunks deriving from one original tree can reach an enormous size – 200 metres in diameter and 30 metres in height.

Bazaar

A covered permanent structure where a regular marketplace and selling of goods was held.

Bioscope

The Bioscope projector was designed to run two separate loops of film 54mm wide, projected alternately and frame by frame. The film was illuminated with individual arc lamps. This was used early on inside vast cinema-tents that toured villages and towns and in rural India today some are still in use, bringing moving image to remote places in the country.

Dupatta

A dupatta is a piece of clothing, formed in a long textile strip and used as a scarf or shawl. In the Troth, the character Lila uses the elaborately embroidery dupatta to symbolise, after being asked three times, that she is a betrothed woman

Durbar

A durbar is a grand official state reception formerly given by Indian princes for a British sovereign or one given for an Indian prince by his subjects. The Delhi Durbar, or court of Delhi,

was an Indian massed assembly put on by the British at Coronation Park, Delhi, India, to mark the succession of an Emperor or Empress of India. Also known as the Imperial Durbar, it was held three times, in 1877, 1903, and 1911, at the height of the British Empire. The 1911 Durbar was the only one that a sovereign, George V, attended. George V's visit to Delhi and the grand Durbar was India's first extensively filmed event in 1911.

Firangees

Word referring to foreign rulers, in this case the incoming white men who imposed rule in India.

Heer

Heer is a Punjabi singing style, both operatic, folk-based and with improvisational qualities, with long smooth phrasing and sometimes plaintive, for example as a resonating lament or a prayer.

Izzat

The notion of preserving izzat was central to the Sikh soldiers. It means a sense of honour, prestige, personal dignity or respect. Rudyard Kipling used this word in his literature and it transferred somewhat into the English language from Indian use.

Jagir

This word relates to agreements of land revenues and their controls, often offered as part of the reward for enlisting.

Jemadar

This word, stemming from Urdu, is a title used for various military and other officials in the Indian subcontinent. In the story, our character Lehna becomes a Jemadar in the 77 Rifles in 1913.

Jutti

Jutti are a traditional Punjabi shoe, commonly worn in North India and Pakistan. They are traditionally flat-soled, made of leather and with extensive embroidery, in real gold and silver thread Jutti have no left or right distinction, and over time take the shape of the foot.

Kesh

Kesh is the term for the uncut hair of a Sikh.

Kukri

The kukri is a knife with an inwardly curved blade, similar to a machete used as both a tool and as a weapon, carried into battle by Gurkha soldiers and historically a religious weapon, incumbent on the owner to carry it whilst awake and place it under the pillow when sleeping, almost as an extension of the arm of the soldier.

Patka

A Patka is a Sikh head covering which is worn as an alternative to a full turban, often to keep the uncut hair manageable. It is often a shade of yellow known as peela.

Qissa

Punjabi has a deep tradition of the rich literature of qisse, most of the which are about love, passion, betrayal, sacrifice and social values. In the Punjabi tradition, friendship, loyalty, love and 'qaul' (verbal agreement or promise) are given utmost importance and most of the stories in the qisse hinge on these critical elements, as played out in our story.

Qisse are attributed to have inspired folk music in Punjabi and have added depth and richness to its delivery. These traditions were passed down generations in oral or written forms and were often recited, told as bed time stories to children or performed musically as folk songs. Sawan – a Sanskrit word for the fifth month in the Hindi calendar. In a moving letter home, a soldier Rahman, compares the rainy season in India during Sawan to the terrifying ammunition-laden skies:

“Cannons, machine guns, rifles and bombs are going day and night, just like the rains in the month of Sawan.”

Sepoy

A sepoy was the name for a native of India serving in a European Army, especially associated with the British Army. In the modern Indian Army, Pakistan Army and Bangladesh Army it remains in use for the rank of private soldier.

Swadeshi

A term via Hindi from Sanskrit meaning 'of one's own country', used originally with reference to a nationalist movement advocating Indian-made products. The term also describes of manufactured goods made in India from materials that have also been produced in India. The Swadeshi movement was part of the Indian independence movement and developing Indian nationalism, an economic strategy aimed at reducing influence and eventually removing the British Empire from power and improving economic conditions in India.

Swaraj

Swaraj is a Hindi term for self-rule and refers to Gandhi's concept for Indian independence from foreign domination. Swaraj gives weight to governance, not by a hierarchy, but by self-governance through individuals and community development.

Gandhi encouraged the idea that the regeneration was to grow from the strengths, perspectives, wisdom and experiences of people living in village India, even more so than the cities. He set up voluntary work organisations, social models and land ownership structures and ideas and wanted to discard British political, economic, military, and educational institutions from Indian life.

Gandhi talked about the concept of swaraj for much of his life. He also used it in a speech to recruit soldiers, held at the foothills of the Himalayan mountains.

In the speech he talks about 'the priceless opportunity' to prove themselves, he said that being in the British Army would provide men with training, strength and courage, returning with the capacity to become 'guardians of the nation', proving to the British that they would have a new-found self-protection and further their cause for independence.

Weblinks and References

<http://www.akademi.co.uk>

Information about Akademi

<http://www.akademi.co.uk/thetroth>

Akademi's pages on The Troth

<http://www.bbc.co.uk/programmes/p01n4ldk>

WW1 performance pack with sound effects, music and resources to support a workshop

<http://garyclarkeuk.com/>

Website of the choreographer of The Troth

<http://www.ravishankar.org/-music.html>

Detailed notes on the history and compositional features of Indian music

<https://www.soas.ac.uk/gallery/efw/>

A mini-site from the School of Oriental and African Studies past exhibition Empire, Faith and War: The Sikhs and World War One providing some sketches, images and portraits and materials to illustrate the era and activity of recruiting Sikhs to the war effort.

<http://www.sikhmuseum.com/artofwar/>

Paintings and drawings of Indian soldiers including portraits, scenes of camp life and images captured depicting frontline action.

<http://www.superbrass.com/users/goodvibes/indiasounds.htm>

Different Indian sounds samples where you can explore the qualities of stringed percussion and wind instruments.

<http://www.thehindu.com/features/cinema/a-peep-into-the-bioscope/article2984651.ece>

Article looking at the technological development of Indian cinema and other media.

http://indpaedia.com/ind/index.php/Indian_cinema:_1913-20

Milestones of Indian Cinema and associated historical moments.

<http://powo.science.kew.org/taxon/urn:lsid:ipni.org:names:852482-1>

Kew Gardens plants of the world online featuring information about the Banyan tree

<http://shri.co.uk/>

The website of the composer, music producer and instrumentalist who created the soundscape for the Troth.

https://www.youtube.com/watch?v=vvTD4lkSf_c

Example of a Punjabi song used by the cast in the development of the project.

<https://www.youtube.com/watch?v=WRTm7mw25WU>

Excerpt from the BBC's WW1 Uncut. Historian David Olusoga looks at how the First World War included soldiers and labourers from across the globe.

Calling young creatives!

Digital collection of learning and participation work about The Troth.

Akademi would love to see any work you have made now you have seen the performance! Please contact learning@akademi.co.uk to have your work uploaded and seen as the tour progresses in 2018.

Here are some further ideas to develop creative work inspired by The Troth – but we'd love to see anything else you have done!

Make a clip of silent cinema using free film software – iMovie etc. filtered to appear from The Troth's era, using a chosen piece of text and recite this or write your own. These can be uploaded as digital shorts to us at Akademi to add to our social media about the production.

Perform mimed gestures from the performance – the farmers sowing the seeds when still in the Punjab, or the harsh movements of the recruiting sergeant, or elements of the medical check-up. You could perform these to your group, or have them photographed or filmed and added to The Troth's social media.

Fabric design – think about the cloth and costume seen in the in Troth and colour or design your own fabrics.

Composing themes and beats: try out rhythms from the Troth's music or write short melody lines.

Costume – draw a whole costume for one of the characters.

Long distance love letters - write and seal one which will be opened in 2018, or share with us!

Conversation with a character: what questions would you ask Lila, Bodha or Lehna, or even the German spy..!?

Who are the people you see in the images and the photo shoot images...Write a post card to a character.

Make a model of a number of soldiers out of clay, 3D paper sculpture to represent the many Sikhs involved. Place him on the battle field: this could be a projected image or a painted floor piece etc.

Folk songs of the era – try and learn a Punjabi or other song from 100 years ago. Use lyrics/backing track you find or create your own live band accompaniment or use music software to record this.

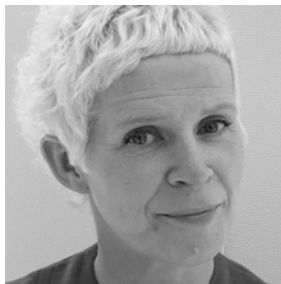
About the Creative Team

Photo: Josh Hawkins



Gary Clarke
Direction and Choreography

Winner of a UK Theatre Award, a Critics Circle National Dance Award and The Brian Glover Memorial Award, Gary Clarke is currently regarded as one of the UK's leading independent dance makers. His work to date has toured extensively both nationally and internationally to critical and audience acclaim. Hailed as 'Outstanding' by The Times, Clarke's choreography is thought provoking, visually striking and instantly recognisable. He has created an impressive body of work of various sizes and scales for stage and site specific locations. Other work includes commissions for Opera North, The Cultural Olympiad, Hull City of Culture and Big Dance.



Lou Cope
Dramaturg

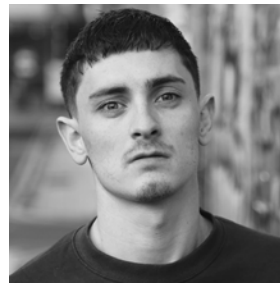
Lou Cope is a dance & theatre dramaturg who works with performance makers across Europe. She is also Dramaturg in Residence at South East Dance. Current or recent collaborations include Birmingham Royal Ballet, English National Ballet, Aakash Odedra, Stopgap Dance, Alex Hemsley and Gary Clarke (COAL). Previous shows Lou has worked on have won two Olivier Awards, the Benois Prize for Dance and a UK Theatre Award.

Photo: Duncan Lomax



Shri Sriram
Composer

Shri is a composer, musician and producer. He trained on Tabla before developing his unique style on his self-made fretless bass. He developed his ground-breaking electroacoustic sound with Badmarsh&Shri. He has performed at Glastonbury and Montreux & London Jazz Festivals and has remixed tracks for De La Soul and Andrew Lloyd Weber. Recently, he has written the promo tune for Ang Lee's *Life of Pi* and a new Brass band project, 'Just A Vibration', for which he won a BASCA British Composer Award 2016.



Josh Hawkins
Film

Josh Hawkins is an artist currently based in North West England working within photography, film and choreography. After graduating from the Northern School of Contemporary Dance with a First-Class Honours in Contemporary Dance, he founded his own dance company, Hawk Dance Theatre, in 2015. Since then Josh has created several works for stage, festivals and broadcast. His recent short film, 'The Blackest Day' won Best Experimental Short Film at the London City Film Awards 2017.



Charles Webber
Lighting

Charles Webber works across electroacoustic music, moving image and lighting design. He has worked extensively both nationally and internationally alongside artists such as Faulty Optic, Fevered Sleep and Wendy Houston. In 2016 he was nominated for the Knight of Illumination Award for his work on Gary Clarke's COAL. As artistic director of operaNCV, his work incorporates electronics, video and voice. He has written three operas to date; *Four White Walls* (Opera North), *The Glass Hotel* (with Loré Lixenberg, BAC) and *Room of Worlds* (with Eve Libertine, CRASS).



Penny Andrews
Producer

Penny's professional career has included posts at the British Council, Arts Council England and Shobana Jeyasingh Dance Company. She specialises in the production of cross art form projects that are site-based and socially engaged. Her clients have included Hackney Council, motiroti, Royal Festival Hall, Greenwich Dance Agency/National Maritime Museum and Canary Wharf Arts & Events, *One Hackney Festival/2012 Cultural Centrepiece* (2012, with Hackney Council and Keith Khan Associates), *Priceless* (2006, with Exhibition Road Cultural Group), *Alladeen* (2003-5, with motiroti and The Builders Association New York) and *Coming of Age* (2001, with Akademi and Royal Festival Hall).

About the Cast



Dom Coffey
Bodha

Dom is a freelance dance artist from Manchester and completed his degree at Northern School of Contemporary Dance.

After gaining a place on the Jasmin Vardimon Professional Development Course he toured with the JV2 company. He has worked professionally with companies such as Gary Clarke and Hawk Dance Theatre. He is also an Educational Facilitator for Jasmin Vardimon.

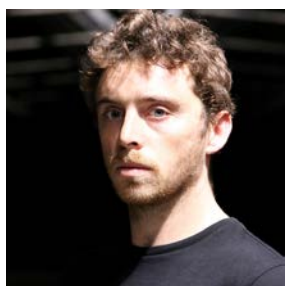


Photo: Diane Howse

Daniel Hay-Gordon
Recruiting officer, Sergeant Major, Lt Sahib, Assistant Director

Daniel studied at Rambert School of Ballet and Contemporary Dance graduating in 2009. He has

performed throughout the UK, Europe and the USA to critical acclaim as a dancer, performer and choreographer with some of the leading companies and directors in the sector.



Photo: Indy Sagoo

Vidya Patel
Leela

Vidya is a Kathak dancer from Birmingham, under the tutelage of Sujata Banerjee. After graduating from the Centre of Advanced Training, at Birmingham

DanceXchange, Vidya performed in the Grand Finals of BBC Young Dancer 2015. In 2016, she was invited to join Richard Alston Dance Company's new creation *An Italian in Madrid*, which premiered at Sadler's Wells.

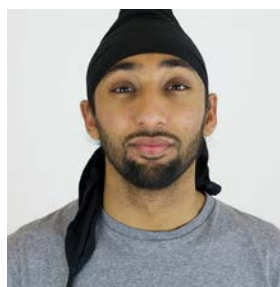


Photo: Lucas Adamson

Deepraj Singh
Wazira

Deepraj is an explorative urban improviser with a keen sense of rhythm and beatboxing / vocal percussion skills. His achievements include

performing at Buckingham Palace and Sadler's Wells. In 2013, Deepraj Singh became the first Duke of York Scholar at London Contemporary Dance School, from where he graduated in 2015.



Photo: Hae Yeon Lim

Songhay Toldon
The Subedar

In 2016, Songhay graduated from the Graduate Diploma in Dance Studies at Trinity Laban Conservatoire of Music and Dance. His dance skills include contemporary,

hip-hop, street and salsa. He has worked with choreographers such as Saju Hari, Danny Lucien Reid, Nadia Iftkhar and Hakan Redep. Songhay features as a backing dancer in the Pussycat Dolls' *Jai Ho* music video.



Photo: Hitz Rao

Subhash Viman
Gorania
Lehna Singh

Subhash, artistic director of Morph Dance Company, is a British Asian choreographer and dancer. Having trained in Contemporary, urban,

Bharatanatyam and Kathak, his distinct style gives him the ability to move in a smooth and liquid way, giving his performance and choreography an unorthodox and quirky edge.



Learning resources written and compiled by Christina Christou

Additional material by Catherine Ibbotson,
Claire Farmer and Holly Morris.

Design Tim Foxon
The Troth logo Rohanne Udall

Production Photography Simon Richardson

Archive Images
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Council of National Army Museum, London



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YEAR OF
CULTURE
2017



For The Troth:

Executive Producer Mira Kaushik OBE
Direction and Choreography Gary Clarke
Assistant Director Daniel Hay-Gordon
Dramaturg Lou Cope
Music Shri Sriram
Film Josh Hawkins
Lighting Charles Webber
Producer Penny Andrews

Creative Consultants
Prof. Ashok Sagar Bhagat
Dr Santanu Das
Amarjit Chandan
Prof. Tripurari Sharma
Jasdeep Singh

Cast
Dom Coffey
Daniel Hay-Gordon
Vidya Patel
Deepraj Singh
Songhay Toldon
Subhash Viman Gorania

Full production credits at akademi.co.uk/thetroth

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