

List 3 adjectives describing McGregor's movement vocabulary (or body of movements) for the opening choreography?

Would you use 3 new adjectives to describe the next section (B) (male solos & duets)?

How does the lighting reflect the change in mood and music (introduction of the more mellow strings) in "section B"?

What do you think of the filmmaker's choice to include occasional close-ups of one dancer or body part?

A female dancer enters at the close of the all-male, section B. How do the men react? Is the female dancer a willing partner in her manipulation during the resulting trio (section C)?

How do dancers use their faces throughout? What do they convey?

Are there performers who stand out to you? Why?

In the next section (D), a large group returns. How does this relate to what we saw in the opening?

Why do you think the filmmakers choose to allow us to see the changing of the set?

How do the dancer's costumes relate to the projections during the transition between Part I (before the big set change) and Part II?

What images do you recognize among the variety of projections during this transition? What significance, if any, do they hold for you? How might they relate to the work in general?

Crane or "bird's eye" shots allow us to see the grid formations used in the choreography more clearly. How do these change the space and how the dancers relate in the space?

How would you describe the shift in mood, movement, and emotion that occurs with the change in costume, lighting, and music in Part II?

The shapes and diagrams on the floor in Part II are used in what way by the dancers? How do their movements and interactions relate to these projections?

How do the interactions or moments of partnering between dancers differ in Part II as compared to Part I?

During the finale, the music tempo increases. Dancers weave in and out of the space. How does the camera become part of the choreography in this section?

What is the significance of the Greyhound that "bookends" the work?