Score ideas:

Basic idea:
We are deriving a movement score from the movie that in based on the principles mentioned below. These parameters should not be representational of the movie nor loose all their expression through reductive repetition. We should try to make the expression of the movement interesting in themselves autonomously of the movie, yet what remain could be the types of melodramatic/psychoanalytic approach.

We are not connected to each other but to the sound track but we are ALL connected to the audience. Using the audience as a kind of mirror that makes it possible for us to communicate with each other.

Camera moves:
Stillness/movement
The type of shot: long shoot/close-up/American.
How does the camera's movement define the relation between the characters.
Angle of the camera, from down from up and so on.

Applications:
Piece of cloth
Framing panels

Light:
What are the lit and unlit parts of the frame.
How does it arrive and go away again.
Darkness/light

Application:
Lightness and darkness of movement.
Lamps on stage.
Singing each time light goes bright.
How the light comes and goes.

General dramatization of the scene/the twists of narrative. Scale of drama 1-10
How to change the intensity of the movement according the tension in the scene and how does this design an over all dramaturgy.
Micro and macro applications.

Parameters that apply to the whole group

Objects that we see
Placement, size, function, property, movement, direction, relation
Invisible sets as a way of creating a spacial relations.

Characters:
Physicality of the characters
State of mind of the characters
Characters in relation to each other
Proximity
Gestures
Faces
Ways of walking.

Sound
Silence, music, dialog

Applications:
Dancing on the music
Using the dialog as a score for movement in terms of stop and go

Symbols
Coco/Rebecca:
When she is talking about
Embodying Rebecca
Oldenburg

Space indoor/outdoor
Each space is different, so we avoid formal tasks.
We should primarily apply these things on the expressive level not on the conventional
formal dance level.

Relations
How can we produce relations between us that are not representational.

Extra ideas
Whenever they talk about the past.
Looking at the audience.
Strong psychoanalytic

Time:
Following the time score of the film.