



Bottisham Village College

KNOWLEDGE ORGANISER

GCSE DANCE

ALL YEAR



KNOWLEDGE ORGANISERS

At Bottisham Village College, we are striving to create a five-year curriculum plan that builds effective revision strategies into homework and lessons, to ensure that students are able to place powerful knowledge into their long-term memories. Additionally, we hope that this will help build effective learning strategies from early in their time here at the college.

Based on evidence, we know that regular recall activities are the best way of achieving this goal and committing powerful knowledge into the students' memories.

At the start of each term, we shall publish all the knowledge organisers that students will require for their studies in each curriculum area. These will cover a range of aspects: facts, dates, characters, quotes, precise definitions and important vocabulary. We are clear: if this fundamental knowledge is secured, students can then develop their higher-level skills of analysis and critical understanding with greater depth.

They will be given an electronic A4 Knowledge Organiser (KO) booklet for each term containing all of the knowledge required. In lessons, Bottisham staff will be regularly testing this fundamental knowledge, using short-quizzes or even more formal "Faculty Knowledge Tests".

The best way to use these organisers at home, is to follow a simple mantra:

1. Look at a certain aspects of a particular knowledge organiser



2. Cover up part of their knowledge organiser

3. Write it out from memory

4. Check and correct any spelling mistakes, missing bits or mistakes

So simple but so effective.

GCSE Dance Knowledge Organiser

Exam command words

Analyse: Separate information into components and identify characteristics to be able to explain and interpret.

Comment: Present an informed opinion.

Compare: Identify similarities and/or differences.

Consider: Review and respond to information given.

Define: Specify meaning.

Describe: Set out characteristics. **Discuss:** Present key points taking into account different ideas, characteristics and/or features. **Evaluate:**

Judge from available evidence and make an informed decision on the effectiveness. **Explain:** Set out purposes or reasons.

Give: Produce an answer from recall.

How: State in what ways.

Identify: Name or characterise. **Interpret:** Translate information into recognisable form demonstrating an understanding of meaning.

Name: Identify correctly.

Outline: Set out main characteristics.

State: Express in clear terms.

Suggest: Present a possible case or possible answer.

Tick: Put a mark to indicate something is correct.

What: Specify something.

Which: Specify from a range of possibilities.

Why: Give a reason or purpose.

Knowledge, understanding and skills for performance

Expressive skills

Projection.
Focus. Spatial awareness. Facial expression
Phrasing
Musicality
Sensitivity to other dancers
Communication of choreographic intent

Physical skills

Posture
Alignment
Balance
Coordination
Control
Flexibility
Mobility
Strength
Stamina

Technical skills

Action Space
Dynamics
Relationships
Timing
Rhythmic content
Moving in a stylistically accurate way

Mental Skills

Prep for performance:
Systematic repetition
Mental rehearsal
Rehearsal discipline
Planning of rehearsal
Response to feedback
Capacity to improve
During performance:
Movement memory
Commitment
Concentration
Confidence

Safe Practice

Prep for performance:
Warming up Cooling down Nutrition
Hydration

During performance:
Safe execution

Appropriate dance wear:
footwear
hairstyle
clothing
absence of jewellery

Actions

Travel
Turn
Elevation
Gesture
Stillness
Use of different body parts
Floor work
Transfer of weight

Dynamics Fast/slow
Sudden/sustained
Acceleration/deceleration
Strong/light
Direct/indirect
Flowing/abrupt

Spatial Content

Pathways
Levels
Direction
Size of movement
Patterns
Spatial design

Relationship Content

Lead and follow
Mirroring
Action and reaction
Accumulation
Complement and contrast
Counterpoint
Contact
Formations

Choreographic processes

Researching
Improvising
Generating
Selecting
Developing
Structuring
Refining

Structuring devices and form

Binary
Ternary
Rondo
Narrative

Episodic
Beginning/middle/end
Unity
Logical sequence
Transitions

Choreographic devices

Motif and development
Repetition
Contrast
Highlights
Climax
Manipulation of number
Unison and canon

Features of production

Staging/set: Eg- projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials.

Lighting: Eg- Colour, placement, direction, angles etc.

Properties: Eg- Size, shape, materials, how used etc. **Costume:** Footwear, masks, make up, accessories, Features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify characters, enhance or sculpt the body and enhance the action.

Dancers: Number and gender.

Aural setting: Eg: Song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm.

Dance for camera: Eg- Placement, angle, proximity, special effects.

Choreography key words

Stimulus: The starting point for a dance piece.

Motif: A short phrase of movement that reflects a stimulus.

Choreographic intention:
What the choreographer would like the audience to learn about the dance.

Choreographic approach:
How the choreographer created movement material eg- improvisation, collaboration, choreographic tasks.

Communication of choreographic intent

Mood
Meaning
Idea
Theme
Style/style fusion

Performance environment

Proscenium arch
End stage
Site-sensitive
In-the-round

Performance Skills

Technical

Accuracy of:

Action content
Dynamic content
Spatial content
Timing
Rhythm
Moving in a stylistically accurate way

Improving Technical skills can include where relevant:

- Self or external feedback by watching
- Systematic rehearsal

Expressive

Facial expressions
Focus
Musicality
Phrasing
Projection
Sensitivity to other dancers
Spatial awareness

Improving Expressive skills can include where relevant:

- Self-reflection by filming and watching back
- External feedback from someone observing
- Rehearsal to improve familiarity with accompaniment, style or dancers

Mental

In Rehearsal:

Systematic repetition
Mental rehearsal
Rehearsal discipline
Planning of rehearsal
Response to feedback
Capacity to improve

Mental

In Performance:

Commitment
Concentration
Confidence
Movement memory

Physical

Alignment
Balance
Control
Co-ordination
Extension
Flexibility
Isolation
Mobility
Posture
Stamina
Strength

Improving Physical skills can include where relevant:

- Reflection and feedback
- Exercise to strengthen muscles, over time with increasing difficulty
- Stretches, over time with increasing difficulty

Safe Dance Practice

Hydration

Fainting: caused by lower blood pressure from reduced fluids

Replacing water & salts: reduces release of lactic acid (which causes cramps)

Nutrition:

Carbohydrates: slow energy release

Protein: muscle maintenance and repair

Fats: temperature regulation

Vitamins/minerals: overall health and illness prevention

Warm up

Why: prepare body for efficient work and reduce likelihood of injury

Pulse raiser: raising heart rate gradually to increase blood flow

Dynamic stretches: actions which stretch your muscles and keep them moving

Mobilisation: working your joints to release synovial fluid

Cool Down

What: Gradually reducing heartrate & allowing muscles to return to natural state

Why: Reduce likelihood of fainting or muscle soreness from lactic acid

Key Vocabulary:

Nutrition: the process of providing or obtaining the food necessary for health and growth

Synovial Fluid: Fluid released to prevent friction between bones and cartilage

Lactic acid: substance produce when muscles are used without sufficient oxygen to work them

Working Safely

Landing from jumps: through the feet and with bent knees to shock absorb

Sharing space: engaging peripheral vision and staying alert to avoid collisions

Weight sharing/taking:

- Lift using the legs
- Take responsibility for your own weight by engaging muscles
- Communicate to remain safe

Rehearsal Space:

Well ventilated

Right temperature (21° Ideal)

Big/high enough for travel and jumps/lifts

Clear of obstacles

Floor is clean & has right level of friction

Clothing:

Bare feet or dance shoes

Hair tied back and off face

Loose fitting clothes

Supportive clothing

Layers

Jewellery

Baggy clothing

Socks

A Linha Curva Revision Mat

Stimulus, choreographic intention and choreographic approach

A Linha Curva means The Curved Line in Portuguese

Stimulus- Brazilian Culture

Choreographic intention- The main intention is to simply have fun

However, the large ensemble sections of vibrant Brazilian inspired movement are performed in regimental **straight lines**, creating a sense of **samba parade**.

There are also a number of **narrative sections** that through the choreography present observations of how Brazilian men communicate with women, for example men in tribes hunting the girls as well as showing off and competing with each other.

Choreographic approach- Galili worked collaboratively with the dancers and asked them to come up with their own motifs for example four counts of eight each, almost all of them were based on improvisation. The dancer's motifs were then taught to other dancers to form the ensemble sections and they were named after themselves e.g. Liris, Robson, Adage, and Galili said each of the dancers personalities could be seen in each motif

Costume- Male and female dancers both wear **black vests** with **different coloured Lycra shorts**.

The colours are **carnival inspired** and **enhance the impact of the lighting**.

The shorts are made out of wet look Lycra and come in ten different colours.

This uniform look adds to the **feeling of equality** in the ensemble sections. This clearly identifies them as being part of the same group and is particularly effective in the ensemble sections as the unison movement appears even more unified as they wear the same outfits.

The men wear metallic disco-shaped collars that reflect the light for the opening of the dance; this instantly catches the audience's attention and adds a vibrant feel to the piece.

One of the main uses of the costume is that it allows the dancers to appear and disappear in the light. The hot pants and black chiffon vest are invisible when out of the stage lights. This allows the dancers to enter the stage without being seen then surprise the audience by appearing when they stage lights come on them in a particular formation; it makes entrances and exits incredibly slick almost like an illusion.

Performance environment – Different Settings for Dance

End Stage- A performance space with the audience on one side; also known as "end-on".

Background/choreographer

Choreographer- Itzik Galili

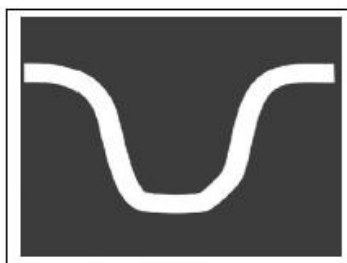
Performed by **Rambert Dance Company**

Performed at **Sadler's Wells Theatre** London 2009

Dance Style: Samba, Contemporary and Capoeira

Structure (the way in which the dance is organised)-

The structure of the piece follows **'The Curved Line'** (see diagram below)- Ensemble sections being very energetic full of samba and loud bongo music, then a dip in the Adage septet, which sees a change in music, change in dance style and some narrative sections. It then goes back up to the fast paced ensemble sections.



Aural setting (An audible accompaniment to the dance such as music, words, song and natural sound or silence).

- The musicians have to strike, shout, slap, clap, use body percussion, chant.
- There are around 50 instruments used including shakers, congas, bongos, drums
- Music all has a heavy Brazilian Samba feel

The accompaniment at the start is cleverly used to immediately grab the audiences' attention. The female dancers shout 'Tum Tarakka Tum' and the rest of the cast respond with 'HEE HEE HEE' at the beginning of the piece.

The accompaniment is key in structuring the dance and reflects the structure of a curved line which is also the title and choreographic intention of piece. The music starts on a high with intense chanting and a driving samba rhythm, drops to a gentler pace in Section 2 (Adage) with a mysterious echoing sound, taps on the drums and a scraping sound, before climbing to a full blown samba until the end with bongos, congas, bass drum, whistles and shakers. This is effective in grabbing the audiences' attention immediately and then following the calmer middle section, it helps to create a climax to finish the dance.

Lighting-

Designed by Itzik Galili.

The different coloured and timed lighting creates a **chequer-board effect** on stage and **defines the lines and spacing** for the dancers in large ensemble sections of the piece.

The timing and cues for the lighting is **pre-programmed** and so in a way **dictates the speed and pace** of the dancing and music

There is a 7x7 grid of light that covers the stage; single squares, rows or lines of different coloured light can be illuminated instantly. The dancers can be immediately illuminated and hidden when the lights go on or off.

The lighting also compliments the costumes and supports the stimulus of the piece; 'celebration of Brazilian culture'. The lit squares on the floor are made up of different bright colours. These colours are the same colours as the dancers' hot pants and are reminiscent of the vivid colours one might see in the costumes worn due a Rio Carnival which creates a sense of fun.

The lighting also directs the audience where to look. Rows and lines of light appear, with dancers inside them, which the audience immediately look at as their attention is directed to these illuminated areas. This means the audience keep up to date with the quick formation changes and entrances/exit as they are less likely to miss parts of the choreography as they are immediately directed to them.

Staging/set: "The presentation of dance in the performing space"

There is no set apart from a raised platform at the back of the stage upon which 4 percussionists perform.

Props: "A portable object that is used in a dance, for example a suitcase."

In one section skateboards are used to propel 5 dancers across the stage.

Artificial Things Revision Mat

Stimulus, choreographic intention and choreographic approach

Stimulus:

The embryonic image for *Artificial Things* as a whole was a snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is being observed from afar as if through a snow globe. The mysterious paintings by the Serbian artist Goran Djurovic also influenced the design, costume and choreographic images within all the scenes. The dancers' personal experiences provided inspiration for the choreographic tasks.

Choreographic intention: Scene three is the final scene of *Artificial Things*. The undertone of the scene is about the characters coming to terms with life's limitations - we all live within certain confinements, and we are subject to the gaze of 'the other'. The characters acting out this sorrowful but peaceful scene are still constricted within a snow globe that signifies these ideas. Within the scene however, the characters find a resolution by coming together, and as the scene comes to a close, they surrender to the fact that we all have to live with individual regrets.

Choreographic approach:

Lucy Bennett uses a collaborative approach within her choreography. Stopgap's dancers are encouraged to actively contribute to the process through choreographic tasks that Bennett initiates. Much of the material from scene three has been driven by Laura Jones' movement in her wheelchair and has been translated by the standing dancers.

Background/choreographer

Choreographer- Lucy Bennett. Performed by Stopgap dance company. 4 dancers- 2 male/ 2 female

Dance Style: Inclusive contemporary dance- Dance that works with dancers with a range of physical abilities. Disabled and non-disabled dancers work together in order to find different and innovative movement vocabulary.

Structure (the way in which the dance is organised):-

It consists of 3 scenes. **We are only studying scene 3.**

Scene 1: underlying tension between the characters. Scene 2: exciting but violent and leads to a tragedy
Scene 3: more pensive- finding ways to a resolution.

What structure did we categorise it as? REFER TO BOOKLET FOR DETAIL.



Lighting- Key Words – features-Colour, direction, shape, effect, natural, intensity, shadows, placement and angles

Designed by Chahine Yavrovan. For much of the piece the lighting focuses in on one or two spots. It opens out in the middle, with a blue wash and warm and cool side lighting before closing down to another spot for the final solo.

Lighting in the first duet could symbolise being inside the snow globe- White spotlight. The use of the blue wash used throughout could represent the temperature and the cold mood of the piece. The use of the warm lighting over the dancers in both the portraits section and at the end of the piece could symbolise the feeling of warmth of having the support of others. There are moments of contact for relationships. They also move on and around the dismantled wheelchair which in this section is labelled as a prop.

REFER TO BOOKLET FOR DETAIL

Costume- All wear similar costumes of blue/ green tie- dye that reflects the back drop and links to Goran Djurovic's pictures. Amy wears a short sleeveless dress with a collar to her mid-thigh. Dave and David wear the tie dye short sleeved shirt and grey trousers that match the dance floor. Laura wears grey trousers and a sleeveless tie dye top of the same colour.

Designed by Anna Jones, the costumes are a wash of blue and green, merging with the backdrop. It looks as if paint is running down the garments, which is a reference to being stuck in one of the paintings by Djurovic. Outer garments worn in previous scenes, such as jackets and jumpers, are removed in this scene to depict that time has moved on.

REFER TO BOOKLET FOR FURTHER DETAIL

Performance environment – Different Settings for Dance

Key words: Features

Projection, furniture, type, location, colours, shape, backdrop/cyclorama, empty/full, decoration, materials, LED screen

Proscenium Arch- A stage with the audience watching from one side only which has an arch around the stage shape as if to frame the performance space.

REFER TO BOOKLET FOR FURTHER DETAIL

Movement examples

Section 1: Laura and Dave's duet. Dave hand walks towards Laura from stage L to DSR. Laura is beside the dismantled wheelchair which links to the stimulus of the urban landscape image. They then have a duet that shows the tension that is present between the two of them- this is reinforced by the repetition of the head movement when they look at each other. The duet is slow, fluid that shows the tension slowly moving on to comfort between the two dancers. The duet does not move much; it is in DSR with a white spotlight surrounding them as if in the snow globe. The movement shows them embracing and pulling away from each other and Dave climbs over Laura also.

Section 5: Tumbling. Trio between Amy/ David and Laura. The movement has been created using Laura's wheelchair and the dynamic represents this- smooth and fluid. They move up a diagonal pathway frequently with David and Amy in Unison- they have adapted the movement from Laura (INSTRUMENTATION). Use of scorpion turns, capoeira cartwheels/ lunges and running from the corners of the space.

Choreographic devices

Repetition in Laura and Dave's duet: head movement of looking at each other.

Around 13mins, dancers all move to seated position reflecting Laura's wheelchair action. This moves into a trio, with clear use of levels to develop the action, particularly in reaching gestures as the dancers transition Laura across the space ending with extended arm lines. The transcript talks of an echo of the past, reflecting shapes from scene 1, therefore the repeated actions at different levels could be suggestive of this.

Section 5: Tumbling (16:54) There is also accumulation of number in the opening tumbling sequence that starts as duos then develops to whole group. The interview says about the journey the dancers have been on the previous scenes so this could be suggestive of the group rebuilding and moving forward. The movement is also adapted so David and Amy have used instrumentation here also.

Staging/set: "The presentation of dance in the performing space"

Proscenium Arch stage

Designed by Anna Jones. The set is influenced by several paintings from the 'Unknown Secrets' collection by Goran Djurovic. It consists of a crudely painted heavy backdrop in which paint looks as if it is running down the canvas. In scenes one and two this is painted with brightly coloured strips, which are removed for scene three to create calmer visuals. This scene change signifies the change of mood. The vitrine is on its side with a snowdrift inside the cabinet. Paper snow is scattered on the ground in a diagonal from the vitrine to Laura who is downstage right. In front of the vitrine there are two stools and a headless suit on mannequin legs perched on a third stool.

The dance floor is a light grey and around the edge is a wooden frame reflecting the colour, shape and restriction of the vitrine. This emphasises the fact that the audience is looking into the snow globe of artificial things.

Props: "A portable object that is used in a dance, for example a suitcase."

Props are used in the earlier scenes but only the jacket is used by Dave when he puts it on. The use of the dismantled wheelchair in Laura and Dave's duet also reinforces the stimulus. What could this represent? Refer to booklet for detail.

Emancipation of Expressionism

Revision Mat

Stimulus, choreographic intention and choreographic approach

Stimulus:

- The music Til enda by Olafur Arnalds as well as the idea of Emancipation ourselves both as individuals and through the use of hip hop movement

Choreographic intention:

- Theme of order and chaos through contrast between individual dancers and unison ensembles.

Choreographic approach:

Exploring and abstracting hip hop vocabulary. Musicality. Dancers create some material. Signature moves.
Refer to your class notes for more detail.

Costume-

- The dancers wear short-sleeved pastel blue t-shirts, blue denim jeans and grey trainers with a white sole.
- Hair tied back
- Some dancers wear jewellery
- The use of jeans and t-shirts as uniformed outfits creates a 'clean' look
- The t-shirts and jeans are close fitting to enhance the shape of the dancers and their lines of their movements
- Hair being tied back allows the audience to clearly see facial expressions
- Use of everyday jewellery on 'some' dancers helps to enhance both individuality and everyday qualities of the piece.

Performance environment – Different Settings for Dance

Key words: Features

Projection, furniture, type, location, colours, shape, backdrop/cyclorama, empty/full, decoration, materials, LED screen

REFER TO BOOKLET FOR FURTHER DETAIL

Proscenium Arch- A stage with the audience watching from one side only which has an arch around the stage shape as if to frame the performance space.

Background/choreographer

Choreographer- Kenrick H20 Sandy

Company: Boy Blue Entertainment. May 2013. 11 Minutes in duration.

Dance Style: Hip hop, including krumping, popping, locking, animation, breaking and waacking techniques

- Dancers: 17 (9 male / 8 female)

Structure (the way in which the dance is organised):-

Episodic

- 4 sections, each is a moment in life (links to the starting points): 1. Genesis (beginning) 2. Growth and struggle 3. Connection and flow 4. Empowerment



Aural setting (An audible accompaniment to the dance such as music, words, song and natural sound or found sounds)

Section 1 and Section 2: composed by Asante the co founder of Boy Blue Entertainment with Kenrick H20 Sandy. Powerful drum beats, and electronic sounds. Repeat of the lyric 'one' in section 2.

Section 3: Composed by Max Richter, classical with a twist. Stringed instruments, feeling of angst.

Section 4: Til Enda: Olafur Arnalds. The idea of freedom of expression using hip hop vocabulary

Refer to class notes for further detail and analysis.

Lighting- Key Words – features-Colour, direction, shape, effect, natural, intensity, shadows, placement and angles

REFER TO BOOKLET/ class notes FOR FURTHER DETAIL

- 1: Blue wash coming from several overhead blue spotlights. Kenrick walks in the light at the beginning holding a female dancer in his arms. This links to the re-birth in the film The Matrix and the title of section one- Genesis.
- 2: Bright white pathway of light from stage right. Creates lots of shadows, dancers on the pathway to their own self? The shadows create a feeling of chaos.
- 3: Small spotlight that gives Kenrick a pathway to centre stage. A female dancer 'passes on her movement and energy' to Kenrick and at this point, a blue wash bursts on to the stage as the music all kicks in. Production elements working together as one here.
- 4: Blue wash, quite intense which suits the building power of the movement and music. Ends abruptly at the climax of the piece where one female dancer has 'found herself' centre stage. The lights change to a warm wash here showing unity, and that the struggle of expressionism is over.

Movement examples

Ninja Walk:

Ninja Slide:

Chariots of Fire:

Ninja static:

Choreographic devices

Highlights: section 3: movement passed on from female dancers to Kenrick, section 4 Kenrick guides a female dancers back to the group from downstage left. The music kicks in and there is a large group section with contrast here in the movement- some dancers doing different movements and picking up the different layers in the music.

Climax: End of section 4- refer to lighting box.

Contrast: Section 1, all dancers lay down as Kenrick carries through one dancer, start of section 4 as above.

Staging/set: "The presentation of dance in the performing space"

Proscenium Arch stage, empty black space. No props used. Use of theatrical smoke to enhance the lighting and create shadows, particularly in section 2.

INFRA Revision Mat

Stimulus, choreographic intention and choreographic approach

Infra means 'Below'

Stimulus- The title Infra comes from the Latin word for 'below' and the work presents a portrait of life beneath the surface of the city. This abstract ballet delves beneath the surface to present a moving meditation on human interactions. "Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many." T.S. Eliot: The Wasteland.

Choreographic intention- Infra is about seeing below the surface of things. Quite literally in this case, below Julian Opie's design. You can see people, walking in the street. Infra is about people and the choreography has found a pedestrian language which is recognizably human. When you look at a body on stage, you have some understanding of what that body is doing. The piece is about inferences. It infers particular types of relationships and therefore the emotional content implies itself. One of McGregor's choreographic aims is to help the audience's eye in watching a complex structure. But in Infra, McGregor has purposefully left open the full visual field to let the audience make their own selections.

Choreographic approach- McGregor uses three methods to generate movement. SHOW/ MAKE/ TASK. Refer to your booklet for more detail.

Background/choreographer

Choreographer- Wayne McGregor

Performed by The Royal Ballet

Performed at The Royal Opera House 2008

Dance Style: Contemporary Ballet, Contemporary/Ballet/Pedestrian

Structure (the way in which the dance is organised)-

The ballet comprises solos, duets and ensembles with many arresting moments, for instance 6 couples dance duets in six squares of light and a crowd surges across the stage, unaware of one woman's private grief.

What structure did we categorise it as? REFER TO BOOKLET FOR DETAIL.



Aural setting (An audible accompaniment to the dance such as music, words, song and natural sound or found sounds)

Max Richter composed the music for Infra and Chris Ekers did the sound design in the theatre. When composing the music, Richter said he was looking for the maximum richness and intensity with the fewest elements. Alongside a solo piano, he used his own string quartet but added an 'additional cello, various synthesizers and lots of toys!'

Richter collected a lot of found sounds, one example being clips of shortwave radio recordings. The radio sounds have a storytelling quality and suggest real life. In line with the theme of the piece, there are lots of stories and voices happening at the same time on different radio stations, but they are unaware of each other. The music was composed to echo and enrich the mood of the different scenes/vignettes within the piece. He selected and isolated particular aspects of the found sounds and electronically manipulated them to create a musical gesture and rhythm.

The found sounds are used as the background radiation of sound to create a particular mood or suggest a particular environment. The live music is a foreground event that sits on top of the other sounds, relating to the dance being viewed on stage. This layered effect informs the richness and different levels of intensity of sound that directly relates to the richness and complexity of movement on stage. As with the lighting design, the music changes when a new vignette is introduced, evoking a new scene and different atmosphere.

Although the live music has a clear pulse (that changes tempo throughout) for the dancers to follow, the melody and movement does not often have a direct relationship. The feel and atmosphere of the music is interpreted with movement instead. The sound is played back in a three-dimensional way, surrounding the audience in the same way that we hear sound in everyday life.

Lighting- Key Words – features-Colour, direction, shape, effect, natural, intensity, shadows, placement and angles

Lighting design by Lucy Carter, with whom Wayne McGregor has developed a strong creative partnership. The lighting, which relates closely to the structure, lights the width of the stage and often focuses downstage. Occasionally dancers are lit by shafts of light and at one point 6 rectangles of light frame 6 duets (section 4) which could link back to the idea of the audience seeing below 'their' surface i.e. we are seeing a 'window' in to their lives and relationships. Colours are used to highlight different sections and moods. What colours represent sadness? Happiness? REFER TO BOOKLET FOR DETAIL

Movement examples

Section 1: Approx 30second to 1 min. Run on from stage right- change direction

Section 4: Duets. Your own version of the movement showing contact work/ relationship and restriction in the light rectangular boxes. Ballet movement mainly in turn out.

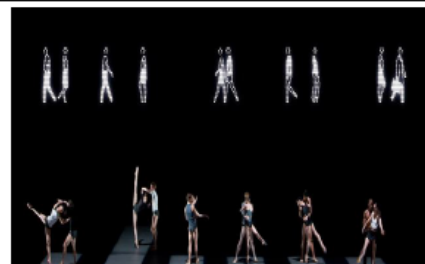
Section 5: Eric Underwoods Solo (bare chested with Black trousers). Extended movements, mainly balletic but with some movements in parallel, e.g. flat-back.

Choreographic devices

Section 1: Counterpoint. two male dancers perform a unison duet where their hands circle over their shoulders and reach forward which then goes into counterpoint). Meaning maybe be hinted at how as humans we can have similar emotions and basic human responses / experiences / needs (suggested through unison) but the also feel / experience / deal with things different as individuals (suggested through counterpoint).

Section 4: Climax can be seen in 'Infra' during Section 4. Six male/female duets take place simultaneously downstage, with moment of unison occurring. Each duet takes place within a block of light, which gives the impression of a window

Section 78: (23-24mins) towards the end when the stage is filled with a crowd of 'normal' people walking like pedestrians in one particular direction. This is contrasted with a female solo dancer centre stage moving slowly to the floor, demonstrating grief and despair.



Staging/set: "The presentation of dance in the performing space"

There is an LED backdrop at the back of the stage which shows electronic figures walking past as if going about their every day lives. These figures are pedestrians (all wearing different outfits) in a city and could represent that the dancers on the stage are below the surface of the city.

Props: "A portable object that is used in a dance, for example a suitcase."

No props are used in INFRA.

Costume- Male and female dancers both wear similar costumes in colour and fit. All wear something slightly different but pedestrian in its style e.g. One female dancer wears a grey strappy vest top with a black skirt, one male dancer is bare chested with black fitted trousers. All the colours are black, white or grey. Non- descript as if in a sea of people if a city.. Refer to your note book for further detail of individual dancers.

McGregor says about the costume:

I wanted to do something that was quiet, in some ways pedestrian with the costumes, especially with the crowds that walked across, but also just slightly heightened in terms of tone. The costume designer has got an amazing kind of ability to be able to work with dancers' bodies, because you can imagine dancers are doing the most extraordinary things. The clothes that they wear make them feel a particular way, comfortable, you can't put a dancer in something they feel really in uncomfortable in, because it effects how they dance. We know that in life, right? If we are in clothes that we don't really feel work for us, we behave differently. And my job as a choreographer is to release, as best I can, the best performance from a dancer, and so what they wear is really, really important.

Performance environment – Different Settings for Dance

Key words: Features

Projection, furniture, type, location, colours, shape, backdrop/cyclorama, empty/full, decoration, materials, LED screen

Proscenium Arch- A stage with the audience watching from one side only which has an arch around the stage shape as if to frame the performance space.

REFER TO BOOKLET FOR FURTHER DETAIL

Shadows Revision Mat

Background/choreographer

Choreographer- Christopher Bruce.

Company: Phoenix dance Theatre, 2014. 4 Dancers.

Dance Style: Stemming from his own training, Christopher Bruce's signature movement style is grounded in modern dance techniques with a combination of classical and contemporary dance language termed "neo-classical".

Structure (the way in which the dance is organised)-

Semi-narrative.
Solo, duet, trio, quartet



Aural setting (An audible accompaniment to the dance such as music, words, song and natural sound or found sounds)

The accompaniment is Arvo Part's *Fratres* (composed in 1977), the version for violin and piano pre-recorded for use in performance. The music has no break in tempo, following Part's signature style of composition – using broken chords and diatonic scales. The music is in a minor key and is integral to the dark, solemn atmosphere of the piece. There is a clear correlation between the movement vocabulary and accompaniment in terms of speed and dynamics, often used to introduce each character and their emotional response to their environment.

Refer to class notes for further detail and analysis.

Stimulus, choreographic intention and choreographic approach

Stimulus:

Arvo Part's *Fratres* for violin and piano was the starting point for the work. For Bruce, the thousand years of suffering and human experience." In *Shadows*, Bruce translates this vision into an exploration of a family dynamic, examining they deal with an unseen but ever-present outside force.

Choreographic intention:

Christopher Bruce's works are often 'politically aware', in reference to past or current political events happening across the world, exploring their effect on human life. In this piece, Bruce invites the audience into the world of a small family, possibly set in Eastern Europe (though this is left up to individual interpretation) coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home. Bruce describes this piece as "a darker work, with a sort-of narrative", allowing the audience to apply their own context to the material danced on stage.

Choreographic approach:

Bruce does not prepare movement before entering the studio, preferring to wait and work with the dancers so that he can be influenced by them. For Bruce, as well as being appropriate to the piece, the movement must also sit well on the dancers. He started *Shadows* with the idea of a family unit sitting around the hearth or around a dinner table and knew that the furniture would become an intrinsic part of the choreography as opposed to being a static set. The "anxiety of the music" greatly influenced the movement content, with the form of the piece allowing each member of the family to have a voice and tell their story.

Lighting- Key Words – features-Colour, direction, shape, effect, natural, intensity, shadows, placement and angles

The lighting was designed by John B Read, who uses the lighting to create an intimate space on stage depicting the feeling of 'a room', as well as to indicate what is waiting for the family outside that they are so reluctant to step into.

REFER TO BOOKLET/ class notes FOR DETAIL

Costume-

Designed by Christopher Bruce. The costumes are clearly gendered, depicting the era of the 1930s -1940s: simple shirts, skirts, trousers and dresses as well as large overcoats worn at the very end of the piece. Colours are muted and worn down - again symbolising deprivation and poverty. There are no costume changes in the piece.

Towards the end of the piece the dancers/family prepare to leave the house by putting on shoes and coats. It is clear that these jackets are oversized for the son/daughter, again referencing to the fact that the family are living in poverty. REFER TO CLASS NOTES FOR DETAILED DESCRIPTION AND ANALYSIS

Performance environment – Different Settings for Dance

Key words: Features

Projection, furniture, type, location, colours, shape, backdrop/cyclorama, empty/full, decoration, materials, LED screen

End stage

REFER TO BOOKLET FOR FURTHER DETAIL

Movement examples

Sons Solo- Frustration

Suddenly, the son stands up sharply from his seat at the table before picking up his stool and running with it down the corridor of light that has appeared leading from the table to downstage diagonal right, taking the stool above his head before slamming it into the ground. At the same time, the aural accompaniment plays loud, higher-pitched chords on the piano and violin. This dynamic range both in movement content and aural accompaniment is maintained throughout this solo, in contrast to the quiet tone of what has preceded it, but as a culmination of all the characters' emotions and movement pathways until this point.

Choreographic devices

Repetition of turning their head or whole body to look towards downstage right at various places in the piece. All four dancers use this action and pathway in the piece. What could this represent?

Climax: In the Son's solo. A culmination of all the characters' emotions and movement pathways until this point

Staging/set: "The presentation of dance in the performing space"

End Stage

The lighting was designed by John B Read, who uses the lighting to create an intimate space on stage depicting the feeling of 'a room', as well as to indicate what is waiting for the family outside that they are so reluctant to step into.

Props: "A portable object that is used in a dance, for example a suitcase."

Use of belongings to set the time/ reinforce the narrative of what is happening to the characters. What are the individual props? Make sure you can describe and explain what they tell the audience about the piece.

GCSE Dance Knowledge Organiser – Within Her Eyes

<u>Stimulus</u> Love story with a twist. Personal experiences/well known narratives.	<u>Aural Setting</u> Electronic elements, strings and piano creates a haunting and emotive accompaniment.	<u>Dance Style</u> Contemporary / Contact work	<u>Choreographer</u> James Cousins	<u>Costume</u> F – beige skirt and shirt M – Khaki jeans and jumper Everyday clothing	<u>Performance Environment</u> Site-sensitive	<u>Lighting</u> Natural light, daytime and night time
<u>Themes</u> Love, loss, dependency, loyalty, longing and memory	<u>Dancers</u> 2 1 Male - Aaron 1 Female - Lisa	<u>Costume Contributions</u> Stimulus – everyday clothes portray everyday people go through love and loss. Intention – the skirt’s flowing nature is romantic but also wraps around the male at times, symbolising the romantic love story. Mood – earthy and dull colours used in the costumes highlight the sad and depressing mood Complements other components – earthy colours complement the earthy landscapes Gender – female wears a skirt to highlight gender whilst the trousers signify the male’s gender. Sculpts body – jeans and jumper of the male dancer sculpt his body to clearly see lines Highlights character – the skirt worn by the female highlights her feminine character Historical context - clothes are modern stylised clothes.			<u>Set Contributions</u> Stimulus – prologue sees the female dancer in a graveyard, emphasising loss. Intention changing locations become progressively more intimate, highlighting the intimacy of a love story. Mood – enclosed spaces highlight intense and passionate Complements other components – dreary colours of the landscapes complement dull lighting and earthy colours of costumes. Geographical context –literally set in a variety of geographical landscapes Historical context – images in the prologue show an abandoned town and graveyard, which could be in modern day as the architecture although not modern, is still seen in towns today. Narrative – the changing settings enhances the narrative of a relationship moving through time.	
<u>Choreographic Intention</u> The main intention is to convey the narrative of the two characters by translating the emotional intensity and visceral energy of the original stage show, portraying an abstract love story.	<u>Choreographic Approach</u> Choreography used from stage production of ‘There We Have Been’. Physical idea of the female dancer never touching the floor. Collaboration with the dancers through improvisation.	<u>Aural Setting Contributions</u> Stimulus sounds create a sense of a sinister and sad story – depicting the emotions of the Intention - use of piano and strings create a romantic feeling Mood – haunting undertones of strings create sad and intense Complements other components –haunting sounds of the strings and violins complement the haunting, dark lighting Narrative – each section of the accompaniment matches the scenes of the narrative becoming darker and more twisted, sections previously heard are repeated but developed with lower notes to complement the narrative of a dark, twisted love story. Structure – each section of the accompaniment flows seamlessly into the next highlighting the structure of the piece with a prologue and 6 sequential sections following.			<u>Lighting Contributions</u> Stimulus – love story with a twist – impending darkness suggests a dark and twisted love story Intention – intimacy and passion – growing darkness suggests growing dark feelings between the dancers Mood – darkness suggests a deep, dark and passionate mood Complements other components – dull lighting complements the dull colours in the setting and costumes Time of day – Begins early evening, progressing to late evening	
<u>Use of Camera</u> Wide variety of shots including far away (secret observer), close up faces, long shots, panning, hand held camera used in the final section giving a raw and unstable feeling.						
		<u>Locations</u> Graveyard, hilltop (vast/open), quarry, woods, long grass				