

**The Bourne Academy**

**Knowledge Organiser: Year 10 Autumn Term - Dance**

**2. Swansong**

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| Choreographer | Christopher Bruce |
| First performed | 1987 |
| Composer | Philip Chambon |
| Lighting Designer | David Mohr |
| Set and Costume Designer | Christopher Bruce |
| Dancers | English National Ballet |

**Stimulus**

The stimulus for Swansong was the work of Amnesty International, which is an organisation focused on human rights and the experiences of Chilean poet Victor Jara, the novel ‘A Man’ by Oriana Fallaci

**About**

Swan song is about political oppression, showing a victim being tortured and interrogated.

**Themes**

The themes explored in Swansong are Human Rights, oppressions, prisoner of conscience (a person who has been put in prison for holding political or religious views that are not tolerated in the state in which they live).

**3. A Linha Curva**

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| Choreographer | Itzik Galili |
| First performed | 2005 (Brazil), 2009 (London) |
| Composer | Percossa |
| Lighting Designer | Itzik Galili |
| Costume Designer | Itzik Galili |
| Dancers | Rambert |

**Stimulus**

A Linha Curva means The Curved Line in Portuguese. The stimulus for the work is Brazilian culture. Galili wanted to create a celebration the Brazilian way of life and the ability to live in the moment.

**About**

A Lihha Curva is about having fun and male and female competition.

**Themes**

The themes explored in A Linha Curva are carnival and relationships between male and females.

1. **The Nutcracker**

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| Choreographer | Matthew Bourne |
| First performed | 1992 |
| Composer | Tchaikovsky |
| Lighting Designer | Howard Harrison |
| Set and Costume Designer | Anthony Ward |
| Dancers | Matthew Bourne’s New Adventures |

**Stimulus**

The stimulus for Matthew Bourne’s The Nutcracker was the original Nutcracker Ballet (1892), along with Victorian Childhood (1837-1901).

**Starting Point**

The starting point was the idea of Escapism from everyday life, which means to seek distraction and relief from the unpleasantry’s of everyday life.

**Themes**

The themes explored in the Nutcracker include adolescence, escapism, fantasy and satire.



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|  | **The Nutcracker** | **Swansong** | **A Linha Curva** |
| **Style** | Contemporary and ballet. | Contemporary, ballet, ballroom, tap | Contemporary, Capoeira and Samba |
| **Stylistic Features** | **Contemporary**-Floorwork​, heavy use of upper torso, improvisation​, moving on and off balance​, use of gravity​ and fluidity.**Ballet**Technical​, flexibility​, control​, strength​, clear lines​ and elegant. | **Contemporary**-Floorwork​, heavy use of upper torso, improvisation​, moving on and off balance, use of gravity​ and fluidity.**Ballet**Technical​, flexibility​, control​, strength​, clear lines​ and elegant.**Ballroom**being in hold ,​a dance of two people​, wide steps​, various styles or variations​ and mirroring.**Tap**Rhythms with the feet, relaxed knees, relaxed upper body. | **Contemporary**-Floorwork​, heavy use of upper torso, improvisation​, moving on and off balance​, use of gravity​ and fluidity.**Capoeira**-Kicks​, grounded movement​, flexibility and fluidity​, light steps​ and twisted jumps.**Samba**- Rocking body movements, bounce, rolling hip actions​, rhythm in the torso​ and upbeat and lively. ​ |
| **Movement Examples** | Arabesques, turns, leaps. | Contractions, large jumps, travelling. | Wagner motif, Robson motif. |
| **Choreographic Approach** | Once Bourne has established the story and structure of a work, ideas are explored through workshops. Creating choreography is a collaborative process in which the dancers have ownership over their character development. Once the choreography of a show has been created, Bourne shapes the narrative. Reflection is central to his work, ensuring that the new production is always relevant to a new audience. | Bruce uses motif development, strong symbolic movements and/or repeated images to highlight emotional intensity. His works are often in an episodic structure, linked to the thematic or musical content. They can be cyclical in form, and semi-narrative. | Worked collaboratively with the dancers. Motifs created using improvisation. Dancers were created a solo of their favourite moves within an allocated square. Motifs and sequences were named after the dancers. Motifs and sequences then learnt by everyone to create ensemble work. |