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**The Bourne Academy**

**Knowledge Organiser: Year 9 Summer Term - Dance**

**6. Nutcracker Movement**

* Actions- Gestures, clear motifs and motif development, pedestrian, exaggerated movement, character based, used to enhance the character/mood
* Space- Frequently changes formations and directions, use of range of levels, pathways and spatial patterns
* Relationships- Use of contact, unison, canon, contrast and compliment, accumulation, counterpoint, lead and follow
* Dynamics-Dynamics vary depending on the character

**5. Matthew Bourne Stylistic Features**

* Eclectic dance styles​
* Humour​
* Large ensemble numbers ​
* Lavish set and costumes ​
* Entertain audience ​
* Reach wide and diverse audience ​
* Post-modern approaches ​
* Reworking past ballets​
* Collaboration ​
* Dancers are actors​
* Existing musical scores ​
* Music used ironically ​
* Dancer’s counts used​

**4. The Nutcracker!**

* Choreographed by Matthew Bourne.
* First performed in 1992.
* Music from the Nutcracker original score by Tchaikovsky.
* The starting point was the of escapism from everyday life.
* The stimulus was the original Nutcracker ballet and Victorian childhood.
* Themes include adolescence, escapism, fantasy and satire.

**3. Dance Style**

Swansong features a variety of different dance styles including tap, ballet, social dance and contemporary.

**2. Context of Swansong**

Swansong is about Political Oppression which is when a state controls it’s citizens by force. Swansong shows a victim being tortured through interrogation by a variety of means including brainwashing, humiliation, and emotional manipulation. Swansong explores hooliganism amongst corrupt authorities, and injustice towards the defenceless.

**1. Swansong**

* Choreographed by Christopher Bruce.
* First performed in 1987.
* Cast of three dancers.
* Last 32 minutes.
* Swansong is inspired by the novel ‘A Man’ by Oriana Fallaci which describes the torture of a hero.
* It was also inspired by the experiences of a Chilean poet Victor Jara under the ‘Junta’ of the 1970s.
* The use of swan in the title refers to death like the ‘dying Swan’ in Swan Lake.
* The name Swansong also refers Christopher Bruce saying goodbye to his performing career.

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| **8. Structure** | **Definition** |
| Binary | Two-part structure (AB). |
| Ternary | Three-part structure where A is repeated. (ABA). |
| Rondo | An ABACADA structure. The repetition of A provides a recurring theme whilst the other sections provide variety and contrast.​ |
| Narrative | A structure which follows a specific story line. |
| Episodic | A series of sections presented by the choreographer. The sections can be self-contained but when put together illuminate the overarching theme of the choreographed work. |

**7. Choreographic Devices**

* motif and development​
* repetition​
* contrast​
* highlights​
* climax​
* manipulation of number​
* unison and canon.

**9. Relationships**

The ways in which dancers interact, the connections between dancers.

* lead and follow​
* mirroring​
* action and reaction​
* accumulation​
* complement and contrast​
* counterpoint​
* contact​
* formations.

**10. Dynamics**

The qualities of movement based upon variations in speed, strength and flow.

**12. Physical Skills**

Aspects enabling effective performance such as:

* Posture
* Alignment
* Balance
* Coordination
* Control
* Flexibility
* Mobility
* Strength
* Stamina
* Extension
* Isolation

**11. Actions**

What a dancer does:

travelling, turning, elevation, gesture, stillness, use of body parts, floor-work and the transference of weight.

**12. Space**

The ‘where’ of movement such as levels, directions, pathways, shapes, designs and patterns.