

Component 1 Learning Aim A

Pass – P1 Describe the stylistic qualities of practitioners' work with reference to relevant examples across three performance styles.

P2 Describe the roles, responsibilities and skills of practitioners, using relevant examples across three performance styles.

Merit – Discuss the stylistic qualities of practitioners' work using appropriate examples to justify how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.

Distinction - Assess the stylistic qualities of practitioners' work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.

Swan Lake

Choreographer – Matthew Bourne



Theme: Royal Family and their issues, Male dancers/cast as Swans.

Influences: Watched Tchaikovsky's original Swan Lake as a child, lack of male cast.

Collaborations: Tchaikovsky – musical score, Lez Botherson – costume design.

Narrative: Prince has poor and cold relationship with queen (mother) as she shows no love. Prince also obsessed with swans from young age and falls in love with lead swan. Swans dislike the relationship and attack lead swan and prince. Prince and lead swan die whilst in love.

Structure/form: Story like structure. Repetition of prince duties scene when young and old, swan motifs regularly repeated to show their characteristics. Episodic structure to show story events over time.

Response to stimulus: Strong similarity between real swan movements and dancing swans. Use of canon, repetition, dynamics for swans.

Style/Genre: Contemporary, ballet, social dance.

Production Elements: Swan costumes made to look like feathers to give ripple and swan like effect. Make up to show swan dark facial features.

CATS

Choreographer – Gillian Lynne



Theme: Jellicle cats, jellicle ball.

Influences: Andrew Lloyd Webber wrote the musical and had inspiration from TS Elliotts Book of Practical Cats poems.

Collaborations: Andrew Lloyd Webber – writer, Trevor Nunn – director, John Napier – costume designer.

Narrative: Not a strict narrative, more showing each character. Jellicle cats gather once a year for Jellicle ball where old Deuteronomy chooses a cat to go to the Heaviside layer to be reborn. Grizabella returns seeking to rejoin the cats, old Deuteronomy chooses Grizabella to be reborn in the moonlight.

Structure: scenes to describe each character. Jellicle ball lyrics and motifs are repeated to show different stages of the ball (beginning meeting up, middle aggressive and excitement of a ball, end slow and steady to say goodbye and leave.

Response to stimulus: Cat movements carefully taken from Gillian Lynne studying her own cats movements and characteristics. Individual character movements are response to personality and characteristics from the original poems.

Style/Genre: Jazz and contemporary.

Production Elements: costumes specifically created for each character description/traits from poems. Lighting is spotlights in M&R scene to show they are out at night and creeping around. Music in M&R scene changes in speed and tone to show being sneaky, speed/volume/tone matches lyrics of poem

Swan Song

Choreographer – Christopher Bruce



Theme: political injustice, Amnesty of human rights, transition from being dancer to choreographer..

Influences: own life experiences, political injustice.

Collaborations: Musical score – Phillip Chambon, lighting – David Mohr.

Narrative: shows a prisoner being tortured by 2 guards and trying to escape. Highlights the prisoners poor mental health and longing to escape towards the light..

Structure: There are 7 sections to the performance, each show the prisoner in a different situation/scenario with the guards. Main one to focus is Tea for Two Q&A approach. Shows a conversation through foot tapping and movements between prisoner and guards.

Response to stimulus: Movements are based on keywords 'flight, birds, balances, light, sounds, chair. They are all then linked to the themes and dance movements are choreographed to show these keywords.

Style/Genre: Contemporary, tap dance.

Production Elements: spotlight shows prisoner in dark cell and spotlight replicates window light. Costumes plain for prisoner to show normal person and guards uniform to show they are part of dominant justice system. Chair prop: psychological (reflects state of mind) and prisoners related to it from safe haven to trap. Canes – weapon for guards. Clown nose – making fun of prisoner.

Dancer

Roles

<u>During Rehearsal</u>	<u>During Performance</u>	<u>Own Time</u>
Practising routines.	Performing choreographic devices and stylistic qualities to their best ability.	Keeping in good shape for their dance style.
Listening to the choreographer and teachers.	Supporting their dance friends.	Researching the dance style/other dancers they are with.
Working well with others	Having good movement memory and technique.	Socialising.
		Completing set work.

Responsibilities

<u>During Rehearsal</u>	<u>During Performance</u>	<u>Own Time</u>
Warming up their muscles.	Getting themselves ready	Get enough rest
Keeping hydrated an eating lunch at an appropriate time.	Keeping hydrated and eating appropriately	Eating healthily
Bringing all their equipment/costumes.	Ensuring they are on stage at the correct time	Keeping hydrated
Being on time for rehearsals.	Make sure their dance partner is ready.	Socialising
Completing any work set by teachers.		Developing movement memory.

Choreographer

Roles

<u>During Rehearsal</u>	<u>During Performance</u>	<u>Own Time</u>
Teaching motifs and phrases to the dancers.	Pre show warm up and pep talk	Creating and developing ideas
Communicating with production team and dancers about the themes and stimulus.	Supporting the dancers	Planning the narrative, structure and themes
Ensure the choreography fits the narrative and is a clear response to stimulus.	Helping to direct backstage	Recruiting production team members and dancers

Responsibilities

<u>During Rehearsal</u>	<u>During Performance</u>	<u>Own Time</u>
Dancers outcomes – making sure they are prepared for performance	Ensuring dancers are ready for stage	Maintaining their own dance technique and skills
Organising appropriate music	Supporting the dancers	Creating motifs
Organising extra rehearsals	Helping any production staff	Ensure they have a clear vision of piece
Treating the production team and dancers with respect and being supportive	Enjoying the show they have helped create	Keep hydrated, healthy and enough sleep

Costume Designer

Roles

<u>During Rehearsal</u>	<u>During Performance</u>	<u>Own Time</u>
Watching rehearsals	Helping dancers with their outfits	Researching costume ideas, fabrics and designs
Creating and drawing ideas	Having an emergency costume kit	Linking costumes to the theme
Communicating with production team	Organising outfits and giving to dancers	Drawing ideas
Measuring dancers		Communicating with production team
Working to deadlines		Buying materials

Responsibilities

<u>During Rehearsal</u>	<u>During Performance</u>	<u>Own Time</u>
Ensuring costume design fits the theme and stimulus	Ensuring all parts of costumes are ready in advance	Keeping healthy, sleeping well
Ensuring the costumes are appropriate for the dancers and routines	Giving costumes to the dancers	Experimenting with different designs
Creating costumes	Checking all costumes are correct	Researching the performance theme, stimulus, narrative
Dancers trying on their costumes	Helping dancers get changed	
Adapting and altering costumes	Supporting dancers, hair and make up team	