

BTEC Tech Award in
Performing Art
(with a dance approach)
COMPONENT 1

PSA THEME: misfortune

Understanding how this theme relates to my chosen work *Swansong*.

I have interpreted the word in this way:

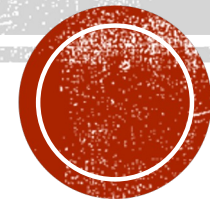
An unfortunate **condition** or **event**.

Condition: The 'victim' in this piece is in an unfortunate situation in that they are trapped in a place where they are isolated, interrogated, humiliated and they have a loss of their human rights, they are not free.

Event: The piece through a series of sections such as the section 'tea for two' shows events, misfortunate moments that the victim endures on top of the lack of freedom.

FESTIVAL OF PERFORMING ARTS
SWANSONG

Swansong was choreographed by Christopher Bruce in
1987 for London Festival Ballet.





WHAT IS SWANSONG?

Swan Song is a ballet that was choreographed by Christopher Bruce in 1987 for the London Festival Ballet. The music was composed by Phillip Chambon. Swan Song lasts 32 minutes and has a cast of three dancers. The whole ballet is set in a prison cell where the victim gets interrogated by officers. The piece includes a variety of dance styles such as contemporary, ballet, jazz, tap and ballroom. The choreography implies characterisation of all three roles.

The costumes for the piece are minimal, with the guards wearing a uniform with no badges, and the victim wears jeans and a t-shirt. The victim wears a bright red top to represent blood whereas the interrogators wear a uniform to show they play the same role.

The set is also minimal with the only prop being a chair, used as a safe place, a jail cell, a weapon, a shield, and a toilet.

We see this straight away with the victim being trapped in a room and never leaving (until the end when he dies). The lighting is dramatic which suggests a dark, claustrophobic room with a small window. Throughout the dance he is tortured, humiliated and mocked, all elements of loss of rights. We see this through the chair being used as a weapon, him being controlled through movement and a red nose being placed on him.

Composed by Phillip Chambon in tandem with the choreography. Interludes between each section are unaccompanied to hear the tapping and increase the tension. Solos have a more lyrical sound and include reed pipe music and electro acoustic sounds. One of the solos is performed in silence. Throughout the music gets faster which builds tension and shows that the situation is getting more dangerous.



THE PURPOSE OF SWANSONG WAS TO EDUCATE, ENTERTAIN, AND MAKE THE AUDIENCE THINK

The Purpose

- Bruce wanted to use Swansong to educate the audience around issues to do with loss of rights. This has been shown throughout the piece with 3 characters, 2 guards and a victim. During the dance, the victim shows his struggle through movement and use of dynamics while the guards interrogate and manipulate him. Bruce used Amnesty International to influence the dance. This allowed the dance to educate the audience on the different problems they talk about while also being entertaining.
- He also wanted the dance to entertain the audience. This has been demonstrated through the victim being tricked by the guards in section 2 called tea for two, as this section was more upbeat than section 1, and the guards used a red nose to mock the victim in this section. This section being more upbeat allows the audience to have a break from the more intense sections instead of all the dance being intense.
- Lastly, he wanted to make the audience think. He achieved this by purposely not giving the audience any background to the dance (for example programme notes) and by using the chair not only as a chair but also as a jail cell, a safe place, a toilet, a shield, and a weapon. This made the audience think as the chair was representing things that it would not normally be used for. He also had minimal set and costumes which both got the audience to think and allowed the dance to be timeless. By having everything minimal, the audience have to think about what is happening throughout the piece.

My view as an audience member

Overall, I enjoyed the piece as it showed the relationships between the dancers, for example, the hierarchy between the guards and the victim, which is shown through the guards embarrassing the victim with the red nose. Swansong, in my opinion, was a good dance as there was a story that the audience could follow throughout the piece so that it would communicate the message of the dance. Also, the dancers allowed the story to be communicated through the choreography and the costumes and set. I believe that Bruce choreographed the dance well as all the dancers knew what they had to do through the dance and the moves clearly communicated the message to the audience. The costumes linked to the dance as they helped to show that the guards were clearly paired up, shown by both their choreography being mostly duets and their costumes being the same. The other production elements also helped the dance to go well, for example, the lighting designer helped to communicate the main themes of the dance and highlighted the key moments. The costume designer helped to allow the piece to be timeless by not having badges on the costumes, so it didn't relate to any specific time.



THE STRUCTURE OF THE PIECE...

WHERE MISFORTUNE HAPPENS

Structure is important in a dance because it can allow the audience to understand the story of the dance more especially with this piece where there are characters with a clear narrative, or that events are taking place as a series of episodes.. For Swansong, the structure helps to communicate the story for the audience to follow, because instead of it all being in one big section the different sections show different things each with their own sound score or silence. It shows both the aggressive and sadistic element of interrogation and how brainwashing, humiliation and playing with emotions may all be part of a long, nerve wracking game. You can see the [misfortunate](#) events happening in each section

The dance is split into 7 sections:

SECTION 1: Questions and answers

This is an interrogation by the prison guards using tap, and foot shuffle movements as it beating a rhythm as the question a with a bullying intension. [At first, the victim being hesitant to reply, then throughout the dance he becomes more willing to reply. We see this by the victim agreeing to reply after he is humiliated and tortured by the guards.](#)

SECTION 2: Tea for Two

The interrogators put on hats, red nose is fastened on victim. Movements drawn from ballroom dance with a syncopated rhythm echoed in the music. [Victim is forced to imitate interrogators' movements. Interrogators' attitude to victim shifts to extremes, e.g. physical violence followed by indulgence](#)

SECTION 3: First solo

[The victim moves along diagonal line within the shaft of light from the source, upstage left. This light could be a window, daylight or represent freedom. He dances towards if using bird like arm gestures and ronde jambes, arabesques, extended limbs and leaps as if remembering what is it like to be free.](#)

SECTION 4: Slow trio

Interaction between all three dancers with use of body weight transference and flow. Use of body contact to manoeuvre and lift. Chair used as a prop throughout the sequence.

SECTION 5: Second solo

A solo for the victim, [performed without accompaniment in silence to highlight the silence the victim would hear in his cell. The movements are slow, long and sustained as if sad and resigned to his fate. The dancer uses the chair is used in a variety of ways Prison Bars, Shackles, a Shield, a Weapon, a Burden and a Safe Haven.](#)

SECTION 6: Cane dance

[Interrogators re-enter with canes and perform Tap dance, jazz dance actions as well as a vaudeville routine used again to entertain but also in an aggressive way towards the victim. The interrogators let the victim think that they are on his side and then attack him again. The victim uses chair to defend himself from the interrogators' canes. Victim finally collapses, apparently dead](#)

Section 7: Third solo

[The victim rises from the chair and dances a solo, with controlled movements, arms resembling wings. Interrogators stay frozen in position, either side of the chair, throughout this section. Victims solo is directed towards the shaft of light upstage left, but also refers back to the chair and the frozen position of the interrogators. Victim exits towards the shaft of light I think that loss of rights has been effectively communicated as the victim has no way to leave the room until the end of the dance when he dies, and he is mocked, tortured and humiliated by the guards throughout the piece. The guards end of as losers as they beat up the prisoner and are left looking at the chair where the dead body must be imagined. The victim's spirit escapes and is free at last.](#)

The accompaniment for the piece highlights key moments in the dance, such as a big lift. Also, the accompaniment in the victim's solo is reed pipes, which includes the sound of cries, which highlights the victim's negative mood throughout his solos. There are parts of the dance where there is no accompaniment, which highlights the tapping sequence in the section question and answer. Also, the lack of accompaniment adds to how Bruce didn't want the audience to have any background to the dance, because if there was accompaniment immediately, the audience would be able assume as to what the piece was about.



STARTING POINTS INSPIRATIONS

Bruce has frequently stated that he uses several sources for the work he creates. Bruce's dances develop from a stimulus such as music, painting, or literature, but he selects themes which can be conveyed through dance, drawing, and abstracting his subject.

There were a few starting points and things that Bruce researched for swansong:

1. A novel by Oriana Fallaci – 'A Man' which describes the torture of a hero, that was condemned to death in

1968 for the attempted assassination of a Greek dictator. Saved from death he spends three and a half years in a tomb like cell. He describes his interrogation and torture in the book.

2. A prisoner of conscience. One was reading about and being very aware of the work of the amnesty international and wanting to say something about the situation of the prisoner of conscience. A prisoner of conscience (POC) is anyone imprisoned because of their race, sexual orientation, religion, or political views. The book 'a man' This is shown by the victim having a lack of rights which Amnesty International was discussing - the dancers' movements, such as the guards mocking the victim, help to show the audience how the victim has a lack of rights and how the guards are superior to the victim.

3. Experiences of the Chilean poet Victor Jara under the 'Junta' of the 1970's (on which 'Ghost Dances' is also based).

4. The other image was saying goodbye to something, and for him it was dance.

When the dance was first performed Bruce deliberately wanted his audience to watch it without background information. Bruce has frequently stated that he uses several sources for the work he creates. The title *Swansong* in the Concise Oxford Dictionary gives two definitions of the noun:

- A person's last work or act before death or retirement etc. (this could be Bruce's' own Swansong)

- A song like that fabled to be sung by a dying swan (the victim is also having a swansong on stage as at the end there is no escape and he moves towards the light from stage left in the final moments which could signify death.)

INFLUENCES

- Bruce was retiring which influenced him to call the dance swansong- swansong means either a person's last work or act before death or retirement, or a song like that fabled to be sung by a dying swan. He decided to create this piece and name it Swansong because it was his final work before his retirement, like how swansong is a final work before retirement.
- Bruce was also influenced by Amnesty International as he was very aware of the work of this, and he wanted to say something about the situation of the prisoner of conscience.
- He was also influenced by his earlier training and background, such as the works of:
 - Walter Gore- Bruce briefly performed with Walter's company in 1963 while he was a student at the Ballet Rambert school in London.
 - Norman Morris- Morris was an associate artistic director of Ballet Rambert in 1966. He introduced Graham technique to the company and gave the company change.
 - Glen Tetley- he taught that 'the motive for the movement comes from the centre of the body... from this base we use classical ballet as an extension to give a wider range and variety of movement.'
 - Anna Sokolow- she danced for the Martha Graham Company and established a career as a dancer and choreographer starting in the 1930s until her death in 2000. she was a guest choreographer for Ballet Rambert in 1967 and 1970.
 - Marie Rambert- she instilled in Bruce high standards and emphasised the need for theatricality.



STYLE / GENRE

CONTEMPORARY

Swansong is a contemporary dance piece.

Within Swansong, Bruce has incorporated a variety of dance styles throughout. These are:

- Ballet- balletic movements such as arabesques, attitudes, and jetes combine with the low centre of gravity, spiralling torso, and use of off-balance from contemporary dance to create a lyrical feel for the victim's solo.
- Tap- American tap dance developed alongside jazz dance and blended African dance styles with European clog dancing and Irish step dancing, developing from the immigrant population of the era.
- Some of the movements in Swansong are familiar from the films, Jazz, Contemporary, Ballroom, Music hall/ vaudeville. The interrogators use sharp dynamics to show that they are in charge of the victim.
- I know that Swansong is a contemporary dance as it includes key movements such as:
 - Attitude, contraction, release, coordination, dynamics, elevation, extension, flexion, rotation, jete, grounded, lunge, parallel, phrasing, and plie.

Interrogators do a lot of movements in unison to show that they play the same role and to emphasise the how they are threatening the victim.

Victim does bird like movements to show his longing to escape

CONTEXTUAL

INFLUENCES...

The gender/race of the dancers:

- Bruce must be careful when choosing the dancers for this piece because if the victim was a female or a person of colour, the dances meaning would change. If the victim was a woman and the guards were men, the meaning could be mistaken for sexism, like how if the victim was a person of colour, the meaning could be mistaken for racism. This is why Bruce chose to have all men as the dancers for this piece which allows the message he wants to communicate to the audience is seen.

The type of stage:

- Bruce used a proscenium arch stage for Swansong. This allows the stage to be seen as a room because there is only an audience on one side of the stage, meaning there are clear entrances and exits through what seems to be a door, whereas, if it was an in the round stage, there wouldn't be clear entrances and exits and the dancers would have to keep changing direction as there would be audiences on all sides.

The year it was created:

- Swansong was created in 1987, however, due to the lack of badges on the costumes, the dance is timeless. This means that the dance can be applied to all times, whereas, if the costumes had specific badges related to a time, the dance would not be able to relate to any time.
- During Bruce's career he was influenced by various people who shared a real passion and emphasis on Graham technique, for example Norman Morris, Glen Tetley, and Anna Sokolow. In swansong, you can see this influence through the moves the dancers do, for example, contracting their torso, specifically in the victims solo when he performs swanlike movements. Dancers need this training to perform the contracting and releasing moves. This is because the techniques allow the dancer to train strength, balance, flexibility, alignment, and focus.



HOW THE THEME HAS BEEN COMMUNICATED THROUGH PRODUCTION ELEMENTS



Costume design:

- The costumes for the guards are like a uniform as they are similar to each other and are the same colour, which is brown. Whereas the victim wears everyday clothes instead which are a red t-shirt and blue jeans to add some colour to the plain coloured set. This shows the hierarchy between the dancers which links to the theme of interrogation because it shows how the guards are above the victim in the hierarchy and have control over him.
- Bruce decided to have the costumes as tight fitted because it allows the audience to see the movement and alignment of the dancers' bodies more easily.
- The costumes have no badges on them which allows the piece to relate to any time. If the guards wore badges related to a certain time, the dance would no longer be timeless as it would relate to a certain point in history.
- I believe that the costume has been used effectively because they interlink with the movements of the dancers- the guards have the same costumes and do a lot of their dance in unison, and the victim has a completely different costume and dances alone throughout most of the dance. Also, the costumes allow the dance to be timeless due to the lack of detail related to a specific time, which allows the dance to be linked to any moment in time instead of just one time.

Set design

- The set shows the theme of interrogation as the victim does not leave the stage, however the guards do leave and come back. This shows how the victim was trapped in a room and was unable to leave whereas the guards can leave the room, like in the victim's solo.
- Also, the plain black set allows the costumes to stand out and allows the dancers' moves to be seen better instead of having a colourful background where the moves and costumes would be more difficult to see. This also represents the interrogation as it allows the set to look like an interrogation room, which is normally dull and dark.
- The only prop on stage through out is the chair. It is used as a safe place, a weapon, a jail cell, for protection, and many other things. This helps to communicate the theme of interrogation because it shows how the victim felt intimidated by the guards so used the chair for safety.
- The use of a proscenium arch stage allows the dancers to have clear entrances and exits throughout the piece. The stage has an audience on one side and has the sides of the stage which are used for the dancers to enter and exit. If the stage was in the round, the entrances and exits would be less clear as the dancers would be moving around all the time and changing direction as the audience is all around them.

Lighting design

- The light coming from the side of the stage represents freedom. This is because it can be seen from one side, like light entering through a window. This also represents interrogation because it shows how the victim was trapped in a room and was unable to leave. Also, the light coming from one side links to the victim's loss of rights- he is unable to leave the room he is being interrogated in which shows how he has lost his rights while being interrogated.
- Also, the colour of the lighting changes throughout the dance, based on the victims' mood. For example, when the victim is sad, the lighting turns to a bright white colour to show how his mood changes when the guards are with him, whereas when he is alone, the lighting changes to a light blue colour showing his mood change when he is alone.
- When there is a section change, the lighting also changes. This links to how the music changes when it goes into a new section which makes the section changes clearer to an audience. If nothing changed with the section change, this would not be made clear to an audience.



Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Investigate how professional performance or production work is created				
0 marks	1 – 3 marks	4 – 6 marks	7 – 9 marks	10 – 12 marks
No rewardable material	<ul style="list-style-type: none"> Limited understanding of performance informed through superficial investigation of stylistic qualities, features and influences and how they contribute to the creative intentions. References to arbitrary examples from the professional work that relate to the theme. 	<ul style="list-style-type: none"> Adequate understanding of performance informed through adequate investigation of stylistic qualities, features and influences and how they contribute to the creative intentions and purpose of the work. References to some relevant examples from the professional work that relate to the theme. 	<ul style="list-style-type: none"> Good understanding of performance informed through competent investigation of stylistic qualities, features and influences and how they contribute to the creative intentions and purpose of the work. References to mostly relevant examples from the professional work that relate to the theme. 	<ul style="list-style-type: none"> In-depth understanding of performance informed through thorough investigation of stylistic qualities, features and influences and how they contribute to the creative intentions and purpose of the work. References to pertinent examples from the professional work that relate to the theme.



COLLABORATIONS AND WORKING RELATIONSHIPS

- A professional dance piece usually takes around 6-12 weeks to create, rehearse, costume and light.
- The collaborators or people involved are invited into the dance studio or rehearsal rooms at different points in the process to apply their skills and responsibilities.
- In the case of Swansong the dance and music would have come first with the composer Philip Chambon adapting as necessary throughout the creation and even into the performance.
- Christopher Bruce would usually have secured the funding or funds to create the piece, in this case he was paid by a dance company as where the dancers.
- Bruce would have also decided upon which dancers he wants to create the piece on either selecting them from a company or auditioning them.
- Bruce would have also meet with and discussed the piece and its needs with the composer, lighting designer and costume designer.



- **A rough outline of the process/rehearsal schedule**
- Weeks 1-3, the dancers and choreographer working together
- Week 4-6, the dancers and choreographer working together – the composer visiting and adapting
- Weeks 7-9: the dancers and choreographer working together – the composer visiting and adapting. The costume designer supply designs and then working costumes to try out.
- Weeks 10-12: Technical rehearsals and adapting the piece within the lighting design in a theatre setting.



- There are many different roles involved in the production of a dance. Different people involved in the making of the dance had different roles and responsibilities. Some of the people involved are the choreographer, the dancers, costume designer, the set designer, the lighting designer, the composer, the camera crew, the tech crew, and the marketing and admin people.
- These people all have different responsibilities to help towards the production of the dance and they all help to allow the dance to be the best it can be when shown to the audience.
- They collaborate at different points to help to bring Christopher Bruce's vision to the stage and to audiences.

DANCER

- The dancer's role is to perform the piece to an audience after the choreographer has given them the moves to do.
- The skills they need to have are performance skills so that the story can be shown to the audience.
- They have to consider: Their place on stage, space, amount of people, geographical location, time period, time, and not hurting themselves.

Swansong:

In swansong, there are 3 dancers: a victim and two guards. The guards have similar roles as they are at the same place in the hierarchy between them and the victim. The victim has a different role to the guards as the victim is the only dancer with a solo. There are times within the piece that all 3 dancers dance together in unison, however, the dance mostly reflects the hierarchy. Bruce wanted the roles to be genderless, however he didn't want a female victim with male guards, as this could change the meaning of the dance. I think that the dancers have performed the piece well as they were able to communicate the story to the audience.

When I have taken on the role of dancer, I have had to ensure that I know all of the choreography well and can complete it in the way that the choreographer wants it to be. I also must ensure that I have the right costume for the dance I am doing and that I don't miss rehearsals.

When I learn a dance, to refine and adjust the piece, I watch myself in the mirror and ensure that all the moves look good and are perfect. I also have moves added or removed to make the dance look the best it can look.

CHOREOGRAPHER

The choreographer for Swansong was Christopher Bruce.

- The choreographer's role is to create a series of dance movements to create a dance from a theme or idea.
- They would have to research that idea and to plan out how they will create it from stimulus to stage.
- They also develop different interpretations of existing dances for either an individual dancer or a group of dancers. The skills they need to have are teaching skills and communication skills so that they are able to teach the piece to the dancers.
- They have to consider:

What works with the music, how the dance tells a story, what moves go together, dancers' ability, number of dancers, rehearsals for dancers, ensuring the dance looks good, time to choreograph the dance, communicating with the dancers, and giving feedback to the dancers.

Swansong:

In swansong, Bruce, must allow both guards and the victim to dance together while showing the hierarchy between them as well. This means that Bruce has to allow the dancers to dance together and show their characters. He also has to plan a lot of rehearsals before allowing the piece to be performed in front of an audience which means the piece will be perfect when performed. I believe that Bruce was a good choreographer in that he created the movements himself and taught them to the dancers, giving them direction and feedback through out. He would also refine the choreography. Refining the choreography is needed to make the piece successful because it allows the dance to look clean and professional to an audience because if it seemed messy then the dance would not be as successful.



COSTUME DESIGNER

- The costume designer's role is to create the costumes for the dancers for the performance.
- The costumes have to fit the dancers and help to show their character.
- The costume designer needs to have fashion skills in order to make the costumes look good for the performance. They must consider:
- Communication of intent, dance style, sizes, flexibility of the clothing, weight of costume, where the dance is set, colours, what the dance is about, theme, what era the dance is set in, cost, type of costume, texture and material, length, fit, durability, any detail, age of dancers, safety, time, individuality of character, how many dancers, and gender.

Swansong:

In swansong, Bruce uses the costumes help us to understand the roles as it shows us the difference between the guards and the victim. Also, they show us the relationship between the guards as they have the same costumes which shows us that they work together. As well as this, the costumes express the hierarchy between the guards and victim. The costumes link to the theme of interrogation by having the guards wear the same thing while having them look different to the victim. The guards may have minimal costumes to make the dance able to relate to any point in time. Bruce likes the audience to make their own interpretation so he may have done this to allow the audience to relate the piece to any time without it being set at a specific time. The costumes show a clear divide between the guards and the victim. Also, the victims costume adds colour to a plain set as he is wearing a red t-shirt and blue jeans while everything else is very plain colours and minimal. The tight-fitting costumes add to the piece as they show the movement and alignment of the body with the balletic movements. I believe that Bruce has made the costumes plain to link to the character and allow the dance to be applied to any time, for example, the guards having no badges allows them to be applied to any type of interrogation whereas if they had badges related to one moment, it would have a different meaning. I like the costume because they communicate the theme well, for example, the guards having the same costumes shows how they are related to each other and the victim being the only character with a different costume shows how he is below the guards in the hierarchy.

SET DESIGNER

- The set designer's role is to communicate the theme of the dance through the set. The set can also communicate the different moods of the dancers.
- The set designer's responsibility is to create the set and change it when needed. The set designer needs to have design skills to make the set both look good and relate to the piece. They need to consider:
- Type of stage, communicate emotion, space, time, safety, where the dance is set, cost, set changes, what the dance is about, era, communicate the theme, what's on stage, backdrop, floor, wings, entrances and exits, lighting, time of day, visual effects, location, set an atmosphere, allow audience interpretation, and if it represents anything.

Swansong:

In swansong, the set is very minimal which links to how Christopher Bruce wanted the audience to interpret what they thought the dance is about. This allows it to be linked to any time as there is nothing linking it to any specific time. Also, the minimal set creates an atmosphere for the audience to be emersed in the dance. I believe that the set for Swansong is done well because it is minimal which links to the costumes as they are also plain. The set also links to the dance as Bruce didn't want the audience to have any information about the piece before, so the minimal set allows this.



Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Investigate how professional performance or production work is created				
0 marks	1 – 3 marks	4 – 6 marks	7 – 9 marks	10 – 12 marks
No rewardable material	<ul style="list-style-type: none"> • Basic understanding of the professionals' contribution to the performance through limited assessment of roles, responsibilities in line with intentions. • Limited consideration of the fundamental skills that contribute to the work. 	<ul style="list-style-type: none"> • Adequate understanding of the professionals' contribution to the performance through partial assessment of roles, responsibilities in line with intentions. • Sufficient consideration of some of the fundamental skills that contribute to the work. 	<ul style="list-style-type: none"> • Good understanding of the professionals' contribution to the performance through clear assessment of roles, responsibilities in line with intentions. • Good consideration of most of the fundamental skills that contribute to the work. 	<ul style="list-style-type: none"> • In-depth understanding of the professionals' contribution to the performance through detailed assessment of roles, responsibilities in line with intentions. • In-depth and thorough consideration of the fundamental skills that contribute to the work.



Bruce's creative/ rehearsal process (the ones I will expand on are highlighted)

Research

For this piece that was reading and finding out stories. E.g.

Planning the narrative

He would then write out what the story is and what character's are involved and possible sections or episodes.

Creating the movements

Bruce goes into the dance studio and creates the steps and moments that he wants certain characters to perform.

Teaching material to performers

He will take time teaching and rehearsing the steps in a lyrical contemporary style

Setting creative tasks for trio and pair moments

This would be the only way to set the lifts and contact work in the trio.

Layering on interpretations and musicality, characters and meanings.

Refining

Selecting , refining, adapting and adding anything that is missing

PROCESSES USED IN DEVELOPMENT, REHEARSAL AND PERFORMANCE

I HAVE SELECTED THE ONES IN GREEN TO DISCUSS

Teaching material to performers:

The choreographer, Bruce, must choreograph the dance before teaching it to the performers. This ensures that the dancers can learn the choreography that Bruce wants them to have so that they can perform it well on the day they perform it to an audience. He will usually do this on his own and with the first versions of the music.

Bruce created the seven sections of the piece in chronological order and began by making steps in silence, except for Section 2, which was set to the piano accompanist's rendition of 'Tea for Two'. To start with Chambon composed music to each finished section of dance, but by the time Bruce had got as far as Section 4 the music had caught up with the dance, with the exception of Tea for Two, which continued to be rehearsed to the accompanist's version

After planning, Bruce teaches the dance to the dancers. He will teach the different characters their parts and then put the parts together. He will also allow the dancers to choreograph parts of their own dance and not just choreograph it all himself.

We learned that in one rehearsal which teaching this dance to dancers at Rambert Dance company, Bruce spent a day rehearsing with the victim while the guards were waiting to rehearse. The victim was doing the moves Bruce wanted, but not in the way that Bruce wanted them to be done. Because of this, Bruce only worked with the victim for the whole day instead of working with the guards. He made the dancer go over the 16 count phrase of the victims first solo over and over until he thought it was being performed correctly.

This is needed to make the dance successful as if the dancers didn't know the material, the dance would look messy and unprofessional to the audience.



PROCESSES USED IN DEVELOPMENT, REHEARSAL AND PERFORMANCE

- **Setting tasks for performers:**

Bruce would allow the dancers to decide on some of the choreography. To do this, he would set tasks for them to be able to choreograph the contact parts. He would ask them to try out an idea giving it a theme or outcome. Such as creating a lift that shows the victim being tortured or bullied but without any hitting or obvious fighting. He would then give direction like changing the dynamics, facing or timing and looking out how it can link to the previous movements and how the dancers can transition out of the lift. This can be important because it allows the dancers to feel included in the choreography and make the piece link with the dancers. It makes sense to create some of the movements on the bodies of the dancers that you have as you know that they can perform it well.

- **Layering on interpretative skills**

Once the choreography has been created, Bruce adds the refines the dancer's interpretative skills to ensure that the characters and narrative would make sense to an audience. The dancers will focus on performing the correct emotions behind the movement. So, each movement has meaning like when the victim looks and dancers towards the lights with a sense of sadness and yearning for freedom. So, the long lines and arabesques not only look beautiful but that they have meaning.

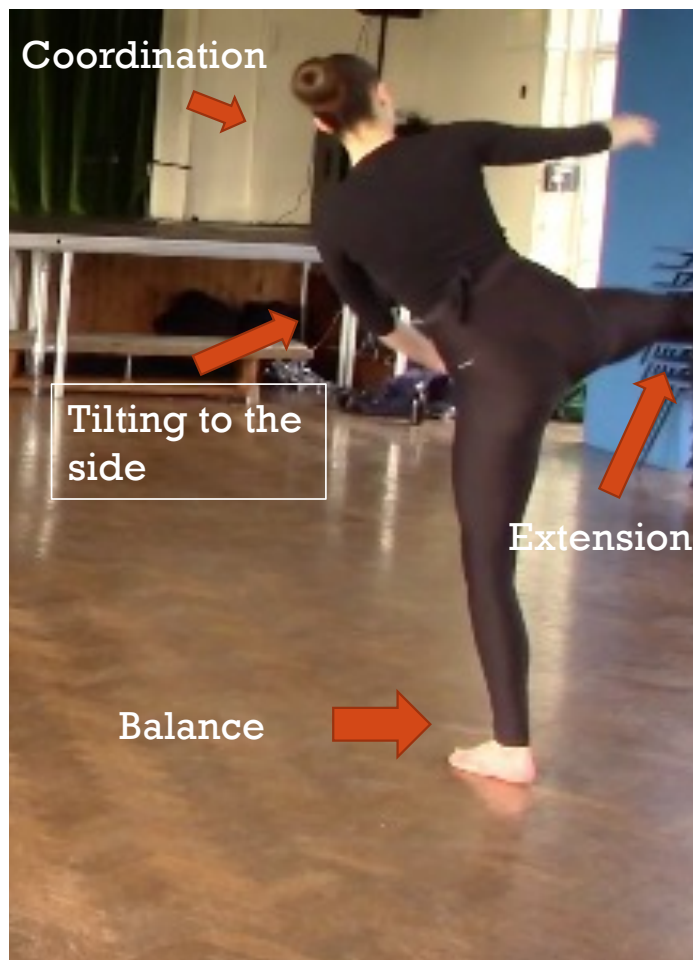
This is important to making the dance successful because if the piece had no movement meaning, the dancers would have no set emotions to base the piece on while performing instead of either showing no emotion or the different dancers showing different emotions. The audience would also not get the same experience as they would have to interpret or guess what the story was.



Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work				
0 marks	1 – 3 marks	4 – 6 marks	7 – 9 marks	10 – 12 marks
No rewardable material	<ul style="list-style-type: none"> • Basic understanding of the approaches taken by professionals to generate ideas for performance material. • Response shows limited consideration of examples from professional work. 	<ul style="list-style-type: none"> • Adequate understanding of the approaches taken by professionals to generate ideas for performance material. • Response is informed through sufficient consideration of partially relevant examples from professional work. 	<ul style="list-style-type: none"> • Good understanding of the approaches taken by professionals to generate ideas for performance material. • Response is informed through competent consideration of relevant examples from professional work. 	<ul style="list-style-type: none"> • Effective understanding of the approaches taken by professionals to generate ideas for performance material. • Response is informed through thorough consideration of pertinent examples from professional work.



BEING A DANCER IN THIS PIECE



Training as a dancer in this piece

Before we began, we did a warmup, in which we did a mobilise section, a pulse raise section, and a stretch section. The skills and techniques we used for the mobilise section were balance, coordination, energy, spatial awareness, and accuracy. The skills and techniques we used for the pulse raise section were balance, coordination, control, energy, strength, and accuracy. The skills and techniques we used for the stretch section were control, balance, spatial awareness, strength, and accuracy. I think that my strengths in this were my balance, coordination, and strength. I think that my weakness here was my energy as I was lacking in energy. In Swansong balletic movements, such as arabesques, attitudes and jetés combine with the low centre of gravity, spiralling torso and use of off-balance from contemporary dance to create a lyrical feel for the victim's solos.

We then went on to do some technique exercises, such as foot exercise, swing exercise, floor exercise, and jump exercise. In the foot exercise, the skills and techniques we used were coordination, focus, control, energy, timing, and accuracy. In the swing exercise, the skills and techniques we used were coordination, focus, control, energy, spatial awareness, timing, and accuracy. In the floor exercise, the skills and techniques we used were coordination, control, energy, timing, strength, and accuracy. This was the first time we had done the floor exercise. In the jump exercise, the skills and techniques we used were coordination, focus, control, energy, spatial awareness, timing, strength, and accuracy. We began the jump exercise with little energy, then after discussing what we could improve on, our energy improved. I think that my strengths in this were my focus, spatial awareness, timing and strength. I think that my weakness in this was my energy, however I believe that it began to improve throughout the rehearsal.

After this, we began to do some tap technique work. This included learning some basic tap moves and beginning to learn the professional repertoire from Swansong.

We completed some Graham technique classes, which focused on contracting and releasing in our torso. This helped us to perform the swansong repertoire because it trained our core strength, balance, flexibility, alignment, and focus. While completing this, I have been able to improve my balance, alignment, and focus faster than I would have been able to without Graham techniques. Bruce would use Graham techniques to train the dancers' core strength, balance, flexibility, alignment, and focus, which would help them to complete the moves in Swansong, such as a big lift or their focus throughout the piece.



Facial expressions, dynamics
and movement meaning



Using the chair as a prop

Spatial considerations

BEING A DANCER IN THIS PIECE

Learning movements / repertoire like a dancers in this piece.

In our dance session, we began to learn some professional repertoire from Swansong. We learnt an 8 counts from 'Tea for two' and phrases from the other group sections. We had to learn, rehearse and the refine our movements. The skills you need for this are acting skills and performance skills to be able to allow the audience to enjoy the performance.

We also used a prop, the chair as a main part of the dance that the victim goes back to a lot as it's like her safe place. This was challenging at times as the chair had to constantly be involved in the dance, but we made it work and it got easier the more we practiced it.

We performed a piece using this repertoire for the Christmas show, we had to practice and take time to perfect, along with using facial expressions and acting skills to allow the dance to be entertaining to the audience.

We did a questionnaire for our audience where they could express their ideas and thoughts about what they most enjoyed. Most said they liked watching the lifts. I really enjoyed finding out what the audience's ideas about the dance were, such as what they thought happened at the end of the dance: the victim was dead; the victim was a ghost, the silhouette of the victim was still on the chair and the victim was just purely exhausted and was asleep or had fainted because it meant we had successfully communicated the theme of interrogation and manipulation.





BEING A CHOREOGRAPHER

- We were put into groups, my group had 4 people, and we had a victim and guards. The guards then had to decide who was guard one and guard 2 (in my group I was guard 1 and we had 2 people taking it in turns to be guard 2), and we had to use the video of the dance to learn our characters part of the dance. I learned the part of guard 1 while the other people in my group were learning their parts. The skills and techniques we used for this were coordination, focus, control, dynamic and expressive qualities, characterisation, energy, spatial awareness, timing, musicality, strength, accuracy, and stylistic qualities. I think that my strength here was my focus. I think that my weaknesses were my characterisation, accuracy, and coordination. We then added on 8 counts of movement that we thought would come next. We actually used some of the original movements and layered on choreographic devices such as change of facing, change of size and speed and made it travel.
- Then I took on the role of choreographer to create the interrogator's part, I had to allow others to choreograph parts of the dance around me but also by stepping out and directing and then putting myself back into the dance. We created a 'question and answer' sequence which started with two dancers pointing at me and using facial expressions to look mean. We added in a turn, a rhythm with the feet and a slow movement where both dancers leaned in looking at me in a scary way. We slowed this down so that it seemed ever more frightening.
- Next in pairs we set ourselves the task of creating our own victim solo moments. The task was to create five movements that reached towards the light, reaching for freedom. We then joined those together with transitions to create a motif. We then learnt each other's movements to create a sequence and tried it to the actual music of section 2. We did this in our lesson, where we choreographed 4 bars of 8 counts of movement. We decided to explore lots of different pieces of music to see what worked best and how the music helps to change the meaning of the movements. We also tried silence which was actually very affective as you could hear the dancers breathing and moving which made it seem more human.
- To create a piece you need a clear schedule so that you know you will have completed the piece by the deadline. This is important so that you also keep to budget.



Learning outcome B: Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work				
0 marks	1 – 3 marks	4 – 6 marks	7 – 9 marks	10 – 12 marks
No rewardable material	<ul style="list-style-type: none"> • Basic understanding of the processes used in the development and rehearsal of professional works. • Response shows a limited practical exploration of processes. 	<ul style="list-style-type: none"> • Adequate understanding of the processes used in the development and rehearsal of professional works. • Response is informed through adequate practical exploration of processes. 	<ul style="list-style-type: none"> • Good understanding of the processes used in the development and rehearsal of professional works. • Response is informed through a competent practical exploration of processes. 	<ul style="list-style-type: none"> • Effective understanding of the processes used in the development and rehearsal of professional works. • Response is informed through an effective practical exploration of processes.



TECHNIQUES AND APPROACHES USED IN PERFORMANCE

- Rehearsal and dress rehearsal

In a rehearsal, Bruce would have to first teach the planned choreography to the dancers. He would have to plan the choreography before teaching it to the dancers. To do this, he would create the choreography then begin to teach the dancers their choreography.

He would then continue to rehearse the choreography with the dancers until they know it all. After this, he would add the stimulus to the dance and allow the dancers to interpret the dance with the stimulus. This allows the dancers to focus on learning the choreography before adding emotion or stimulus to it.

Rehearsals are important because they allow the dancers to ensure that they know the choreography and are performing it the way the choreographer wants it to be.

When I have been in rehearsals, I have used mirrors to help me learn choreography. The mirrors allow me to see what I am doing and correct myself if I am doing the wrong thing. We also get feedback from our peers so that we can be told what we have done wrong and improve on that.

The dancers in swansong would have also rehearsed in the costumes once the piece was complete to discover if they are restrictive or if they allow all the movements to be performed. The victims jeans were tight but also of a stretchy so that he/she can perform the high leg extensions to the side and the arabesques. If the costumes don't work they have to be adapted or redesigned so that they are functional.

- Technical rehearsal

A technical rehearsal is a rehearsal with everything involved, such as the lighting, costumes, set, and music. This happens so that Bruce can ensure that everything goes right and looks good when performed in front of an audience before the audience sees the piece. It allows the dancers to know where they need to be at what time on the stage, and allows the other people with other roles to know what they have to do and when.

Technical rehearsals allow all of the production elements to know when they need to change something or do something, for example the lighting designers would know when to change the colour of the lighting by having a technical rehearsal.

During this time dancers are advised of where they need to be at certain points so that they are lit the best. Often marks of tape are placed on the stage to set certain actions. If a dancer comes downstage too far they may not be lit.

The chair in this piece would also be set on stage with tape marking where it needs to be so that whoever from the production team sets it on stage before the start of the piece places it in the correct position.

- Refining and adjusting material to make improvements:

After the dancers learn the choreography, Bruce will watch the performance and perfect the moves. He would have to watch what the dancers do and ensure that they perform the moves in the way he wants them to be performed. If they aren't performed in this way, Bruce will perfect these moves so that they are how he wants them.

If Bruce doesn't want certain moves to be performed, he could adjust the moves and add or remove moves from the piece to ensure that it looks the best it can look. By changing the moves, Bruce can allow the dancers to perform the best piece they can so that it can be entertaining for the audience.

He will do this in the technical rehearsal and also give 'notes' after the first performance of the work to an audience. Notes is where you feedback adaptations or corrections of things that can be improved straight after a performance. The dancers then take these on board and adjust them themselves in the following performance. As that is the first time you get to see what the audience's reaction is and what worked.



TECHNIQUES IN PERFORMANCE

Adapting to each venue

Once the dancers arrive at the theatre or performance setting they have an opportunity to set the dance to that stage space by rehearsing or walking it through. The size of the stage in different theatres can vary in size from a large stage space like at Sadlers Wells to smaller venues such as The depot.

The lighting technician will also have a lighting plan so that the correct lights are rigged up and focused to the correct area of the stage. Often this takes time as each venue has a different rig and may have to hire in lights. The rig is the bars fixed up above the stage to hold the lights.

Costumes

The costumes have to be cleaned and fixed, if ripped, in between every performance. Sometimes there will be more than one set of costumes so that there is a back up.



Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work				
0 marks	1 – 3 marks	4 – 6 marks	7 – 9 marks	10 – 12 marks
No rewardable material	<ul style="list-style-type: none"> • Basic understanding of the techniques used in the performance/production process. • Response shows limited consideration of examples from professional works. 	<ul style="list-style-type: none"> • Adequate understanding of the techniques used in the performance/production process. • Response is informed through adequate consideration of examples from professional works. 	<ul style="list-style-type: none"> • Good understanding of the techniques used in the performance/production process. • Response is informed through competent consideration of relevant examples from professional works. 	<ul style="list-style-type: none"> • Effective understanding of the techniques used in the performance/production process. • Response is informed through thorough consideration of pertinent examples from professional works.



NOTES

- The limit is 8-12 pages of A4/electronic formatted evidence
- With 5 Criteria that would give 2-3 pages each.
- This is 16 plus pages – so would be over. I would suggest that perhaps a word document would have more room for the words plus a few slides with photos e.g. the B1: Practical criteria
- To help access the higher grading criteria learners could highlight where they have included 'pertinent examples' from the piece throughout. This would allow them to see where they need to add more in.

