

# GCSE Dance Knowledge Organiser – Shadows

Stimulus	Aural Setting	Dance Style	Choreographer	Costume	Performance Environment	Lighting	
<u>Stimulus</u> <i>Fratres for violin and piano. European history. Family relationships and dynamics. Unseen but present force outside.</i>	<u>Aural Setting</u> <i>Violin and piano. No breaks in tempo. Broken cords, staccato sounds. Continuous fast paced section, contrasted by slower sections.</i>	<u>Dance Style</u> <i>Modern dance. Classical and contemporary dance. 'Neo-classical'</i>	<u>Choreographer</u> <i>Christopher Bruce</i>	<u>Costume</u> <i>Simple shirts, skirts, trousers and dresses. 1930s-40s in style. Shoes and coats added.</i>	<u>Performance Environment</u> <i>End Stage</i>	<u>Lighting</u> <i>White light only. Used to create sense of a room. Dark intensity.</i>	
<u>Themes</u> <i>Family dynamic, fear, poverty, depravity</i>	<u>Dancers</u> <i>4 2 male 2 female</i>	<b>Costume Contributions</b>  <b>Stimulus</b> - design of the costumes highlight the European history as this was typical dress for the era <b>Intention</b> -drab and dreary colours used highlights the intention of poverty. <b>Mood</b> -dull colours in the costuming highlight a sad and dull mood. <b>Complements other components</b> -worn out complement the worn of textures of the set design such as the table and stools. <b>Historical context</b> –clothing typically worn in the 1930's <b>Social context</b> –dull colours and use of oversized coats for the children suggest the family are of a low social status and poor. <b>Gender</b> –females wear skirts or dresses and males wear trousers and shirts to highlight their gender <b>Age</b> –daughter wears a child-like smock dress and the son does not wear a waistcoat to highlight their younger age <b>Highlights character</b> – the different costuming for each character highlights which member of the family each of them are. For example the father wears a waistcoat to signify he is an elder. <b>Sculpts body</b> –tight fitted to the tops of the body to allow contact work to be safe and the lines of the arms to be seen					
<u>Choreographic Intention</u> <i>A small family coming to terms with deprivation, poverty and the realisation of what lies outside their family home.</i>	<u>Choreographic Approach</u> <i>Bruce worked collaboratively with the dancers. Ideas started from a family sitting at a table. Use of the furniture. Anxiety of the music. Each dancer had a voice in the family to tell their story.</i>	<b>Set Contributions</b>  <b>Stimulus</b> - Table and chairs create a sense of a family home <b>Intention</b> –all worn out and drab, highlighting the idea of poverty <b>Mood</b> –black box type stage creates a dark, sinister atmosphere <b>Complements other components</b> –worn out and drab table and chairs complement the dull and drab costumes of the dancers. <b>Historical context</b> –table, stools, coat stand and suitcase all look old fashioned and worn, highlighting historical context of 1930's Europe. <b>Context</b> – set depicts the context of a family home. <b>Social context</b> – set suggests the family are living in poverty. <b>Creates levels</b> – table is used to create levels when the daughter stands <b>Narrative</b> – The table, chairs and coat stand highlight the narrative of a family home, the suitcase enhances the narrative idea of the family wanting to flee from the troubles outside the home. <b>Incorporated into action</b> – The table is moved by the son towards the door and hidden behind, therefore incorporated into the action rather than just static set.					
<u>Use of Camera</u>  Mid shots to view the distressed facial expression of son – positioned DSR. Long shots to view travelling pathways to DSR corner from table. Mid shot to enhance the poignancy of dancers walking into light		<b>Aural Setting Contributions</b>  <b>Stimulus</b> - high pitched, eerie and erratic tempo highlights the sense of an outside force, with some specific sections sounding very much like something could be banging on the door trying to enter <b>Intention</b> – Eastern Europe family – the music is typical of Eastern Europe, the composer is also from Eastern Europe which adds to the intention of a European family. <b>Mood</b> – The low notes and broken chords create a sombre, sad and sorrowful mood. <b>Complements other components</b> – The use of European style music complements the European style costumes <b>Historical Context</b> – The piece was composed in 1977, but was inspired by earlier classical work and sounds similar to some war-time classical music which is of the same era as this piece. <b>Geographical Context</b> – The composer is from Estonia which is in Eastern Europe, this influence contributes to the geographical context of the work being set in Eastern Europe					
<u>Set</u> <i>Worn looking table, bench, two stools, coat stand and suitcase</i>		<b>Lighting Contributions</b>  <b>Stimulus</b> – poverty – lack of lighting suggests an poverty stricken family with little electricity <b>Intention</b> – forces unknown outside – lighting towards downstage right shows where the force is coming from <b>Mood</b> – dark intensity creates a sinister and scary mood <b>Complements other components</b> – simple lighting complements simple set <b>Highlights dancer</b> – side lights highlight dancers as they move into the light <b>Sculpts body</b> – side lights sculpt the lines of the female's body as they perform contemporary movement <b>Context</b> – side lights create a sense of a room lit by candles					