

# Lesson 1: Classroom

- Homework set prior to the lesson – To watch a clip of work and with the choreographic intention – suggest where you see this...  
(Independent learning)

## Learning Challenge:

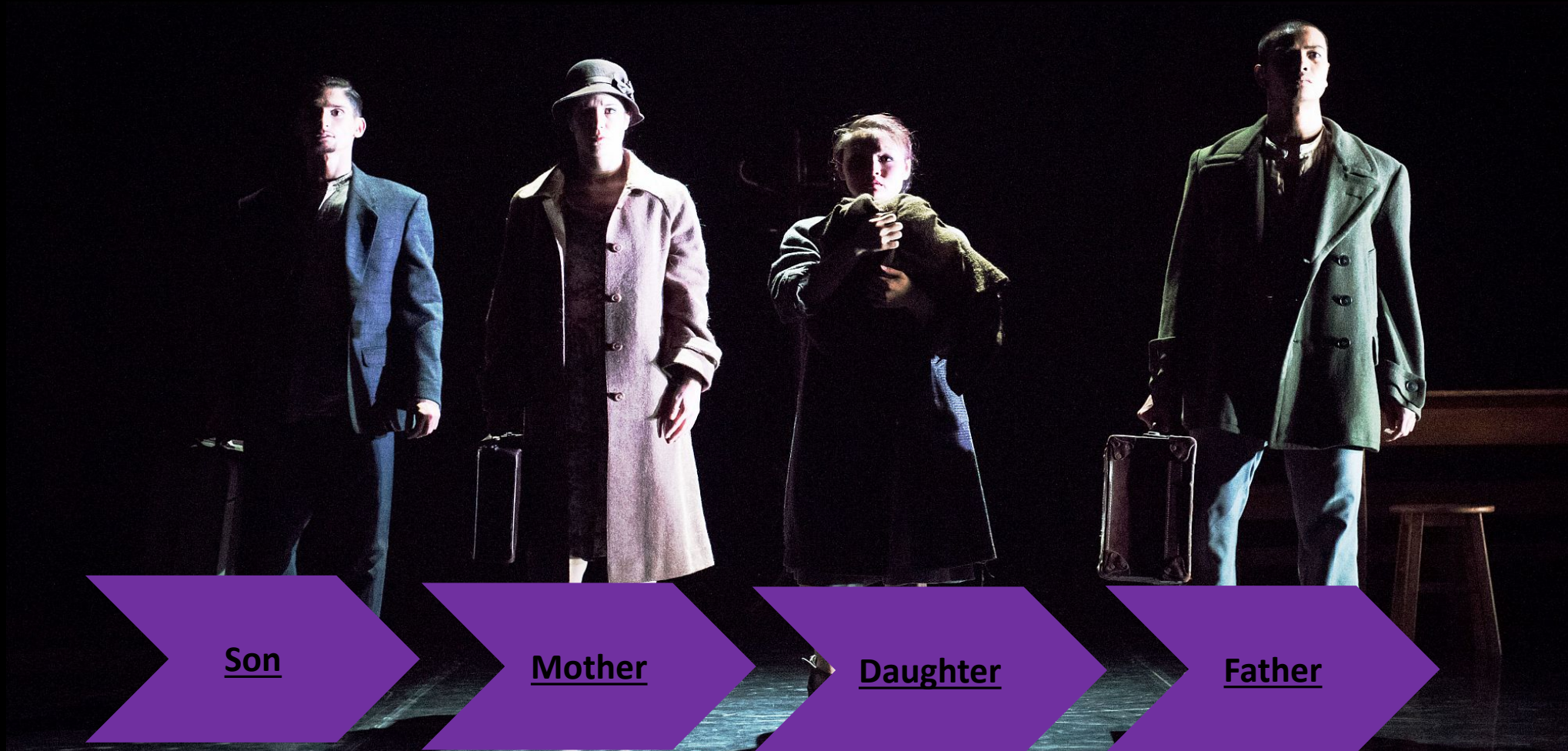
What is the choreographic intention for Shadows?

How is characterisation used to show the choreographic intention?



Who might these  
characters be?

How is there character  
seen?





How does their character enhance the choreographic intention of the work?

Bruce invites the audience into the world of a small family, possibly set in Eastern Europe

though this is left up to individual interpretation)

The family are coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home. Bruce describes this piece as “a darker work, with a sort-of narrative”, allowing the audience to apply their own context to the material danced on stage.



How does their character enhance the choreographic intention of the work?

The characters costumes are clearly gendered supporting choreographic intention: small family (mother, father, son and daughter).

The costume colours are muted and worn down - again symbolising deprivation and poverty.

Action, Space and Dynamics used by each character; for example, the son performs aggressive, forceful, strong, powerful dynamics.

Contact work suggests 'intimate family'.



# Lesson 2: Studio

## Learning Challenge:

Can I perform the duet movement from the quartet section with character?



# *Today's Lesson*

- Technical Warm-up because Shadows is a highly technical dance
- Learn the Duet from the Quartet
- Duet Tasks
- Performance/ peer assessment







## Homework

Create a handout about your character. You should consider Actions, Space, Dynamics and Relationships which are typical for your character. You may wish to use your character sheets to support you.

Extra Challenge: Describe the costume that they are wearing.

Best handouts will receive reward, home contacted and shared with class for revision purposes.

# Lesson 3: Classroom

# *Rehearsals Revealed – Shadows*

[https://www.youtube.com/watch?v= 2DDKCou-8s&t=115s](https://www.youtube.com/watch?v=2DDKCou-8s&t=115s)



## What does a Narrative mean?

It means tell a story... The structure for Shadows is Semi-narrative because it sort-of tells a story.

With the person  
next to you,  
explain the  
narrative for  
shadows...

“a sort-of  
Narrative”





A type of structure, narrative refers to a story-line, emotion or thread of ideas that the audience follows in order to understand the choreographic intention of a work.

Props and costume; to indicate the era and environment in which the piece is set

Use of Character; e.g mother, father, daughter and son

Relationships; how these characters interact with each-other

In *Shadows*, What helps us to follow the story-line, emotion and choreographic intent?

Lighting; to create focus and pathways in space.

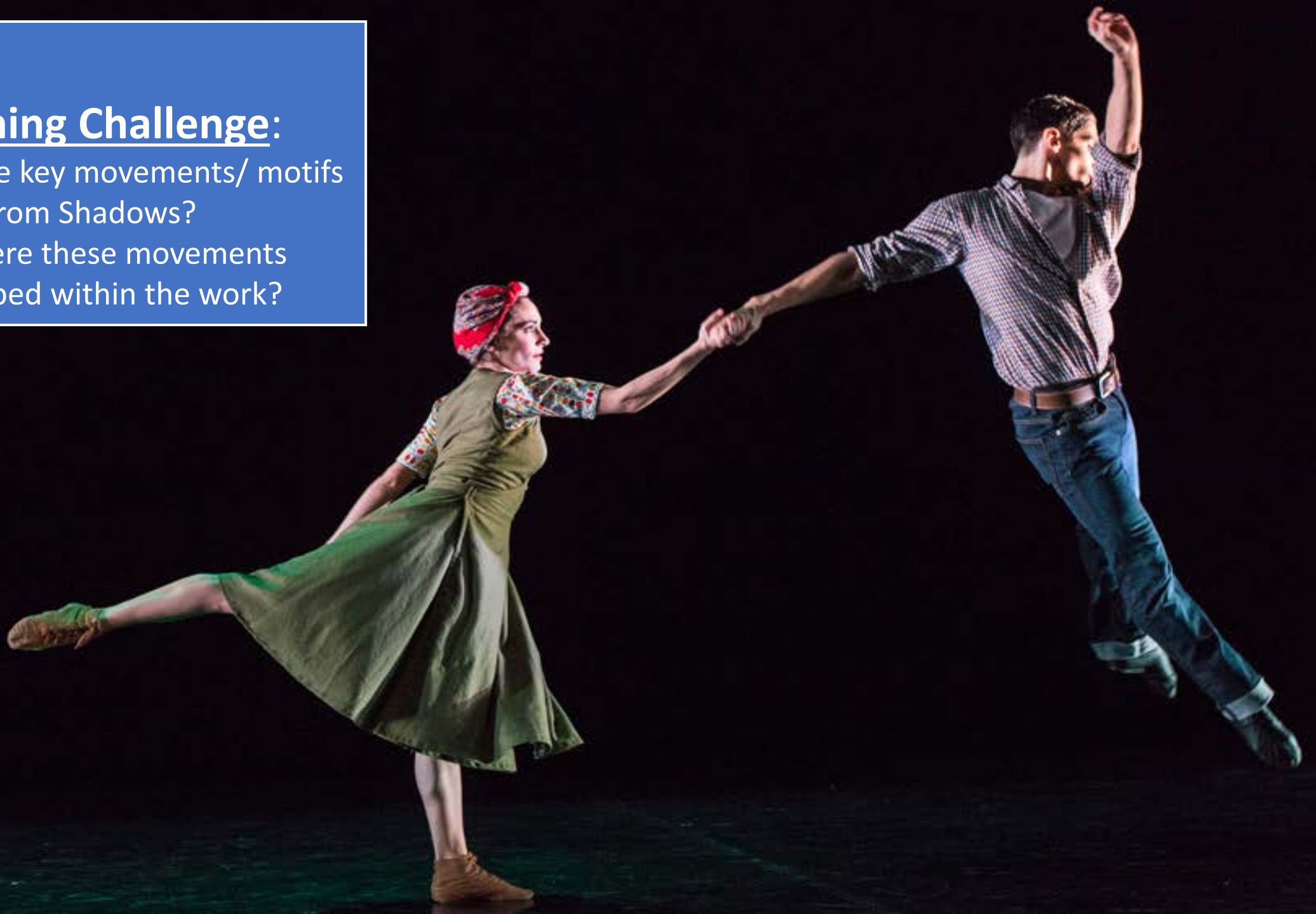


# Lesson 4: Studio

## Learning Challenge:

Can recreate key movements/ motifs  
from Shadows?

How were these movements  
developed within the work?



# *Today's Lesson*

- Recap the Duet from the Quartet
- Recreating key moments within the dance
- Task/ motif development
- Film and Self assessment
- Watch 02:09 – 04:07







## Homework

Create a Movieboard of duet from Quartet section and key moments to help you remember them for revision. You should use the description box to state Action, Space, Dynamics and Relationships.

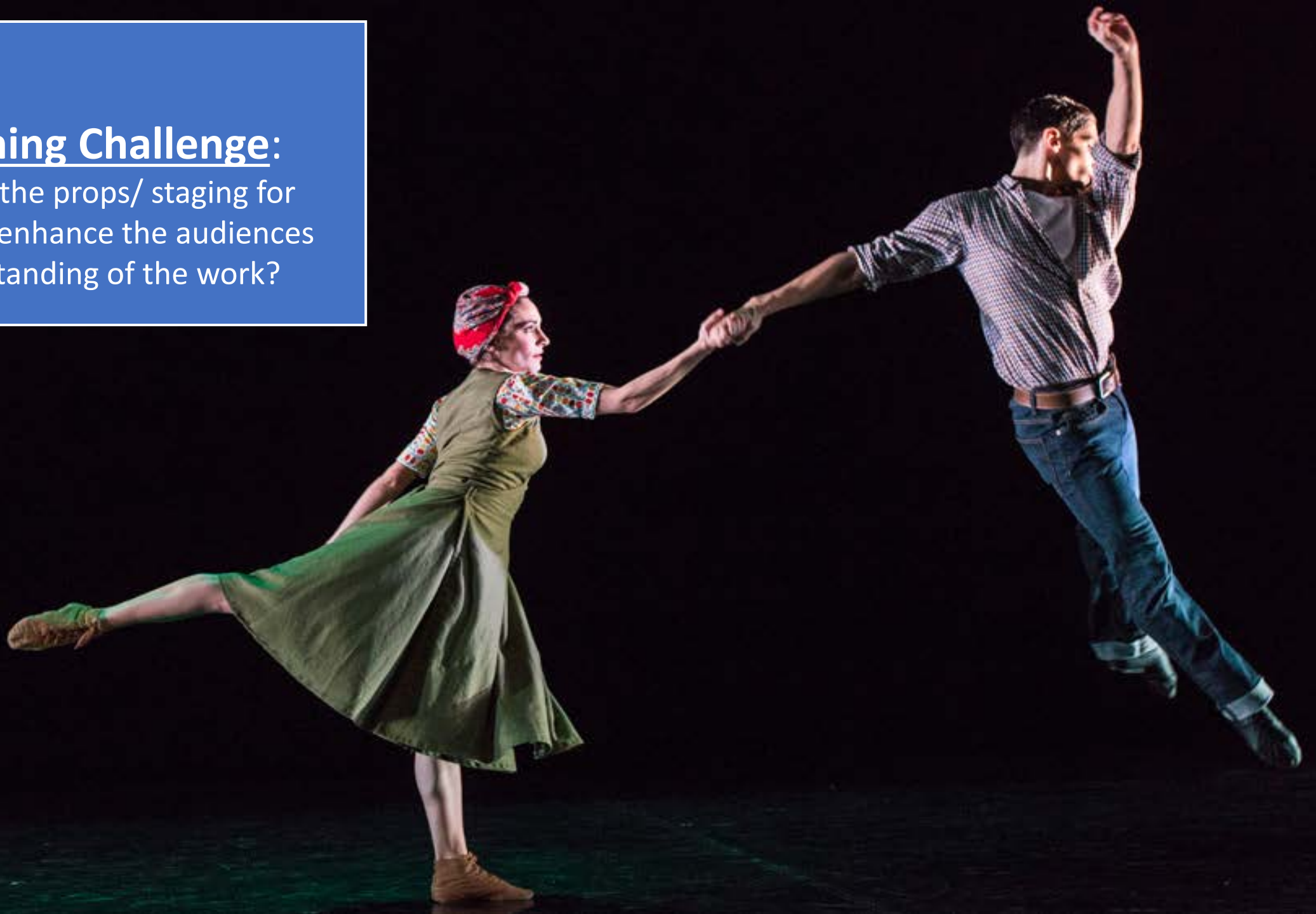
Ask Miss Malins for an A, S, D & R help sheet.

# Lesson 9: Classroom

- Staging/ Props

## Learning Challenge:

How do the props/ staging for Shadows enhance the audiences understanding of the work?



What props do we see in  
Shadows?



2 Stools



A Bench



A Table



A Coat



Suitcases



What props do we see in  
Shadows?

The piece includes a table, a bench, two  
stools, a coat stand and suitcases – all  
worn-looking, and somewhat drab

confirming the notion of hardship within the family.

Creating a dull mood suggesting poverty.

Supporting the choreographic intention



## What props do we see in Shadows?

The dancers move the props with fluidity, the handling of them is as intrinsic to the piece as the physicality of the dancers.

The characters also collect suitcases and bags, informing the audience that they are about to embark on a journey


The piece includes a table, a bench, two stools, a coat stand and suitcases – all worn-looking, and somewhat drab

The space created allows the audience to enter the heart of the home, the kitchen. This is where the narrative of the choreography and the relationships between the family members unfolds.

Enhancing the audiences understanding of the work by supporting the narrative structure.



How are the props  
used?



There are clear moments within the piece when the use of props is prominent for example within the son's solo..

He uses the table to become a barrier and a place to hide behind in order to feel safe

# Lesson 6: Studio



## Learning Challenge:

What was the choreographic approach for Shadows?



# *Today's Lesson*

- Warm-up
- Choreographic task using the props.
- How might music effect out choreography?
- Performance and peer assessment
- Class discussion



# Choreographic Approach

The “anxiety of the music” greatly influenced the movement content, with the form of the piece allowing each member of the family to have a voice and tell their story

# Lesson 7: Classroom

- Accompaniment
- Focusing on examples:
- **Daughter solo (0:30 – 1:34)**
- **Mother, Father, Daughter Trio (1:40 – 3:05)**
- **Son Solo (6.22 – 7.39)**

**Linking climax of piece to the music... Son Solo.**

## Learning Challenge:

How does the Aural setting enhance the audiences understanding of the work?





# Aural Setting

## What can you hear?

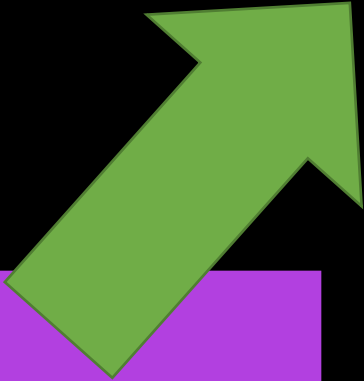
The accompaniment is Arvo Part's *Fratres* (composed in 1977), the version for violin and piano pre-recorded for use in performance. The music has no break in tempo, following Part's signature style of composition.

There is a clear correlation between the movement vocabulary and accompaniment in terms of speed and dynamics, often used to introduce each character and their emotional response to their environment.



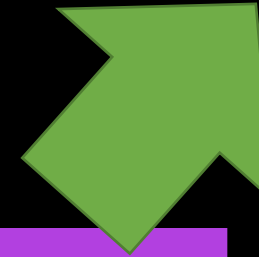
## Example A – Daughter solo (0:30 – 1.34)

In this section the music is frantic and in response to this Bruce created movement material with a similar feel. The daughter's character is extremely anxious with fast steps and choreography to display this. The music is played across the strings with multiple notes per bar (hemi-demi-semi quavers) throughout the solo, this section mainly features the violinist.



Can you link this to the daughter's character?

## Example B – Mother, Father, Daughter Trio (1:40 – 3:05)

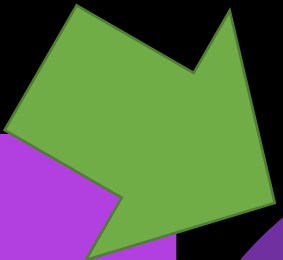


Can you link  
this to their  
characters?

In complete contrast to the daughter's solo the music for this trio is soft and slow, allowing Bruce to portray the family comforting each other. The softer tones are led in the main, by the piano with the violin either shimmering in deep tremolo textures (rapidly moving the bow back and forth) or in the complete opposite of high pitched harmonics (pressing of a finger very lightly on a string as opposed to full finger blocking), before returning to chords on the piano whilst the violin gently plucks at the strings.

## Example C – Son Solo (6.22 – 7.39)

This is the real climax within the musical score and this is reflected through the movement. The audience can tell the son is clearly distressed through his thumping fists and usage of the props. The music suddenly changes to chord like sounds, with the violin using 'double stopping' to play two notes simultaneously, adding to the heightened emotion within this section.



Why is a climax important within choreography?

D

Describe

I

Interpretation

L

Link back to  
the question

## Aural Setting GRID

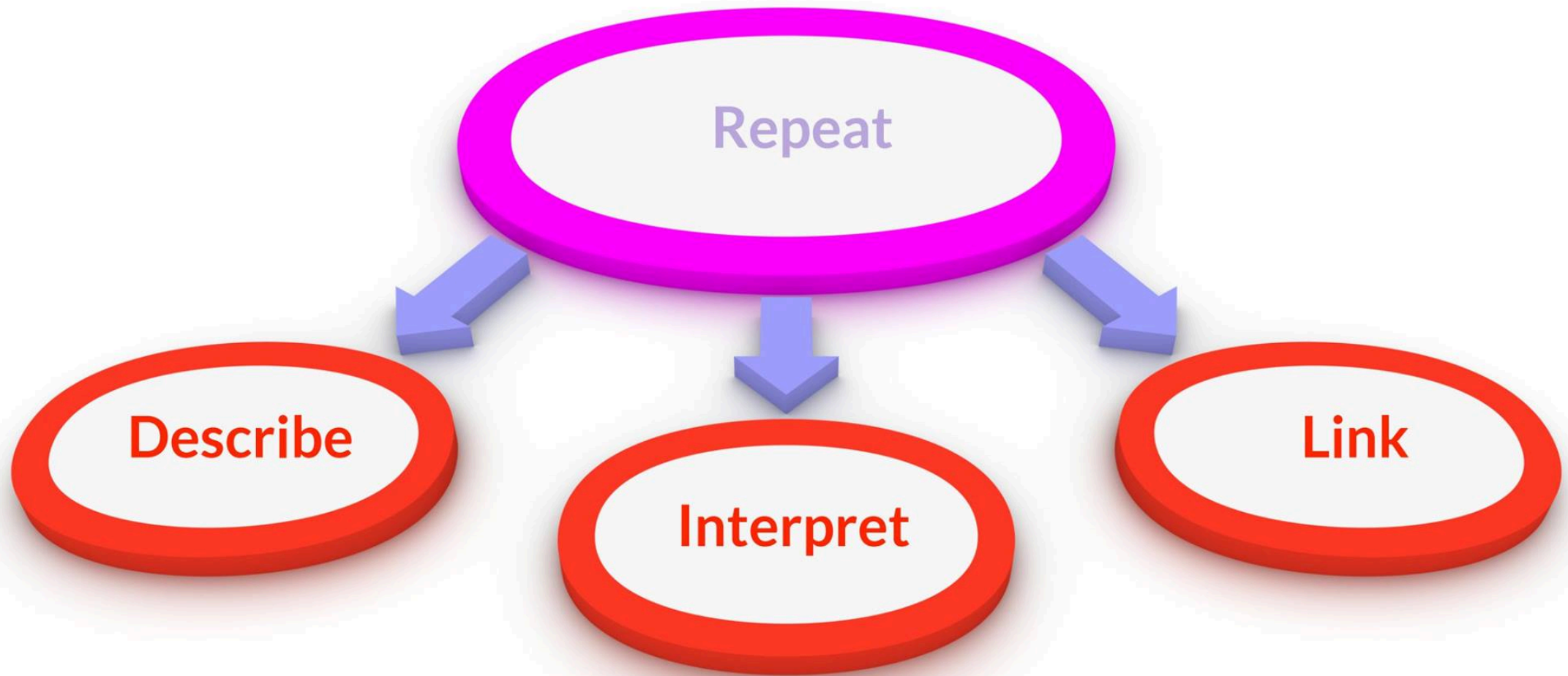
Describe a section of Aural Setting	Interpret – How does this support the audiences understanding of the work?	Link

We are focusing on these two first!



*How does the aural setting enhance the audiences understanding of Shadows?*







## Homework

Using your DIL plan, write a 12 mark answer for the following question:

# Lesson 8: Studio

## Learning Challenge:

How is the choreographic intention seen within our work in comparison to Shadows?



# *Today's Lesson*

- Recap the Duet, props choreography, and main movement choreography.
- Structure performance
- How might music support to show our choreographic intention?
- Film for class self assessment





# Lesson 5: Classroom

- Costume
- HW: find costume that shows your character and bring to next lesson – note it does not have to be 1930's inspired; however, you may wish to recreate this.

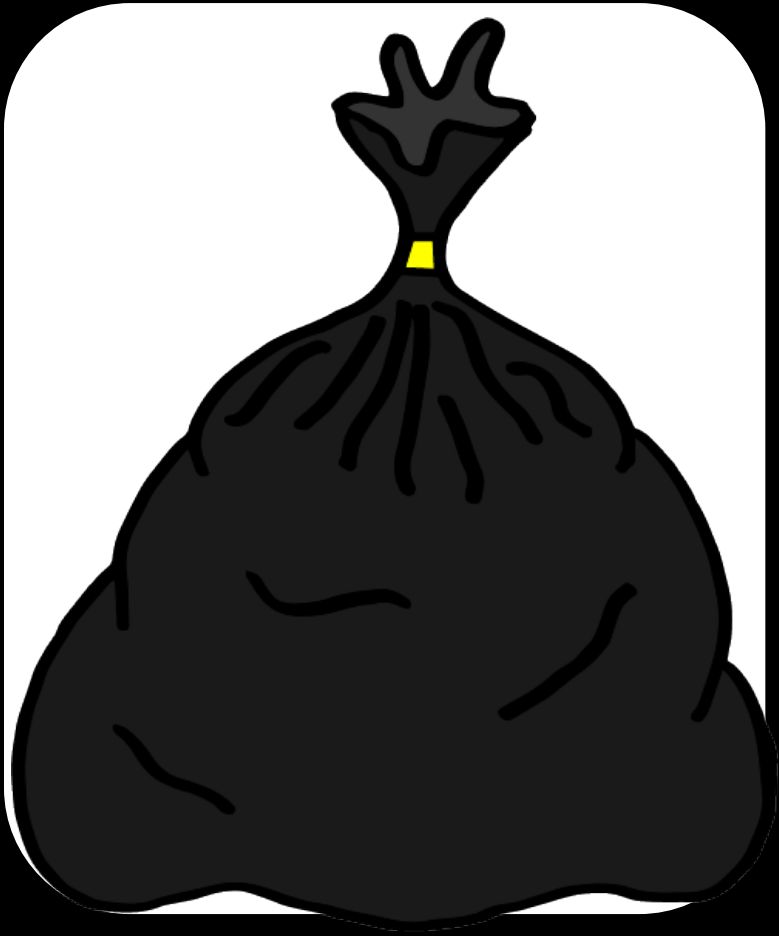
## Learning Challenge:

How does the costume contribute to the audiences understanding of the work?





Christopher Bruce did not use an external designer to realise the costumes for Shadows. He had clear vision of what was required to truly reflect the era in which he had set the work.



From memory you have 3 minutes to recreate a costume from Shadows in your groups!

What era influenced the costumes for Shadows?

1930's  
1940's



Bruce's research found examples of what was worn during the 1930's – 1940's, featured floral dresses, and blouses with a centre feature; either with additional embroidery or ruffles on the front panel. Similar items were then sourced and tailored to fit the dancers.

Can you give an example from one of the characters?

**FATHER**

Shirt Tucked in with belt. Straight legged trousers with turned up.





The costumes are clearly gender specific...

Skirts suggest female character along with feminine floral designs.



*How do the costumes show the characters gender?*

Trouser and waist coat suggests male character.





The mother and daughter are both female characters? How might we see the difference between the two characters?



The mother's dress was selected not only due to the era but it was integral that it appeared softer and maternal in appearance to assist the role portrayal. Contrastingly to the daughter's costume having 'school like' garments (grey skirt and blouse) to directly correlate to her age.

The costume helps the audience understand work by enhancing the 'sort-of' narrative.



Why are these coats significant within the work?

The coats suggest the characters are preparing to leave the house.

*"It's about really a family, a group of people waiting for the knock on the door because they know they are going to be on the next train, if not the next train, the train after, on a way to a concentration camp."*



How does the costume contribute to other components?

Lighting

Aural  
Setting

Props



How does the costume contribute to other components?



Aural  
Setting

SON's SOLO –

How does this show the Son's character?  
How does the Son's costume enhance this?

D

Describe

I

Interpretation

L

Link back to  
the question

**How does the costume for Shadows enhance the  
meaning of the work?**

Group A

Describe a part of the costume

Interpret – How does this support  
the audiences understanding of  
the work?

Link to the meaning of the work

Group B

Begin answering this question in essay format.





## Homework

End of Topic Test Revision

After School End of Topic Revision session - DATE

# Lesson 12: Studio

- Practical revision/ revise areas of weakness

# Lesson 11: Classroom

- Lighting focus
- HW: End of Topic Test Revision

## Learning Challenge:

How does the Lighting contribute to the audiences understanding of the work?



What lighting states do you notice in Shadows?

What impact does the lighting have?

Does the lighting enhance Narrative?

Does the lighting create a mood?

How does the lighting for Shadows compare to the lighting for Infra?

**REMEMBER!**  
*Exam questions may ask you to compare two works!*

D

I

L

...





## Homework

End of Topic Test Revision

After School End of Topic Revision session - DATE

# Lesson 10: Studio

- Practical Revision session

# Lesson 13: End of Topic Test