

MATTHEW BOURNE'S
**SWAN
LAKE**



RESOURCES FOR TEACHERS AND STUDENTS

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1. OUTLINE OF THE RESOURCE PACK

This education resource pack aims to provide an insight into the creative and choreographic process of Matthew Bourne in the development and reinvention of *Swan Lake*.

The pack follows a structure which provides information about the dance itself, but also provides tasks which encourage students to explore composition, performance and appreciation methods, the key foundation to dance work at key stage 2, key stage 3 and at examination level at both key stage 4 and 5. The focus is on dance compositional tasks, an evaluation of performance skills, and research and analysis ideas that will encourage students to appreciate the dance on a variety of levels. That said elements of this pack will be of use to anyone with an interest in dance

The resource pack contains contextual information about the work, the collaborators and the starting points for Bourne's realisation of *Swan Lake*, but also methods by which students will be encouraged to evaluate and gain a further insight into the analysis of a professional dance work. With this in mind the focus is very much based on Performing Arts. The tasks and activities have been developed to work within an education context, both for students and teachers and provide both discussion and evaluation tasks as well as practical dance ideas that can be applied within the studio.

The central focus of this resource is to provide workable tasks that address the key themes that Bourne researched, as outlined in his choreographic notebooks and within interviews. Some of the themes explored in this pack have been described by Bourne, others are themes that might be identified by students or a *Swan Lake* audience.

Symbols have been used to help differentiate between the following; research and/or further reading activities, discussion and evaluation ideas, practical tasks and written work. Clearly some of the activities overlap each other.



Discussion and/or Evaluation Ideas



Research and/or Further Reading Activities



Practical Tasks



Written Work

2. THE PLOT OF *SWAN LAKE*

Much of Bourne's dance works are plot and narrative driven. He has a passion for developing characters and then choreographically exploring the intricacies of how the characters relate to each other.

Although Bourne has a keen interest in traditional ballets, as seen within other choreographic works, he has a fascination for making the narratives more contemporary, both in terms of dance vocabulary and content as well as making them more relevant to new audiences.

This is the case with *Swan Lake*. Below is a brief outline of the original *Swan Lake* narrative as choreographed by Marius Petipa to the Peter Ilyich Tchaikovsky musical score.

PETIPA AND TCHAIKOVSKY'S PLOT

The original story tells of a prince named Siegfried and a princess named Odette. Odette is kidnapped by the evil sorcerer Von Rothbart, who turns her into a swan by day but allows her to return to her human form as night falls. The curse will be broken however when someone sacrifices their life for the Swan Princess or if a prince declares eternal fidelity to her. It is on one night that Prince Siegfried, out hunting sees the beautiful Odette dancing in the moonlight by the lake and immediately falls in love with her.

Von Rothbart is furious and threatens to kill Siegfried but although this would free her from her curse, Odette stops him. Seeing that a sacrifice will not work Von Rothbart decides to trick the Prince into declaring his eternal love to someone else. He takes his own daughter Odile into the court and makes her look identical to Odette. The Prince dances with her and proclaims to the court that he wants to make her his wife. At that moment the real Odette appears outside the window and Prince Siegfried, realising his terrible mistake flees the castle to follow Odette. She disappears into the lake and he pursues her there. Unable to be wed in life, they are united in death. Von Rothbart's power and his castle fall and the swan maidens are set free and become human again.

BOURNE'S PLOT

Bourne's *Swan Lake* is a diverse work using choreographic techniques taken from contemporary dance, ballet, social dance and mime. His emphasis is on the narrative as opposed to the dance itself. His references are many and varied, from the Royal family, characters from different 19th and 20th Century eras, to popular culture and films. Although the key narrative focuses on the Prince's life and his inability to fit into the confines of the Royal family and his search for affection and wanting to be needed, the piece is open to an individual interpretation and imagination giving the audience a sense of being involved in the story unfolding before them.

Bourne's *Swan Lake* was created in 1995 when the British Royal family were in the spotlight. Obvious nods to this can be seen in the use of corgis, well known for being the Royal family's favourite pet. However, it is certainly not exclusively about the British Royal family. Bourne



Jonathan Oliver. Production photo by Bill Cooper

noted that in his research he happened upon many examples of troubled royals over the years and across the world. An example of this is Ludwig of Bavaria, a member of the Wittelsbach dynasty, who became King of Bavaria at the age of 18. Ludwig was said to have an unhealthy obsession with swans. A lover of the theatre and music, especially that of Wagner, Ludwig became Wagner's patron for a number of years. The King of Bavaria was certified insane in his bedroom at Neuschwanstein and, a few days later, on 13 June 1886, he and his physician were found drowned in Lake Starnberg. Interestingly, many of Wagner's works carried the theme of death as being the only true state where love and purpose could be found. A theme also suggested in Bourne's final image in *Swan Lake* where, as the Prince lies dead on his bed, the Young Prince is seen through the window being carried away by the Swan. The insanity of Bourne's Prince, a possible reference to Ludwig, is seen when the Private Secretary and the Queen keep him imprisoned in a clinical, white washed room.

One question that many audience members ask is whether the Prince is actually insane or if he is being tricked by the sinister, ever-present Private Secretary. Although not sure of what the Queen's right hand man will gain from the death of the Prince, his betrayal is undeniable, bribing the Prince's girlfriend to leave him; this serves to confuse the Prince when really she genuinely cares for him. One has to question whether the Private Secretary knows the Stranger that appears at the Ball. Is he another attempt to tip the Prince over the edge?

ACTIVITY



What are the major differences between the plots and what are the elements that make Bourne's interpretation more appropriate for a new audience? What elements of Bourne's plot can you relate to as a member of the audience and what connections can you see in our society?



Richard Windsor and Christopher Marney. Production photo by Bill Cooper.

3. THE THEMES OF BOURNE'S SWAN LAKE

Bourne states that his initial interest in *Swan Lake* was the interpretation of male swans, the representation of a royal family and the development of two major male dancer roles.

At the heart of *Swan Lake* is the narrative; engaging an audience in a piece of dance theatre, rather than pure dance. In updating the storyline Bourne addresses a variety of themes within *Swan Lake*, all to create an end product that is multi layered. As will be addressed later within the pack, there are characteristics of Bourne's work that are acknowledged in *Swan Lake* as well as his other major works; the concept of love and hate, sexuality, the complexity of characters and their need to fit into society.

THE ROYAL FAMILY

When *Swan Lake* was created by Bourne in 1995, it was a time of enormous interest in the Royal family and in particular the young Royals. Although there are clear references to the duties of members of a generic royal family, there are also characters and situations that echo real members of the Royal family. Bourne acknowledges that Sarah Ferguson, Duchess of York links to the role of the Girlfriend, particularly her inability to pursue Royal etiquette. Bourne also states that research into King Ludwig II of Bavaria influenced the development of the Prince's character; his fascination with swans and his sexual confusion whilst trying to conform once again to the expectations of being a Royal figure head.

ACTIVITY

Watch the opening section of Act One: Scene Two – The Palace and ask the students to identify each of the Royal duties that the Prince has to perform within his role as the public face of the Royal family. Also encourage the students to discuss how Bourne uses elements of narrative drama by using performers to become objects and identify how movement transitions are used to get from one duty to another and to different areas of the stage space.

ACTIVITY



In groups of five, select three of the duties undertaken within the section that the students have seen or create some alternative tasks that a member of the Royal family might have to perform. Create a way of presenting each royal duty in turn where students become the public, objects as well as members of the Royal family. The focus is on transformation, reflecting the passing of time and varied activities, as Bourne does in his Royal duties section. Bourne uses a waltz step pattern as a key transition motif but set the challenge for students to explore different ways of travelling from one transition point and space to another.

PAPARAZZI AND THE MEDIA

Connected to the theme of being a member of a modern Royal family is the idea of being a focal point, the centre of media interest. From an early stage within the work the Prince shies away and shields himself from the press and paparazzi that intrude into his life. We see this particularly in the early stages of his Royal duties as well as when he exits from the club.

ACTIVITY



Discuss the influence that the media and in particular the paparazzi can have on influencing someone's life. Diana, Princess of Wales maybe the most obvious example, show the students different images that capture her on film in different situations and experiencing varied emotions. In groups of three research someone who currently captures a lot of media attention and create a mood board using photographic images that capture the different feelings and emotions experienced by that person, particularly the public and private side of the person.

IDENTITY

The theme of identity connects both the themes of the Royal family and the media circus that can surround someone who becomes famous, is thrown into the spotlight or becomes public property. Bourne has said that he combined aspects of members of Royal families that were 'not complete people'. We all have multiple sides to our own personality that make us unique and we generally go on a life long journey discovering who we really are and finding out our true identity. In *Swan Lake* we join the Prince on his journey to find his true identity and this becomes a crisis at the end of the work when we see him treated as if he has had some kind of mental breakdown. It is useful for students to offer an interpretation of what they think has happened and why?

ACTIVITY



Using the character mood boards created from the paparazzi task as a stimulus, in the groups that created the work use the collage of images to choreograph a trio that reflects the multiple aspects of the person's personality. The focus is on the use of body posture and facial expression, key requirements of a performer in a Bourne work.

Extension Task: Encourage students to show references to being captured on film by the paparazzi, either by use of stillness, slow motion or a repeated motif. Choreographically set the task that the students have to use complementary movement as all three performers are representing one person. Also incorporate moments of unison within the dance when all three performers become one, as if they are working towards finding their true identity.

REJECTION

In *Swan Lake* as in many of Bourne's work there is an absolute focus on love and the need for love. The centre of this in *Swan Lake* is the Prince's absolute craving for affection. This theme is established early on in the work in the Prologue when at the end of his nightmare the Queen offers no physical support and rejects the Prince's calls to be held. Without the clarity that this rejection and lack of affection by his Mother is pivotal to the Prince's insecurity, the audience would not understand the absolute need for the relationship that he establishes with the Swan.

ACTIVITY



Where else within *Swan Lake* is there a sense of rejection, of characters not fitting in and characters being pushed away?

ACTIVITY



See **Worksheet A: Exercise 6** for an extended task based on the theme of rejection and the two duets between the Queen and the Prince.



Production photo by Bill Cooper

4. THE CHARACTERS IN BOURNE'S SWAN LAKE

SWANS

The replacement of the female corps de ballet in tutus with the bare-chested, feathery legged, smudged black-faced men, almost tribal in appearance, is the most obvious of differences in this piece and for many the characters of the Swans are the most memorable aspect of the production. Bourne felt that the musculature, strength and poise of a male dancer reflected more of the swans' feral, rough nature than the delicate, fragile frame of a female ballerina. The traditional interpretation of *Swan Lake* focuses on the elegance of a swan as it glides passively along the water, the beauty and haughtiness of its long neck and the romanticism that surrounds the creatures that have the same partner for life. More often than not the elegant beauty hides the truths that are forgotten about these creatures. Swans can be rather ungainly when away from water and very sinister, they are highly protective and consequently aggressive; in fact there have been many stories of people with broken arms after a swan attack. Bourne wanted to combine all these qualities as well as bringing out the lyrical and emotional side of male dancing that was rarely seen before. Bourne's research included studying images and films of the creatures, reading about them and observing them in their natural habitat.

The Swans still act as a corps de ballet in that they represent a group of swans but within the group there is individuality as seen in the Big Swans and Cygnets within Act Two: A City Park. In the ballet tradition a corps de ballet would focus on uniformity, Bourne states that he likes individuality within performers, including physique, height and a dancer's own style.



Photo by Lucy Cullen

ACTIVITY



Using either the motif description in Worksheet A: Exercise 5 and after watching the Big Swans section within Act Two: A City Park, either teach a motif, an extended section of dance vocabulary or get the students to recreate or capture the essence of some of the movements used by the Big Swans. Students can draw on the powerful qualities that are outlined in the character description above. The Worksheet can be used for the students to read dance terminology used within Bourne's choreography and then write their own version using dance vocabulary, with a focus on the action, space and dynamics of what they have learnt or created.

THE SWAN/STRANGER

Here we meet the Odette/Odile character from Tchaikovsky's original story. Yet there is no enchanted spell on a beautiful princess involved in this production. The Swan in Bourne's version is a creature of the Prince's imagination. He is strong, beautiful, masculine, lyrical and sensual but also wild, dangerous and territorial; the leader of the Swan flock. To the Prince, the Swan represents the freedom and spontaneity that he wishes for. It controls the Prince's destiny and therefore inspires the Prince's greatest fears and most secret desires.

When commenting on the creation of the Swan, Bourne highlights a number of key points that allowed him to bring this creature to life. One way they tackled the difference of being the Swan in Act One and a man in Act Three was to stop all facial expressions. Facial expressions are a very human trait, stopping them creates a blank canvas. It strips away the human and leaves the animal. The eyes and the movement is the only way that the performer communicates with the Prince.

Another building block that Bourne added was introduced when faced with the famous and popular duets from the original ballet. Danced by Prince Siegfried and his beautiful Odette in the original, Bourne faced the challenge of creating a duet for a man and

a bird. The first obstacle came when Bourne (working with Adam Cooper, the original Swan), realised that they couldn't use lifts very successfully. Every time Cooper used his hands to lift it felt wrong. So the Swan's 'wings' were put to use instead. Lifts are undertaken by the wings going under the Prince's arms, there is a lot of wrapping of wings around the Prince and on a number of occasions we see the Prince climb onto the Swan's back as if to fly away with him.

The Stranger is the alter ego of the Swan. As the Stranger we see a dark, mysterious and glamorous character. He has no social graces and sneers at Royal etiquette. He is fully aware of his sexual attractiveness and exploits this to the full. He is sly, cunning and manipulative and will always end up getting his own way.

ACTIVITY



Find characteristics that clearly identify the Swan with the role of the Stranger. Likewise outline what makes him appear different in Act Three: Scene Two – The Royal Ball. Make a list of the character traits of the Swan and the Stranger to help draw out similarities and differences between the two characters.

ACTIVITY



A further practical task that draws on the character of the Swan and the Prince and the challenge that Bourne had in representing their relationship can be seen in Worksheet A: Exercise 5.

THE PRINCE

The Prince is a dreamer and always retreats into a fantasy when real life becomes too difficult for him. Since childhood he has been fascinated by swans. Bourne likens the Prince's obsession with these creatures to Alan Strang's obsession with horses in Shaffer's 1973 play *Equus*. As a boy he held a toy swan and took comfort from its softness and calmness but had nightmares about the wild, unpredictable nature of a large and powerful swan. As an adult Prince, he is weak and unstable, not suited at all to the Royal lifestyle. He suffers in the role he is forced to undertake, finding the constant attention of the press unbearable. He is gullible and impressionable; sometimes confusing what is reality and fantasy as a form of escapism. His relationship with his Mother, the Queen is somewhat lacking in love despite his efforts of attention seeking. He is jealous of her young lovers but is too weak to ever challenge them or her on their behaviour. There is no father figure.

ACTIVITY



Set the students to research King Ludwig II of Bavaria and create ten key facts that they then have to discover and share with each other to build up a picture of the King. In connection to *Swan Lake*, ask the students to state what elements of King Ludwig II of Bavaria's character and lifestyle Bourne has chosen to use within the work.

THE QUEEN

The Queen is middle-aged but still retains her beauty and allure, of which she is immensely proud. She has no husband so amuses herself with a variety of young lovers. She is a popular monarch and is fully aware of her Royal responsibilities and executes them with efficiency and grace. She is disappointed by her son's weakness and finds him irritating and embarrassing and a constant reminder of her own mortality. Outwardly she is cold and aloof with her son but with others she can be passionate and vivacious when it pleases her. Bourne wanted to make this into a larger role as he thought that the mother was an important role, not portrayed enough in the original ballet. Bourne describes her as a manipulator, making the Prince into what he is. She gives him nothing, no affection, no love so he seeks it somewhere else.

ACTIVITY



You will need a pack of playing cards. Using a queen playing card as a visual guide, discuss the two heads that are seen on the card. Could this represent the two sides of the Queen's personality in *Swan Lake*? After discussing the idea of the public and private persona addressed within the Themes: Royal Family section of this pack, ask the students to discuss what her characteristics are for each side of her personality. In pairs create a duet based on the Queen and the idea of two split sides of her personality; public and private. The duet could explore the devices of mirroring to echo the duality of her character and opposition or contrast in both her movement style and dynamics, to highlight different character traits.

THE PRIVATE SECRETARY

In this version of *Swan Lake* there is no evil Von Rothbart but there is the Private Secretary. His role is as adviser to the Queen, a scheming character who is trying to engineer the Prince's downfall but is outwardly trustworthy and reliable.



Richard Windsor and Dominic North. Photo by Hugo Glendenning.



Private Secretary costume design by Lez Brotherston.

5. PRODUCTION ELEMENTS

As mentioned previously within this pack students at examination level are encouraged to analyse dance work using the constituent features of a dance; the physical setting, which incorporates set, lighting, costume and props, the aural setting, the movement, the dancers and the form and structure of the dance.

In this next section we will take a closer look at some of the elements that make up the physical and aural setting. Bourne is a keen collaborator when creating his work both artistically when looking at the whole production and when working choreographically with his dancers, as will be discussed in the following section.

In terms of the collaborators Lez Brotherston was the first person to contribute to the design and in turn the artistic and choreographic vision. Bourne did not want to create a specific country or place or limit the time period either, this has meant that in his words Bourne in partnership with Brotherston has created a 'kaleidoscope' that moves from different worlds and different time periods.

In addressing each element of *Swan Lake* and the collaborators that have contributed to the work, there is potted biography and then some key information about that element of the work and some further tasks and activities.



PHYSICAL SETTING

Lez Brotherston
Set and Costume
Designer

Lez trained at Central School of Art and Design. He is an Associate Artist of New Adventures.

Dance credits include a long collaboration with Matthew Bourne resulting in: *Dorian Gray*, *Swan Lake*, *Highland*

Fling, *Cinderella*, *The Car Man*, *Play Without Words*, *Edward Scissorhands* and *Lord of the Flies*. Lez has most recently designed *Seven Deadly Sins* (Royal Ballet); *Into The Woods* and *The Soldier's Tale* (ROH 2). He designed, co-wrote and co-directed *Les Liaisons Dangereuses* with Adam Cooper (Japan and Sadler's Wells). For Northern Ballet: *Romeo and Juliet*, *Swan Lake*, *A Christmas Carol*, *Carmen*, *Hunchback of Notre Dame*, *The Brontës* and *Dracula*.

Theatre credits include: *A Long Day's Journey Into Night*, *Under The Blue Sky*, *In Celebration*, *Dickens Unplugged* (West End); *My City*, *Measure For Measure*, *A Dark Dark House*, *Dying for It* (Almeida Theatre); *The Day We Sang* (Manchester International Festival); *Women Beware Women*, *Really Old Like 45* (National Theatre); *Design For Living*, *The Real Thing*, *Dancing At Lughnasa* (Old Vic); *Duet For One* (West End and Almeida); *Hedda Gabler* (The Gate, Dublin); *Much Ado About Nothing* (RSC); *The Dark* and *Little Foxes* (Donmar Warehouse);

Musical credits include: *Sister Act* (West End, Broadway, Germany Vienna, Milan, Holland); *The Rise And Fall Of Little Voice*, *Acorn Antiques*, *Far Pavilions*, *Spend, Spend, Spend*, *Tonight's the Night*, *My One and Only*, *Spend Spend Spend* (West End).

Film credits include: *Letter to Brezhnev*, *Swan Lake*, *The Car Man*, *Romeo and Juliet* and *A Christmas Carol*.

Opera credits include: *L'Elisir d'Amore* and *Cornet Christoph Rilke's Song of Love and Death* (Glyndebourne) and productions for Opera North, Scottish Opera, Opera Zuid Holland, Welsh National Opera, Royal Danish Opera.

Other: *Victoria Wood – At It Again* 2001 (Royal Albert Hall & tour) and *French and Saunders Live* in 2000 (UK tour) and *French and Saunders – Still Alive* 2008 (UK tour).

Awards include: a Tony Award, Outer Critics' Circle and two Drama Desk awards for *Swan Lake* (AMP), eight Olivier nominations, winning an Olivier for Outstanding Achievement in Dance for set and costume for *Cinderella* and the Critics' Circle Award for Outstanding Achievement in Dance.

SET DESIGN

Swan Lake was designed for proscenium arch theatres. Four large white columns stand left and right of the stage throughout the entire performance. A white breezeblock wall stands upstage throughout the Palace scenes and the entire structure or sections of it can be flown out when the action moves outside the Palace. The vast amount of white used throughout the production seems to suggest a cold, clinical environment, lacking in warmth, colour and love.

Different locations within and outside the Palace are achieved with simple scenic changes. The centre of the white wall can be raised, the Young Prince's bed, that we see at the very beginning can be turned 180 degrees and then pushed back into the space in the wall. The back of the bed head is draped in a red cloth decorated with a gold crown which turns it into a Royal balcony from which the family wave down to their subjects. Later on in Act One, the bed/balcony disappears altogether and the gap in the back wall is now filled with the appearance of a large gold crown flown in above the performers as a red carpet is rolled out down the middle on which the Queen and the adult Prince enter.

Act One: Scene Three – An Opera House, takes us to a stage within a stage. Here Brotherston utilises another piece of flying set; a large proscenium arch slightly askew to suggest the fakery of it. A Royal Box is stage left of this. Within our fake theatre a painted backdrop of a gothic castle bordered by trees is our setting for the pastiche ballet, a love story between a moth maiden and a woodcutter.

The Seedy Club in Act One: Scene Six is the most vividly coloured of the show so far. Pink ruche curtains are draped along the back, creating a back drop, a bar upstage right



School boy xcostume design by Lez Brotherston.



Jonathan Oliver and Dominic North. Photograph by Bill Cooper

with a podium upstage centre house the dubious and recognisable characters of the 1960's and 1970's. A vivid pink neon sign hangs above the bar.

As the gauze curtain rises for Act Two a mist hovers above the stage. We are in a park. Bare-branched trees stand upstage of the four pillars cartoon-like stretching out like long grasping fingers. A streetlight, park bench and waste bin are down stage right; all three are removed for the core of Act Two and are replaced at the end of the act. A notice attached to the streetlight warns 'Do Not Feed The Swans'. A full moon hangs above us.

ACTIVITY



In pairs encourage the students to sketch out an alternative set design for any of the scenes within *Swan Lake*. Encourage the students to consider what the set may have to do for the scene they are considering; identifying location, may need to provide space for the dancers, provide a period of time, offer a support or varied levels etc.

Extension Task: This could be developed so that students have to create a 3D version of their designs

using an old box to represent a proscenium arch stage and ensuring that the design incorporates a backdrop or cyclorama, wings and set that can be flown in.

COSTUME DESIGN

Swans

The Swans hair and upper body are covered in white make-up. The eyes are highlighted in black as well as a triangle of black from the crown of the head to the bridge of the nose suggesting the markings on a swan's head and beak. They wear a deep-welted pair of knee length pantaloons, the white fabric slit to suggest a swan's plumage. They are bare foot.



Production photo by Bill Cooper.

Brotherston wanted '...to give them the feeling of the bird, something that had a movement so that when they moved, it moved as well. The point about having male swans is that they are quite aggressive birds. Matthew was going for the aggressive and physical. There was little point in covering up the body, we wanted to keep them as bare as possible, but not getting into tights because that was returning to the classical idiom".

The Queen

A black wig with white streaks on either side all drawn back into a chignon, gives an air of sophistication to this lady but there is a sinister nod toward the Bride in *The Bride of Frankenstein* or the classic image of a Cruella De Ville type character. It gives our Queen enormous power. It indicates the hold this character has over her court and her son. The Queen's style is very Christian Dior, from the

long sleeved, full-length dressing gown to the stunning blood red satin ball down in Act Three. All are striking, breathtaking and regal as the Queen promenades around her subjects with a grace of a 1950's Hollywood film star.

The Ballet Costumes

The pastiche ballet in Act One: Scene Two sees Brotherston using the old Romantic period ballet style, with the Moth Maiden in a calf length tutu. Two of the Butterfly Maidens wear mid-thigh yellow tutus while the other two wear lacy, black thigh length shorts.

The Wood Cutter (our hero) wears green lederhosen, a white billowing sleeved shirt, white tights and green boots. He also wears a comedy moustache and whiskers.

The Troll and Trollettes wear full head masks and mottled brown unitards. The Troll has hairy pantaloons and a codpiece with warty, spiky protrusions. All three characters have long rubbery fingers.

The Seedy Club Scene

A seedy club full of scandalous characters from the 1950's and 1960's is a fantastic arena for a fashion parade in Act One: Scene Six. From East End gangsters in dark glasses, tuxedos and highly polished black shoes, to the entertaining fan dancers in black bras, suspenders and stockings, under very short hot pink dresses, all draped in pink feather boas.



Fan dancer costume design by Lez Brotherston

ACTIVITY



Character Costumes

Costumes can help to set a time period, can be used choreographically or establish a sense of place. The designs primarily help to establish character within *Swan Lake*. In Act One: Scene Six – A Seedy Club, Bourne and Brotherston have used costume to highlight popular characters from the 1950s and 1960s. Identifying a few characters such as the Kray twins, Cliff Richard and Joe Orton and giving them a few pieces of character information encourage the students to see why they were costumed in such a way to help with easy recognition.

Ask the students to select two costumes from *Swan Lake* that they feel really convey a sense of character. Identify what exactly Brotherston has done to emphasise the character chosen, is it the style, the shape, the colour, the fabric or the size of the costume helps clarify their role for the audience.



Rick Fisher
Lighting Designer

Born in Philadelphia, Rick now lives in London. His recent opera work includes *The Tsarina's Slippers* (Royal Opera), *Die Entführung aus dem Serail*, *Maometto Secondo* (Garsington),

Theodore Morrison's Oscar and *La Grande-Duchesse de Gérolstein*, *Les Pêcheurs de perles*, *Madama Butterfly*, *Albert Herring*, *Wozzeck* (Santa Fe Opera), *Turandot* (ENO), *Peter Grimes* (Norwegian National Opera), *Der fliegende Holländer* (Vilnius), *Turandot* and *The Fiery Angel* (Bolshoi) and *Heart of Darkness* (ROH2, Linbury Studio Theatre).

Other Opera Work includes *Old Times* (Donmar); *The Slab Boys Trilogy* (Traverse, Edinburgh); *Jerry Springer The Opera* (West End and the National Theatre); *Snow In June* (Boston); *A Woman Of No Importance* (Theatre Royal, Haymarket); *Hamlet* (Edinburgh International

Festival, Barcelona, Birmingham); *Honour* (National Theatre), *Red Demon* (Young Vic and also Tokyo in September 2004) and *Peribanez* (Young Vic).

Other theatre includes *Far Away* (New York), and *A Number* (Royal Court), both by Caryl Churchill; *Lobby Heroes* (Donmar); *A Russian In The Woods* (Royal Shakespeare Company); *Mother Claps Molly House* (National Theatre), *A Boston Marriage* (Donmar) and *Blue/Orange* (National Theatre and West End); as well as *Disney's The Hunchback Of Notre Dame* in Berlin; and *Via Dolorosa* (Royal Court and Broadway).

His dance credits include *Swan Lake* (London, Los Angeles, Broadway) for Matthew Bourne.

Theatre/musical theatre credits include *Billy Elliot the Musical* (Victoria Palace, Broadway and Australia), and *The Audience*, *The Judas Kiss*, *Chariots of Fire* (West End), also *Galileo* (Royal Shakespeare Company), *Othello* (Singapore).

Current work includes *Inside Wagner's Head* (ROH2 Linbury Studio Theatre), *The Herd* (Bush Theatre), *Great Expectations* (Bristol Old Vic), *Raving* (Hampstead), *Falstaff* (Los Angeles Opera).

His awards include two Olivier Awards for Best Lighting Design and Tony Awards for *Billy Elliot* and *An Inspector Calls* (Broadway).

Winner of a 1998 Olivier Award for Best Lighting Design for *Lady In The Dark* and *Chips With Everything*, both for the National Theatre. Previously won an Olivier Award for *Moonlight* (Almeida and Comedy), *Machinal* (National Theatre) and *Hysteria* (Royal Court) and a Tony Award for *An Inspector Calls* on Broadway.



The Swans. Production photo by Bill Cooper.

LIGHTING DESIGN

Rick Fisher's atmospheric lighting helps to create a plethora of personal and public spaces throughout *Swan Lake*. Below is a brief breakdown of the different lighting states used throughout the production.

Prologue

A subdued creamy glow offers the suggestion of nightlight. The blue-white light on the Swan up at the window makes the figure seem ghostlike, dreamy and distant. When the Queen enters a yellow glow cuts through from stage left as though a door has been opened.

Act One

A golden glow bathes the Young Prince as if dawn has just broken. A whiter light streams through as the servants enter to attend to the Prince increasingly becoming more yellow-white and warmer. When the Queen and the Prince are in public view, the light is whiter, colder not safe and warm as before. Flashing lights go off as if from the paparazzi who follow them around. A darkness falls on the stage when the Queen's subjects salute and wave, their white gloves glowing in the dark.

The pastiche ballet involves follow spots for the two leads, the Moth Maiden and the Woodcutter. As in a pantomime the lighting becomes greener with the appearance of the Troll, to support the costume and a sense of evil, until he is killed and the more comforting warm yellow-white glow returns.

The Prince's Quarters have a white-blue effect. Large shadows are created on the back wall as the characters move around. The effect is rather distorted, spooky and uneasy.

In the Club Scene pinks and oranges are used, creating a seedy feel. Outside the club the street is dark and shadowy.

Act Two

White-blue lighting suggests a cold early morning in the park, the moon providing the only light. When the Prince begins getting lost inside his imagination the floor becomes blue becoming increasingly so when the Swans appear in their lake. A green hue is added to the mix, on the tree branches and then turning yellow-white when the Prince and Swan dance together. The Swans disappear leaving the Prince in a purple haze with a touch of yellow at the back of the stage suggesting dawn breaking.

Act Three

A searchlight effect is used as the catwalk of Princesses and their escorts arrive at the Palace, reminiscent of old film premières. The ball is draped in a yellowish glow creating warmth and a sense of fun and happiness. This changes when the Prince ends up dancing with the Stranger. Here the light is cut almost completely with shadows on one side of the wall; they are almost in the dark, they are in the Prince's mind at this point. When the Stranger leaves the Prince, the lighting returns to its previous state until the Stranger reappears with the Queen on his arm. The Prince ends up on the floor down stage centre as the rest of the guests including his Mother and the Stranger surround him, closing in on him. The Prince is lying directly in front of a footlight. The bright white-yellow light on the faces, leering down at the Prince are sinister and distorted.

Act Four

White-blue footlights are used here, thrown onto the white wall. As the characters move around the stage huge shadows are cast across it warping perspectives and dimensions. The effect is used again when the Swans appear from under the Prince's bed. As we near the finale the light becomes blue and green, the addition of a swirling effect creates a dreamlike quality. The final state is that used in the Prologue: a creamy glow on the Prince's bed whilst up above the Swan and Young Prince are highlighted in a blue-white light.

ACTIVITY



Enlightening Questions

After watching either part or the whole of the work students have to identify when lighting has an effect on the production, by providing particular examples from *Swan Lake*. The questions may be shown to the students before viewing a section, so they have a particular analytical focus.

- When within the work does the lighting define the space?
- Can you think of a moment when a character is highlighted, drawing the audience's attention to them and their actions by the use of lighting?
- When do you think the lighting creates a particular mood or atmosphere?
- Can you provide an example where there is a contrast between the lighting states?
- Does the lighting at any point in the production help us understand the location?
- Can you think of any significant colours that are used and what do they represent?

COSTUME DESIGN DRAWINGS by Lez Brotherson



Italian Princess



The Prince

AURAL SETTING

Accompaniment

Peter Ilyich Tchaikovsky

Composer

Tchaikovsky Fact File

1840 Peter Ilyich Tchaikovsky born May 7 in Votkinsk, Udmurtia, Russia.

1866-1878 Taught harmony at the Moscow Conservatory.

1868 *Symphony No. 1 (Winter Daydreams)* was first performed 1869.

Composed the fantasy overture *Romeo and Juliet*, which he revised in 1870 and 1880.

1873 *Symphony No. 2 (Little Russian)* was first performed.

1875 *Symphony No. 3* was first performed.

1875 Composed the *Piano Concerto No. 1*.

1876 Composed the *Variations on a Rococo Theme for Cello and Orchestra*.

1876 Completed the ballet *Swan Lake*.

1877 Began correspondence with a wealthy widow named Nadezhda von Meck, who supported him financially for the next 14 years as his patron. They never met in person, instead their relationship was solely through letters.

1879 Composed the opera *The Maid of Orleans*.

1879 The opera *Eugene Onegin* was first performed.

1885 The symphony *Manfred* was first performed.

1887 Married. It was a failure and shortly after he wed he made arrangements never to see his wife again.

1887, 1889, 1891 Undertook conducting tours in Europe and the United States.

1888 Composed the fantasy overture *Hamlet*.

1889 Completed the ballet *Sleeping Beauty*.

1890 Composed the opera *The Queen of Spades*.

1892 Completed the ballet *The Nutcracker*.

1892 Was nominated for an honorary degree in music by the University of Cambridge

1892 The opera *Iolanthe* was first performed.

1893 *Symphony No. 6 (Pathétique)* was first performed.

1893 Died November 6. The cause of death is still uncertain. Some authorities believe his death was accidental but others hold that he deliberately took arsenic or drank cholera-infected water.



Tchaikovsky & His *Swan Lake*

The original ballet was first performed at the Bolshoi Theatre in Moscow, Russia on February 20, 1877 and remained in the repertoire until 1833. After the composer's

death the ballet was revised by Modest the composer's brother and the conductor Riccardo Drigo. The choreography was undertaken by Marius Petipa and Lev Ivanov. This revised version received its première at the Maryinski Theatre in St. Petersburg on 15 January 1895.

The ballet's premiere in St. Petersburg was actually very poorly received, due to the dull costumes and scenery, the unusual choreography and a rather mediocre orchestra. It also departed from the original Russian format of ballet where the story was always rather poor, with just enough plot to be a background for the virtuoso dancing; Tchaikovsky's ballet, on the other hand, had a strong emotive storyline that much of the audience could not follow. A later revival in the year after Tchaikovsky's death was acclaimed as a masterpiece, having used phenomenal talent in all aspects.

The Music


Another important collaborator in the devising process of *Swan Lake* was David Lloyd-Jones, the Musical Director for the first production and who worked with Bourne in making alterations to the original score. Below is an article written by David Lloyd-Jones which provides an insight into the creative process and the artistic decisions made whilst in preparation and in rehearsal:

"For all its enduringly hypnotic appeal the score of *Swan Lake* represents something of an enigma. Unlike its two successors, *The Sleeping Beauty* and *The Nutcracker*, which were written to precisely planned scenarios by the choreographer Marius Petipa and first performed in sumptuous new productions in the imperial capital of St Petersburg. *Swan Lake* was composed to a conventionally loose-limbed libretto for the less prestigious Bolshoi Theatre in Moscow. After occupying a reasonably firm place in the repertory there from its première in February 1877 until January 1883, it was not staged again anywhere until 1895, that is to say two years

after the composer's early death. Less is known about its genesis, composition and performance than about any other major work by Tchaikovsky. The complete ballet and the familiar Suite from it were only published posthumously.

Tchaikovsky himself appears to have been largely unaware of the magnitude of his achievement in conceiving this score which has come to represent the very essence of balletic art. Writing to his favourite pupil Sergei Taneyev in December 1877 after hearing Delibes' *Sylvia* for the first time in Vienna he says: "This is the first ballet in which the music constitutes not only the main but the sole interest. What charm, what elegance, what melodic, rhythmic and harmonic riches! It made me feel ashamed. If I had known this music earlier I would of course never have composed *Swan Lake*." And yet the work, or rather his favourite act from it, never lost its ability to delight him. When Act Two was specially staged in his honour on the occasion of his triumphant visit to Prague in 1888 he noted in his diary: "Huge success – a moment of complete happiness", adding characteristically "but only a moment".

Tchaikovsky came to the genre with which he is most closely associated more by chance than by design. As early as 1870, when the only works of lasting importance that the thirty-year-old composer had written were the *First Symphony* and the *Romeo and Juliet Overture*, he tells two of his brothers that he is hard at work on a four-act ballet called *Cendrillon (Cinderella)* which has to be finished by mid-December. It would seem that his part of the project foundered shortly after, for nothing more is ever heard of it and no sketches survive. However the ballet was indeed staged that winter with music by a German composer. Yet if he was really considering the feasibility of finishing this vast undertaking in eight weeks, or even just contributing to it, quite a few numbers must have already existed. It seems highly probable that some of them were recycled, for example as the *Three Pieces for Piano Op9 (Reverie, Polka de salon, Mazurka de salon)* which date from the end of October, and almost certainly some numbers were kept aside and took their final form in the score of *Swan Lake*. The very Introduction, with its bitter-sweet aura of elegiac yearning that is so typical of Tchaikovsky, could well be a miniature tone-poem depicting *Cinderella* as she sits by the fire, wistfully thinking of the ball to which her sisters have been invited. This is mere conjecture;



what is certain is that the big Act Two Pas d'action featuring solo violin and cello, was adapted from a duet for soprano and baritone from the opera *Undine* (1866) which Tchaikovsky subsequently destroyed. This fact is not merely of musicological interest; it reinforces the validity of the tempo-marking *Andante non troppo*, for it shows that the broad melody is essentially vocal and therefore to be paced in terms of human breathing. The specifically balletic use of the term, *Adagio*, often applied to this number, can unfortunately lead to an over literal musical interpretation.

The fact that the score of *Swan Lake* almost certainly contains a quantity of music previously composed for other projects detracts in no way from its intrinsic qualities when measured against the undeniably more "through-composed" scores of the *Sleeping Beauty* and *The Nutcracker*. Although it contains high proportion of self-contained dance numbers it has quite specific overall musical design that even extends to key structure. The quasi-symphonic overall quality of Acts Two and Four has long been held up as the first, and possibly most significant, example of Tchaikovsky's "reform" of the hitherto episodic nature of ballet music. But more than this the music of *Swan Lake* displays a quality which, almost surprisingly, is an even greater feature than with its two successors. This is what commentators on Verdian opera term "tinta", a specific "colour" derived from a unique blend of melodic, harmonic and instrumental elements, which gives an overall character and atmosphere to the whole piece. In this connection perhaps it would not be going too far to call *Swan Lake* Tchaikovsky's *Traviata*, with the notable additional

element of nature that is absent from Verdi's more domestic masterpiece. Just as Francesca da Rimini or *Hamlet* will never displace the early *Romeo and Juliet* in the public's affection, despite their greater sophistication and maturity of expression, so *Swan Lake* will always exert a greater theatrical pull than its two followers, even though those wonderful scores are demonstrably richer in almost every other respect.

For this new production Matthew Bourne and I have tried to establish a number of criteria to do full justice to Tchaikovsky's score. First, the work being presented in a properly full version. Second, Tchaikovsky's full orchestral requirements are being met. Third, all the numbers selected are as performed at the 1877 première, that is to say there are no additional numbers, and all the orchestration is by Tchaikovsky. We have tried to avoid the small, disfiguring cuts that have become almost standard practice (and which also afflict the Finale of the Violin Concerto) and in particular are giving Act Four in the fullest and most authentic version presented in recent times. Some reordering of numbers has been made, but these are so traditional that although they certainly go back to the famous Pepita-Ivanov Maryinsky production of 1895, they may possibly have been initiated during the run of the original Bolshoi production. It should always be remembered that Tchaikovsky condoned considerable re-ordering of even of the meticulously planned *Sleeping Beauty*. The score of *Swan Lake* is indestructible, but this should not be taken as *carte blanche* to violate its originality and integrity."

6. THE ROLE OF THE CHOREOGRAPHER

Bourne has had an extensive and varied career as a choreographer working in dance, theatre and film. The focus of this section is to outline the varied projects he has been involved with and primarily to outline his choreographic characteristics, his influences and movement style, so that students can draw connections with Bourne's generic qualities and the specific style of *Swan Lake*.



Matthew Bourne
Director/Choreographer

Bourne is widely hailed as the UK's most popular and successful Choreographer/Director. He is the creator of the world's longest running ballet production, a five-time Olivier Award winner, and the only

British director to have won the Tony Award for both Best Choreographer and Best Director of a Musical.

Bourne started training to be a dancer at the comparatively late age of 22. He studied Dance Theatre and Choreography at The Laban Centre graduating in 1985 but spending a further year with the college's performance company Transitions. Matthew danced professionally for 14 years creating many roles in his own work. In 1999 he gave his final performance playing *The Private Secretary* in the Broadway production of *Swan Lake*.

Bourne was the Artistic Director of his first company, Adventures in Motion Pictures (AMP), from 1987 until 2002. During those 15 years AMP became the UK's most innovative and popular dance/theatre company creating an enormous new audience for dance with its groundbreaking work both at home and internationally.

Works created for AMP include *Overlap Lovers*, *Spitfire*, *Buck and Wing*, *The Infernal Galop*, *Town*

and Country (Olivier nomination), *Deadly Serious*, *The Percys of Fitzrovia*, *Nutcracker!* (Olivier nomination), *Highland Fling*, *Swan Lake* (numerous international awards including two Tonys, Drama Desk, Outer Critics' Circle, Astaire Award, Olivier Award, South Bank Show Award, Time Out Award, LA Critics' Circle, MEN Award, Dramalogue Award), *Cinderella* (Olivier Award, LA Critics Award) and *The Car Man* (Evening Standard Theatre Award, Manchester Evening News Award, Olivier nomination). Bourne and AMP enjoyed a long relationship with audiences in Los Angeles and in particular the Ahmanson Theatre which housed the international première of *Swan Lake* in 1997. AMP's productions have also played throughout the world, including seasons in New York, Tokyo, Hong Kong, Moscow and throughout Europe, Australia and the USA.

In 2002 Bourne, along with Co-Director Robert Noble, launched his current company, New Adventures, with two highly successful productions. *Play Without Words* premiered as part of the National Theatre's Transformation Season and went on to win Best Entertainment at that year's Olivier Awards. It then embarked on a world tour and premiered in New York, Los Angeles and Moscow in 2005. Bourne's new production of *Nutcracker!* also premiered at Sadler's Wells in 2002 and became an instant popular hit with audiences and critics, returning the following year for a second sell-out season. It became the first ballet to be screened by BBC1 in over 20 years and then also embarked on a world tour. In 2012 it celebrated its 20th Birthday with its longest ever UK Tour.

Next came New Adventures' acclaimed revival of one of Bourne's most popular works, the "romantic wee ballet" *Highland Fling* at Sadler's Wells and on tour throughout the UK and Japan.

A new production was added to the repertory of the company in 2005 with the creation of *Edward Scissorhands*, based on Tim Burton's classic movie. This played for 11 weeks at Sadler's Wells prior to a UK tour which was followed by a visit to the Far East and a long tour of the United States in 2006/7 during which it won the Drama Desk Award for "Best Entertainment". In 2008 it was the first dance production by a British Company to play the Sydney Opera House for a sell-out three week season.

Bourne's now legendary production of *Swan Lake* also continues to tour, with performances throughout the world and record-breaking seasons in the UK. It made a triumphant return to New York, 10 years after its Broadway season and in 2012 was filmed in 3D for SKY Arts with a cast featuring Richard Winsor, Dominic North and Nina Goldman.

Bourne's dance-thriller *The Car Man* returned in 2007 proving more popular than ever with audiences in London and around the UK. During this highly successful tour, Bourne was presented with the Theatre Managers Association (TMA) Special Award for services to Dance, touring and audience development.

Bourne is a Resident Artist at Sadler's Wells Theatre. His company, New Adventures, has enjoyed a special relationship with the theatre and its audiences for nearly 20 years and was invited to be Resident Company in 2006.

Bourne has also created choreography for several major revivals of classic musicals including Cameron Mackintosh's productions of *Oliver!* (1994 and 2009 Olivier nomination) and *My Fair Lady* (2002- Olivier Award) as well as the National Theatre's revival of *South Pacific* (2002). In 2004 Bourne co-directed (with Richard Eyre) and choreographed (with Stephen Mear) the hit West End musical *Mary Poppins* for which he won an Olivier Award for Best Theatre Choreographer. It went on to premiere on Broadway at the New Amsterdam Theatre in 2006 earning Bourne another two Tony nominations.

He has collaborated on projects with leading directors, Trevor Nunn, Richard Eyre, Sam Mendes, Yukio Ninagawa and John Caird and has created dances and roles for such wide-ranging performers as Jonathan Pryce, Lynn Seymour, Dawn French, Adam Cooper, David Walliams, Julie Walters, Michael Sheen and Rowan Atkinson.

His film work includes television productions of his stage work including *Swan Lake* (1996 Emmy nomination and 2011 in 3D), *The Car Man* (2001) and *Nutcracker!* (2003) and original work such as the John Betjeman inspired *Late Flowering Lust* (1993) with Sir Nigel Hawthorne and his own AMP Company.

Bourne was the subject of a South Bank Show in 1997 and in 1999 he presented Channel 4's *Dance 4 Series*. The channel 4 documentary *Bourne to Dance*, which he also presented, was broadcast on Christmas Day 2001. His production of *Swan Lake* is featured in Stephen

Daldry's hit film *Billy Elliot*. In 2011 the BBC aired Matthew Bourne's Christmas Special and in 2012 Alan Yentob's *Imagine: A Star is Bourne* focused on his new production of *Sleeping Beauty*

Other theatre and dance work includes; *As You Like It* (RSC/John Caird), *Children of Eden* (West End/John Caird), *A Midsummer Night's Dream* (Aix en Provence/Robert Carsen), *The Tempest* (NYT), *Show Boat* (Malmo Stadsteater, Sweden), *Peer Gynt* (Barbican/Yukio Ninagawa), *Watch With Mother* (NYDC), *Boutique and The Infernal Galop* (Images of Dance and The Sarasota Ballet), *Watch Your Step* (Irving Berlin Gala), *French and Saunders Live in 2000* (UK tour), *Dearest Love* (Ballet Boyz)

In 1999 Faber and Faber published Matthew Bourne and His Adventures in Dance, edited by theatre and dance writer, Alastair Macaulay. The second edition brings the story up to date published in 2011. In 1997 he was made an Honorary Fellow of his former college, The Laban Centre, and in 2007 received Honorary Doctorates from The Open University and The De Montford University in Leicester. In 2010 he received the same honour from both Plymouth and Kingston Universities and in 2011 from Roehampton University and is a Companion of Trinity Laban Conservatoire of Music and Dance.

Bourne has twice been nominated as Best Director at the Olivier Awards and his achievements in choreography have been recognized with over 30 international awards including The Evening Standard Award, South Bank Show Award, Time Out Award and the Astaire Award for Dance on Broadway. In the 2001 New Years Honours, Matthew was awarded an OBE for Services to Dance and in 2003 he was the recipient of the prestigious Hamburg Shakespeare Prize for the Arts (only the second dance recipient after Dame Margot Fonteyn!) In 2010 he was the first recipient of The British Inspiration Award (in the Arts Category)

His original production for New Adventures, *Dorian Gray*, received it's World Premiere at the 2008 Edinburgh International Festival and became the most successful dance production in the Festivals 65 year history. In 2010, he saw *Swan Lake* return triumphantly to New York at City Center and created a new production of *Cinderella* which broke all box office records at Sadler's Wells before embarking on a sell-out UK tour playing to over 240,000 people over 200 performances.

In 2010, the New Adventures Choreographer Award (NACA) was created by Matthew's friends and colleagues to celebrate his 50th Birthday. The award supports and mentors a choreographer throughout a year culminating in the creation of a showcase evening of work.

At the beginning of 2011 he directed the New Adventures and Re:Bourne production of William Golding's *Lord Of The Flies* at the Glasgow Theatre Royal, which featured young men from local schools with little or no theatrical experience. The 20th anniversary production of *Nutcracker!* launched a year of celebrations to commemorate the 25th Anniversary of the launch of Bourne's companies AMP and New Adventures with Early Adventures and Play Without Words returning, culminating in the world premiere and record breaking tour of *Sleeping Beauty* in 2012/13 playing to 282,000 people across 310 performances in the UK and internationally.

Below is a Q&A with Bourne, taken from the 2010 tour programme:

Matthew Bourne's *Swan Lake* has been called a 'modern classic'. Did you have any sense when you were making it that it would still be around now?

Swan Lake is the most famous and beloved ballet in the world so there was a lot of resistance and concern when an upstart young company called Adventures in Motion Pictures (now New Adventures) and their choreographer announced it as their next project in 1995. Many people felt it to be overly ambitious and presumptuous, some thought it would be a 'fun' parody and others could not even bear the thought of it, particularly when it was announced that there would be a flock of male swans rather than the famous female swan maidens! Myself and the company, were however, quietly confident that we had an idea that could work, and there was a sense of excitement in the rehearsal room that was infectious and encouraging.

Nothing though, prepared us for the incredible reaction to the piece when we finally got it on stage, and the subsequent West End, Broadway and international tours that followed. I guess the much talked about male Swans and Lez Brotherston's iconic design for them are at the heart of the continuing success of the piece. Nobody could imagine what a dancing male swan looked like. So that first appearance of Adam Cooper (who created the role of the Swan) was really the shock of the production.

Here was a beautiful, wild, lyrical, menacing and totally masculine creature. The shock was that the idea worked.

Your production of *Swan Lake* is now in its 15th year. How has it changed in that time?

The production has continued to grow and develop over the years. It was only originally intended for a two week season at Sadler's Wells followed by a UK tour. The DVD with the original cast, which is still available, was shot at the end of this tour in 1996. Most people think that this is the definitive version, but of course it was much changed after this. First for the West End run in the Summer of 1996, then again for Broadway two years later. However, since that time, although it has been frequently revived, my involvement has varied, due to my other commitments with the company and my forays into musical theatre. So for the first time in many years, I have, with this revival, been able to take a fresh look at the piece and have made the most changes since the Broadway production in 1998. As well as tightening and adding to the choreography, I have also toned down the humour, taking out a few 'red-herrings' in the plot and beefed up the drama. Some audience members may not notice the small changes as much of the production remains true to the original. However I do expect some letters from some of the more fervent fans, asking me for explanations as to why this or that moment has gone. It's that kind of piece, and its fans are very loyal and protective. I also believe that, in the last couple of revivals, the standard of dancing has improved and we have got better at teaching it and knowing what the piece needs. It's interesting, because *Swan Lake* was made when I was still making material on my own body and dancing and demonstrating it. I still have a physical memory of it and do like to get up and show how it's done. I'm afraid I got rather too carried away at an early rehearsal and ended up in a heap on the floor with a bad thigh injury. A sad reminder that a dancer's life is very short!

Matthew Bourne's *Swan Lake* is still phenomenally popular. How have the audiences changed over the years?

When we first performed the piece in the UK and internationally, we regularly had 'walk-outs'- usually from men who couldn't handle the male Swan dancing with the Prince. It's really a duet about the need to be loved, not particularly sexual but nevertheless, it was more than some audience members could handle. Some

complained that it wasn't the 'real' *Swan Lake* and one girl, who went to the local ballet school, was in tears because she was expecting tutus and pointe shoes. As the piece has become better known, thanks largely to word of mouth, the TV screening and a little movie called *Billy Elliot*, these problems have pretty much disappeared. Gay and homo-erotic subject matter is more widely seen on our screens and indeed in the work of my company from *The Car Man* (2000) to the recent highly explicit gay relationships in *Dorian Gray* (2008) which happily toured to packed houses of over 140,000 around the UK. The only complaint being that 'the music is too loud'!

The other wonderful thing that has happened is that my *Swan Lake* has for many years been studied in schools as part of the GCSE and A level syllabus. This has introduced a whole new generation of young people to the work, who often tell me that they are 'studying me'. Many of these young people now have trouble imagining the piece with female swans! Several dancers currently in my company first saw the piece as kids and were inspired to train as dancers. It's this aspect of the production that is the least written about and the thing I am most proud of. The inspiration and message it gives to young people and the enormous new audience that it has introduced to dance and theatre.

What have been the biggest misconceptions about your production?

Well, the first and most frequently used misconception is that it is an all-male production. It has been said so often that some audiences think that the women in the show are actually men in drag! Of course the truth is that one third of the company are gorgeous and talented women and they don't take kindly to this, as you can imagine! The other misconception, for those that have not seen it, is that the Swans will be in some kind of ballet drag, with tutus and feathered head dresses, like the Trocks (the famous all-male drag ballet company). That idea is soon cleared up when our virile sexy swans make their entrance in Act Two.

It's sometimes called a ballet, which worries me, as there is not a pointe shoe in sight (apart from in the little spoof 'ballet' in Act One). I would say it is more aptly described as contemporary dance/theatre. The other description that is often used to describe it is 'homo-erotic', which of course it is, but surely just 'erotic' would be a better way

to view it. Are my male Swans only erotic to gay men? I think not!

Your production has three very coveted leading roles. What makes the Swan, the Prince and the Queen so rewarding to perform?

The Swan has become an iconic role- a charismatic, mysterious object of desire. It's also a two sided character, as the same dancer also gets to play the Stranger in Act Three. This makes it very appealing and challenging as a dancer and as an actor. As in the female classical double act of playing the White Swan (Odette) and The Black Swan (Odile), it is a difficult role to cast, as dancers tend to be better at one side of the character or the other. Finding someone who can pull off both roles is always a challenge for us to find.

The Prince is another great role for a dancer/actor. It's his story after all and he barely leaves the stage. By the time the Swan enters, the Prince has already been on stage for 30 minutes! It is very challenging emotionally and is often overshadowed by the glamour and power of the Swan but he must break our hearts at the end.

The Queen has become a great role for a more mature dancer who can use her experience as a performer to be dramatic, moving, humorous, glamorous, cold, sensuous, sexy and tragic! It's all there! No wonder we have had many requests over the years, from semi-retired ballerinas from around the world, to perform this role. The Girlfriend is also a wonderful character role for a dancing actress with comedic gifts.

This season there are several debuts in these leading roles. How do different casts affect the storytelling?

Many great performers have played these roles (Adam Cooper, Scott Ambler, Fiona Chadwick, Lynn Seymour, Will Kemp, Matthew Hart, Jason Piper, Alan Vincent, Saranne Curtin) and they all brought something new and individual. This is why it is always worth coming back to see different casts and partnerships. One of the ways we keep the show alive and fresh on our long tours is to constantly change the partners during the week, so very rarely do you get two performances with exactly the same line up of dancers. I like to give performers a lot of freedom in their interpretation of the choreography and performances but sometimes this has been misunderstood or exaggerated to the point where it is unrecognisable! With this revival, I have been

able to be much more hands-on and can assure you that the choreography and musicality should be spot-on and as intended. I am proud to say that this revival will feature some of my favourite and most experienced New Adventures stars alongside an exciting group of dancers making their debuts with us.

Swan Lake is probably your most famous production. Has it ever felt like a millstone around your neck?

Never! *Swan Lake* has been a great ambassador for the company throughout the world. I guess if it was the only successful piece in our repertory I would be more worried. It has actually paved the way for New Adventures to become a truly international company, with all our work now travelling around the globe. It continues to inspire and to bring new audiences to dance, and for that we can all be proud. After 15 years it still holds a very special place in my heart.

INFLUENCES AND INSPIRATIONS

- Bourne's early influences were theatre, film and dance and these memorable references and images are weaved through the majority of his work.
- Music inspires Bourne and although not musically trained he is fanatical about creating a seamless link between the accompaniment and the choreography.
- Narratives, characters and relationships interest Bourne, rather than a more abstract approach to movement.
- The collaboration process and feeding artistically and creatively off the thoughts and opinions of others.

CHOREOGRAPHIC STYLE

- Generally Bourne uses a narrative and theatrical style which in turn creates a narrative or episodic structure within his works.
- The movement is generally developed out of the characters and how they connect and feed into the storyline or relate to each other within the context of the piece.
- As a general rule Bourne uses direct co-relation in the way he combines music and movement, so therefore using specific phrasing, rhythmic patterns and mood changes choreographically that are evident within the musical score.

- For the majority of his narrative based work that are created from the ballet tradition, Bourne makes the pieces more contemporary and relevant to a new audience.
- Bourne combines humour, often with more dramatic content, therefore creating contrast and varying the mood.
- Clearly Bourne combines dance styles. Although at the heart of his work is contemporary dance, he draws on classical ballet, particularly in using classically trained dancers in many of his works, there are elements of jazz or theatrical dance, making references to his interest in musical theatre as well as a variety of social dance forms.

ACTIVITY



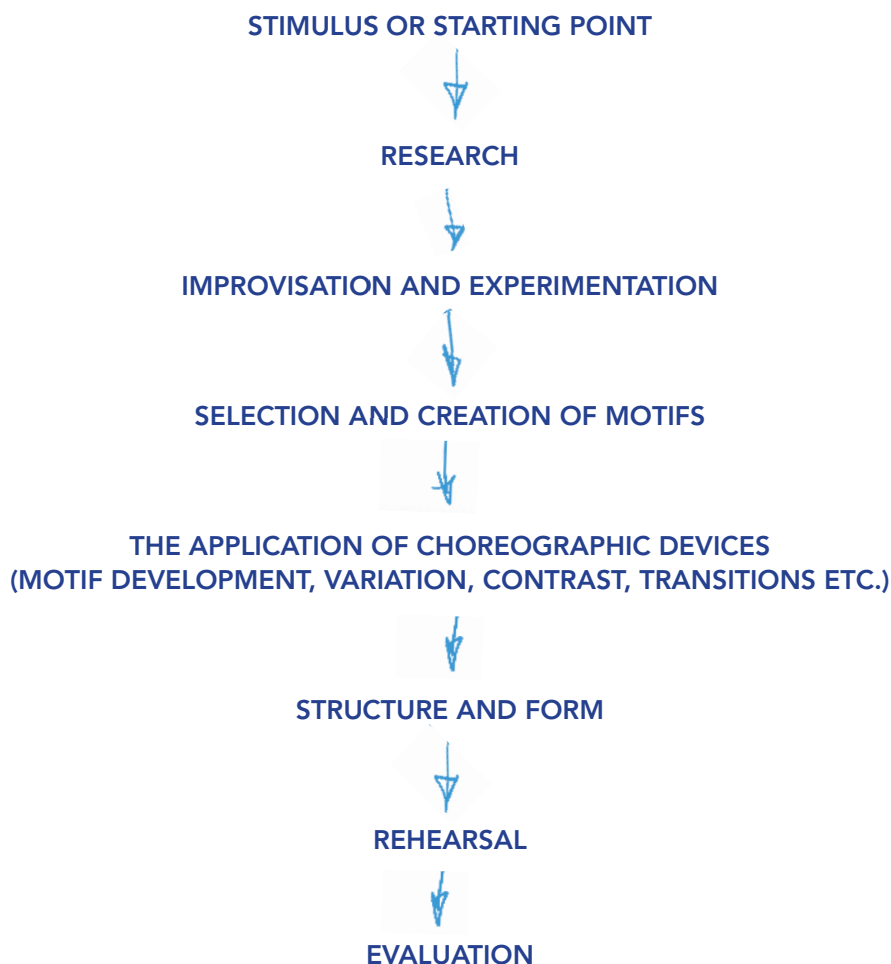
Matthew Bourne Biographical Fact Sheet

Outline the key facts and information that you require and ask each student to research Bourne as a choreographer and produce an A4 fact sheet. Focus areas could be key dates, background and training, choreographic style, key works, collaborators etc. Alternatively students could be allocated a particular work to research and prepare their findings in power point form. In this case the group could gain a much wider contextual perspective of his work and depth and breadth of his choreographic style, from his early works, through to the musicals he has choreographed and the variety of large-scale dance works such as *Sleeping Beauty* and *Dorian Gray*.

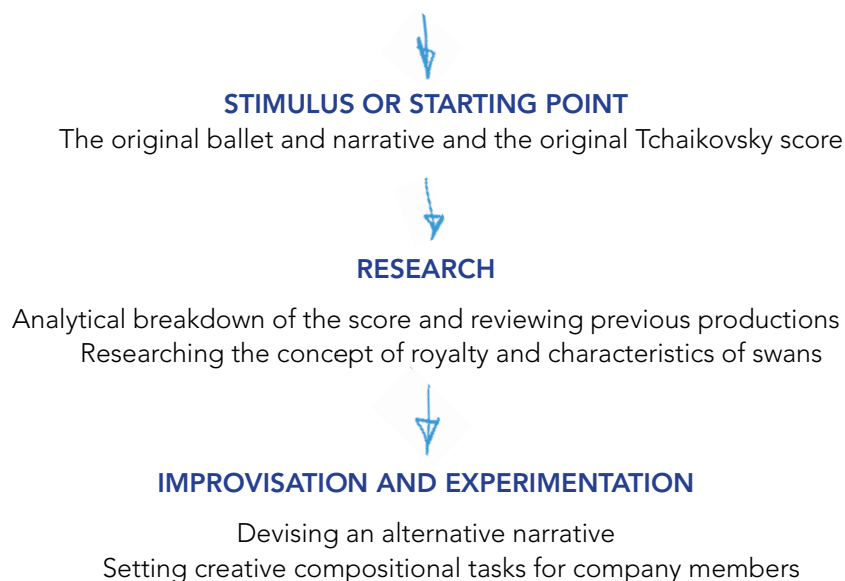
Choreographic Process

One of the key elements of dance within an education context is the importance of developing choreographic skills. Bourne offers a clear insight into both the compositional process and the choreographic devices that have been applied to bring the piece to fruition.

In outlining Bourne's approach one has to appreciate the generic choreographic process, which students are encouraged to follow when addressing their own compositional work at examination level.



If one takes that same model of the choreographic process, students in partnership with the teacher can identify each stage and link it back to Bourne and the methods that he applied when devising the piece. Below are some initial thoughts to start the process:



SELECTION OF MOVEMENT MATERIAL AND THE CREATION OF MOTIFS

Swan motifs based on arm gestures referencing the swan's neck or wings



THE APPLICATION OF CHOREOGRAPHIC DEVICES (MOTIF DEVELOPMENT, THE USE OF VARIATION, CONTRAST, TRANSITIONS ETC.)

The use of the wave motif in Act One: Scene Two, developed in various forms
Variation between the movement style of the Big Swans and the Cygnets
Contrast between sections, such as The Club scene and the Prince's solo that follows



STRUCTURE AND FORM

The use of an episodic narrative structure
The use of the Tchaikovsky score to influence climaxes, phrasing, timing etc.



REHEARSAL & REFINING



EVALUATION

Bourne continually reflects on his work, making revisions through cast changes and new productions being created

ACTIVITY



Encourage students to add more examples of specific elements of the choreographic process, in particular finding the variety of choreographic devices that Bourne has employed in *Swan Lake*.

7. WORKSHEETS

WORKSHEET A: CREATING MOVEMENT IDEAS

Having identified some of Bourne's characteristics in the previous section the exercises and activities outlined on these worksheets suggest ways to capture some of Bourne's style and some methods used in the devising and rehearsal process.

EXERCISE 1



GROUP WORK – FLOCKING

Stand your students in a clump in the centre of the studio, fairly close together. Designate one student as leader of the group.

The rest of the group must follow whatever movement that leader makes. They must move as a group and copy as closely as they can. Advise students to initially keep the leader movement simple and clear so the rest of the group can mirror it easily. This can become more complex as the group get used to watching, copying and moving as one.

As the group moves around the space, the leader will change according to who seems to be at the front of the group. The idea being that the group watches closely to see who naturally becomes the next leader.

As it progresses the group should expand their movements to travel in space as a group in unison like a shoal of fish or a flock of birds, hence the title FLOCKING.

Choreographic Tools

Look at the flocking, unison section in Act Two where the Swan is in front of all the other swans and it's the first time the Prince confronts them as a group. It begins with a beckoning movement (for reference) and ends with the Swan leading the other swans in a running pattern, which then dissolves.

Get the students to begin in one group as they did in the flocking exercise above and then individually devise their own running pattern out of the group to another area of the room. Then ask them to devise four x eights of

their own movement based on the Swan material they've already looked at, adding some of their own ideas, based on that choreographic style. They can reference different aspects of the Cygnets, Big Swans or Swan.

Characterization is as important as the quality of movement. Here are some words to aid characterization, encourage students to come up with their own:

POWERFUL PREDATORY GRACEFUL MEANACING
HOODED EYES WATCHFUL VIOLENT FERAL WILD

Now divide the students into small groups of between four and six and get them to teach one another their individual material, (developed above) incorporating some running patterns and travelling steps to break up the individual material.

For example in a group of four: Student A teaches the group his or her material then Student B teaches the first two x eights of their material and does the next two x eights as a travelling step, into Student C's material. Then as a group devise a running pattern to another area of the room and finish with Student D's material. Thus using all four in the group.

By the end of the session they should have a fairly long and complex piece of material, they have devised themselves, based on the short excerpt of flocking choreography (referenced above).

EXERCISE 2



INDIVIDUAL WORK – A NIGHT OUT

Each student chooses six movements associated with getting ready for a night out. Keep the movements gestural and natural, i.e. activities like brushing or styling hair, spraying perfume or applying after-shave, putting make up on, putting on clothing etc.

Once each student has decided on their six movements ask them to repeat them a number of times until they become set and don't change. They should be able to repeat them in order and continuously. A helpful device is to imagine they are looking in a mirror. Have music

on in the background. The result will be the creation of a short phrase of movement from a natural everyday action, which becomes choreographic in its repetition and stylization.

Share the phrases with each other in a circle.

Extension task: A technique the company uses when developing gestural movement further is the WHISPER and SHOUT exercise. Split your group into two, one line facing the other so each student has an opposite partner. Using the six movements from the task above, one line needs to WHISPER their phrase to their partner opposite. The quality and intention of the original movement needs to be maintained but expressed on a much smaller scale. The other line then whispers their movement to their opposite partner.

Repeat this as a SHOUT. Again the quality and detail of movement needs to be kept but the scale is big, as if shouting the movement to their opposite partner on a distant mountain top.

Now each student has three sets of six movements: 1. original; 2. whisper; 3. shout phrases. These can then be mixed up into a different order and repeated to create longer phrases. Levels and travelling can be introduced, along with music to add another layer. This can be done as an individual, pair or group exercise. Again share this work and discuss.

EXERCISE 3



SOHO CLUB – CHARACTER WORK AND CHOREOGRAPHIC TOOLS

Look at the nightclub material from the Soho Club scene as a starting point to develop your own nightclub style. Social dances form part of the choreography in all of Bourne's work. Discuss what social dances your students know about. You can give them the task of researching social dances from different periods of time to bring back together and share as group.

Create a Character

Each student creates a character profile. They need to include the following information (these are just suggestions, you can make up your own list or add to this):

Name

Age

Parents

Siblings (if any)

Friends

Favourite film

Favourite band/song

Profession

Do you know anyone at the Soho Club? (this may become clearer in the following exercise). Explain the connection if yes.

Once students have created a character profile you can hot seat them as a group. Either a selection or all students take it in turns to answer questions about their character. Another technique Bourne uses in the rehearsal room in developing character is allowing the dancers to spend time in character and interacting with each other, everyone meets everyone else during this exercise. Some characters might/might not know each other, some might/might not like each other. Think about the setting these characters are meeting in.

Bourne also looks at film and music while researching his productions. Below are some of the film references Bourne gave his dancers to develop their characters in the Soho Club scene. Your students can research a list for their own character and share with the group.

Beryl Reid – June Buckridge in *The Killing of Sister George*

John Hurt – Quentin Crisp in *The Naked Civil Servant*



A Seedy Bar. Photo by Bill Cooper

EXERCISE 4



Gary Oldman – Joe Orton in *Prick Up Your Ears*

Gary and Martin Kemp – Ronnie and Reggie Kray in *The Krays*

GROUP WORK – ADAPTING A NARRATIVE

In groups of four or five the students can be given or asked to select a fairy story or a short folk tale. Once the group have familiarised themselves with the narrative line they need to divide the storyline up into a maximum of five chapters.

- Create a tableau for each of the images selected, ensuring that each performer is involved and there is a clear sense that there is characterisation, a connection between the different roles. If there are not enough roles then the performers have to consider how they might become objects or help establish the location.
- After performing the still images, as if a pop-up book, performing one after another, then the group must add transitional material between five freeze frames, working to make it a smooth and clean move from one to another.
- Now in their devising groups, they have to alter the narrative to give it some contemporary relevance. Students can either develop a theme that is relevant to the original narrative or move the time period, the location or alter the characters to provide a new perspective on a familiar narrative.
- Devise a performance piece that presents the alternative narrative, incorporates dance moves and drama skills in the form of gesture work and a strong sense of characterisation.

Extension Task: Explore the term pastiche as used in the ballet within Act One: Scene Three and get the students to improvise and then devise an alternative version of the same or a different fairy story narrative. Depending on the level of the students this could be a fun activity or an extended research task to research varied dance and theatre genres and adapt the narrative and perform in the style of musical theatre, opera, Greek tragedy, mime etc.

EXERCISE 5



SOLO WORK – MOTIF DEVELOPMENT

Bourne has stated that images of Adam Cooper as the Swan were used for pre rehearsal and performance publicity shots. In the photographic studio a series of character-based images had to be created, these were partly drawn from Bourne's research into Nijinsky and his two-dimensional performance style and what the imagined characteristics of the Swan would be in movement terms. Many of the images were linked to the idea of the arms representing the wings or the neck of the Swan and were later brought into the rehearsal studio and integrated within the choreography as key motifs. In particular the arm draped over the head, when flexed at the elbow and sometimes with leg in attitude, the arms crossed at the wrist and the arms raised and behind the body whilst the body leans forward, flexing at the hips.



Jonathan Oliver and Dominic North. Production photo by Bill Cooper

- Learn three motifs as used by the Swans within the choreography.
- Watch a section of Act Two: A City Park and identify how Bourne has developed or varied the taught motifs. Now encourage students to develop each motif in turn by adding their own movement material and then develop each extended motif further by using some of the methods listed.

REPETITION FRAGMENTATION ADD ACTIONS
 CHANGE LEVELS CHANGE SPEED
 ADD A PATHWA RETROGRADE VARY DIRECTIONS
 USE A DIFFERENT BODY PART ALTER DYNAMICS

- Provide photographic images or footage of real swans as a stimulus to improvise new movement material and after selecting significant movements form an extended motif.
- Create another layer of movement material based on some of the research ideas, tasks and phrases that were given to the dancers by Bourne when devising Swan Lake in the studio. As Bourne acknowledges not all were used in the end product.

Head nestling Feeding Flying Swimming Gliding

- Take a choreographic role and decide on an order in which to place the original, developed and the extended motifs, to create a short structured solo.
- In developing the performance qualities students have to use Bourne's concept that he wanted his dancers to capture the quality that swans have when coming down to water, with the weight backwards, to slow themselves down.
- In pairs encourage students to peer evaluate and identify the motif development techniques used by their partner.

EXERCISE 6



DUET WORK – 'NEEDS LOVE, NEEDS TO BE HELD'

- In pairs set the challenge that one person represents the Prince, the other the Swan and that they have to devise three lifts or points of contact where the Swan is physically moved or lifted through space.
- Share the contact and lift ideas with another pair to extend the vocabulary, so they end up with a maximum of six supported lifts or moments of contact.
- Now using the phrase 'needs love, needs to be held' choreograph a slow, sensitive and lyrical duet that combines the contact and lift work, alongside the idea

of the wings wrapping around the Prince, nurturing, comforting etc. If further guidance is required the students could look at how Bourne and the dancers interpreted such sentiments in the slow pas de deux section of Act Two: A City Park.

EXERCISE 7



CYGNET QUARTET

When choreographing work Bourne combines the creation and teaching of movement material and setting compositional tasks for the dancers. In interview Bourne states that each of the four dancers cast as the cygnets were given a loose creative task. This can be set to students to create their own version of the cygnet quartet, using the same music and ensuring that the students explore Bourne's key characteristic, the use of humour.

- Each cygnet needs to create two x eight's of movement material based on 'shunty movement and picking up feet'. The dancer must capture the quality of being gauche and an 'ungainly fledgling'.
- Each dancer shares their movement phrase to create a bank of cygnet movement.
- Combine the movement material and develop using varied partnering and varied relationship ideas and making a connection between the movements and each other.
- Structure the work created using some of the devices that Bourne used when he pieced the created movement together to make the quartet. Students can identify these after watching the section again. Perform and evaluate with a focus on what choreographic devices have the students incorporated within their quartet.

If students need some further guidance they can try and re-create Bourne's interpretation from the following description. If students have created their own version they can film and then try and describe the quartet they have created. Outlining movement material in a written form is a vital part of examination dance.

Act Two: The Cygnets – the opening of the quartet

Four x eight's and four – the four cygnets enter one behind the other marching in parallel retiré with a slight sauté action - feet are flexed. The hands are crossed behind their backs (lumbar region), flexing the hands downwards, arms are bent so the elbows can be seen.

Staging – enter from stage right and semi circle towards centre and finish in upstage right – the cygnets change into a square formation.

Wait for two counts in a shallow parallel lunge left foot forward, then cygnets run to centre stage for four counts (in the same style as the entrance).

Two x eight's – cygnets split into pairs (two travel upstage/two downstage).

Two dancers perform a pivot step in parallel followed by four runs the other two dancers perform this in reverse. One dancer performs four runs around their partner anti-clockwise and then the other dancer repeats this.

Two x eight's – the cygnets flick their right foot derrière keeping their knees together, look at their partner with a slight high release of the upper body, and then take two runs into a pas de chat with arms in a wide open fifth. This is performed in a slight canon.

Two x eight's – dancers take x four ball changes in parallel to face downstage left (front two dancers semi-circle their torso). In unison, the dancers perform a cabriole followed by four springs upstage with legs in attitude devant, arms gesture wings and are at shoulder height.

EXERCISE 8



Following teaching and learning a section of the Big Swans, the task outlined in the character section, at a more advanced level it is worth encouraging students to describe verbally the movement they are seeing then develop these skills by putting it into a visual, annotated or cartoon form and eventually a written form as students further their skills. Providing written movement examples from dance works is a requirement within both GCSE and A level dance.

Here is an example of how a student might describe a motif or a section of the movement, using ballet terminology. Students can use the language that

is appropriate for the dance experience they have. Encourage students to also describe the dynamics, the timing and what is happening spatially. Drawing floor patterns and pathways can help make this clear. A good test is to get students to describe a motif in words, using stick figures and floor patterns and pass it on to another student to see if they can recreate it in a dance form.

Motif from Act Two 'Swans'

Lunge the right leg forward, arms in 'wings' behind body (croisé) motif. Focus out to audience



Richard Windsor. Photo by Hugo Glendinning

Right arm is extended and raised up by ear – the hand leads into an arabesque

Rond de jambe to tombée upstage

Slight ripple of arms and body

Step forward into lunge and full port de bras

Rond de jambe into retiré – open arms out

Two x steps to ouvert arms go through second to 'swan' fifth

Trace left arm down right and half a rond de jambe to kneel

Other leg extends and arms repeat 'wings' behind the body.

WORKSHEET B: ANALYSING MOVEMENT

TASK IDEAS

COMPARE AND CONTRAST



Watch a section of a traditional ballet version of Petipa's *Swan Lake*, particularly the interpretation of the Swans. This is accessible through Youtube. Then select a section of the Bourne's Swans within Act Two: A City Park and in pairs get the students to create a word bank for the movement content used in each version: the actions, spatial qualities and the dynamics.

DISCUSSION TASK: SPOT THE DIFFERENCES



Follow this up with a group discussion to identify the similarities and differences between the way the choreographers and designers have chosen to represent the Swans.

PERFORMANCE SKILLS

As an extension task it would be valuable for students to identify the similarities and differences of the physical and performance skills used for a Petipa performer and a Bourne performer. You can use the word bank below to help students consider some skills that can aid a performer.

Physical and Technical Skills

Alignment
Balance
Control
Co-ordination
Extension
Flexibility
Movement Memory
Posture
Stamina

Performance and Interpretative Skills

Focus
Projection
Facial and Body Expression
Accuracy
Musicality
Sensitivity
Spatial Awareness
Rhythmic Control
Timing

CHANGING RELATIONSHIPS



Watch the two Prince's bedroom scenes, when the Queen enters his quarters at the end of the Prologue and in Act One: Scene Four. Identify how Bourne has shown the changing relationship between the Queen and the Prince. The key motif of the Queen using a gesture, presenting the palm of her hand towards the Prince as a means to maintain distance and exercise control is used within the later section. What do you consider are the feelings and emotions that each character is experiencing in the second duet?

- In pairs take the concept of the parent-child relationship. Improvise and create a duet that investigates a physical exploration of the emotions that the students have identified.
- Choreographically Bourne uses a direct correlation with accompaniment, both generically in the whole and specifically within the duet between the Prince and the Queen. View the Act One: Scene Four duet again and get students to identify and write down the moments that choreographically hit particular beats, follow a rhythmic pattern, capture the musical phrasing or combine with a musical highlight.



Nina Goldman and Christopher Marney. Photo by Lucy Cullen

- Provide a short piece of music that has variation and qualities that can be analysed by students, including a crescendo. Encourage students to mind map where their movement material could be placed to echo the structure and form of the music. In Bourne's duet the movement material becomes more physical, more contact based to capture the climax. Get the students to rework their duet to capture the music as well as the themes.

Extension Task: Research the Oedipal complex linked to mother-son relationships. This also exists as a theme with William Shakespeare's Hamlet, as acknowledged by Bourne in his interview with Alastair Macaulay. Encourage students to share their findings and see if they can add another layer of complexity by altering or manipulating the existing material to represent a more challenging form of relationship

8. REFLECTING AND REVIEWING

In developing skills in evaluating professional theatre and dance work it is worth considering an approach that students could take and possible questions that they could ask when reflecting on the production. In the case of *Swan Lake* it is worth considering the use of the constituent features of a dance that have been discussed earlier within the resource pack. One could consider the following, remembering that students should always provide evidence or movement examples from the work to support their perspective and evaluation of the piece.

OVERVIEW:

Outline the style of the production and perhaps the form and structure.

SUMMARISE THE PLOT OR NARRATIVE:

Identify what you consider the artistic intention to be. What is the choreographer trying to portray to an audience?

Consider what your personal opinion of the production is, so that can be reflected within the review.

THE PHYSICAL SETTING - DESIGN:

Describe the set, costume and lighting.

Outline the connection between all three and the artistic vision.

Evaluate the contribution that the design elements made to the artistic intention of the production.

Provide examples of the set, costume and lights in discussing all of the above.

THE AURAL SETTING – ACCOMPANIMENT:

Describe the accompaniment or the music within the performance and discuss the contribution that it makes to the piece.

Outline the mood and atmosphere created and whether it enhances the narrative.

How has the choreographer used the music and what is the relationship between the accompaniment and the choreography.

MOVEMENT:

How would you describe the dance style or styles within the work?

Were there significant movement or motifs?

Why were these significant to the work as a whole?

How did the choreographer/director use the space; the use of levels, quantity of space, directions, pathways etc.?

How did the choreographer create interest for the audience? Consider the use of variation and contrast in action, space and dynamics, the use of highlights, climax etc.

DANCERS:

Identify the dancers; the quantity, gender, physique and perhaps their training and dance style.

Are there any significant characters or performers?

Outline the technical and performance skills required, such as the use of characterisation, contact based work etc.

REVIEW THE REVIEWS



Bourne has an extensive knowledge and interest in theatre and dance in various forms and clearly from his early experiences as an audience member these have influenced his artistic vision. Elements of dance and theatre from various forms overlap to help create his unique style.

In his mind Bourne reviews the theatrical events he has

attended and collates and stores key points, so that like all artists he can use them as an influence on his own work.

- Gather together a collection of reviews of *Swan Lake*, these are accessible online or through the NRCD, the National Resource Centre for Dance based at the University of Surrey. Allow students to read and identify the features of the review they have read, to then feed back to their peers and then collectively decide what makes an informed review.

ANALYSIS OVERVIEW



- Provide an analysis sheet that has key headings of the constituent features of dance: physical setting, aural setting, dancers and movement components of action, space and dynamics. Either watch the whole work and provide an overview analysis table or provide an analysis table that focuses on one section, therefore encouraging students to create a more detailed account of what they see.
- Students can now write their own review of *Swan Lake*, drawing on the mind mapping analysis table observations. The aim is to create a balanced perspective on all the ingredients of the work, but also to create their own interpretation on the work as a whole, supported by evidence from the work.



Princesses



Princesses and escorts

Photos by Lucy Cullen

9. FURTHER WORK

ESSAY QUESTIONS

1. How typical is *Swan Lake* of Bourne's choreographic style?
2. What contribution does the use of the set, costumes and lights make to the understanding of the narrative within Bourne's *Swan Lake*?
3. 'We have tried to look for contemporary messages within these stories, whilst retaining the more universal themes of love and betrayal, good and evil'. This is Bourne talking about his adaptations of *The Nutcracker* and *La Sylphide*. How true is this statement when applied to *Swan Lake*?
4. Discuss the use of duet and partner work within *Swan Lake* and outline its significance within the choreography.
5. Bourne's work as a director and choreographer has often been described as theatrical. Discuss this statement in connection to *Swan Lake*, providing examples to support your answer.
6. Identify how Bourne has reinvented *Swan Lake* but played tribute to the heritage of the original ballet.
7. Discuss the role of the collaborators and the contribution they have made in bringing Bourne's production of *Swan Lake* to the stage.

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