



### Subject: Ghost Dances

### Module 5

| Overarching Topic:  |  |  |  |
|---|--|--|--|
| <p>Why is this topic being studied at this time?</p> <p>How does it fit into the wider subject curriculum?</p>  | <p>Christopher Bruce is one of the nation's most influential contemporary choreographers, and has made some well-loved dance masterpieces. This module will focus on one of his most iconic works- 'Ghost Dances'. Bruce made this work in 1981, after meeting with a victim of Augusto Pinochet's regime in Chile, in the 1970s.</p> <p>Through study of 'Ghost Dances', students will look at how choreographers can create more abstract work to communicate sensitive themes. Students will look at the role of symbolism and imagery in choreography and will practice applying this to their own work. Students will develop audience skills, by appreciating how to watch and understand more abstract choreographies.</p> <p>This unit will look at a number of aspects of South American culture, such as the music and religious beliefs. Students will gain an understanding of the historical context that inspired this work.</p> <p>Students will learn challenging movement vocabulary inspired by 'The Ghosts' - three inhumane creatures that frequent the inside of an eerie cave that is Bruce's depiction of purgatory. The Ghosts await their next victims, ordinary South American people who pass through the cave before reaching the afterlife.</p> <p>Students will go on to extend their trio through their own choreography, drawing upon the themes and imagery within Bruce's masterpiece.</p> <p>Ultimately, this unit challenges students to consider whether the arts have potential to challenge society and change the world!</p> |  |  |
|   | Critical   | Core   | Pinnacle   |
| <p><b>The Big Questions</b><br/>(What questions will students be able to answer upon mastery of the topic?)</p> | <ul style="list-style-type: none"> <li>Who was Pinochet?</li> <li>Who choreographed Ghost Dances?</li> <li>Where is Ghost Dances set?</li> <li>How does this choreography relate to South America?</li> <li>Who are the Ghosts?</li> <li>What do the costumes look like?</li> <li>How would you describe the movements?</li> <li>Can I effectively perform the set material, and the 'zorba' line with my group?</li> <li>Can I extend my dance using different imagery from the piece?</li> </ul>   | <ul style="list-style-type: none"> <li>What was Pinochet responsible for?</li> <li>Why was Christopher Bruce so moved by the accounts of South America?</li> <li>How do the Ghosts seem intimidating?</li> <li>Who did Bruce meet with before making 'Ghost Dances'?</li> <li>What do you understand from the movement?</li> <li>How does the sound accompaniment reflect the setting for 'Ghost Dances'?</li> <li></li> <li>How is gang culture expressed through the medium of Dance?</li> <li>How does West Side Story incorporate the theme of racial tension?</li> <li>Why was West Side Story so important to the dance world?</li> <li>How can my group use spatial devices in interesting ways to convey the theme of gangs?</li> <li>Can I add on to the dance, in the style of Robbins?</li> <li>Can I use appropriate characterization</li> <li>Can I effectively perform the set material, and the 'zorba' line with my group, demonstrating musicality and spatial awareness?</li> <li>Can I extend my dance using different imagery from the piece, inventing new material that is appropriate?</li> <li>Can I use effective characterisation to convey the Ghosts?</li> </ul> | <ul style="list-style-type: none"> <li>How does the dance reflect South American culture?</li> <li>Why was there a copyright issue with the music?</li> <li>Is it right for us to borrow material from other cultures?</li> <li>What imagery is used in Ghost Dances, and what does this reflect?</li> <li>Do you think that communication through Dance is an effective medium in expressing political views?</li> <li>Why is this piece timeless?</li> <li></li> <li>Why was Robbins' choreography so innovative in his depiction of gang-culture?</li> <li>How does Robbins juxtapose cultural movement disciplines in order to convey the theme of immigration?</li> <li>How can my group use spatial devices and choreographic devices to sensitively convey the theme of gangs?</li> <li>How can motif development be used in order to extend phrases, combining balletic and jazz material, to convey the theme of gang culture.</li> <li>Can I effectively perform the set material, and the 'zorba' line with my group, demonstrating accomplished technical ability and interpretive skills?</li> <li>Can I extend my dance using an array of symbolic ideas,</li> </ul> |

