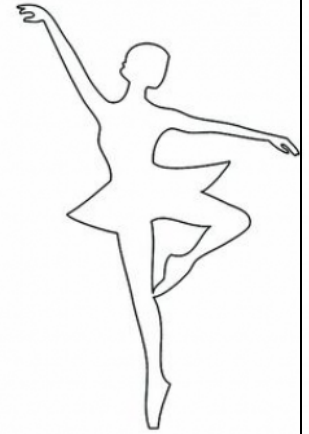


# Anna Pavlova



Anna Pavlova (1881-1931) was a Russian Prima Ballerina and Choreographer during the late 19<sup>th</sup> and early 20<sup>th</sup> Century. She danced principal roles with the Imperial Russian Ballet and later went onto dance with the famous 'Ballets Russes'\*, run by Impresario Sergei Diaghilev.

Pavlova is perhaps most recognised for her signature role *The Dying Swan*, choreographed on her in 1905 by Michel Fokine, to music 'Le Cygne' ('The Swan') from *The Carnival of the Animals* by Camille Saint-Saëns.

Pavlova also choreographed a number of solos, the most famous of which is *The Dragonfly*, performed to music by Fritz Kreisler and inspired by her love of nature.

In 1911, Pavlova went on to form her own dance company which went on to tour all over the world.

In 1927, Anna Pavlova toured to the Darlington Hippodrome to perform *The Dying Swan* to a sold out crowd, becoming a much valued part of the history and heritage of the theatre.

\*The Ballets Russes (1907-1929) was an influential ballet company promoting collaborations between choreographers, dancers, composers and designers. It was founded by Impresario, Sergei Diaghilev. (Impresario: organiser / financier of artistic events).

## *The Dying Swan*

In case you would like a bit of extra help with learning this adapted version of the choreography, we have put together the table below, breaking down the counts with a brief description of the movement to help you along!

The focus of this adapted version focuses on the arm movements ('**port de bras**'), so really experiment with how you can use your arms and hands to fill out the music with expression and sensitivity!

Remember, the time signature for this piece of music is **6/4 time**, which means that we count it like this:

1 + 2 + 3 + 4 + 5 + 6 +

The legs and feet can be adapted as necessary.

<i>Counts</i>	<i>Choreography</i>
1 + 2 + 3 + 4 + 5 + 6 +	(Musical Introduction). Starting position facing the back, feet together.
1 + 2 + 3 + 4 + 5 + 6 +	Raise and lower arms in graceful flapping movement x2
1 + 2 + 3 + 4 + 5 + 6 +	Repeat x2
1 + 2 + 3 +	Raise arms once again in flapping movement to finish with backs of wrists touching at top
4 + 5 + 6 +	Slowly turn to face the side by sliding one leg out, pushing the arms out behind you like wings
1 + 2 + 3 +	Flap your arms with the accent down on count 1
4 + 5 + 6 +	Another smaller flap of arms, accent down on count 4

<i>Counts</i>	<i>Choreography</i>
1 + 2 + 3 +  4+  5 + 6 +	Slowly transfer weight onto back leg with a slight lean back and arms floating up  Push arms out to sides  2x flaps of arms
1 + 2 + 3 +  4 + 5 + 6 +	Front arm traces down side of face and neck while back arm floats down to slightly in front of torso  Front arm reaches forward towards diagonal with wrists crossed
1+ 2+  3 +  4 + 5  + 6 +	Reach forwards even further while transferring weight to back leg  Close feet to face diagonal  Slowly raise arms and lift focus  Flap of the arms
1 + 2 + 3 + 4 + 5 +  6 +	Step with back leg to face the side, arms raised in front, wrist of front arm crossing over the wrist of back arm, reach as far as you can!  Bending knee of supporting leg and letting upper body relax over
1 + 2 +  3 +  4+ 5 + 6 +	Deepen the forward bend, letting the shoulders rotate inwards into a 'bird-like' position  Step back on diagonal bringing arms above head  Flap arms with accent down on count 4, arms floating back up to arrive at the top by count 6
1 + 2 + 3 +  4 + 5 + 6 +	Small step to face the side with flap of the arms on count 1  Pause in this position, backs of wrists touching
1 + 2 + 3 + 4 + 5 + 6 +	Small turn of the body to face the diagonal again, focus slightly over the back shoulder, slowly pressing arms down , front leg outstretched
1 + 2 + 3 + 4 + 5 + 6 +	Arms flap to pull you back to facing the side on count 1, arms slowly floating back up to above your head, backs of wrists touching
1 + 2 + 3 + 4 + 5 + 6 +	Push the arms out to the sides with palms flexed on count 1, big step to face back on bent leg, other leg extended out behind. Slowly lower arms to sides.

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Name of Exercise	Key Points to Remember
PLIÉS	'Bend of the knees'. Remember to always keep knees aligned over the second / middle toe! Demi Plié: Half bend of the knees Grand Plié: Full bend of the knees (heels come off the floor)
BATTEMENT TENDU	'To stretch'. Extending the working leg out along the floor until only the big toe is touching the floor then closing back in with control.
BATTEMENT JETÉ	Begins the same as a Tendu but the leg extends off the floor to around 45 degrees, then closes back in with control.
ROND DE JAMBE	'Round of the leg' or 'Circling with the leg'. Keep the working leg turned out and fully stretched. Can be done on the ground, in the air and both inwards and outwards.
BATTEMENT FONDU	'With a melting quality'. Think of a Fondu like a Plié, but on one leg! Both the supporting and working leg should arrive in extension at the same time.
BATTEMENT FRAPPÉ & PETIT BATTEMENT	Frappé: 'To Strike'. Used to develop fast and dynamic footwork. Brush the foot out, making contact with the ball of the foot against the floor, to finish slightly off the floor and close back in.  Petit Battement: Working foot beats against the supporting leg, maintaining turnout.
ADAGE	Movement are executed slowly with control and should have an expressive and sustained quality.
GRAND BATTEMENT	'Throwing the leg'. Brush the leg out as high as is possible without losing your placement and alignment and close back in with control.

## *Related Activities*

If you have enjoyed learning this adaptation of *The Dying Swan*, you might also enjoy the following activities!

### ***Movement Inspired by Nature***

- On your next trip outside, take a moment to notice the wildlife around you. What animals, birds and insects do you see? How do they move? How could you put these ideas into your own movement / your own dance?
- When you get home, try experimenting with a couple of these movements and perhaps spend some time finding a piece of music that you feel goes well with them. Before you know it, you will have choreographed your own dance!

### ***Costume Design***

The costume that Anna Pavlova wore when she danced *The Dying Swan* had an extremely important part to play in the overall effect of the piece and the impression that it left on its audiences, adding greatly to the power of the work itself.

With this in mind, why not have a go at:

- First, picking an animal, insect, fish or bird
- Designing a costume that captures the essence of that animal

# *Links to Footage and Other Resources*

**Anna Pavlova dancing *The Dying Swan* (Choreography: Michel Fokine, Music: 'Le Cygne' from The Carnival of the Animals by Camille Saint-Saëns).**

<https://www.youtube.com/watch?v=tkFSBkl9mmo&pbjreload=10>

**Anna Pavlova performing *The Dragonfly* (Choreography: Anna Pavlova, Music: Schön Rosmarin – Ballet 'The Dragonfly' by Fritz Kreisler)**

<https://www.youtube.com/watch?v=nQ4w-XDVieM>

**Diaghilev and the Ballets Russes (National Gallery of Art, Short Documentary)**

<https://www.youtube.com/watch?v=lmsR8eR2-MI&pbjreload=10>