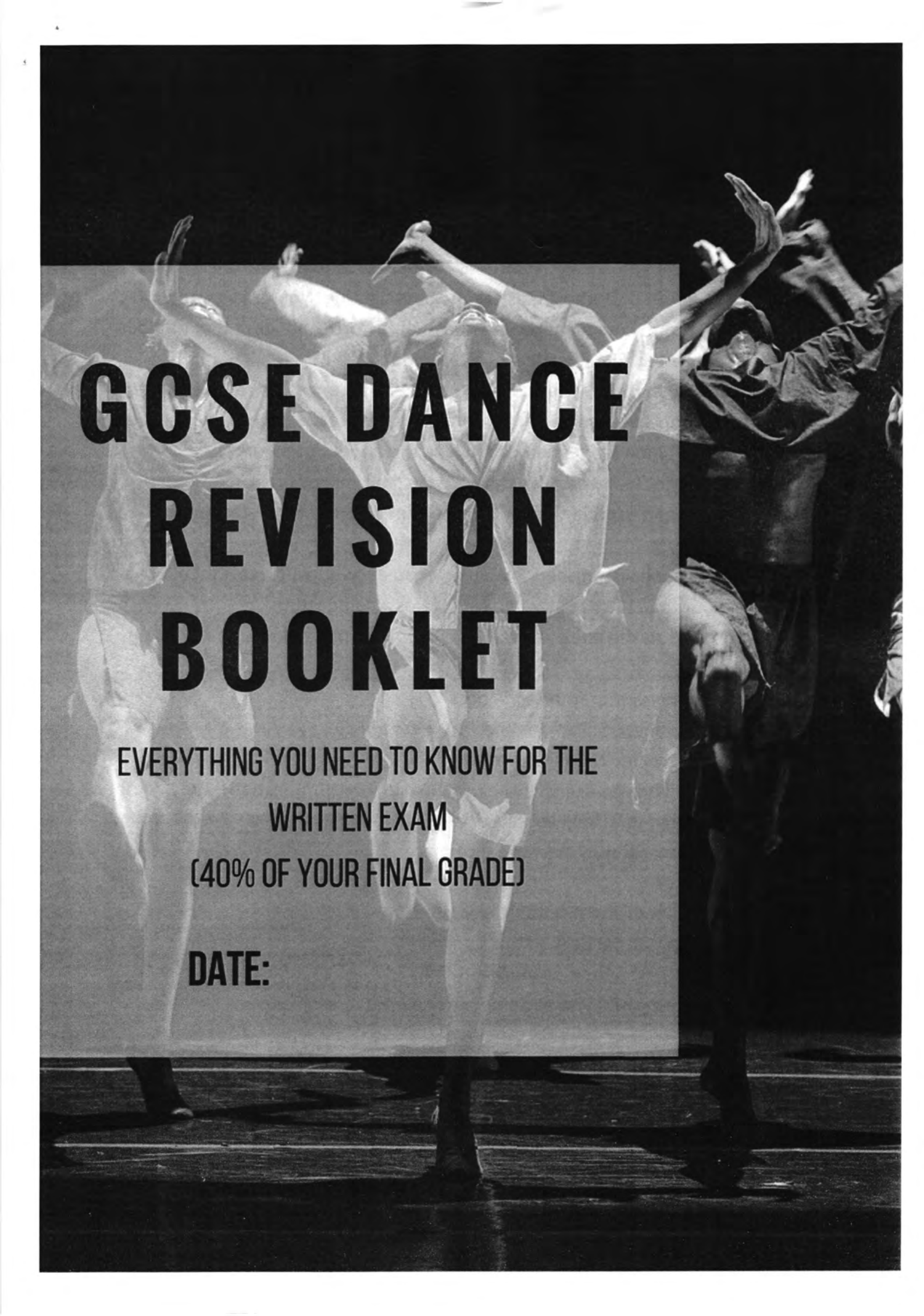


Dance



GCSE DANCE REVISION BOOKLET

**EVERYTHING YOU NEED TO KNOW FOR THE
WRITTEN EXAM
(40% OF YOUR FINAL GRADE)**

DATE:

Top Ten Exam Tips

1. **Read the whole paper** before answering any questions.
2. Understand the command words: **IDENTIFY, DESCRIBE, EXPLAIN, COMPARE**. Only do what it asks you to do. Underline these key words.
3. Make sure you answer about the **correct constituent feature**. Do not write about costume if it asks you about lighting. No marks given!
4. Look for **how many marks** the question is worth and write that number of points e.g. 2 marks means 2 statements
5. For the 6 mark questions: PEED (Point, example, explain, detail.) For top band marks always give extra detail about what the movement suggests. For the 12 mark question you must write about both works or constituent features. **Give detailed descriptions of the constituent feature and explain the contributions and your interpretations in detail.**
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Sections in the Theory Paper – It's Easy as ABC!

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- Knowledge and understanding of choreographic processes and performance skills
- 30 marks
- Spend 30 minutes on this section

Section B

- Critical appreciation of own work
- 18 marks
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Section C

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- 32 marks
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Performance Skills

There are four types of performance skills:

Physical Skills	
Expressive Skills	
Technical Skills	
Mental Skills	

1. Physical Skills

Physical Skill	Definition	How do we improve this skill (over time?)
Alignment 		
Balance 		

Control**Coordination****Extension****Flexibility**

Isolation



Mobility



Posture



Stamina



Strength








Common Question: 'Explain how you could improve the physical skillover time'
(2 marks)

You get one mark for saying the exercise you would use and one mark for saying how this would improve over time. For example, if they asked about strength, your answer should be: 'I would use exercises such as sits ups and press ups and increase the amount I do each day'



NEVER JUST SAY PRACTICE OR REHEARSE!!! NO MARKS GIVEN!!

2. Expressive Skills

Expressive Skill	Definition	Notes
Facial Expressions 		
Focus 		
Musicality 		
Phrasing 		
Projection 		

Spatial Awareness



Common Question: 'Explain how you could improve your use of expressive skills' (2 marks)

One mark for technique used, one mark for impact this has on the expressive skill. For example: 'I would film myself performing and analyse my use of each skill. I would look for moments where my projection has dropped and ensure I use extra energy in rehearsal.'





Common Question: 'Why are expressive skills important for a dancer? (2 marks)






Question is worth two marks so two explanations are needed. For example 'Expressive skills engage the audience **and** can communicate a certain type of emotion or theme for example I would use focus and look down to show sadness



3. Technical Skills

Action Content	6 basic actions:	<p>You may be questioned on how you used technical skills in your own choreography – give specific examples throughout and say what they communicated. “I used powerful, frantic dynamics to suggest....” “I used circular formations to communicate...” “The use of accumulation with dancers joining in with the gestural phrase allowed me to show...”</p>  
Dynamic Content	Time, weight and flow:	
Spatial Content		
Relationship Content	In a duet/group:	
Timing		
Rhythmic Content		

4. Mental Skills

Movement Memory 		<p>During the process and preparation before a performance we should practise:</p> <ul style="list-style-type: none"> • systematic repetition • mental rehearsal • rehearsal discipline • planning of rehearsal • response to feedback • capacity to improve  <p>This could be a 6 mark question!</p>
Commitment 		
Concentration 		
Confidence 		

Safe Practice

‘Explain why it is important for a dancer to warm up before a dance class...’

-
-
-
-
-
-

Warm Up exercises

- Pulse raisers – i.e.
- Alignment exercises – i.e.
- Joint mobility – i.e.
- Gentle stretches – i.e.

‘Explain why it is important for a dancer to cool down after a dance class...’

-
-
-

Cool down exercises

- Stretching –i.e.
- Deep breathing whilst circling arms above head



Other safe practice considerations:

- Staying hydrated and drinking enough water
- Eating a balanced diet – plenty of carbohydrates for energy
- Getting enough sleep – alert for physical activity

Health and Nutrition

Carbohydrates: slow releasing energy

I.E.

Protein: for growth and repair of cells, in particular muscles

I.E.

Fats: quick releasing energy and insulation (need a small amount for energy only)

I.E.



Vitamins and minerals: For healthy skin, joints, eyes, strong bones

I.E.

Fibre: important for digestive system

I.E.

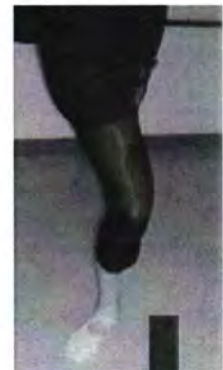
Water: increase energy and alertness, staying hydrated, replenishing lost sweat

Studio Safety

- Correct temperature – not too cold (bad for your muscles)
- No obstacles in the space (trip hazards)
- No spillages (slip hazards)
- Flat floor (trip hazards)
- Enough space between dancers (collision hazard)
- Correct dance uniform – no shoes or socks, flexible clothing (non-restrictive and ensures no slipping)

Safe practice in movements – TALK ABOUT REDUCING STRESS ON JOINTS!

- Make sure your alignment is correct– when bending your knees, the knees should go over the toes –reduces stress on the joints
- When lunging, make sure your knee does not go further than your toes – no hyperextension to stress the joints
- When lifting others, make sure you are in the correct position (stable base) and bend your knees to protect your spine and back muscles
- Bend your knees when landing jumps to transfer weight safely into the floor and reduce shock in the joints
- Articulate the feet properly when landing jumps – use toes to ball to heel to land safely and reduce shock travelling up the leg
- Not knocking knees on the floor during floor work/rolls
- When transferring weight into the floor, use hands and make contact with muscular parts of the body
- Correct posture throughout to reduce stress on the spine



Use the words: STRESS, SHOCK AND STRAIN!

EURGH! ALIGNMENT!!

Common Question: Explain how you demonstrated safe practice in the Performance in a duo/trio? (2 marks)

I hopped off the right leg and went straight into a roll. I showed safe practice by using my hands to help take my weight into the floor and bending my knees as I landed.'



Common Question: Explain how you demonstrated safe practice in the set phrase Flux? (2 marks)

'In Flux, I performed a controlled handstand. I ensure that my weight was spread throughout my palms and not my fingers to ensure balance and control and I kept my legs in alignment with my torso to reduce stress and tension in my joints and limbs'



Improving the Rehearsal Process

If you are asked about how to improve your work, **never just say practice or rehearse!**

'To improve my technique I would practice every day.'

'To improve my safe practice I would rehearse every day...'



To improve the rehearsal process:

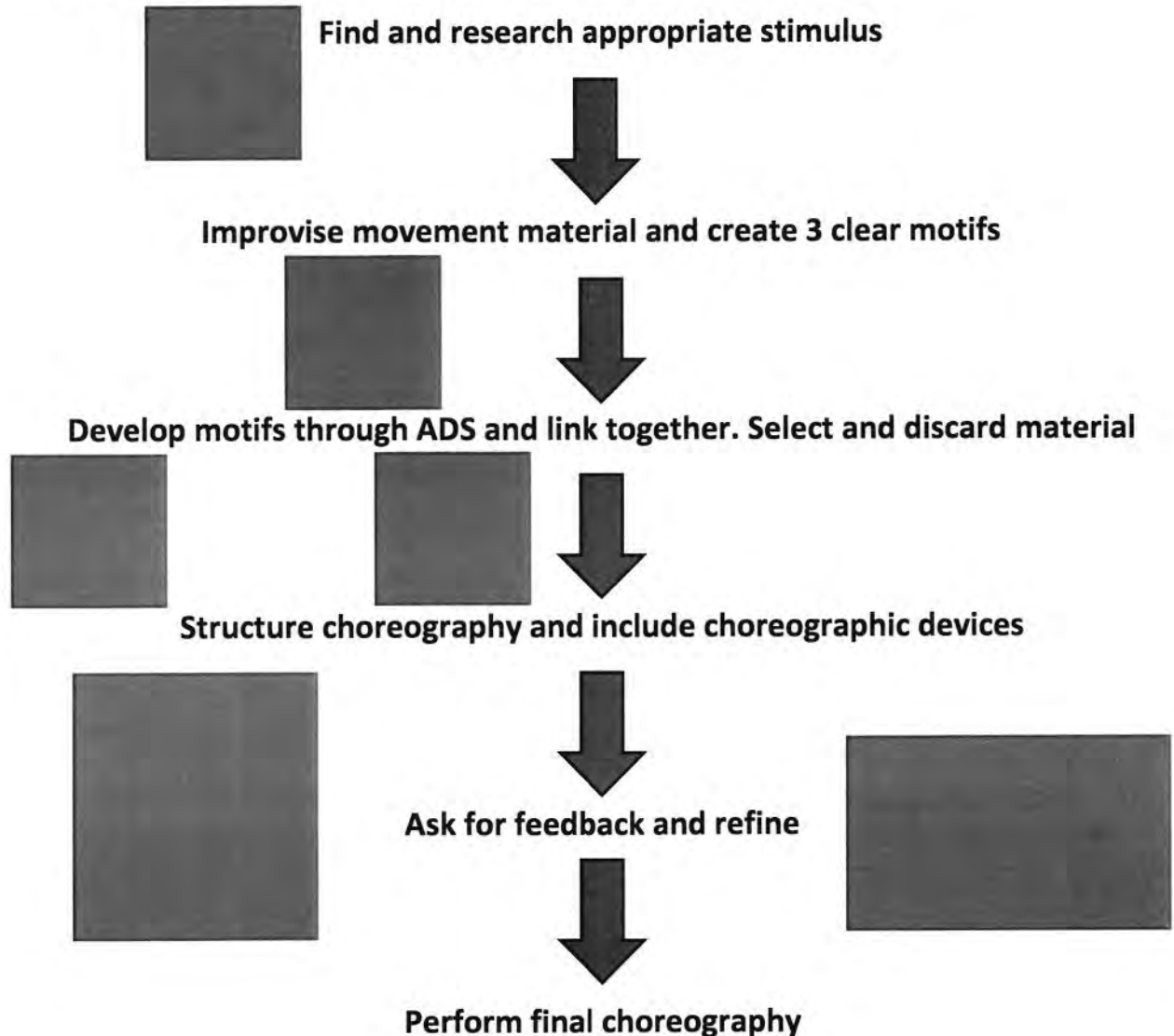
- Video recording and self-assessment
- Peer/teacher feedback
- Working with/without the accompaniment



Always state the **impact** that this has had, for example: 'Recording my work and watching it back highlighted moments where my focus dropped/my alignment was incorrect...'

The Choreographic Process

You may be asked to explain the choreographic process. This is the journey from finding a stimulus to final performance. Think about how you developed a full dance from your stimulus in the choreography task...



Common Question: Explain why we use choreographic devices? (2 marks)

'To enhance communication of a theme or stimulus and to create interest in the dance. For example, you could use canon to communicate how waves ripple in the ocean.'



Key Choreography Vocabulary

Learn these key words and use them when describing technical skills in choreography.

ACTIONS: jump, turn, travel, balance, gesture, flick, swipe, dart, kick, chassé, twist, ripple, roll, shunt, extend, bend, leap, curve, circle	DYNAMICS: sharp, sustained, fast, gentle, robotic, powerful, light, lively, bouncy, fluid, tense, slow, energetic, heavy, mechanical
SPACE: circular/linear/zig zag pathways, high/medium/low levels/ open/intricate movements, directions, formations, proximity of dancers to each other and audience	RELATIONSHIPS: lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations

Highlights: create moments of interest which grab the audience's attention e.g. a lift, change in action/dynamic/spatial content, elevation.

They should enhance the theme/choreographic intent

Climax: the high point in the dance which usually occurs near the end (before the resolution.) Effective ways to create a climax is through elevation (jumping,) travelling, fast dynamics. It should emphasise the theme of the dance

Choreographic Devices

Highlights
Climax
Accumulation
Repetition
Motif and Development
Contrast
Manipulation of number
Unison
Canon

Form and Structure

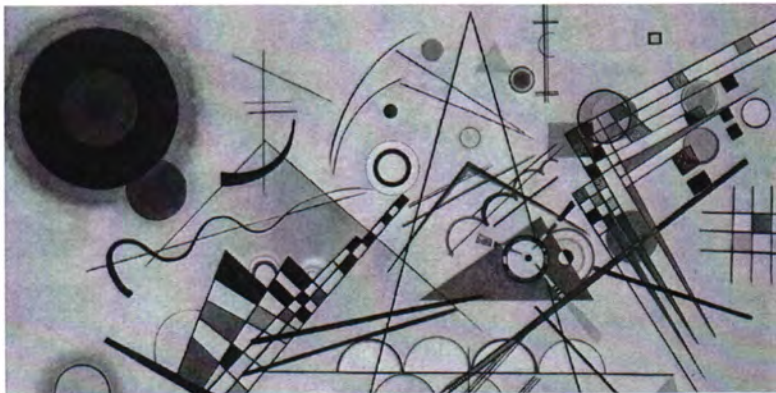
Binary
Ternary
Rondo (chorus)
Narrative (story telling)
Episodic (sections linked by a theme)
Cyclical (same beginning and end)
Beginning/middle/end

Formations

Circular
Linear
Diagonal
V shaped
Symmetrical/asymmetrical

What do these communicate to your audience about the theme or characters?

Using Stimuli



If you are writing about how you will use the stimulus to inform choreography make sure you are specific. Say **WHAT** you are using in the stimulus and **HOW** you are using it...

Common Question: Explain how you would use the above stimulus to create choreography for a group dance? (3 marks)

3 marks so 3 separate statements needed. It also refers to a group dance so include this idea in your answer. 'I would represent the large circle in the top corner by using a large circular formation. I would use angular straight arm gestures bent at 90 degrees to show the straight lines crossing over. I would use curved pathways of all dancers to represent the wiggling line'



Motif Writing

- The examiner must be able to visualise/dance your motif
- You must include reference to action, space and dynamics
- Start with space (where you are facing, level etc)
- It must be at least 3 actions long

Common Question: Describe a motif you would choreograph based on this picture. You must reference action, space and dynamics (3 marks)

'Starting facing stage right, tilt body to the left whilst quickly circling left hand over head and return to neutral. Sharply slice right arm to the side in line with the shoulder and then step forward urgently with the left leg leading and circle the head anti clockwise slowly.'



Motif Importance

What is a motif?

"A short phrase of dance which communicates the theme and is often repeated and developed"

What should you consider when choreographing motifs?

- Should be at least three actions long
- Include a range of dynamics and spatial features
- Actions communicate your stimulus/theme



Clear motifs are important in choreography because:

- They communicate your stimulus/theme
- They can be developed to add interest and engagement for audience
- They help structure your dance through repetition

There are three types of motif development:

Action Developments	Dynamic Developments	Spatial Developments
Addition (Embellishment) Subtraction of actions Instrumentation Retrograde Fragmentation Inversion	Changing dynamics – sharp, soft, sustained, staccato, powerful, light, gentle, urgent...	Level Size of action Direction Pathways

Common Question: Describe how you would develop a motif using action developments (3 marks)

The question asks for ACTION developments, so only state action developments. No marks awarded for other developments. 3 marks awarded so 3 developments needed... 'I would use instrumentation and change the arm gesture to a leg gesture. I would retrograde the motif by performing it backwards. I would add an action into the motif such as a roll.'

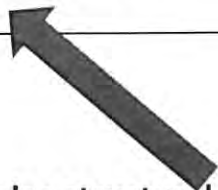


Choreographic Devices

Why are choreographic devices important?

- Make dance more interesting and engaging
- Enhance the stimulus/theme
- Add variety and contrast within the choreography

Choreographic Device	Definition
Unison	
Canon	
Mirroring	
Accumulation/Accumulative Canon	
Question and Answer/Call and response	
Action Reaction	
Counterpoint	
Repetition	
Highlights	
Climax	
Motif Development	



These are also structural devices: tools which help structure the dance



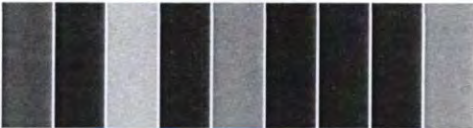




Common Question: Explain how you would use a particular choreographic device in a dance titled 'Conversations.' (3 marks)

1 mark for naming a correct choreographic device (question and answer) 1 mark for saying how you would use it (one dancer would lean towards the other whilst swiping her arm forward. The second dancer would respond by repeating the action forwards.)

1 mark for saying what this would show (this would show one dancer starting a conversation by directing her arm gesture towards the other...)



Form and Structure

Form	Image	Definition
Binary		
Ternary		
Rondo		
Episodic		
Cyclical		
Narrative		
Abstract		

Examples from exam questions:

1. List 3 expressive skills and give the definition. (3 marks)

Expressive Skills		
Aspects that contribute to performance artistry and that engage the audience		
Projection	The energy the dancer uses to connect with and draw in the audience.	Peer feedback on how the dancer connects with audience
Focus	Use of the eyes to enhance performance or interpretative qualities.	Teacher the dancer follows the movement direct attention to specific body parts or demonstrates character
Spatial Awareness	Consciousness of the surrounding space and its effective use.	Video recording and self assess the use of space
Facial Expression	Use of the face to show mood, feeling or character.	Rehearse in the mirror to review the use of face
Phrasing	The way in which the energy is distributed in the execution of a movement phrase.	Rehearse with/without counts
Musicality	The ability to make the unique qualities of the accompaniment evident in performance.	Rehearse with music direct correlation/ juxtaposition
Sensitivity to other Dancers	Awareness of and connection to other dancers.	
Communication of Intent	The aim of the dance; what the choreographer aims to communicate.	

2. Describe how you can improve your skills listed. (3 marks)

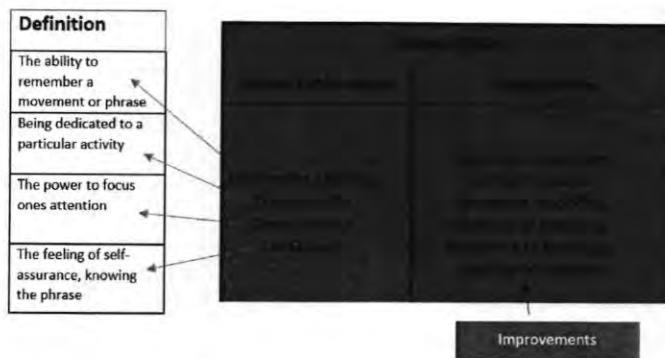
See above in green

3. Explain how they contribute to your performance in your duet/trio. (3 marks)

Use KCE

My duet was based on a dad leaving to go to war. **Facial expression** was critical in my performance as it helped to **demonstrate the two characters: a father upset to have to leave his young daughter whilst he fights for his country.** An example of this can be seen when the **daughter performs a fast run towards her father upstage right. The father lifts the daughter in a tight cradle hold and both their facial expression displays sadness.**

4. List 3 mental skills and give the definition. (3 marks)



5. Describe how you can improve your skills listed. (3 marks)

See above

6. Explain how they contribute to your performance in your set phrase (3 marks)

Use KCE

To perform my set phrase flux, I needed the mental skill, **confidence**. **Confidence is the feeling of self-assurance, knowing the phrase so the motif was fluent.** I needed confidence when performing a smooth handstand down stage left into a dynamic jump on one leg. In order execute this movement, I needed to improve my strength, by doing progressive overload with weights. Improving my strength in my legs and arms ensured I was able to hold my body weight when upside down in the handstand and lift high off the ground in the hop. **Confidence contributed to the performance as the movement performed was fluid and allow the handstand to be executed safely.**

7. List 3 physical skills and give the definition. (3 marks)

Physical Skills	
Aspects enabling effective performance.	
Posture	The way the body is held.
Alignment	Correct placement of body parts in relation to each other.
Balance	A steady or held position achieved by an even distribution of weight.
Coordination	The efficient combination of body parts.
Control	The ability to start and stop movement, change direction and hold a shape efficiently.
Flexibility	The range of movement in the joints
Mobility	The range of movement in a joint; the ability to move fluently from action to action.
Strength	Muscular power.
Stamina	Ability to maintain physical and mental energy over periods of time.
Extension	Lengthening one or more muscles or limbs.
Isolation	An independent movement of part of the body.

Exercises to Improve Physical Skills	
Alignment	Arch/heel
Balance	Plie and rise
Control	Shrugs
Flexibility	Fold over legs and touch toes
Strength	Plank (support body)
Stamina	Running
Remember to state exercise and challenge e.g. lunge rest, time, weights etc.	

8. Describe how you can improve your skills listed. (3 marks)

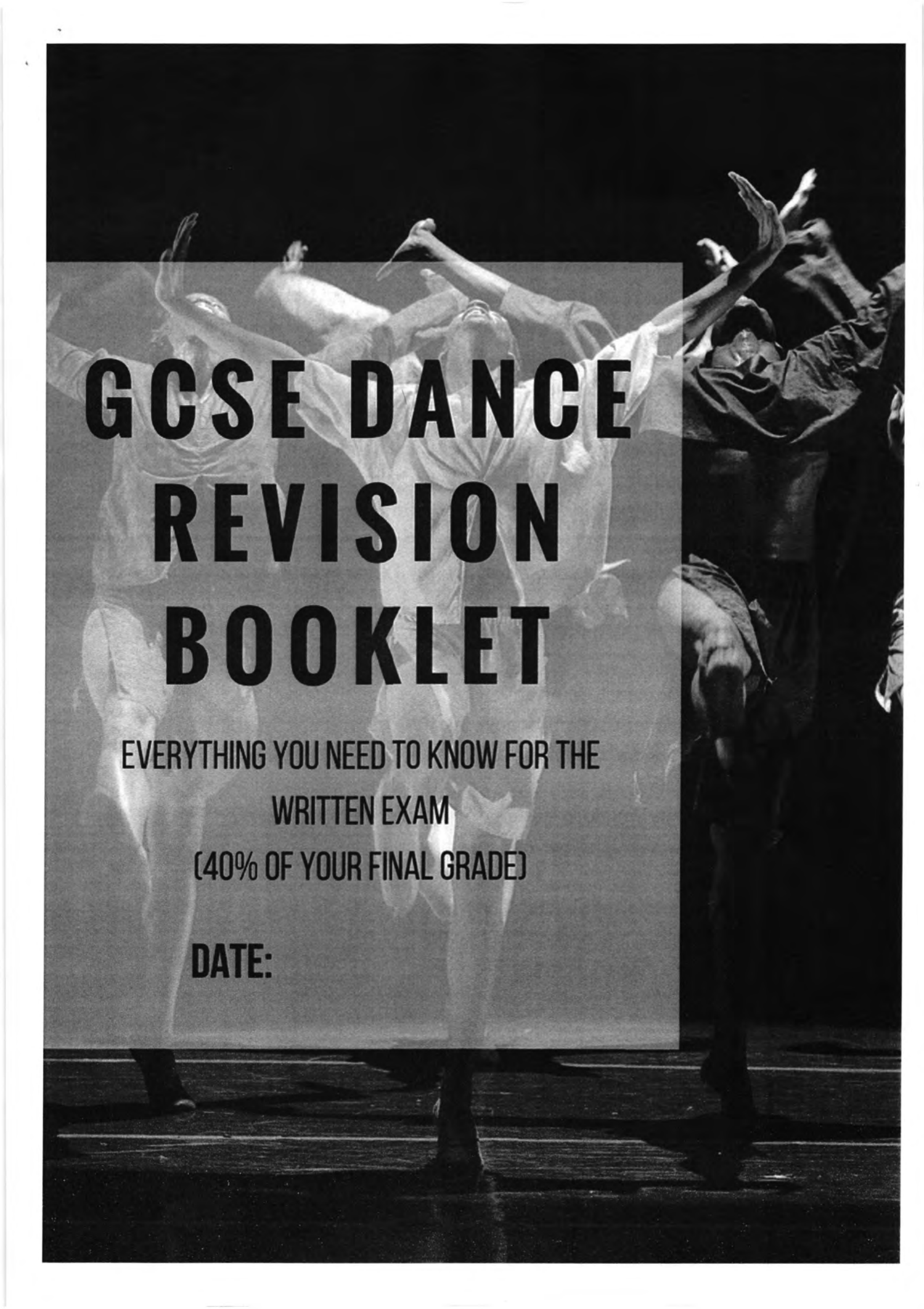
See above...USE progressive overload!!!!

9. Explain how they contribute to your performance in your choreography (3 marks)

Dance idea	Physical Skill	Example	Explanation	Evaluation
------------	----------------	---------	-------------	------------

My performance was a trio about grief. A physical skill that I need to be able to perform the dance effectively was **balance**. I needed it because we had to hold a position in unison on one leg where our back was curved over and arms hanging by our sides. The balance had to be held for 5 counts in unison and so wobbling would have been very distracting and would ruin the effect. Just after the balance, I had to slowly lower my leg and turn towards my partner. For this I needed **control** and it was effective because the calm mood created by the music was maintained.

The second section of our dance dealt with desperate feelings and used a lot of runs, jumps and contact work. For this we needed the physical skill of **stamina** to ensure that we could maintain the **pace and energy level**. Having good stamina here created impact because it made the build up to the climax effective. The 3rd and final section of the dance needed **core strength** as it was mainly on the floor with contractions and sudden counterbalances. Core strength was very important to help create the dramatic impact required as well as keep us safe from falling. As the dance came to an end, we tried to give the impression of being broken and trying to heal, so our legs and torso moved from bent and contracted to straight and even. Our **alignment** had to be strong in the extended movements so that the audience understood the contrast between broken and mended.



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- 18 marks
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Section C

- Critical appreciation of professional works
- 32 marks
- Spend 35 minutes on this section










Performance Skills





There are four types of performance skills:

Physical Skills	<ul style="list-style-type: none"> • Prevent injury • Make dance look aesthetically pleasing • Allows more challenging movements – more complex lifts, higher jumps...
Expressive Skills	<ul style="list-style-type: none"> • Engage the audience • Communicate emotion/character/theme • Communicate choreographic intent
Technical Skills	<ul style="list-style-type: none"> • Communicate the choreographic intent • Provide variation and contrast • Engage and maintain interest of audience
Mental Skills	<ul style="list-style-type: none"> • For accurate and successful demonstration of other performance skills • For safety (concentration)

1. Physical Skills

Physical Skill	Definition	How do we improve this skill (over time?)
Alignment 	The correct placement of limbs – usually in a line	Pliés in parallel and first, dropping shoulders, checking linearity in mirror. Strengthen joints (ankles in relevé)
Balance 	Ability to hold a position with stillness/control	Improve muscle strength – planks/sit ups/press ups etc and increase amount. Core strength and good focus

Control 	Ability to change direction/stop or start movement or hold a shape	Improve core strength through sit ups and increase amount each time. Video performance to identify weaker areas
Coordination 	Ability to move two or more body parts at the same time	Breaking down movement phrases into different parts of the body. Layer phrases once confident with each
Extension 	Fully lengthening limbs/muscles	improve strength and flexibility in limbs (name exercises) – video performance to identify weaker areas
Flexibility 	The range of motion around a joint	Stretching when warm – seated straddle, touching toes (pike), deep lunges. Increase the depth of stretch over time
Isolation 	Moving a body part independently e.g chest isolation (picture)	Improve strength and clarity in specific limbs/area of the body

Mobility 	The ability to move between actions with fluidity	Improve core strength through sit ups and increase amount over time. Video performance to identify weaker areas
Posture 	The body's position	Improve core strength through sit ups, planks and increase the amount each time. Lift up through top of the head
Stamina 	The ability to exercise the body for long period of time – the body's endurance	Improve cardiovascular fitness – running, jogging, circuit training. Increase duration each time
Strength 	Muscular power	Sit ups, press ups, plank, squats. Increase the amount/length of time they are performed





Common Question: 'Explain how you could improve the physical skillover time'
(2 marks)



You get one mark for saying the exercise you would use and one mark for saying how this would improve over time. For example, if they asked about strength, your answer should be: 'I would use exercises such as sit ups and press ups and increase the amount I do each day'



NEVER JUST SAY PRACTICE OR REHEARSE!!! NO MARKS GIVEN!!

2. Expressive Skills

Expressive Skill	Definition	Notes
Facial Expressions 	Using the face to communicate character/ emotion and engage the audience	Facial expressions are choreographed and will help you increase your projection
Focus 	The dancer's eye line	Makes movements look bigger (following circle of arm) directs audience's attention to certain areas of stage/body parts, shows character (confident character would look up and out)
Musicality 	Showing sensitivity to the aural setting (accents/quality etc)	Four music/movement relationships: 1. Music visualisation 2. Direct correlation 3. Mutual co-existence 4. Juxtaposition
Phrasing 	The distribution of energy within a phrase of movement	Also called 'emphasis' ie adding emphasis onto particular moments
Projection	Using energy to engage the audience	Confidence will help develop your projection. Think about light radiating

		<p>out from your body and limbs to help you increase the energy</p>
<p>Spatial Awareness</p> 	<p>Being conscious of the surrounding space (stage space, other dancers and audience)</p>	<p>In terms of formations, proxemics, stage directions, pathways</p>

Common Question: 'Explain how you could improve your use of expressive skills' (2 marks)

One mark for technique used, one mark for impact this has on the expressive skill. For example: 'I would film myself performing and analyse my use of each skill. I would look for moments where my projection has dropped and ensure I use extra energy in rehearsal.'





Common Question: 'Why are expressive skills important for a dancer?' (2 marks)






Question is worth two marks so two explanations are needed. For example 'Expressive skills engage the audience **and** can communicate a certain type of emotion or theme for example I would use focus and look down to show sadness



3. Technical Skills

Action Content	6 basic actions: travel, turn, gesture, stillness, transfer of weight, elevation	<p>You may be questioned on how you used technical skills in your own choreography – give specific examples throughout and say what they communicated. “I used powerful, frantic dynamics to suggest....” “I used circular formations to communicate...” “The use of accumulation with dancers joining in with the gestural phrase allowed me to show...”</p>  
Dynamic Content	Time, weight and flow: rapid or slow, sudden or sustained, fluid or staccato, gentle or powerful, direct or indirect	
Spatial Content	Levels, directions, spatial pathways, size of movement, proximity to audience, patterns, planes	
Relationship Content	In a duet/group: Lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations	
Timing	Using the same counts to the aural setting or other dancers	
Rhythmic Content	Patterns of movements that can be repeated	

4. Mental Skills

Movement Memory 	The ability to remember phrases/whole choreography (also called muscle memory)	<p>During the process and preparation before a performance we should practise:</p> <ul style="list-style-type: none"> • systematic repetition • mental rehearsal • rehearsal discipline • planning of rehearsal • response to feedback • capacity to improve  <p>This could be a 6 mark question!</p>
Commitment 	Dedication to the rehearsal process and final performance	
Concentration 	Focussing all of your attention onto the performance	
Confidence 	The feeling of self-assurance and belief in the process and performance	

Safe Practice

‘Explain why it is important for a dancer to warm up before a dance class...’

- Reduce the risk of injury
- Increase heart rate – oxygen supply to muscles
- Improve muscle elasticity
- Lubricate the joints
- Mentally prepare and focus
- Speed up nerve impulses from brain to muscles

Warm Up exercises

- Pulse raisers – jogging, star jumps, jumping
- Alignment exercises – rolling down the spine, tendus, pliés
- Joint mobility – circling ankles, rising on toes, wrist circles, swings
- Gentle stretches – lunges, touching toes from standing

‘Explain why it is important for a dancer to cool down after a dance class...’

- Return heart rate to normal
- Prevent pooling of blood
- Reduce muscle pain and joint stiffness

Cool down exercises

- Stretching – lunges, cobra stretch, yoga stretches
- Deep breathing whilst circling arms above head



Other safe practice considerations:

- Staying hydrated and drinking enough water
- Eating a balanced diet – plenty of carbohydrates for energy
- Getting enough sleep – alert for physical activity

Health and Nutrition

Carbohydrates: slow releasing energy (bread, pasta, potatoes – the brown foods!)

Protein: for growth and repair of cells, in particular muscles (meat, fish, dairy, nuts)

Fats: quick releasing energy and insulation (need a small amount for energy only) (chocolate, butter, oil, fried foods)

Vitamins and minerals: For healthy skin, joints, eyes, strong bones (Vitamin C – citrus fruits, Vitamin D – dairy, iron – leafy greens, calcium – dairy)



Fibre: important for digestive system (cereals, bread, fruit and vegetables)

Water: increase energy and alertness, staying hydrated, replenishing lost sweat

Studio Safety

- Correct temperature – not too cold (bad for your muscles)
- No obstacles in the space (trip hazards)
- No spillages (slip hazards)
- Flat floor (trip hazards)
- Enough space between dancers (collision hazard)
- Correct dance uniform – no shoes or socks, flexible clothing (non-restrictive and ensures no slipping)



Safe practice in movements – TALK ABOUT REDUCING STRESS ON JOINTS!

- Make sure your alignment is correct– when bending your knees, the knees should go over the toes –reduces stress on the joints
- When lunging, make sure your knee does not go further than your toes – no hyperextension to stress the joints
- When lifting others, make sure you are in the correct position (stable base) and bend your knees to protect your spine and back muscles
- Bend your knees when landing jumps to transfer weight safely into the floor and reduce shock in the joints
- Articulate the feet properly when landing jumps – use toes to ball to heel to land safely and reduce shock travelling up the leg
- Not knocking knees on the floor during floor work/rolls
- When transferring weight into the floor, use hands and make contact with muscular parts of the body
- Correct posture throughout to reduce stress on the spine



Use the words: STRESS, SHOCK AND STRAIN!

EURGH! ALIGNMENT!!

Common Question: Explain how you demonstrated safe practice in the Performance in a duo/trio? (2 marks)

I hopped off the right leg and went straight into a roll. I showed safe practice by using my hands to help take my weight into the floor and bending my knees as I landed.'



Common Question: Explain how you demonstrated safe practice in the set phrase Flux? (2 marks)

'In Flux, I performed a controlled handstand. I ensure that my weight was spread throughout my palms and not my fingers to ensure balance and control and I kept my legs in alignment with my torso to reduce stress and tension in my joints and limbs'



Improving the Rehearsal Process

If you are asked about how to improve your work, **never just say practice or rehearse!**

'To improve my technique I would practice every day.'

'To improve my safe practice I would rehearse every day...'



To improve the rehearsal process:

- Video recording and self-assessment
- Peer/teacher feedback
- Working with/without the accompaniment



Always state the **impact** that this has had, for example: 'Recording my work and watching it back highlighted moments where my focus dropped/my alignment was incorrect...'

The Choreographic Process

You may be asked to explain the choreographic process. This is the journey from finding a stimulus to final performance. Think about how you developed a full dance from your stimulus in the choreography task...

Find and research appropriate stimulus



Improvise movement material and create 3 clear motifs



Develop motifs through ASD and link together. Select and discard material



Structure choreography and include choreographic devices



Ask for feedback and refine



Perform final choreography

Common Question: Explain why we use choreographic devices? (2 marks)

'To enhance communication of a theme or stimulus and to create interest in the dance. For example, you could use canon to communicate how waves ripple in the ocean.'



Key Choreography Vocabulary

Learn these key words and use them when describing technical skills in choreography.

ACTIONS: jump, turn, travel, balance, gesture, flick, swipe, dart, kick, chassé, twist, ripple, roll, shunt, extend, bend, leap, curve, circle	DYNAMICS: sharp, sustained, fast, gentle, robotic, powerful, light, lively, bouncy, fluid, tense, slow, energetic, heavy, mechanical
SPACE: circular/linear/zig zag pathways, high/medium/low levels/ open/intricate movements, directions, formations, proximity of dancers to each other and audience	RELATIONSHIPS: lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations

Highlights: create moments of interest which grab the audience's attention e.g. a lift, change in action/dynamic/spatial content, elevation.

They should enhance the theme/choreographic intent

Climax: the high point in the dance which usually occurs near the end (before the resolution.) Effective ways to create a climax is through elevation (jumping,) travelling, fast dynamics. It should emphasise the theme of the dance

Choreographic Devices

Highlights
Climax
Accumulation
Repetition
Motif and Development
Contrast
Manipulation of number
Unison
Canon

Form and Structure

Binary
Ternary
Rondo (chorus)
Narrative (story telling)
Episodic (sections linked by a theme)
Cyclical (same beginning and end)
Beginning/middle/end

Formations

Circular
Linear
Diagonal
V shaped
Symmetrical/asymmetrical

What do these communicate to your audience about the theme or characters?

Using Stimuli



If you are writing about how you will use the stimulus to inform choreography make sure you are specific. Say **WHAT** you are using in the stimulus and **HOW** you are using it...

Common Question: Explain how you would use the above stimulus to create choreography for a group dance? (3 marks)

3 marks so 3 separate statements needed. It also refers to a group dance so include this idea in your answer. 'I would represent the large circle in the top corner by using a large circular formation. I would use angular straight arm gestures bent at 90 degrees to show the straight lines crossing over. I would use curved pathways of all dancers to represent the wiggling line'



Motif Writing

- The examiner must be able to visualise/dance your motif
- You must include reference to action, space and dynamics
- Start with space (where you are facing, level etc)
- It must be at least 3 actions long

Common Question: Describe a motif you would choreograph based on this picture. You must reference action, space and dynamics (3 marks)

'Starting facing stage right, tilt body to the left whilst quickly circling left hand over head and return to neutral. Sharply slice right arm to the side in line with the shoulder and then step forward urgently with the left leg leading and circle the head anti clockwise slowly.'



Motif Importance

What is a motif?

“A short phrase of dance which communicates the theme and is often repeated and developed”

What should you consider when choreographing motifs?

- Should be at least three actions long
- Include a range of dynamics and spatial features
- Actions communicate your stimulus/theme



Clear motifs are important in choreography because:

- They communicate your stimulus/theme
- They can be developed to add interest and engagement for audience
- They help structure your dance through repetition

There are three types of motif development:

Action Developments	Dynamic Developments	Spatial Developments
Addition (Embellishment) Subtraction of actions Instrumentation Retrograde Fragmentation Inversion	Changing dynamics – sharp, soft, sustained, staccato, powerful, light, gentle, urgent...	Level Size of action Direction Pathways

Common Question: Describe how you would develop a motif using action developments (3 marks)

The question asks for ACTION developments, so only state action developments. No marks awarded for other developments. 3 marks awarded so 3 developments needed... 'I would use instrumentation and change the arm gesture to a leg gesture. I would retrograde the motif by performing it backwards. I would add an action into the motif such as a roll.'

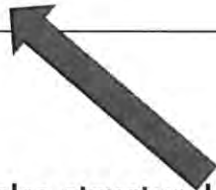


Choreographic Devices

Why are choreographic devices important?

- Make dance more interesting and engaging
- Enhance the stimulus/theme
- Add variety and contrast within the choreography

Choreographic Device	Definition
Unison	Same action at the same time
Canon	Performing an action one after the other
Mirroring	Creating a symmetrical image with body shape
Accumulation/Accumulative Canon	Dancers join in on a phrase giving a sense of growing/building up
Question and Answer/Call and response	One dancer performs a phrase and other dancer(s) repeat or create their own phrase in response
Action Reaction	When one dancer performs an action which initiates a response from another for example, one dancer push into space, other dancer falls back
Counterpoint	When dancers perform different phrases of movement at the same time
Repetition	Performing an action/phrase more than once
Highlights	Moments which stand out to the audience
Climax	The most intense part of the choreography, towards the end
Motif Development	Changing the motif through action, space or dynamics



These are also structural devices: tools which help structure the dance








Common Question: Explain how you would use a particular choreographic device in a dance titled 'Conversations.' (3 marks)

1 mark for naming a correct choreographic device (question and answer) 1 mark for saying how you would use it (one dancer would lean towards the other whilst swiping her arm forward. The second dancer would respond by repeating the action forwards.)

1 mark for saying what this would show (this would show one dancer starting a conversation by directing her arm gesture towards the other...)



Form and Structure

Form	Image	Definition
Binary		Two contrasting sections
Ternary		Three sections with second section providing contrast
Rondo		Different sections with a repeated chorus
Episodic		Different sections linked by the same theme
Cyclical		Beginning and ending phrases/sections are the same
Narrative		Choreography tells a story – usually characters involved
Abstract		No story or characters e.g. a dance about black holes

Examples from exam questions:

1. List 3 expressive skills and give the definition. (3 marks)

Expressive Skills		
Aspects that contribute to performance artistry and that engage the audience		
Projection	The energy the dancer uses to connect with and draw in the audience.	→ Peer feedback on how the dancer connects with audience
Focus	Use of the eyes to enhance performance or interpretative qualities.	→ Teacher the dancer follows the movement, direct attention to specific body parts or demonstrates character
Spatial Awareness	Consciousness of the surrounding space and its effective use.	→ Video recording and self assess the use of space
Facial Expression	Use of the face to show mood, feeling or character.	→ Rehearse in the mirror to review the use of face
Phrasing	The way in which the energy is distributed in the execution of a movement phrase.	
Musicality	The ability to make the unique qualities of the accompaniment evident in performance.	→ Rehearse with/without counts
Sensitivity to other Dancers	Awareness of and connection to other dancers.	→ Relationships with music: direct correlation/juxtaposition
Communication of Intent	The aim of the dance; what the choreographer aims to communicate.	

2. Describe how you can improve your skills listed. (3 marks)

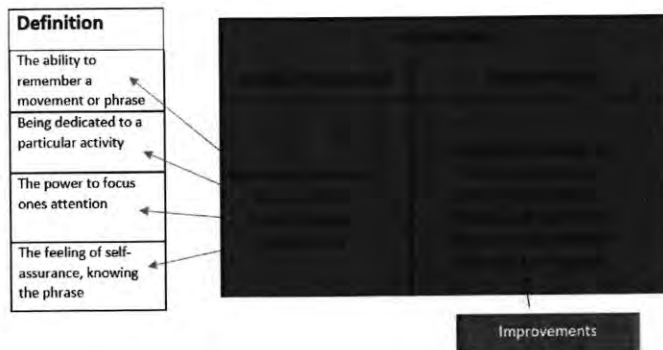
See above in green

3. Explain how they contribute to your performance in your duet/trio. (3 marks)

Use ICE

My duet was based on a dad leaving to go to war. **Facial expression** was critical in my performance as it helped to **demonstrate the two characters: a father upset to have to leave his young daughter whilst he fights for his country.** An example of this can be seen when the **daughter performs a fast run towards her father upstage right. The father lifts the daughter in a tight cradle hold and both their facial expression displays sadness.**

4. List 3 mental skills and give the definition. (3 marks)



5. Describe how you can improve your skills listed. (3 marks)

See above

6. Explain how they contribute to your performance in your set phrase (3 marks)

Use KCE

To perform my set phrase flux, I needed the mental skill, confidence. Confidence is the feeling of self-assurance, knowing the phrase so the motif was fluent. I needed confidence when performing a smooth handstand down stage left into a dynamic jump on one leg. In order execute this movement, I needed to improve my strength, by doing progressive overload with weights. Improving my strength in my legs and arms ensured I was able to hold my body weight when upside down in the handstand and lift high off the ground in the hop. Confidence contributed to the performance as the movement performed was fluid and allow the handstand to be executed safely.

7. List 3 physical skills and give the definition. (3 marks)

Physical Skills	
Aspects enabling effective performance.	
Posture	The way the body is held.
Alignment	Correct placement of body parts in relation to each other.
Balance	A steady or held position achieved by an even distribution of weight.
Coordination	The efficient combination of body parts.
Control	The ability to start and stop movement, change direction and hold a shape efficiently.
Flexibility	The range of movement in the joints
Mobility	The range of movement in a joint; the ability to move fluently from action to action.
Strength	Muscular power.
Stamina	Ability to maintain physical and mental energy over periods of time.
Extension	Lengthening one or more muscles or limbs.
Isolation	An independent movement of part of the body.

Physical Skills	
Aspects enabling effective performance.	
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Strength	Muscular power.
Stamina	Ability to maintain physical and mental energy over periods of time.
Extension	Lengthening one or more muscles or limbs.
Isolation	An independent movement of part of the body.

8. Describe how you can improve your skills listed. (3 marks)

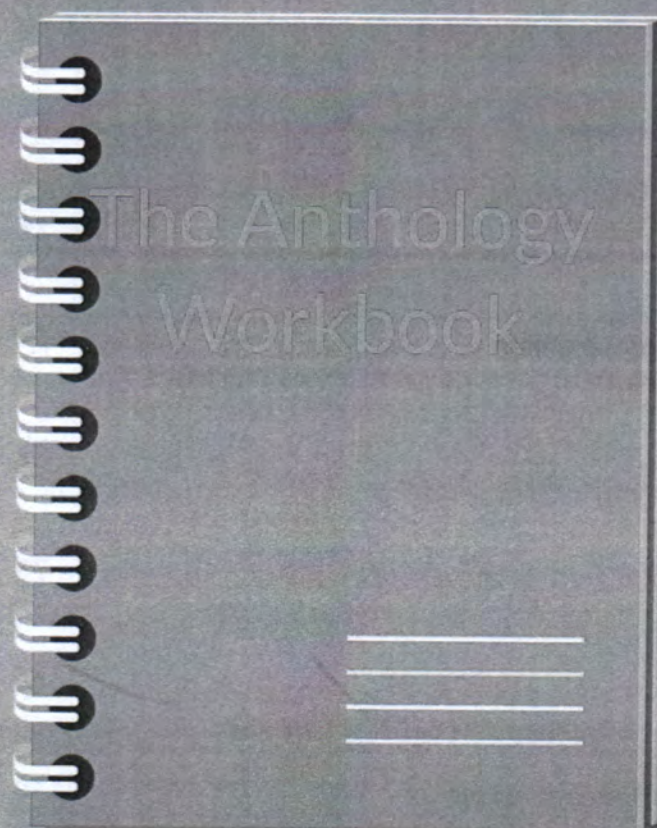
See above...USE progressive overload!!!!

9. Explain how they contribute to your performance in your choreography (3 marks)

Dance idea	Physical Skill	Example	Explanation	Evaluation
------------	----------------	---------	-------------	------------

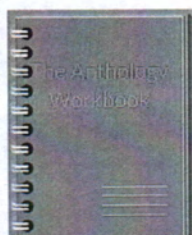
My performance was a trio about grief. A physical skill that I need to be able to perform the dance effectively was **balance**. I needed it because we had to hold a position in unison on one leg where our back was curved over and arms hanging by our sides. The balance had to be held for 5 counts in unison and so wobbling would have been very distracting and would ruin the effect. Just after the balance, I had to slowly lower my leg and turn towards my partner. For this I needed **control** and it was effective because the calm mood created by the music was maintained.

The second section of our dance dealt with desperate feelings and used a lot of runs, jumps and contact work. For this we needed the physical skill of **stamina** to ensure that we could maintain the pace and energy level. Having good stamina here created impact because it made the build up to the climax effective. The 3rd and final section of the dance needed **core strength** as it was mainly on the floor with contractions and sudden counterbalances. Core strength was very important to help create the dramatic impact required as well as keep us safe from falling. As the dance came to an end, we tried to give the impression of being broken and trying to heal, so our legs and torso moved from bent and contracted to straight and even. Our **alignment** had to be strong in the extended movements so that the audience understood the contrast between broken and mended.



Name

artspool
dance · education · support



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Section C : The Anthology

Section C of your written paper will have questions solely based on the works in the GCSE Dance Anthology. These are:

1. **A Linha Curva** by Itzik Galili. *Rambert.*
 2. **Artificial Things** by Lucy Bennett. *Stopgap Dance Company.*
 3. **Emancipation of Expressionism** by Kenrick H2O Sandy. *Boy Blue Entertainment.*
 4. **Infra** by Wayne McGregor. *The Royal Ballet.*
 5. **Shadows** by Christopher Bruce. *Phoenix Dance Company.*
 6. **Within Her Eyes** by James Cousins. *James Cousins Company.*
-

The questions will all require extended writing as follows:

1. One **explain** question linked to the movement in one work. 6 marks
 2. One **discuss** question: two production features in one work linked to mood/choreographic intent/stimulus. 12 marks
 3. One **discuss** question: compare and contrast similarities and differences of one production feature in two works. 12 marks
-



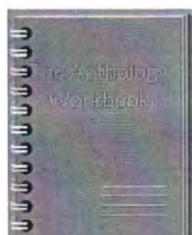
You must know the following:

- Stimulus and choreographic intent for all works.
 - Some brief movement examples from all works - [the choice of example is yours].
 - Lighting, staging/set, costume, aural setting, number & gender of dancers for all works.
 - Use of camera for Within Her Eyes.
-



You must learn to **describe, explain, interpret and evaluate**. Your opinions matter and are vital for climbing the mark schemes.





A LINHA CURVA

Itzik Galili

What's it about? : Learning

The 2 starting points are [stimuli]

1.....

2.....

The 2 choreographic intentions are [what it's about]

IMPORTANT

1.....

2.....

How was it made? : Learning

2 ways the choreographer created the work are [choreographic approach]

1.....

2.....

Which genre? : Learning

Select the correct genre and movement styles below

ballet

contemporary

locking

hip hop

samba

krumping

popping

inclusive

breaking

contact
work

capoeira



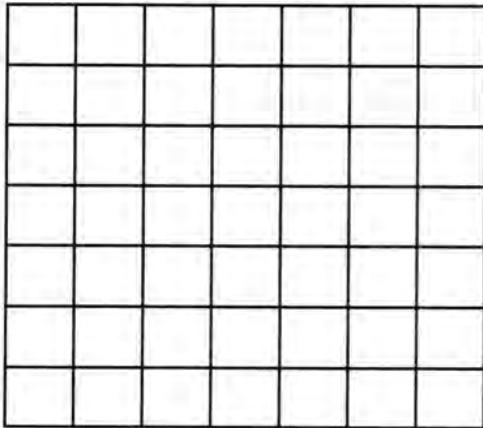
A LINHA CURVA

Lighting

There are two kinds of lighting in A Linha Curva:

1. Multi-..... sq..... of light. There are [number]..... sq.....
2. A white w..... *When does this happen?*.....
.....

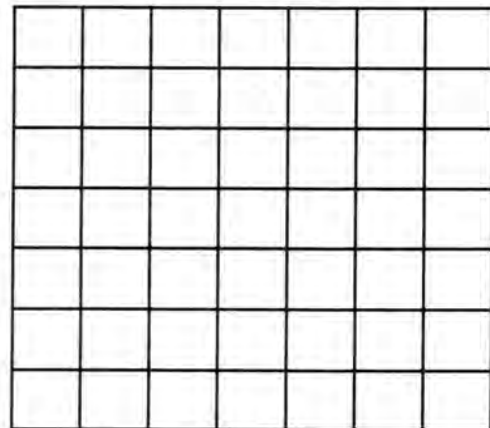
Colour in the squares below to show 4 different lighting formations from A Linha Curva.



Formation 1. When does this happen?

.....

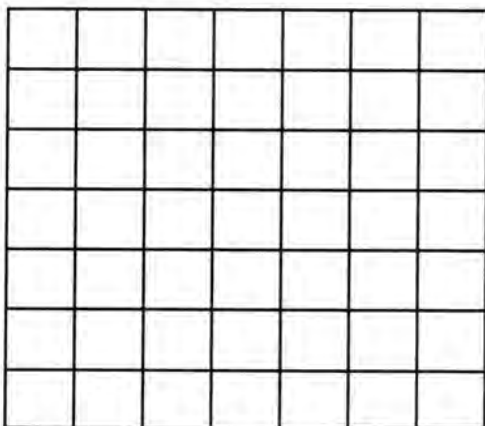
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Formation 2. When does this happen?

.....

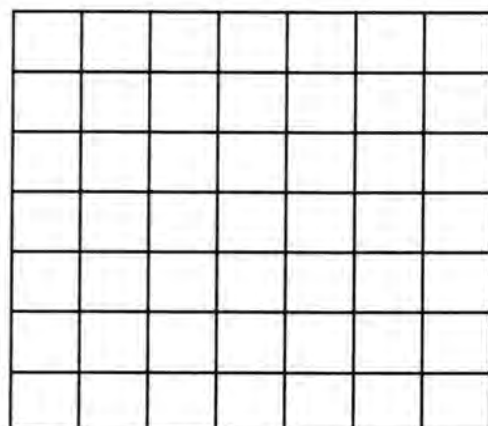
.....



Formation 3. When does this happen?

.....

.....



Formation 4. When does this happen?

.....

.....



A LINHA CURVA

Lighting

Write a descriptive statement

Describe the lighting in A Linha Curva.

.....

.....

.....

.....

.....

Think & Link

How does the lighting in A Linha Curva communicate:

Stimulus - Brazilian Culture:

.....

Stimulus - The Curved Line:

.....

Choreographic Intent - Having Fun:

.....

Find the MOOD words

What different **moods** does the lighting create? Write as many different mood words as you can think of.

.....

.....

.....



A LINHA CURVA

Lighting

Think & Link: *Your Opinion. Interpretation*



What do **YOU** think any of the lighting designs could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: *Your Opinion. Evaluation*



What **effect or impact** do you think any of the lighting designs have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link:

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

structure

character

era

location

space

.....

.....

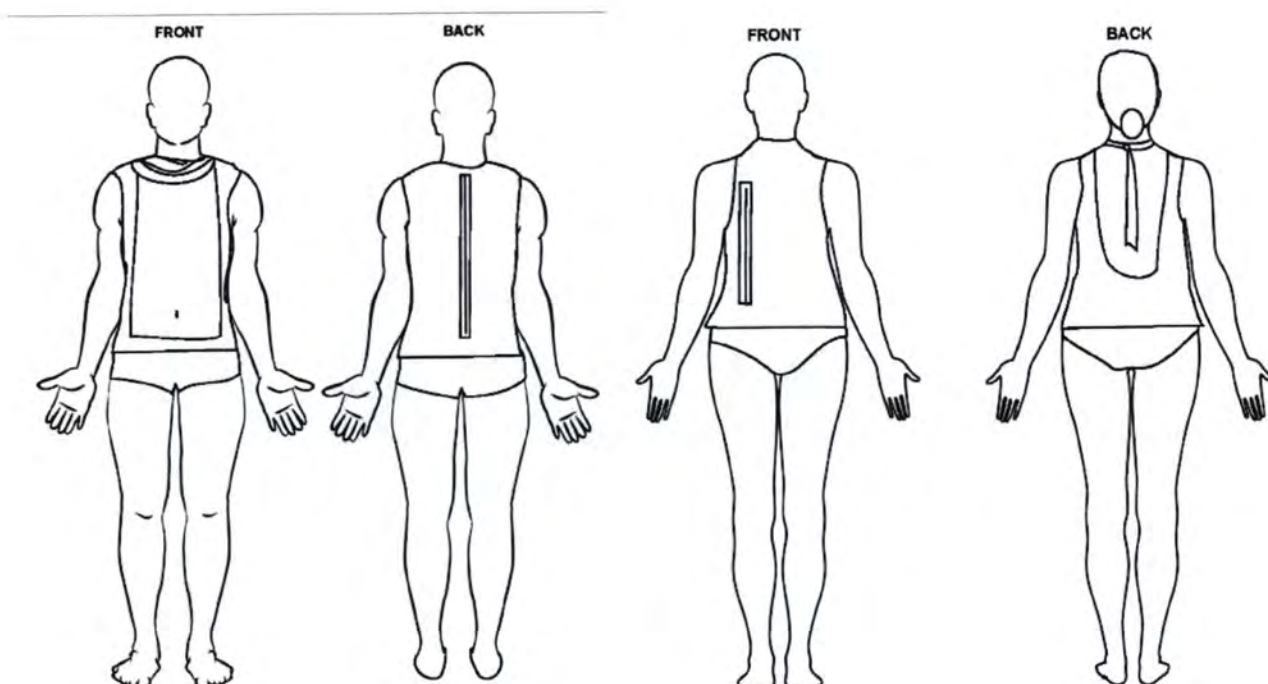
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A LINHA CURVA

Costume

There are 28 dancers in A Linha Curva, all with slight variations in costume. However they all are based on the same design. Here is one male and one female costume. Colour them in accurately.



At the beginning, some dancers also wear

Write a descriptive statement

Describe the costumes in A Linha Curva.

.....

.....

.....

.....

.....



A LINHA CURVA

Costume

Think & Link

How does the costume in A Linha Curva communicate:

Stimulus - Brazilian Culture:

.....

.....

Stimulus - The Curved Line:

.....

Choreographic Intent - Having Fun:

.....

.....

Choreographic Intent - Men showing off to the women:

.....

.....

Find the MOOD words

What different **moods** does the costume create? Write as many different mood words as you can think of.

.....

.....

.....



You could get a 12 mark question linked to mood, and so get used to finding different **contrasting** mood words for all of the Anthology works.



A LINHA CURVA

Costume

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the costumes could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the costumes have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link:

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

genre

character

era

gender

movement

.....

.....

.....



A LINHA CURVA

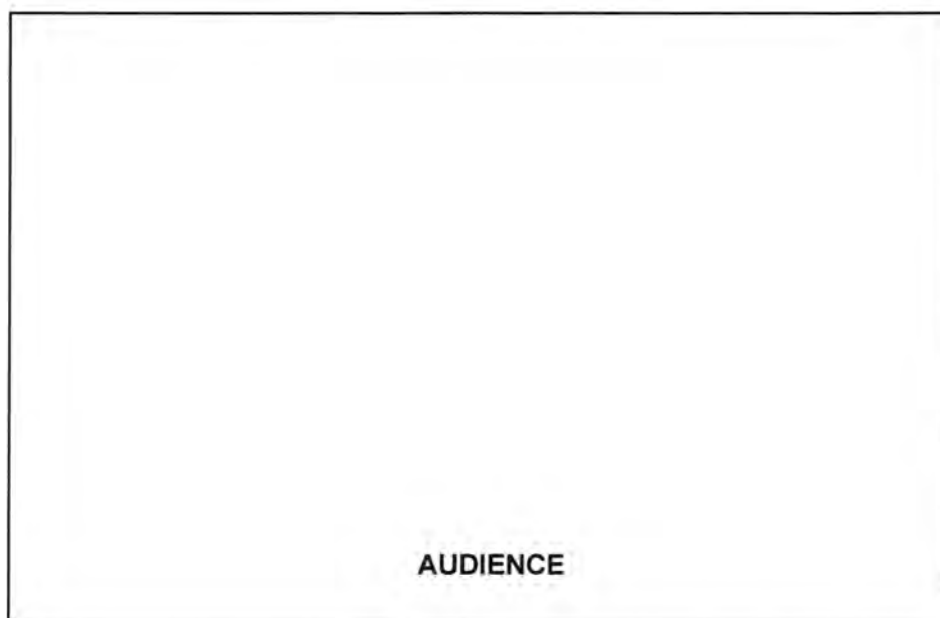
Staging/Set & Props

The set design for A Linha Curva is very simple. It is a plain **bl**..... **bo**.....

Upstage there is a **ra**..... **pl**.....

The **mu**..... are placed on this **pl**.....

Draw the set design in the box below.



Skateboards are also used as a prop. Describe how these are used, by whom and when.

.....

.....

.....

.....



A LINHA CURVA

Staging/Set & Props

Think & Link

How does the staging/set and the props in A Linha Curva communicate:

Stimulus - Brazilian Culture:

.....

.....

Choreographic Intent - Having Fun:

.....

.....

Choreographic Intent - Men showing off to the women:

.....

.....

Find the MOOD words

What different **moods** do the staging/set and the props create? Write as many different mood words as you can think of.

.....

.....

What are the advantages of an empty stage?

Try to list as many different advantages as you can think of.

.....

.....

.....



A LINHA CURVA

Staging/Set and Props

Think & Link: Your Opinion. Interpretation



What do **YOU** think the staging/set and the props could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the staging/set and the props have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link:

Does the staging/set and /or the props support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

☐ lighting

☐ aural setting

☐ character

☐ era

☐ gender

☐ structure

.....

.....

.....



A LINHA CURVA

Aural Setting

There are four different types of aural setting used in A Linha Curva:

1. **Fast percussion using samba rhythms**
2. **Slow and atmospheric berimbau**
3. **Vocal chant**
4. **Body Percussion**

What kinds of instruments?

Instruments include: drums, whistles, shakers, conga, berimbau

Google '**berimbau**' to see what the instrument looks like. Draw it in the box!

A berimbau is a traditional Brazilian instrument.

berimbau

When do we hear the 4 types? Does it match the movement?

1. **Fast percussion using samba rhythms**

Close or distant relationship with movement?.....

Explain why.....

2. **Slow and atmospheric berimbau**

Close or distant relationship with movement?.....

Explain why.....

3. **Vocal chant**

Close or distant relationship with movement?.....

Explain why.....

4. **Body Percussion**

Close or distant relationship with movement?.....

Explain why.....



A LINHA CURVA

Aural Setting

Think & Link

How does the aural setting in A Linha Curva communicate:

Stimulus - Brazilian Culture:

.....

.....

Choreographic Intent - Having Fun:

.....

.....

Choreographic Intent - Men showing off to the women:

.....

.....

Find the MOOD words

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

.....

.....

.....



Find the **contrasts** in the music to help you!





A LINHA CURVA

Aural Setting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the different aural settings could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the aural setting has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link:

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

costume

character

location

gender

structure

.....

.....

.....



A LINHA CURVA

Exam -style questions

Applying your knowledge

Now you know all about the production features in A Linha Curva, it is time to have a go at exam-style questions. **Describe, interpret, link to question and evaluate** as you go.

Here's one way to structure a paragraph for the first question given on the next page:

Discuss how the aural setting and lighting in A Linha Curva contribute to the mood of the work. 12 marks

Describe

The aural setting for much of the dance is high energy samba using lively percussion.

Interpret

This could suggest that the dancers are at a carnival or party in Brazil

Link/Mood

and creates a happy, exciting mood.

Evaluate

It creates impact because the energy projects out to the audience making them want to join in and dance.

If we put that together, it looks like this:



The aural setting for much of the dance is high energy samba using lively percussion. This could suggest that the dancers are at a carnival or party in Brazil and creates a happy, exciting mood. It creates impact because the energy projects out to the audience making them want to join in and dance.

Now let's do the same for the lighting part of the question...

Describe

The lighting uses a grid of 49 colourful squares on the floor, which snap on and off in different linear formations

Interpret

The formations bring us in mind of a lit disco floor at a party -

Link/Mood

the ever changing formations creating a fun and entertaining mood.

Evaluate

The squares are very effective because each one houses a dancer and when they snap off, the dancer disappears to re-emerge somewhere else on the stage.



The lighting uses a grid of 49 colourful squares on the floor, which snap on and off in different linear formations. The formations bring us in mind of a lit disco floor at a party - the ever changing formations creating a fun and entertaining mood. The squares are very effective because each one houses a dancer and when they snap off, the dancer disappears to re-emerge somewhere else on the stage.

Do 2 more aural set & 2 more lighting and you're there!



A LINHA CURVA

Exam -style questions

Applying your knowledge

1. Discuss how the aural setting and lighting in A Linha Curva contribute to the mood of the work. 12 marks

The 1st two paragraphs are done for you from the previous page. Now finish it off with 2 more aural setting and 2 more lighting. Use a separate sheet of paper.

The aural setting for much of the dance is high energy samba using lively percussion. This could suggest that the dancers are at a carnival or party in Brazil and creates a happy, exciting mood. It creates impact because the energy projects out to the audience making them want to join in and dance.

The lighting uses a grid of 49 colourful squares on the floor, which snap on and off in different linear formations. The formations bring us in mind of a lit disco floor at a party - the ever changing formations creating a fun and entertaining mood. The squares are very effective because each one houses a dancer and when they snap off, the dancer disappears to re-emerge somewhere else on the stage.



2. Discuss how the costume and aural setting in A Linha Curva contribute to the choreographic intent of the work. 12 marks



3. Discuss how the staging/set, including properties [props] and lighting in A Linha Curva contribute to the stimulus of the work. 12 marks



A LINHA CURVA

Movement

You could be asked to draw on a range of movement examples for the 6 mark explain question. You can choose which examples would be best for the question.

The question could ask you to explain the choreographic skills used in A Linha Curva and how they support theme or stimulus. It's therefore a good idea to find examples that show a range of these skills.

Find the Skills

Describe movement examples from A Linha Curva that use: [it's a good idea to find ones that supports stimulus or theme.]

unison

.....

.....

.....

contact

.....

.....

.....

formation

.....

.....

.....

counterpoint

.....

.....

.....

accumulation

.....

.....

.....



A LINHA CURVA

Exam -style questions

Applying your knowledge

1. Explain how the use of formation helps the audience's understanding of the choreographic intent in A Linha Curva [6 marks]

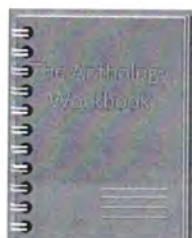


1. Find 2- 3 examples of where formation is used
2. Describe each
3. Explain how they support Having Fun and the Men showing off to the Women. The idea of being tribal might also be useful.

You don't need to interpret or evaluate .

-
2. Explain how the use of unison helps the audience's understanding of the stimulus in A Linha Curva [6 marks]

-
3. Explain how the use of contact helps the audience's understanding of the choreographic intent in A Linha Curva [6 marks]



ARTIFICIAL THINGS

Lucy Bennett

What's it about? : Learning

The 3 starting points are **[stimuli]**

- 1.....
- 2.....
- 3.....

The **choreographic intention** is[what it's about]

IMPORTANT

- 1.....
- 2.....

How was it made? : Learning

2 ways the choreographer created the work are **choreographic approach**

- 1.....
- 2.....

Which genre? : Learning

Select the correct genre and movement styles below





ARTIFICIAL THINGS

Lighting

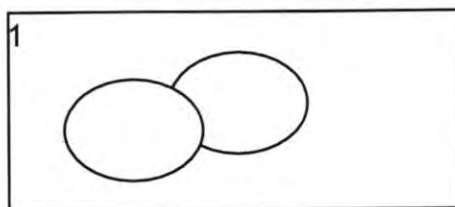
Lighting can be divided into wash, sidelight and spotlight.

A **wash** creates a general cover of light across the whole stage. The floor will be coloured in some way if there is a wash.

A **spotlight** creates a sharp, focused ring of light.

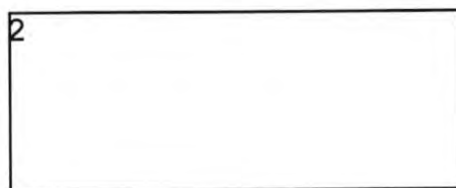
A **sidelight** is usually positioned offstage and shines directly across the stage. Sidelighting sculpts the body and can create an eerie or intimate mood, depending on the colour used. It often creates shadow.

There are 3 types of lighting in Artificial Things. Colour in the designs accurately and fill in the gaps.



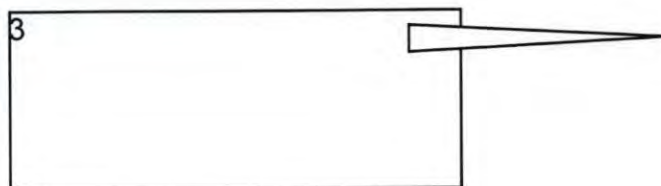
1. Two p..... of wh..... li..... These are positioned c..... s..... and do..... r.....

When do we see this?



2. A bl..... w.....

When do we see this?



3. An am..... si..... up..... l.....

When do we see this?

Dave's solo has a slightly different lighting design - what is it?

.....



ARTIFICIAL THINGS

Lighting

Write a descriptive statement

Describe the lighting in Artificial Things.

.....

.....

.....

.....

.....

Think & Link

How does the lighting in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe:

.....

Stimulus - dancers' personal experiences:

.....

Choreographic Intent - life's limitations and resolution:

.....

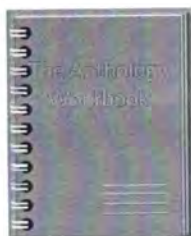
Find the MOOD words

What different **moods** does the lighting create? Write as many different mood words as you can think of.

.....

.....

.....



ARTIFICIAL THINGS

Lighting

Think & Link:

Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think any of the lighting designs could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

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Think & Link:

Evaluation



What **effect or impact** do you think any of the lighting designs have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

structure

aural setting

costume

season

space

.....

.....

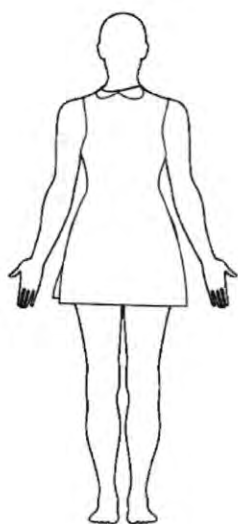
.....



ARTIFICIAL THINGS

Costume

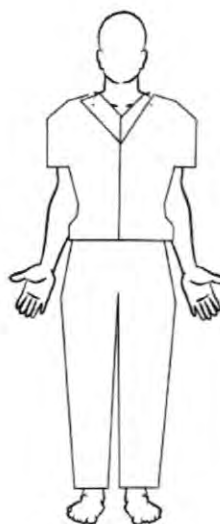
There are 4 dancers in Artificial Things all with different costumes. Colour them in accurately.



Amy



Laura



David



Dave

At the end, Dave also wears

Write a descriptive statement

Describe **two** of the costumes in Artificial Things

.....

.....

.....

.....

.....

.....

.....



ARTIFICIAL THINGS

Costume

Think & Link

How do the costumes in Artificial Things communicate:

Stimulus - the work of Goran Djurovic:

.....

.....

Stimulus - dancers' personal experiences:

.....

Find the MOOD words

What different **moods** does the costume create? Write as many different mood words as you can think of.

.....

.....

.....

Costume supporting movement

How do the costumes support the movement for all or any of the dancers?

.....

.....

.....



ARTIFICIAL THINGS

Costume

Think & Link:

Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the costumes could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link:

Evaluation



What **effect or impact** do you think the costumes have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

genre

character

era

gender

structure

.....

.....

.....



ARTIFICIAL THINGS

Staging/Set

The set design for Artificial Things includes a variety of different items.

Here are all the items - draw them on the stage plan below in the correct place.



backcloth



vitrine on its side



headless mannequin



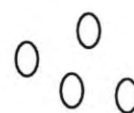
3 stools



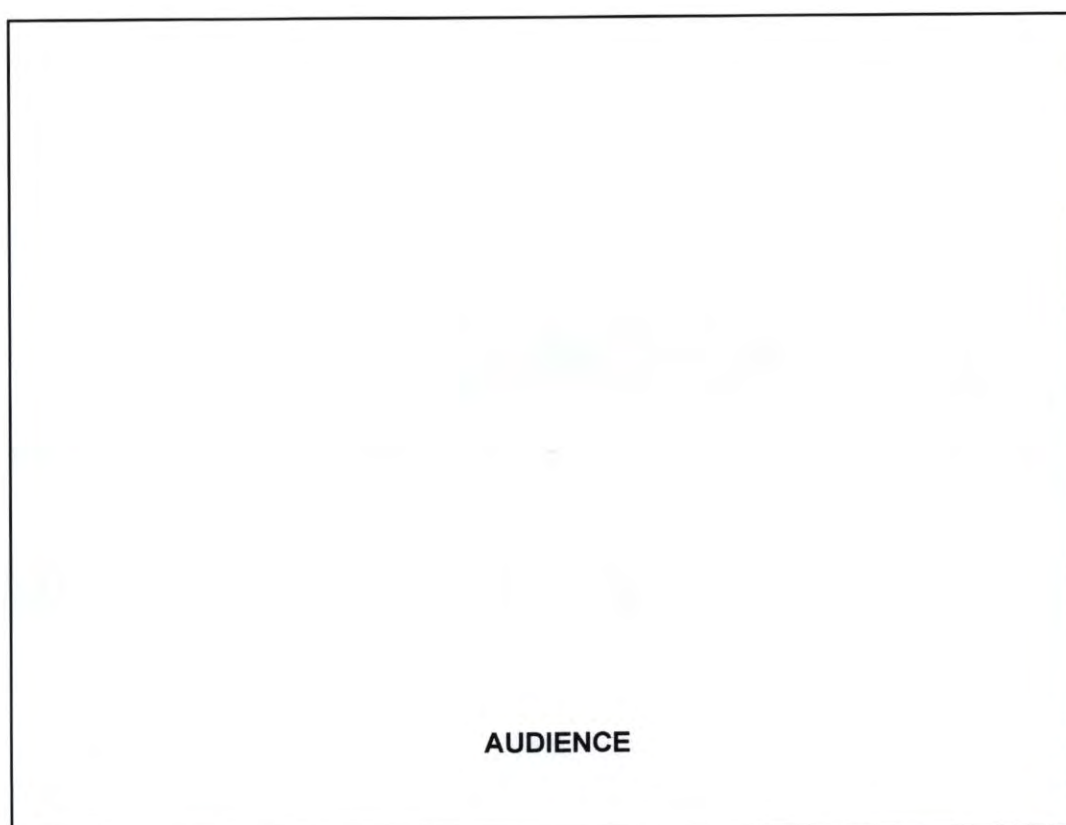
grey floor



wooden border



paper snow





ARTIFICIAL THINGS

Staging/Set

Think & Link

How does the staging/set in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe:

.....

.....

Stimulus - the work of Goran Djurovic:

.....

.....

Choreographic Intent - constrained within a snowglobe:

.....

.....

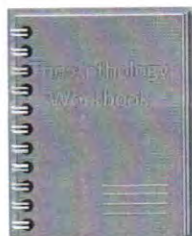
Find the MOOD words

What different **moods** does the staging/set create? Write as many different mood words as you can think of.

.....

.....

.....



ARTIFICIAL THINGS

Staging/Set

Think & Link:

Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the staging/set could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link:

Evaluation



What **effect or impact** do you think the staging/set has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

character

costume

season

structure

.....

.....

.....



ARTIFICIAL THINGS

Aural Setting

The aural setting in Artificial Things uses:

1. A wintry soundscape of wind, crunching and distant violins
2. Piano notes
3. The inside of the piano [strings]
4. An old love song: 'The Sunshine of Your Smile'

When do we hear these? Do they match the movement?

1. A wintry soundscape.....

Close or distant relationship with movement?.....

Explain why.....

2. Piano notes

Close or distant relationship with movement?.....

Explain why.....

3. Inside of the piano [strings]

Close or distant relationship with movement?.....

Explain why.....

4. The Sunshine of Your Smile.....

Close or distant relationship with movement?.....

Explain why.....

Listen to 2 : Write a descriptive statement for each.

Think about rhythm, instruments, dynamics, speed.....

Aural Setting 1.....

.....

.....

Aural Setting 2.....

.....

.....



ARTIFICIAL THINGS

Aural Setting

Think & Link

How does the aural setting in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe:

.....

.....

Stimulus - dancers' personal experiences

.....

.....

Choreographic Intent - life's limitations and resolution:

.....

.....

Find the MOOD words

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

.....

.....

.....



Find the **contrasts** in the music to help you!



ARTIFICIAL THINGS

Aural Setting

Think & Link:

Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the different aural settings could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

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.....

.....

Think & Link:

Evaluation



What **effect or impact** do you think the aural setting has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

set

character

location

season

structure

.....

.....

.....



ARTIFICIAL THINGS

Exam -style questions

Applying your knowledge

Now you know all about the production features in *Artificial Things* it is time to have a go at exam-style questions. **Describe, interpret, link to question and evaluate** as you go.

Here's one way to structure a paragraph for the first question given on the next page:

*Discuss how the lighting and staging/set in *Artificial Things* contribute to the stimulus of the work. 12 marks*

Describe	Interpret	Link/Stimulus	Evaluate
<i>At the beginning, we see two pools of white light on a dark stage - one centre stage and one downstage right.</i>	<i>These white pools could suggest snow and the circular shape, perhaps a snowglobe.</i>	<i>This lighting supports the stimulus of the wintry landscape viewed from afar as if through a snowglobe.</i>	<i>It is effective because it creates a stark, bleak start to the dance and emphasises Laura's isolation.</i>

If we put that together, it looks like this:



At the beginning, we see two pools of white light on a dark stage - one centre stage and one downstage right. These white pools could suggest snow and the circular shape, perhaps a snowglobe. This lighting supports the stimulus of the wintry landscape viewed from afar as if through a snowglobe. It is effective because it creates a stark, bleak start to the dance and emphasises Laura's isolation.

Now let's do the same for the staging/set part of the question...

Describe	Interpret	Link/Stimulus	Evaluate
<i>The set has paper snow scattered over the floor, and more snow inside the vitrine upstage left.</i>	<i>The snow on the floor could suggest that the dance is happening outdoors in winter</i>	<i>and again links to the stimulus of the wintry landscape.</i>	<i>The paper snow is effective because it moves across the floor as the dancers move, the wheelchair creating tracks as it rolls over.</i>



The set has paper snow scattered over the floor, and more snow inside the vitrine upstage left. The snow on the floor could suggest that the dance is happening outdoors in winter and again links to the stimulus of the wintry landscape. The paper snow is effective because it moves across the floor as the dancers move, the wheelchair creating tracks as it rolls over.

Do 2 more set & 2 more lighting and you're there!



ARTIFICIAL THINGS

Exam -style questions

Applying your knowledge

1. Discuss how the lighting and staging/set in Artificial Things contribute to the stimulus of the work. 12 marks

The 1st two paragraphs are done for you from the previous page. Now finish it off with 2 more staging/set and 2 more lighting.

At the beginning, we see two pools of white light on a dark stage - one centre stage and one downstage right. These white pools could suggest snow and the circular shape, perhaps a snowglobe. This lighting supports the stimulus of the wintry landscape viewed from afar as if through a snowglobe. It is effective because it creates a stark, bleak start to the dance and emphasises Laura's isolation.

The set has paper snow scattered over the floor, and more snow inside the vitrine upstage left. The snow on the floor could suggest that the dance is happening outdoors in winter and again links to the stimulus of the wintry landscape. The paper snow is effective because it moves across the floor as the dancers move, the wheelchair creating tracks as it rolls over.

-
2. Discuss how the costume and staging/set in Artificial Things contribute to the stimulus of the work. 12 marks

-
3. Discuss how the aural setting and lighting in A Linha Curva contribute to the mood of the work. 12 marks



ARTIFICIAL THINGS

Movement

You could be asked to draw on a range of movement examples for the 6 mark explain question. You can choose which examples would be best for the question.

The question could ask you to explain the choreographic skills used in Artificial Things and how they support theme or stimulus. It's therefore a good idea to find examples that show a range of these skills.

Find the Skills

Describe movement examples from Artificial Things that use: [it's a good idea to find ones that supports stimulus or theme.]

**motif
development**

.....
.....

.....

unison

.....
.....

.....

contact

.....
.....

.....

**contrasting
dynamics**

.....
.....

.....

levels

.....
.....

.....



ARTIFICIAL THINGS

Exam -style questions

Applying your knowledge

1. Explain how the use of levels helps the audience's understanding of the choreographic intent in Artificial Things [6 marks]



1. Find 2- 3 examples of where levels are used
2. Describe each
3. Explain how they support Life's Limitations and Resolution. Consider how Laura's levels change from start to end.

You don't need to interpret or evaluate .

-
2. Explain how the use of contact helps the audience's understanding of the choreographic intent in Artificial Things [6 marks]

-
3. Explain how the use of the wheelchair helps the audience's understanding of the choreographic intent in Artificial Things. [6 marks]



EMANCIPATION OF EXPRESSIONISM

Kenrick H2O Sandy

What's it about? : Learning

The 2 starting points are [stimuli]

1.....

2.....

The 2 choreographic intentions are [what it's about]

IMPORTANT

1.....

2.....

How was it made? : Learning

3 ways the choreographer created the work are [choreographic approach]

1.....

2.....

3.....

Which genre? : Learning

Select the correct genre and movement styles below

ballet

contemporary

locking

hip hop

samba

krumping

popping

inclusive

breaking

contact
work

capoeira



EMANCIPATION OF EXPRESSIONISM

Kenrick H2O Sandy

The 4 sections

The four section titles are linked to the choreographic intent of an emotional journey.

List them here:

- 1.....
- 2.....
- 3.....
- 4.....

Structure

Select the correct structure for Emancipation of Expressionism below

- ☐ binary
 ☐ semi-narrative
 ☐ rondo
 ☐ episodic
 ☐ narrative
 ☐ ternary



EMANCIPATION OF EXPRESSIONISM

Lighting

Which of these colours are used in the Emancipation of Expressionism lighting?



Which of these types of lighting are used?

wash

sidelight

cyc flood

spotlight

floodlight

Type of light: When do we see this?

Type of light: When do we see this?

Type of light: When do we see this?

Type of light: When do we see this?

Write a descriptive statement

Describe two lighting states from Emancipation of Expressionism, in detail. Consider colour, type of light, where it shines from and to.

In Section _____, we see

.....

In Section _____, we see

.....



EMANCIPATION OF EXPRESSIONISM

Lighting

Think & Link

How does the lighting in Emancipation of Expressionism communicate:

Stimulus - Til Enda:

.....

Stimulus - freedom of expression:

.....

Choreographic Intent - an emotional journey:

.....

Choreographic Intent - order and chaos:

.....

Find the MOOD words

What different **moods** does the lighting create? Write as many different mood words as you can think of.

To do this successfully for this work, you might want to think about **intensity**.

The brightness of the different blues will change the mood.

.....

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Lighting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think any of the lighting designs could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think any of the lighting designs have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight
dancers

structure

aural setting

costume

movement

era

.....

.....

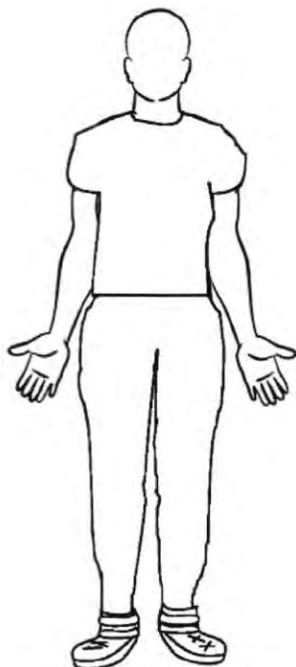
.....



EMANCIPATION OF EXPRESSIONISM

Costume

There is only one costume for all of the dancers in Emancipation of Expressionism. Colour it in accurately.



Some dancers also wear.....

Write a descriptive statement

Describe the costumes in Emancipation of Expressionism.

.....

.....

.....

.....

.....

.....

.....





EMANCIPATION OF EXPRESSIONISM

Costume

Think & Link

How does the costume in Emancipation of Expressionism communicate:

Stimulus - freedom of expression:

.....

.....

Choreographic Intent - order and chaos:

.....

.....

Find the MOOD words

What **mood** does the costume create? Write as many different mood words as you can think of. That's quite tricky for this work - think about colour, the lack of gender, a lot of dancers together in the same costume.

.....

.....

Costume supporting movement

How do the costumes support the movement for the dancers?

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Costume

Think & Link: Your Opinion. Interpretation



What do **YOU** think the costumes could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the costumes have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

genre

character

era

gender

structure

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

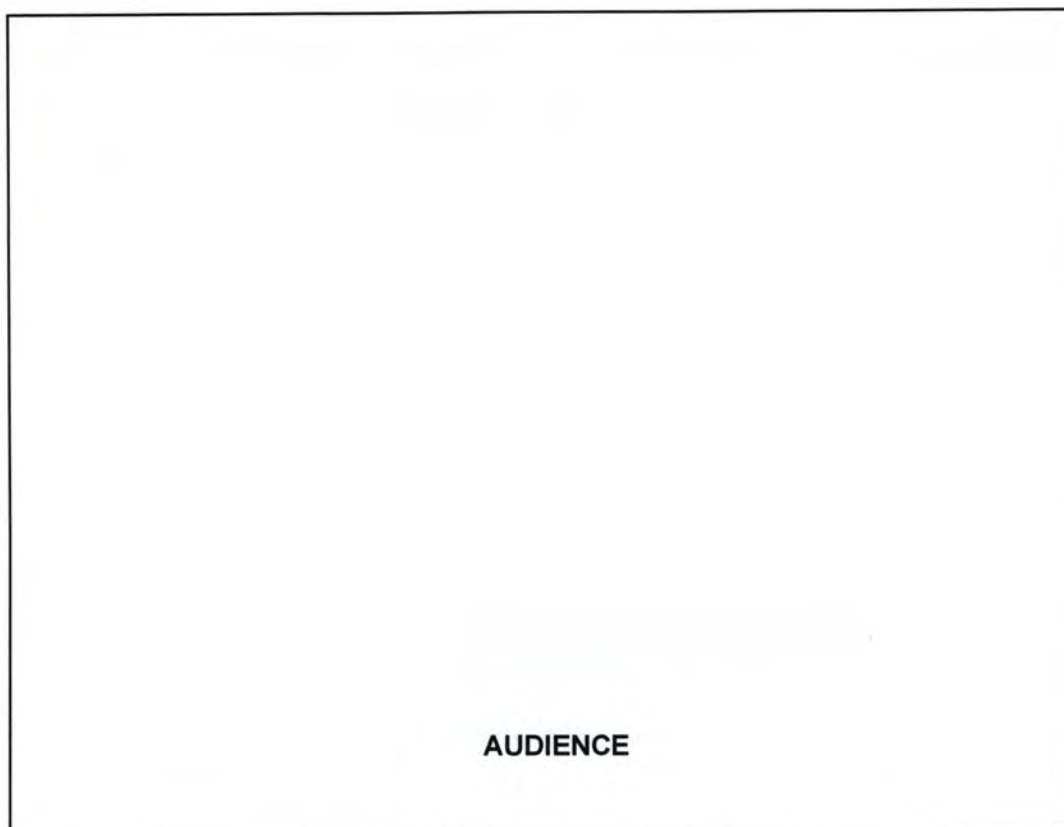
Staging/Set

The set design for Emancipation of Expressionism is very simple.

It is an em..... bl..... bo....

At the end of section 3, the bl..... ba..... lifts to reveal a wh.....
cy.....

Draw the set below:



** Note: the AQA factfile states there is no set. However on watching the work on the AQA resource, you can clearly see a change upstage at the end of Section 3.*



EMANCIPATION OF EXPRESSIONISM

Staging/Set

Think & Link

How does the staging/set in Emancipation of Expressionism communicate:

Stimulus - Til Enda:

.....

.....

Choreographic Intent- an emotional journey:

.....

.....

Find the MOOD words

What different **moods** does the staging/set create? Write as many different mood words as you can think of. The area to focus on is the change at the end of Section 3 - how does it change the mood?

.....

.....

.....

What are the advantages of an empty stage?

Try to list as many different advantages for this work as you can.

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Staging/Set

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the staging/set could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the staging/set has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

character

costume

climax

structure

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Aural Setting

The aural setting in Emancipation of Expressionism uses:

1. Urban, electronic sounds
2. Hip hop drum rhythms
3. Classical violin music, called 'November'
4. Violin/urban fusion music, called 'Til Enda'

When do we hear these? Do they match the movement?

1. Urban electronic sounds.....

Close or distant relationship with movement?.....

Explain why.....

2. Hip Hop drum rhythms.....

Close or distant relationship with movement?.....

Explain why.....

3. Classical violin: 'November'.....

Close or distant relationship with movement?.....

Explain why.....

4. Violin/urban fusion: 'Til Enda'.....

Close or distant relationship with movement?.....

Explain why.....

Listen to 2 : Write a descriptive statement for each.

Think about rhythm, instruments, dynamics, speed....

Aural Setting 1.....

.....

.....

Aural Setting 2.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Aural Setting

Think & Link

How does the aural setting in Emancipation of Expressionism communicate:

Stimulus - freedom of expression:

.....

.....

Choreographic Intent - order and chaos:

.....

.....

Choreographic Intent - an emotional journey:

.....

.....

Choreographic Approach- abstracting hip hop movement in a contemporary way:

.....

.....

Find the MOOD words

What different **moods** do the different aural settings create? Write as many different mood words as you can think of.

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Aural Setting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the different aural settings could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the aural setting has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

structure

set

lighting

location

highlight
dancers

narrative

.....

.....

.....



EMANCIPATION OF EXPRESSIONISM

Exam -style questions

Applying your knowledge

Now you know all about the production features in *Emancipation of Expressionism*, it is time to have a go at exam-style questions. **Describe, interpret, link to question and evaluate** as you go.

Here's one way to structure a paragraph for the first question given on the next page:

*Discuss how the aural setting and costume in *Emancipation of Expressionism* contribute to the mood of the work.* 12 marks

Describe

At the beginning, we hear a steady percussive rhythm over a pulsating electronic drum-beat and swirling laser-type sounds.

Interpret

The drum beat sounds like a heartbeat and could suggest life inside the womb.

Link/Mood

The music sets a dark and eerie mood

Evaluate

and is effective because it works with the low level lighting to draw the audience into a mysterious world.

If we put that together, it looks like this:



At the beginning, we hear a steady percussive rhythm over a pulsating electronic drum-beat and swirling laser-type sounds. The drum beat sounds like a heartbeat and could suggest life inside the womb. The music sets a dark and eerie mood and is effective because it works with the low level lighting to draw the audience into a mysterious world.

Now let's do the same for the costume part of the question...

Describe

All of the dancers wear the same costume: a pale blue T shirt and blue jeans.

Interpret

The fact that they all wear the same thing within a hip hop genre could suggest they are part of a crew.

Link/Mood

The blueness of the costumes create different moods depending on how many dancers are on stage. For example, when the whole company perform, all in blue, they create a powerful mood.

Evaluate

The blueness is effective as it connects the watery world of birth at the start to the build up of electrical energy as the dance progresses.



All of the dancers wear the same costume: a pale blue T shirt and blue jeans. The fact that they all wear the same thing within a hip hop genre could suggest they are part of a crew. The blueness of the costumes create different moods depending on how many dancers are on stage. For example, when the whole company perform, all in blue, they create a powerful mood. The blueness is effective as it connects the watery world of birth at the start to the build up of electrical energy as the dance progresses.

Do 2 more aural setting & 2 more costume and you're there!



EMANCIPATION OF EXPRESSIONISM

Exam -style questions

Applying your knowledge

1. Discuss how the aural setting and costume in Emancipation of Expressionism contribute to the mood of the work. 12 marks

The 1st two paragraphs are done for you from the previous page. Now finish it off with 2 more aural setting and 2 more costume. Use a separate piece of paper.

At the beginning, we hear a steady percussive rhythm over a pulsating electronic drumbeat and swirling laser-type sounds. The drum beat sounds like a heartbeat and could suggest life inside the womb. The music sets a dark and eerie mood and is effective because it works with the low level lighting to draw the audience into a mysterious world.

All of the dancers wear the same costume: a pale blue T shirt and blue jeans. The fact that they all wear the same thing within a hip hop genre could suggest they are part of a crew. The blueness of the costumes create different moods depending on how many dancers are on stage. For example, when the whole company perform, all in blue, they create a powerful mood. The blueness is effective as it connects the watery world of birth at the start to the build up of electrical energy as the dance progresses.

-
2. Discuss how the lighting and costume in Emancipation of Expressionism contribute to the choreographic intent of the work. 12 marks

-
3. Discuss how the aural setting and staging/set in Emancipation of Expressionism contribute to the choreographic intent of the work. 12 marks



EMANCIPATION OF EXPRESSIONISM

Movement

You could be asked to draw on a range of movement examples for the 6 mark explain question. You can choose which examples would be best for the question.

The question could ask you to explain the choreographic skills used in Emancipation of Expressionism and how they support theme or stimulus. It's therefore a good idea to find examples that show a range of these skills.

Find the Skills

Describe movement examples from Emancipation of Expressionism that use: [it's a good idea to find ones that support stimulus or theme.]

unison

.....

.....

contrast

.....

.....

counterpoint

.....

.....

formation

.....

.....

action reaction

.....

.....



EMANCIPATION OF EXPRESSIONISM

Exam -style questions

Applying your knowledge

1. Explain how the use of contrast helps the audience's understanding of the choreographic intent in Emancipation of Expressionism. [6 marks]



1. Find 2- 3 examples where contrast is used
2. Describe each
3. Explain how they support Order and Chaos and An Emotional Journey.
4. You don't need to interpret or evaluate .

-
2. Explain how the use of formation helps the audience's understanding of the stimulus in Emancipation of Expressionism. [6 marks]

-
3. Explain how the use of unison helps the audience's understanding of the choreographic intent in Emancipation of Expressionism. [6 marks]



INFRA

Wayne McGregor

What's it about? : Learning

The 4 starting points are [stimuli]

- 1.....
- 2.....
- 3.....
- 4.....

The 2 choreographic intentions are what it's about]

- 1.....
- 2.....

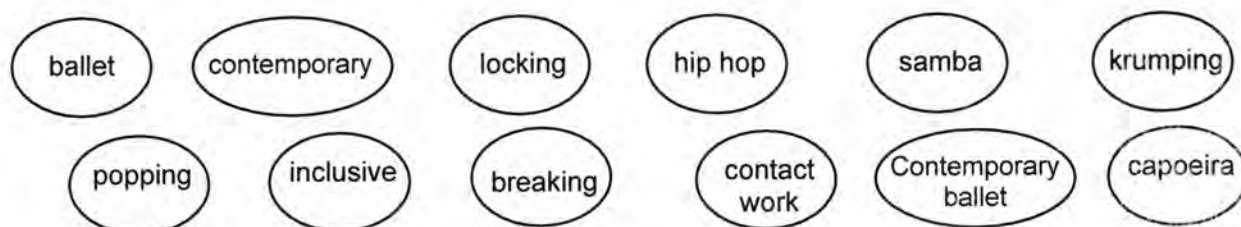
How was it made? : Learning

3 ways the choreographer created the work are [choreographic approach]

- 1.....
- 2.....
- 3.....

Which genre? : Learning

Select the correct genre and movement styles below





INFRA Lighting

Which of these colours are used in the Infra lighting?



Which of these types of lighting are used?

wash

sidelight

cyc flood

spotlight

floodlight

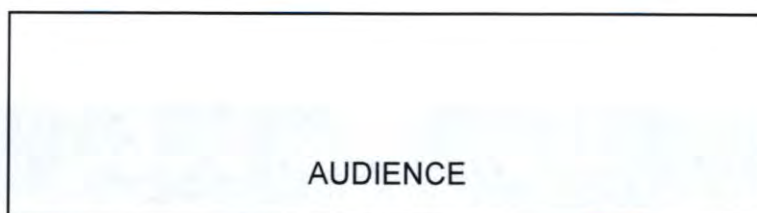
Type of light: When do we see this?

Type of light: When do we see this?

Type of light: When do we see this?

The lighting throws shapes onto the floor and they are often downstage. Upstage is often in
d.....

In the middle of the dance, 6 duets are restricted within the light. Draw the lighting design below.



Apart from the lighting design above, the edges of all lighting designs in Infra are
[select the appropriate words]

sharp

blurred

thick

rigid

soft



INFRA Lighting

Write a descriptive statement

Describe two lighting states from Infra, in detail. Consider colour, type of light, where it shines from and to.

In Section _____, we see

.....

In Section _____, we see

.....

Think & Link

How does the lighting in Infra communicate:

Stimulus - below/below the surface of a city:

.....

Stimulus - the London Bombings:

.....

Stimulus - The Waste Land:

.....

Choreographic Intent - different human relationships/below the surface of things:

.....

Find the MOOD words

What different **moods** does the lighting create? Write as many different mood words as you can think of.

.....

.....

.....

.....



INFRA Lighting

Think & Link: Your Opinion. Interpretation



What do **YOU** think any of the lighting designs could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think any of the lighting designs have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight
dancers

structure

aural setting

space

season

era

.....

.....

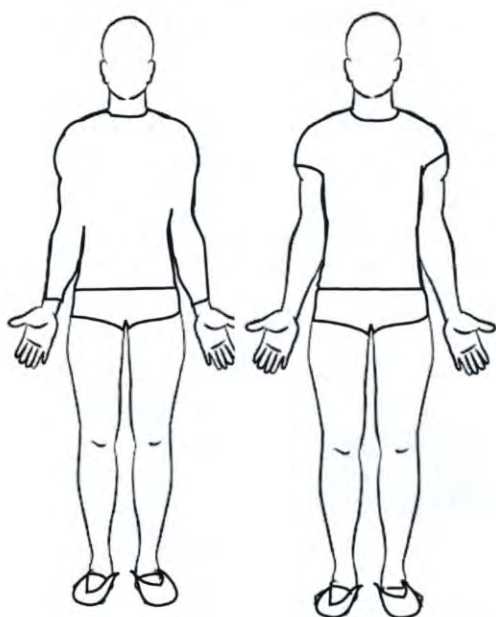
.....



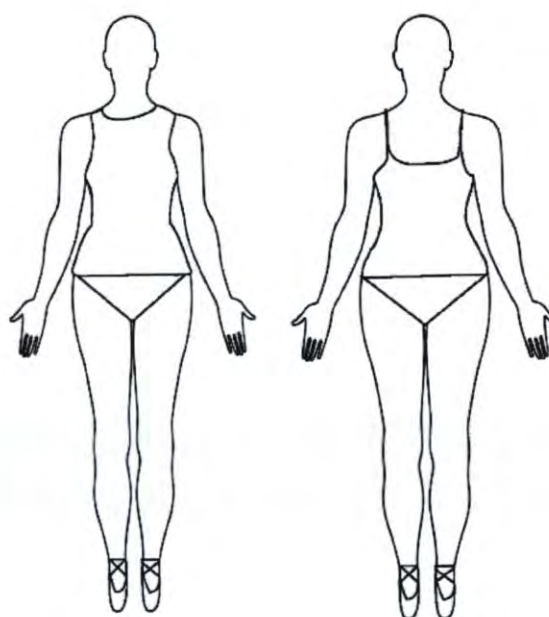
INFRA

Costume

There are 12 dancers in Infra, all with a different costume. The majority are based on the same design but one woman and one man stand out as different. The dancers below are those based on the same design. Colour them in accurately.



Men



Women

What do the two 'different' dancers wear?

Woman

Man

Write a descriptive statement

Describe one male and one female costume from Infra. Talk about colour, design, fabric and fit. Don't forget the shoes!

One of the men wear.....
.....

One of the women wear.....
.....



INFRA Costume

Think & Link

How does the costume in Infra communicate:

Stimulus - below the surface of a city:

.....

.....

Stimulus - The Waste Land

.....

.....

Choreographic Intent - different human relationships/below the surface of things

.....

.....

Find the MOOD words

What **mood** does the costume create? Write as many different mood words as you can think of.

.....

.....

.....

Costume supporting movement

How do the costumes support the movement for the dancers?

.....

.....

.....



INFRA Costume

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the costumes could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the costumes have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

genre

character

era

gender

structure

.....

.....

.....



INFRA

Staging/Set

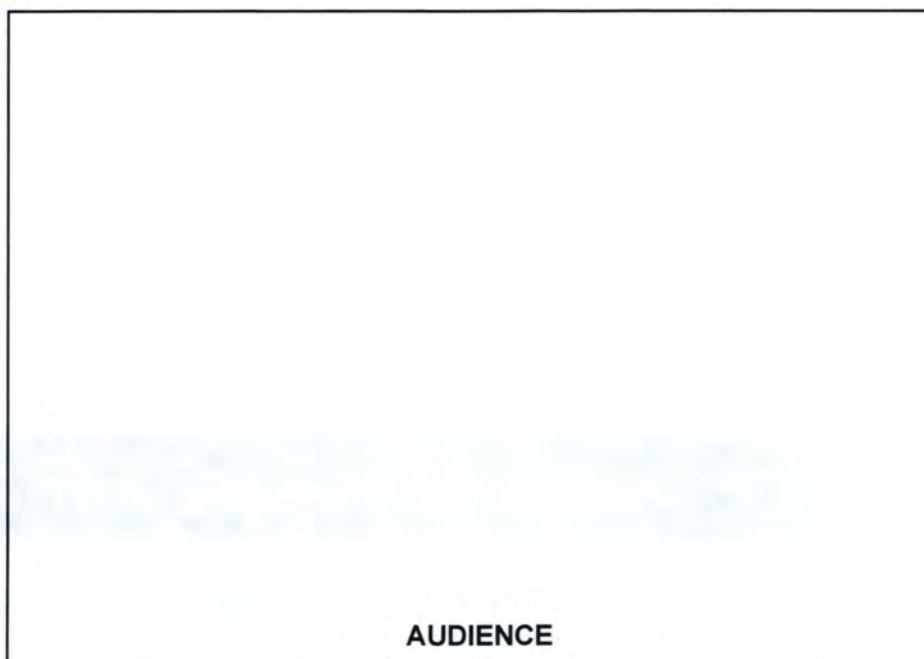
The set design for Infra is very simple.

It is an em..... bl..... bo....

Upstage there is an L..... s..... suspended h..... ab.....the stage.

On the s.....we see the outline of people w.....

Draw the set below:



Using the timeline below, roughly mark how many figures can be seen on the L..... s.....

Use 0 / 1-4 / 5+ / 10+ You don't need to be exact!





INFRA

Staging/Set

Think & Link

How does the staging/set in Infra communicate:

Stimulus - below the surface of a city:

.....

.....

Stimulus - the London Bombings

.....

.....

Stimulus - The Waste Land

.....

.....

Choreographic Intent - different human relationships/below the surface of things

.....

.....

Find the MOOD words

What different **moods** does the staging/set create? Write as many different mood words as you can think of. Consider the number of LED figures as well as colour and design.

.....

.....

.....

What are the advantages of an empty stage?

Try to list as many different advantages for this work as you can.

.....

.....

.....



INFRA

Staging/Set

Think & Link: Your Opinion. Interpretation



What do **YOU** think the staging/set could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the staging/set has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

structure

era

climax

narrative

.....

.....

.....



INFRA

Aural Setting

The aural setting in Infra uses:

1. **Found sound: what are the sounds?**
2. **Violin and strings**
3. **Soft piano**

When do we hear these? Do they match the movement?

1. **Found sound**.....

Close or distant relationship with movement?.....

Explain why.....

2. **Violin and strings**.....

Close or distant relationship with movement?.....

Explain why.....

3. **Soft piano**.....

Close or distant relationship with movement?.....

Explain why.....

Listen to an example of each : Write a descriptive statement

Think about rhythm, instruments, dynamics, speed.....

Found sound description:

.....

.....

.....

Violin and strings description:

.....

.....

Soft piano description:

.....

.....



INFRA

Aural Setting

Think & Link

How does the aural setting in Infra communicate:

Stimulus - below the surface of a city:

.....

.....

Stimulus - the London Bombings

.....

.....

Choreographic Intent - different human relationships/below the surface of things

.....

.....

Find the MOOD words

What different **moods** does the different aural setting create? Write as many different mood words as you can think of. Think about the three examples you just described - how are they different in terms of mood?

.....

.....

.....

.....

.....



INFRA

Aural Setting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the different aural settings could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the aural setting has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

set

lighting

structure

gender

narrative

.....

.....

.....



INFRA

Exam -style questions

Applying your knowledge

Now you know all about the production features in *Infra*, it is time to have a go at exam-style questions. **Describe, interpret, link to question and evaluate** as you go.

Here's one way to structure a paragraph for the first question given on the next page:

*Discuss how the staging/set and costume in *Infra* contribute to the stimulus of the work. 12 marks*

Describe

*The set for *Infra* is an empty black box with a large LED screen suspended high upstage. White outlines of people walk on the screen.*

Interpret

The darkness and emptiness looks barren and could suggest a desolate landscape.

Link/Stimulus

*This supports the poem *The Waste Land* which is a stimulus for the work, about the devastation of a city after war.*

Evaluate

The blackness and the figures walking high above creates impact for the audience as it throws them into a mysterious underground world.

If we put that together, it looks like this:

Answer

*The set for *Infra* is an empty black box with a large LED screen suspended high upstage. White outlines of people walk on the screen. The darkness and emptiness looks barren and could suggest a desolate landscape. This supports the poem *The Waste Land* which is a stimulus for the work, about the devastation of a city after war. The blackness and the figures walking high above creates impact for the audience as it throws them into a mysterious underground world.*

Now let's do the same for the costume part of the question...

Describe

The dancers wear individual costumes in black, grey, white and flesh colours.

Interpret

The colours could suggest dirt or the grey and bland colours of buildings in a city,

Link/Stimulus

which supports the urban feel of the stimulus: 'below the surface of a city'.

Evaluate

The colours are effective as they work with the monochrome set and grey lighting at the start to create an industrial scene.

Answer

The dancers wear individual costumes in black, grey, white and flesh colours. The colours could suggest dirt or the grey and bland colours of buildings in a city, which supports the urban feel of the stimulus: 'below the surface of a city'. The colours are effective as they work with the monochrome set and grey lighting at the start to create an industrial scene

Do 2 more setting & 2 more costume and you're there!



INFRA

Exam -style questions

Applying your knowledge

1. Discuss how the staging/set and costume in *Infra* contribute to the stimulus of the work.
12 marks

The 1st two paragraphs are done for you from the previous page. Now finish it off with 2 more staging/set and 2 more costume. Use a separate sheet of paper.

*The set for *Infra* is an empty black box with a large LED screen suspended high upstage. White outlines of people walk on the screen. The darkness and emptiness looks barren and could suggest a desolate landscape. This supports the poem *The Waste Land* which is a stimulus for the work, about the devastation of a city after war. The blackness and the figures walking high above creates impact for the audience as it throws them into a mysterious underground world.*

The dancers wear individual costumes in black, grey, white and flesh colours. The colours could suggest dirt or the grey and bland colours of buildings in a city, which supports the urban feel of the stimulus: 'below the surface of a city'. The colours are effective as they work with the monochrome set and grey lighting at the start to create an industrial scene.

-
2. Discuss how the lighting and aural setting in *Infra* contribute to the mood of the work. 12 marks

-
3. Discuss how the lighting and staging/set in *Infra* contribute to the choreographic intent of the work.
12 marks



INFRA

Movement

You could be asked to draw on a range of movement examples for the 6 mark explain question. You can choose which examples would be best for the question.

The question could ask you to explain the choreographic skills used in Infra and how they support theme or stimulus. It's therefore a good idea to find examples that show a range of these skills.

Find the Skills

Describe movement examples from Infra that use: [it's a good idea to find ones that supports stimulus or theme.]

counterpoint

.....

.....

.....

contrast

.....

.....

.....

climax

.....

.....

.....

contact

.....

.....

.....

pathway

.....

.....

.....



INFRA

Exam -style questions

Applying your knowledge

1. Explain how the use of contact helps the audience's understanding of the choreographic intent in Infra. [6 marks]



1. Find 2- 3 examples where contact is used
2. Describe each
3. Explain how they support Different human relationships/Seeing below the surface of things.
4. You don't need to interpret or evaluate .

-
2. Explain how the use of climax helps the audience's understanding of the choreographic intent in Infra . [6 marks]

-
3. Explain how the use of contrast helps the audience's understanding of the stimulus in Infra. [6 marks]



SHADOWS

Christopher Bruce

What's it about? : Learning

The 3 starting points are stimuli

1.....

2.....

The choreographic intention is [what it's about]

1.....

How was it made? : Learning

3 ways the choreographer created the work are choreographic approach

1.....

2.....

3.....

Which genre? : Learning

Select the correct genre and movement styles below

ballet

contemporary

locking

hip hop

samba

krumping

popping

neo classical

inclusive

breaking

contact
work

capoeira



SHADOWS

Christopher Bruce

Structure

Select the correct structure for Infra below.

binary

semi-narrative

rondo

episodic

narrative

ternary

- 
- ☒ Excellent
 - ☐ Good
 - ☐ Satisfactory
 - ☐ Poor

Knowing the information on these pages will enable you to write strong, accurate answers later on.

Learn it straightaway !

IMPORTANT



SHADOWS

Lighting

What colour is the lighting in Shadows?.....

Which of these types of lighting are used? Tick all that apply but underline the main type of lighting.

square wash

sidelight

cyc flood

shaft of light

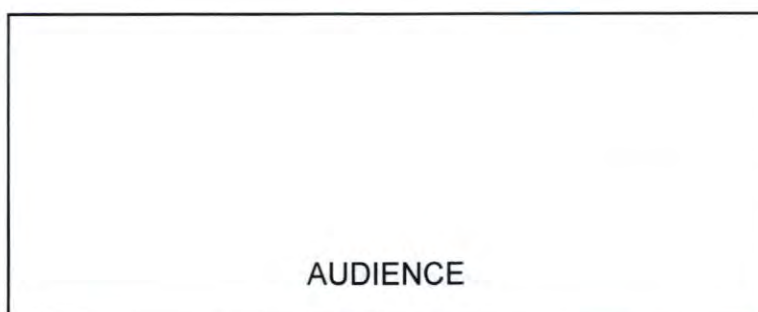
floodlight

Type of light: When do we see this?

Type of light: When do we see this?

Type of light: When do we see this?

A diagonal shaft of light appears in Son's Solo. Draw it accurately on the plan below.



Intensity is important for the lighting in Shadows - how bright or dim it is. Find an example of both.

An example of **high intensity** lighting

When does it happen?

What does it look like? Give stage directions.

An example of **low intensity** lighting

When does it happen?

What does it look like? Give stage directions.



SHADOWS

Lighting

Write a descriptive statement

Describe two lighting states from Shadows in detail. Consider colour, type of light, where it shines from and to.

In, we see

.....

In, we see

.....

Think & Link

How does the lighting in Shadows communicate:

Stimulus - the music 'Fratres':

.....

Stimulus - the unseen outside force:

.....

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world:

.....

Find the MOOD words

What different **moods** does the lighting create? Write as many different mood words as you can think of. Intensity will be important here.

.....

.....

.....



SHADOWS

Lighting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think any of the lighting designs could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think any of the lighting designs have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight
dancers

costume

set

space

character

era

.....

.....

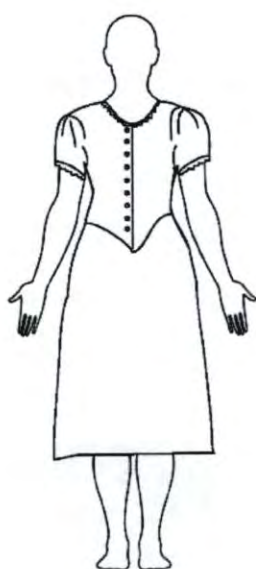
.....



SHADOWS

Costume

There are 4 dancers in Shadows all with a different costume. Colour them in accurately.



Mother



Father



Daughter



Son

What fabrics would you say they are made from?

.....

How would you describe the colours? [don't say 'dull!']

Write a descriptive statement

Describe one male and one female costume from Shadows. Talk about colour, design, fabric and fit.

One of the men wear.....

.....

One of the women wear.....

.....



SHADOWS

Costume

Which types of clothing are put on at the end? Tick the ones that apply. *[Note that none of this images are the exact items from Shadows - just the type]*



What is unusual about the clothing that the children wear?.....

.....



SHADOWS

Costume

Think & Link

How do the costumes in Shadows communicate:

Stimulus - the family dynamic and relationships:

.....

Stimulus - the unseen outside force:

.....

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world:

.....

Find the MOOD words

What **mood** do the costumes create? Write as many different mood words as you can think of.

.....

Costume supporting movement

How do the costumes support the movement for the dancers?

.....



SHADOWS

Costume

Think & Link: Your Opinion. Interpretation



What do **YOU** think the costumes could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the costumes have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

☐ set

☐ location

☐ character

☐ era

☐ gender

☐ narrative

.....

.....

.....



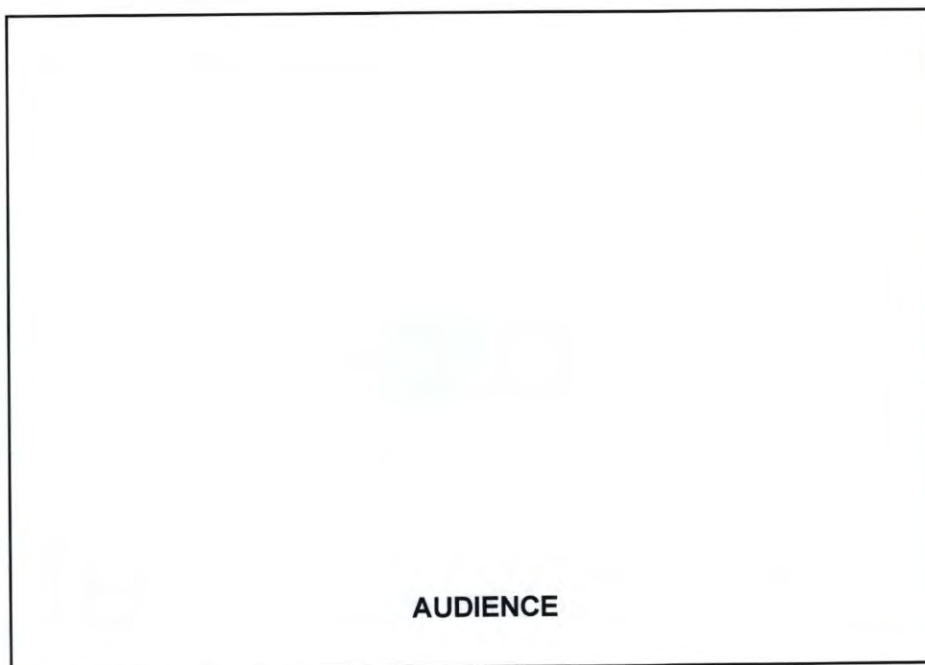
SHADOWS

Staging/Set & Props

The set design for Shadows is very simple.

It is a blank stage with several items of furniture.

Here are the items of furniture. Draw them in the correct places on the plan below, for the **beginning** of the dance.

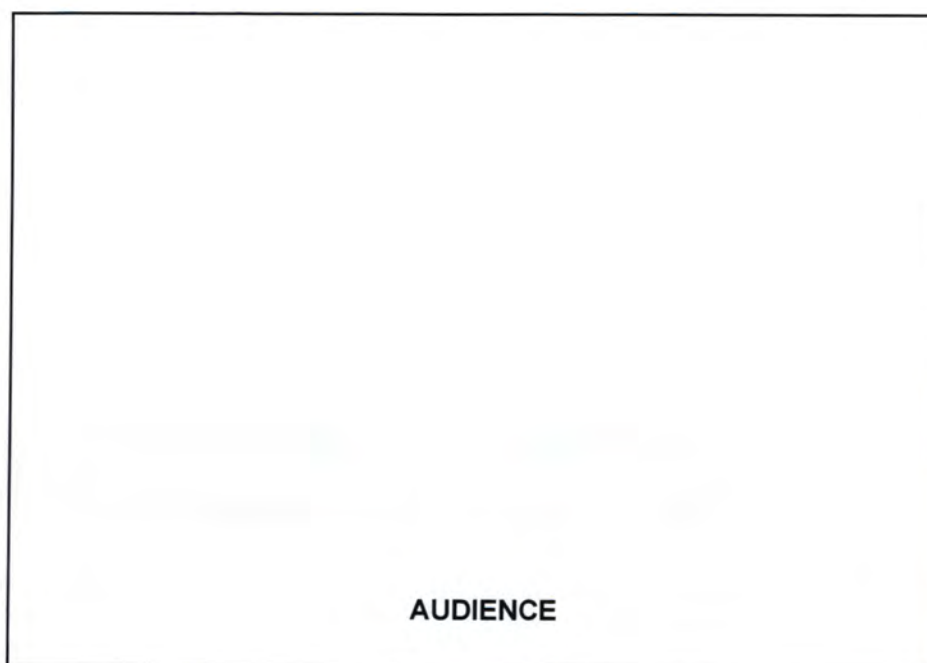




SHADOWS

Staging/Set & Props

Now draw the items again on the plan, for where they are placed in **Son's Solo**.



AUDIENCE



SHADOWS

Staging/Set & Props

Think & Link

How do the staging/set and props in Shadows communicate or support:

Stimulus - the music 'Fratres':

.....

Stimulus - the family dynamic and relationships:

.....

Stimulus - the unseen outside force:

.....

.....

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world:

.....

Choreographic Approach - the furniture being part of the choreography - HOW is it used?

.....

.....

.....

.....

Find the MOOD words

What different **moods** does the staging/set and props create? Write as many different mood words as you can think of. Consider the change in mood when it is moved and don't forget the props!

.....

.....

.....



SHADOWS

Staging/Set & Props

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the staging/set and props could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the staging/set and the props have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the staging/set and/or the props support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

aural setting

character

era

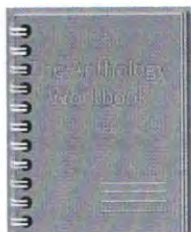
climax

structure

.....

.....

.....



SHADOWS

Aural Setting

The aural setting in Shadows is called 'Fratres'. It uses:

1. Violin and piano all the way through
2. A minor key all the way through
3. A main theme all the way through, which repeats and develops.
4. A variety of dynamic changes.

Find different dynamics. Do they match the movement?

1. A fast, harsh, panicked dynamic is hard in.....

Close or distant relationship with movement?.....

Explain why.....

2. A calm, slow, smooth dynamic is heard in

Close or distant relationship with movement?.....

Explain why.....

3. An angry, aggressive, piercing dynamic is heard in.....

Close or distant relationship with movement?.....

Explain why.....

Listen to an example of each : Write a descriptive statement

Think about rhythm, instruments, dynamics, speed.....

Example 1

.....

.....

.....

Example 2

.....

.....

Example 3

.....

.....



SHADOWS

Aural Setting

Think & Link

How does the aural setting in Shadows communicate:

Stimulus - the family dynamic and relationships:

.....

Stimulus - the unseen outside force:

.....

.....

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world:

.....

Find the MOOD words

What different **moods** does the aural setting create? Write as many different mood words as you can think of. Think about the three examples you just described - how are they different in terms of mood?

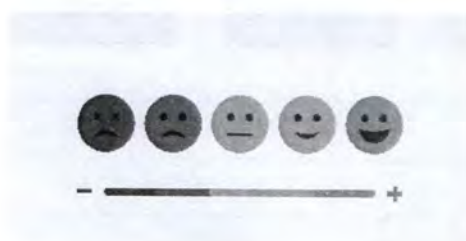
.....

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.....



Mood could appear on a 12 mark production feature question. It's a good idea to get used to describing a range of different moods right from the start.



SHADOWS

Aural Setting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the aural setting could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the aural setting has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

narrative

lighting

structure

character

costume

.....

.....

.....



SHADOWS

Exam -style questions

Applying your knowledge

Now you know all about the production features in *Shadows*, it is time to have a go at exam-style questions. **Describe, interpret, link to question and evaluate** as you go.

Here's one way to structure a paragraph for the first question given on the next page:

*Discuss how the lighting and costume contribute to the choreographic intent of *Shadows*. 12 marks*

Describe

*The lighting for most of *Shadows* is mid intensity white sidelighting thrown from stage right and stage left.*

Interpret

The low light glows through the darkness and could suggest that the family are trying hard not to be noticed as they hide in their house.

Link/Intent

This supports the intent where the family are living in fear of what lies outside their home

Evaluate

and creates impact for the audience because they immediately understand that this is a serious, tense work and the family are afraid.

If we put that together, it looks like this:

Answer

*The lighting for most of *Shadows* is mid intensity white sidelighting thrown from stage right and stage left. The low light glows through the darkness and could suggest that the family are trying hard not to be noticed as they hide in their house. This supports the intent where the family are living in fear of what lies outside their home and creates impact for the audience because they immediately understand that this is a serious, tense work and the family are afraid.*

Now let's do the same for the costume part of the question...

Describe

The dancers wear everyday vintage clothing in cotton fabrics. The colours are grey, brown, white pink but are tired and washed out

Interpret

suggesting that the family have no wealth.

Link/Intent

This supports the intent because it shows that they are facing poverty and deprivation.

Evaluate

The colours and cottons are also effective because they echo the type of clothing worn in 1940s Eastern Europe, helping the audience to place the narrative in the context of WWII.

Answer

The dancers wear everyday vintage clothing in cotton fabrics. The colours are grey, brown, white pink but are tired and washed out, suggesting that the family have no wealth. This supports the intent because it shows that they are facing poverty and deprivation. The colours and cottons are also effective because they echo the type of clothing worn in 1940s Eastern Europe, helping the audience to place the narrative in the context of WWII.

Do 2 more lighting & 2 more costume and you're there!



SHADOWS

Exam -style questions

Applying your knowledge

1. Discuss how the lighting and costume contribute to the choreographic intent of Shadows. 12 marks

The 1st two paragraphs are done for you from the previous page. Now finish it off with 2 more lighting and 2 more costume. Use a separate sheet of paper.

The lighting for most of Shadows is mid intensity white sidelighting thrown from stage right and stage left. The low light glows through the darkness and could suggest that the family are trying hard not be noticed as they hide in their house. This supports the intent where the family are living in fear of what lies outside their home and creates impact for the audience because they immediately understand that this is a serious, tense work and the family are afraid.

The dancers wear everyday vintage clothing in cotton fabrics. The colours are grey, brown, white pink but are tired and washed out, suggesting that the family have no wealth. This supports the intent because it shows that they are facing poverty and deprivation. The colours and cottons are also effective because they echo the type of clothing worn in 1940s Eastern Europe, helping the audience to place the narrative in the context of WWII.

-
2. Discuss how the aural setting and lighting in Shadows contribute to the mood of the work. 12

-
3. Discuss how the staging/set and costume contribute to the stimulus of Shadows. 12 marks



SHADOWS

Movement

You could be asked to draw on a range of movement examples for the 6 mark explain question. You can choose which examples would be best for the question.

The question could ask you to explain the choreographic skills used in Shadows and how they support theme or stimulus. It's therefore a good idea to find examples that show a range of these skills.

Find the Skills

Describe movement examples from Shadows that use: [it's a good idea to find ones that supports stimulus or theme.]

contact

.....

.....

.....

pathway

.....

.....

.....

**motif
development**

.....

.....

.....

direction

.....

.....

.....

level

.....

.....

.....



SHADOWS

Exam -style questions

Applying your knowledge

1. Explain how the use of pathways helps the audience's understanding of the choreographic intent in Shadows. [6 marks]



1. Find 2- 3 examples where pathways are used
2. Describe each
3. Explain how they support the family facing poverty and/or the fear of what lies outside their home.
4. You don't need to interpret or evaluate .

-
2. Explain how the use of contact helps the audience's understanding of the stimulus in Shadows . [6 marks]

-
3. Explain how the use of levels helps the audience's understanding of the choreographic intent in Shadows. [6 marks]



Within Her Eyes

James Cousins

What's it about? : Learning

The starting point is **stimuli**

1.....

The stimulus can be broken down into these ideas:

L.....and L..... D.....and L.....

L..... and M.....

The **choreographic intention** is [what it's about]

1.....

How was it made? : Learning

3 ways the choreographer created the work are **choreographic approach**

1.....

2.....

3.....

Which genre? : Learning

Select the correct genre and movement styles below

ballet

contemporary

locking

hip hop

samba

krumping

popping

inclusive

breaking

contact
work

capoeira

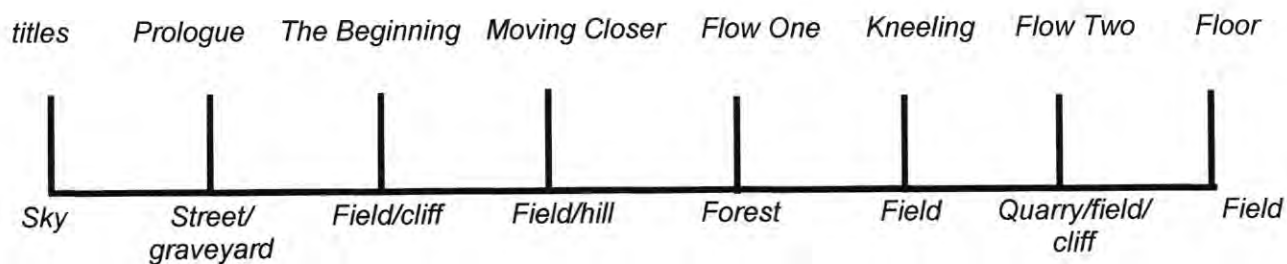
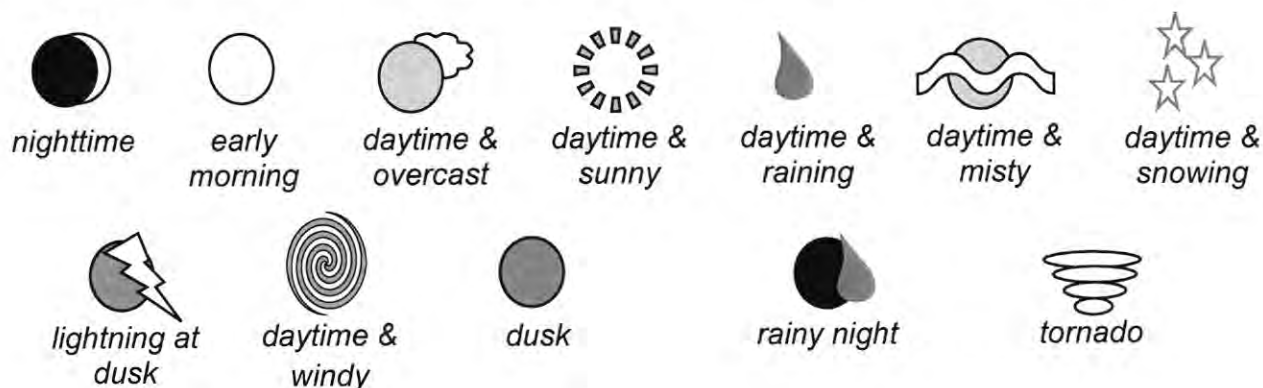


WITHIN HER EYES

Lighting

The lighting for Within Her Eyes is n..... l.....

It charts the course of a day and forms a timeline. The weather also has a part to play in the lighting. Using the timeline below, draw the lighting using the code. **Beware!** Some of these may not apply!





WITHIN HER EYES

Lighting

Write a descriptive statement

Describe three lighting states from Within Her Eyes. Consider colour, intensity, density, whether it creates shadow or silhouette.

In, we see

In, we see

In, we see

Think & Link

How does the lighting in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist

.....

Choreographic Intent -an abstract tragic love story

.....

Find the MOOD words

What different **moods** does the lighting create? Write as many different mood words as you can think of. Intensity will be important here.

.....

.....

.....



WITHIN HER EYES

Lighting

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think any of the lighting designs could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think any of the lighting designs have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

season

costume

set

structure

character

narrative

.....

.....

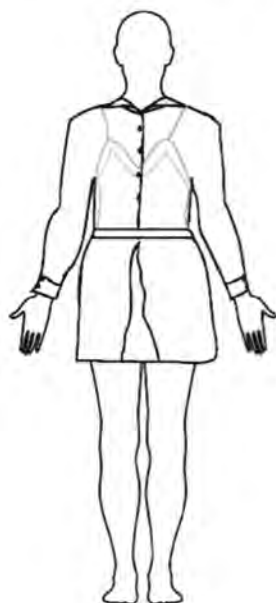
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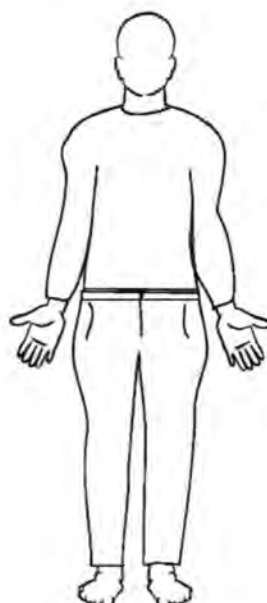
WITHIN HER EYES

Costume

There are 2 dancers in Within Her Eyes. Each has a different costume. Colour them in accurately.



Female



Male

What fabrics would you say they are made from?

.....

How would you describe the colours?.....

Write a descriptive statement

Describe each costume. Talk about colour, design, fabric and fit.

The man wears.....

.....

.....

The woman wears.....

.....

.....



WITHIN HER EYES

Costume

Think & Link

How do the costumes in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist

.....

.....

Choreographic Intent -an abstract tragic love story

.....

Find the MOOD words

What **mood** do the costumes create? Write as many different mood words as you can think of.

.....

.....

.....

Costume supporting movement

How do the costumes support the movement for the dancers?

.....

.....

.....

.....



WITHIN HER EYES

Costume

Think & Link: Your Opinion. Interpretation



What do **YOU** think the costumes could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the costumes have on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

location

character

era

gender

narrative

.....

.....

.....



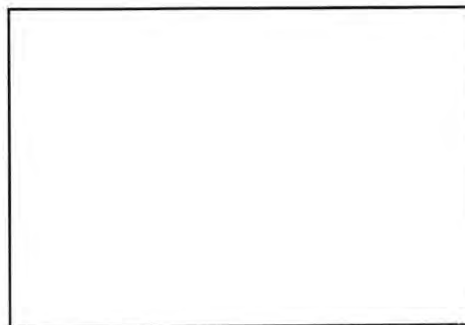
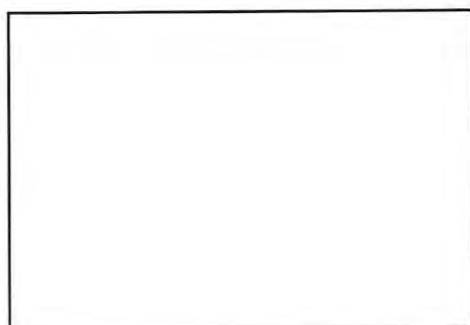
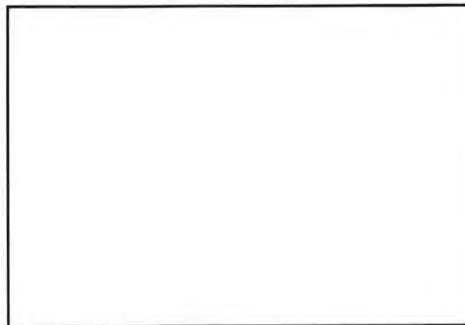
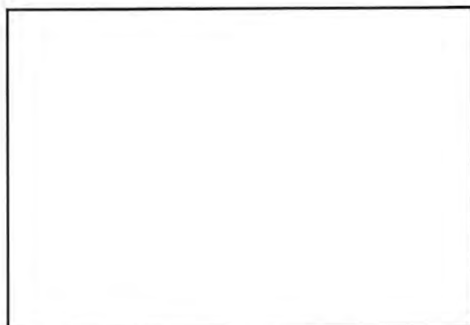
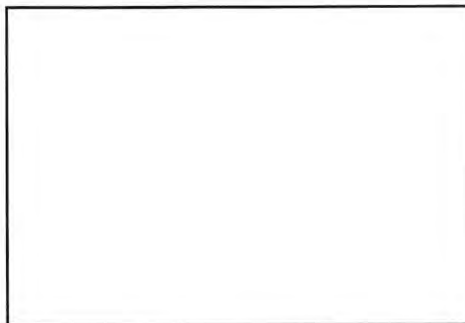
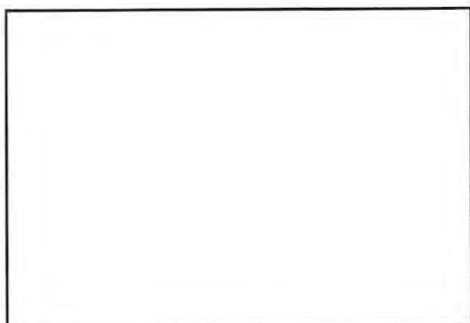
WITHIN HER EYES

Staging/Set

The setting for Within Her Eyes is s..... s.....

This means that it does not use a theatre or traditional performance space.

Draw a selection of different spaces from Within Her Eyes in the boxes below.





WITHIN HER EYES

Staging/Set

Think & Link

How do the difference spaces used in Within Her Eyes communicate or support:

Stimulus - A Love Story with a Twist

.....

.....

.....

Choreographic Intent -an abstract tragic love story

.....

Find the MOOD words

CHALLENGE

Find 2 mood words for **each space** used in Within Her Eyes !

Deserted Street	Mood 1.....	Mood 2.....
Graveyard	Mood 1.....	Mood 2.....
Field	Mood 1.....	Mood 2.....
Cliff	Mood 1.....	Mood 2.....
Forest	Mood 1.....	Mood 2.....
Quarry	Mood 1.....	Mood 2.....



WITHIN HER EYES

Staging/Set

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the staging/set could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the staging/set has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

aural setting

character

genre

climax

structure

.....

.....

.....



WITHIN HER EYES

Aural Setting

The aural setting in Within Her Eyes uses:

1. Wind sounds
2. Electronic sounds
3. Soft piano
4. Trembling, shaking violins.

When do we hear them? Do they match the movement?

1. Wind sounds.....

Close or distant relationship with movement?.....

Explain why.....

2. Electronic sounds.....

Close or distant relationship with movement?.....

Explain why.....

3. Soft piano.....

Close or distant relationship with movement?.....

Explain why.....

4. Trembling, shaking strings

Close or distant relationship with movement?.....

Explain why.....

Listen : Write a descriptive statement for two of these.

Think about rhythm, instruments, dynamics, speed.....

Example 1

.....

.....

.....

Example 2

.....

.....



WITHIN HER EYES

Aural Setting

Think & Link

How does the aural setting in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist

.....

.....

.....

Choreographic Intent -an abstract tragic love story

.....

Find the MOOD words

What different **moods** does the aural setting create? Write as many different mood words as you can think of. Think about volume, dynamics, how 'busy' the melodies are, pitch, use of silence and wind.

.....

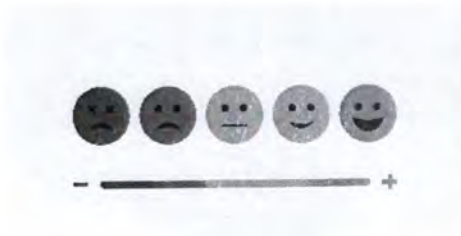
.....

.....

.....

.....

.....



Mood could appear on a 12 mark production feature question. It's a good idea to get used to describing a range of different moods right from the start.



WITHIN HER EYES

Aural Setting

Think & Link: Your Opinion. Interpretation



What do **YOU** think the aural setting could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the aural setting has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

camera

lighting

structure

character

narrative

.....

.....

.....



WITHIN HER EYES

Use of Camera

Here are a range of camera shots. Tick the ones that are used in Within Her Eyes:

close up long shot pan mid shot low angle shot
 extreme close up bird's eye view/top shot

Here are a range of camera angles. Tick the ones that are used in Within Her Eyes:

from behind weaving through the trees circling the dancers
 from the side from the front hand held

The shot and the angle combine in Within Her Eyes. For example, *there is a low angle shot from the front on the cliff top.*

Here are the spaces used in Within Her Eyes. Watch the sections and identify the way the camera is used in each.



Camera shot

.....

Camera angle

.....



Camera shot

.....

Camera angle

.....



Camera shot

.....

Camera angle

.....



Camera shot

.....

Camera angle

.....

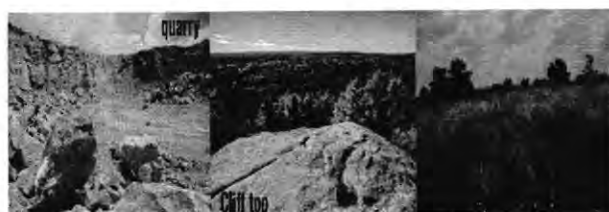


Camera shot

.....

Camera angle

.....



Camera shot

Camera angle

Film edit



WITHIN HER EYES

Use of Camera

Think & Link

How does the use of camera in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist

.....

.....

.....

Stimulus - the couple can never be together

.....

Choreographic Intent -an abstract tragic love story

.....

Find the MOOD words

What different **moods** does the use of camera create? Write as many different mood words as you can think of.

.....

.....

.....

.....

.....

.....



The camera angle and the shot are there for a reason - to change the mood. There are lots of different moods here - see how many you can find.



WITHIN HER EYES

Use of Camera

Think & Link: Your Opinion. Interpretation

**YOUR
OPINION
MATTERS**

What do **YOU** think the use of camera could **symbolise, represent or mean**? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Your Opinion. Evaluation



What **effect or impact** do you think the use of camera has on the audience? You must state why you think this. Back it up and then it can't be wrong!

.....

.....

.....

.....

Think & Link: Anything Else?

Does the use of camera support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

set

aural setting

structure

character

narrative

.....

.....

.....



WITHIN HER EYES

Exam -style questions

Applying your knowledge

Now you know all about the production features in *Within Her Eyes*, it is time to have a go at exam-style questions. **Describe, interpret, link to question and evaluate** as you go.

Here's one way to structure a paragraph for the first question given on the next page:

Discuss how the staging and use of camera contribute to the stimulus of Within Her Eyes. 12 marks

Describe

At the beginning, the girl walks through a deserted street and a graveyard.

Interpret

This could suggest that she has lost someone close and might be grieving.

Link/stimulus

It supports the Love Story with a Twist because it provides a back story for the girl, before she meets her new man.

Evaluate

These two spaces are therefore very important for the audience, so that they understand why she is reaching away from his support.

If we put that together, it looks like this:

Answer

At the beginning, the girl walks through a deserted street and a graveyard. This could suggest that she has lost someone close and might be grieving. It supports the Love Story with a Twist because it provides a back story for the girl, before she meets her new man. These two spaces are therefore very important for the audience, so that they understand why she is reaching away from his support.

Now let's do the same for the camera part of the question...

Describe

The camera at this point follows the girl from behind on a mid shot.

Interpret

The following could suggest that her past love is watching over her

Link/stimulus

and so supports the stimulus further as it shows the idea of loyalty to the past.

Evaluate

The angle is effective because we do not see the girl's face - creating curiosity for the audience as well as an air of mystery.

Answer

The camera at this point follows the girl from behind on a mid shot. The following could suggest that her past love is watching over her and so supports the stimulus further as it shows the idea of loyalty to the past. The angle is effective because we do not see the girl's face - creating curiosity for the audience as well as an air of mystery.

Do 2 more staging & 2 more camera and you're there!



WITHIN HER EYES

Exam -style questions

Applying your knowledge

1. Discuss how the staging and use of camera contribute to the stimulus of Within Her Eyes. 12 marks

The 1st two paragraphs are done for you from the previous page. Now finish it off with 2 more staging and 2 more camera. Use a separate sheet of paper.

At the beginning, the girl walks through a deserted street and a graveyard. This could suggest that she has lost someone close and might be grieving. It supports the Love Story with a Twist because it provides a back story for the girl, before she meets her new man. These two spaces are therefore very important for the audience, so that they understand why she is reaching away from his support.

The camera at this point follows the girl from behind on a mid shot. The following could suggest that her past love is watching over her and so supports the stimulus further as it shows the idea of loyalty to the past. The angle is effective because we do not see the girl's face -creating curiosity for the audience as well as an air of mystery.

2. Discuss how the staging and costume in Within Her Eyes contribute to the choreographic intent of the work. 12 marks

3. Discuss how the aural setting and lighting contribute to the mood of Within Her Eyes. 12 marks



WITHIN HER EYES

Movement

You could be asked to draw on a range of movement examples for the 6 mark explain question. You can choose which examples would be best for the question.

The question could ask you to explain the choreographic skills used in Within Her Eyes and how they support theme or stimulus. It's therefore a good idea to find examples that show a range of these skills.

Find the Skills

Describe movement examples from Within Her Eyes that use: [it's a good idea to find ones that support stimulus or theme.]

contact

.....

climax

.....

contrast

.....

level

.....



WITHIN HER EYES

Exam -style questions

Applying your knowledge

1. Explain how the use of levels helps the audience's understanding of the choreographic intent in Within Her Eyes. [6 marks]



1. Find 2- 3 examples where different levels are used
2. Describe each
3. Explain how they support the idea of an abstract tragic love story.
4. You don't need to interpret or evaluate .

-
2. Explain how the use of contact helps the audience's understanding of the stimulus in Within Her Eyes . [6 marks]

-
3. Explain how the use of contrast helps the audience's understanding of the choreographic intent in Within Her Eyes. [6 marks]



ALL WORKS

Number & Gender of Dancers [NGD]

Number and Gender of Dancers [NGD] is a production feature and so it is possible that you could be asked to discuss this in your 12 mark questions. It is therefore important that you consider the importance of the number of dancers and the gender of dancers in each work too.

Make sure you know.....

Answer below:

A Linha Curva

Number of dancers Genderm f

Artificial Things

Number of dancers Genderm f

Emancipation of Expressionism

Number of dancers Genderm f

Infra

Number of dancers Genderm f

Shadows

Number of dancers Genderm f

Within Her Eyes

Number of dancers Genderm f

Why are they important?

The choreographer has chosen these combinations on purpose. You must consider why.

Think about the stimuli and choreographic intentions of each work - does the NGD support these ideas?
The answer will be yes.

Now **explain** why.



ALL WORKS

Number & Gender of Dancers [NGD]

EXPLAIN WHY

A Linha Curva

The number of dancers supports because

.....

.....

The gender of dancers supports because

.....

.....

Artificial Things

The number of dancers supports because

.....

.....

The gender of dancers supports because

.....

.....

Emancipation of Expressionism

The number of dancers supports because

.....

.....

The gender of dancers supports because

.....

.....



ALL WORKS

Number & Gender of Dancers [NGD]

EXPLAIN WHY

Infra

The number of dancers supports because

.....

.....

The gender of dancers supports because

.....

.....

Shadows

The number of dancers supports because

.....

.....

The gender of dancers supports because

.....

.....

Within Her Eyes

The number of dancers supports because

.....

.....

The gender of dancers supports because

.....

.....



ALL WORKS

Exam -style questions

Applying your knowledge

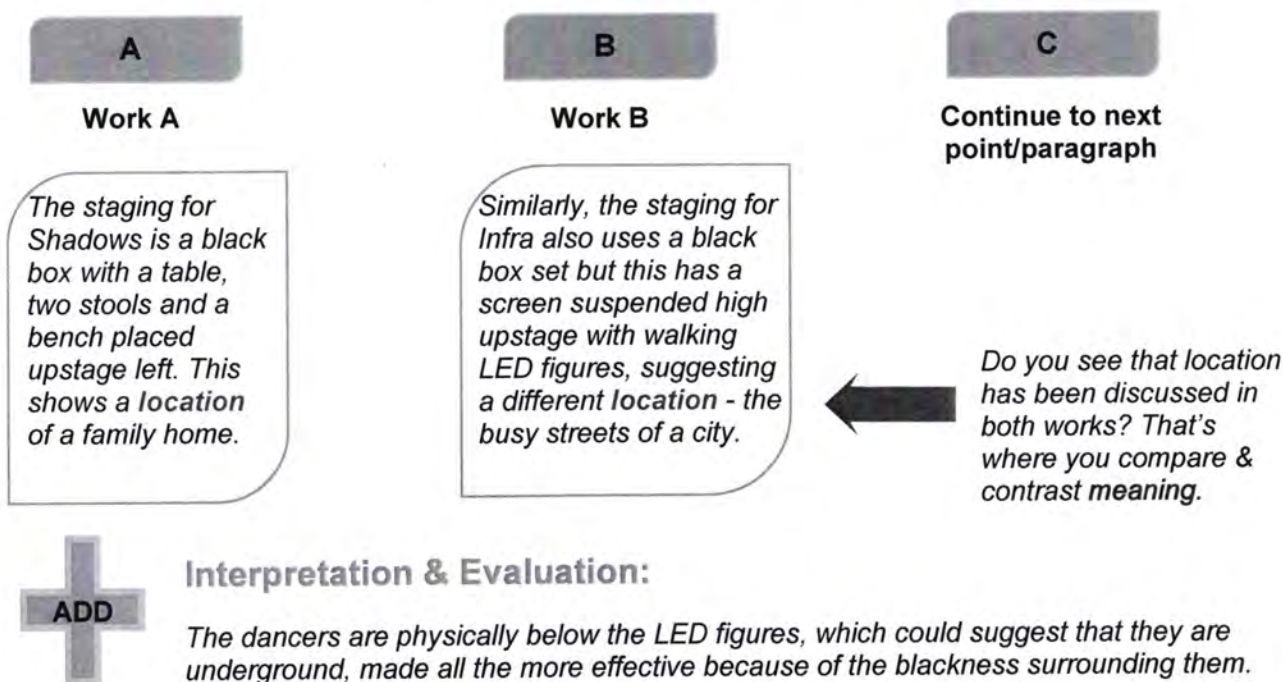
Now you know all about the production features in all of the works it is time to have a go at **comparing and contrasting**.

The question asks you to look at similarities and differences in one production feature across two works, and discuss how they enhance our appreciation - or meaning and understanding - of the dance.

A typical question might be:

Using your knowledge of the similarities and differences in the staging/set used in Shadows and Infra, discuss how staging/set enhances our appreciation of these two works. 12 marks

Here's one structure that you could use whilst you are learning to build your answer:



If we put that together, it looks like this:



The staging for Shadows is a black box with a table, two stools and a bench placed upstage left. This shows a location of a family home. Similarly, the staging for Infra also uses a black box set but this has a screen suspended high upstage with walking LED figures, suggesting a different location - the busy streets of a city. The dancers are physically below the LED figures, which could suggest that they are underground, made all the more effective because of the blackness surrounding them.



ALL WORKS

Exam -style questions

Next paragraph!

Just continue in the same way!

A

Work A

There is a coat stand in the set for Shadows, placed upstage centre. It is an old fashioned, traditional design and tells us that the dance is set in the past.

B

Work B

*In contrast, the LED screen places Infra in a **more modern era** due to the technology used.*

C

Continue to next point/paragraph

← **era this time!**

ADD

Interpretation & Evaluation:

The coat stand is effective because it is hidden for most of the dance, only revealed at the end when the dancers put on coats and hats. The coat stand then forms a focal point for the audience, symbolising that the family must leave.

The suspended screen with people walking by could represent a bridge, perhaps London Bridge given that two of the stimuli refer to London : the London Bombings and The Waste Land.

If we put that together, it looks like this:



There is a coat stand in the set for Shadows, placed upstage centre. It is an old fashioned, traditional design and tells us that the dance is set in the past. The coat stand is effective because it is hidden for most of the dance, only revealed at the end when the dancers put on coats and hats. The coat stand then forms a focal point for the audience, symbolising that the family must leave. In contrast, the LED screen places Infra in a more modern era due to the technology used. The suspended screen with people walking by could represent a bridge, perhaps London Bridge given that two of the stimuli refer to London : the London Bombings and The Waste Land.



ALL WORKS

Exam -style questions

Finish it off

Here is our answer so far:



*The staging for Shadows is a black box with a table, two stools and a bench placed upstage left. This shows a **location** of a family home. Similarly, the staging for Infra also uses a black box set but this has a screen suspended high upstage with walking LED figures, suggesting a different **location** - the busy streets of a city. The dancers are physically below the LED figures, which could suggest that they are underground, made all the more effective because of the blackness surrounding them.*

*There is a coat stand in the set for Shadows, placed upstage centre. It is an old fashioned, traditional design and tells us that the dance is **set in the past**. The coat stand is effective because it is hidden for most of the dance, only revealed at the end when the dancers put on coats and hats. The coat stand then forms a focal point for the audience, symbolising that the family must leave. In contrast, the LED screen places Infra in a **more modern era** due to the technology used. The suspended screen with people walking by could represent a bridge, perhaps London Bridge given that two of the stimuli refer to London : the London Bombings and The Waste Land.*

Write another paragraph in the same way:

A

Work A

B

Work B

ADD

Interpretation & Evaluation:

C

Continue to next point/paragraph



ALL WORKS

Exam -style questions

Finish it off

Write a final paragraph in the same way:

A

Work A

B

Work B

ADD

Interpretation & Evaluation:

Stuck for things to talk about? Don't worry, you only need 4 points for any answer.

You did all that work on stimulus, choreographic intent and mood. You can also revisit those **yellow boxes** for each work in this workbook. You will find them on pages:

65 & 85



ALL WORKS

Exam -style questions

Practice questions



- ☒ Excellent
- ☐ Good
- ☐ Satisfactory
- ☐ Poor

Keep practising! It takes time for it to become second nature. You need to get quick at it!

Here are some questions to work through:

Using your knowledge of the similarities and differences in the costume used in Emancipation of Expressionism and A Linha Curva discuss how costume enhances our appreciation of these two works. 12 marks

Using your knowledge of the similarities and differences in the lighting used in Artificial Things and Infra, discuss how lighting enhances our appreciation of these two works. 12 marks

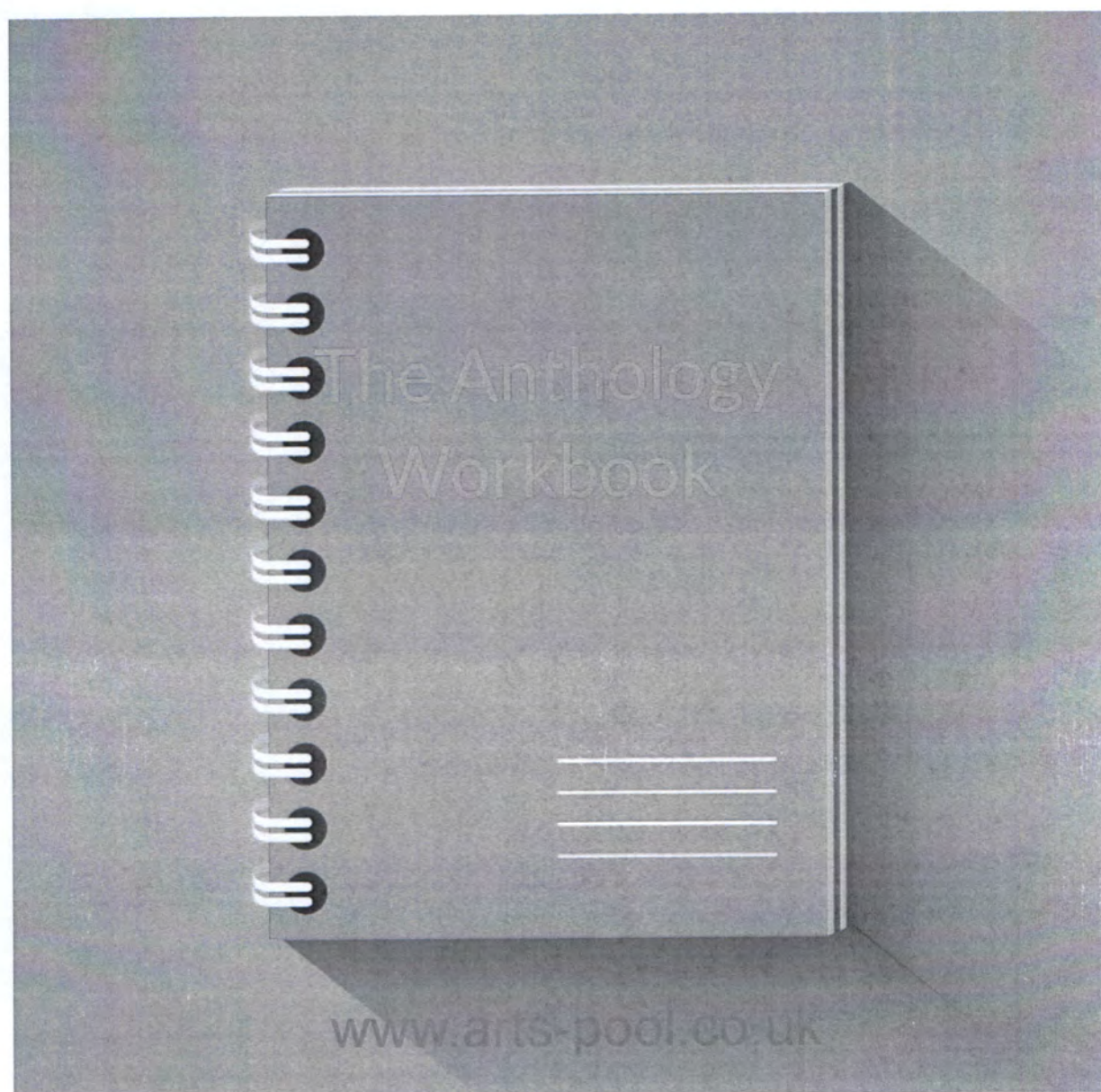
Using your knowledge of the similarities and differences in the aural setting used in Within Her Eyes and Shadows, discuss how aural setting enhances our appreciation of these two works. 12 marks

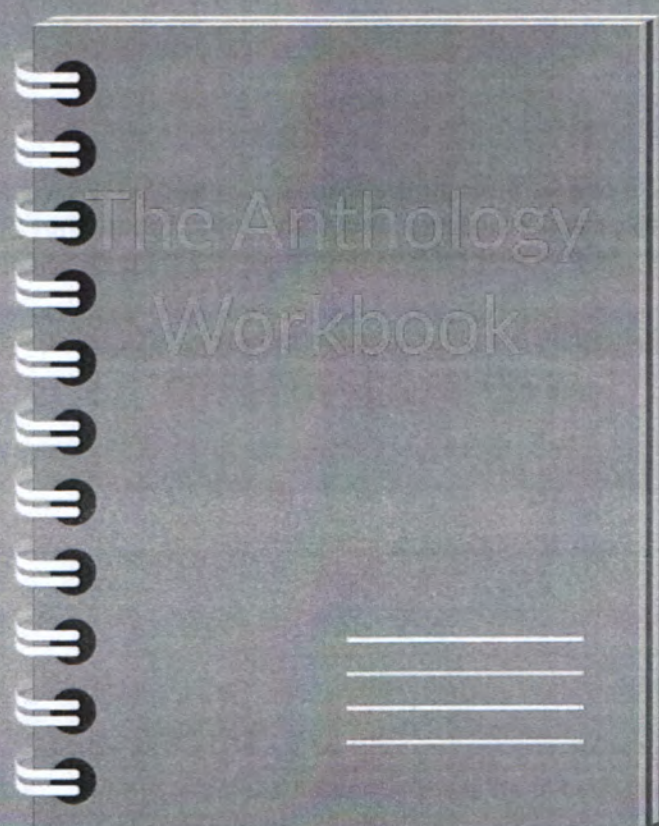
Using your knowledge of the similarities and differences in the costume used in Infra and Within Her Eyes, discuss how costume enhances our appreciation of these two works. 12 marks

Using your knowledge of the similarities and differences in the lighting used in Shadows and Emancipation of Expressionism, discuss how lighting enhances our appreciation of these two works. 12 marks

Using your knowledge of the similarities and differences in the aural setting used in Infra and A Linha Curva, discuss how aural setting enhances our appreciation of these two works. 12 marks

Using your knowledge of the similarities and differences in the staging/set used in Within Her Eyes and Infra, discuss how lighting enhances our appreciation of these two works. 12 marks





TEACHER GUIDANCE

artspool
dance education support



This teacher guide to the Anthology Workbook is intended to give some of the more concrete answers to questions asked of the students. It does not give interpretation or evaluation guidance as these should be the students' own ideas.



A LINHA CURVA

Itzik Galili

The 2 starting points are **[stimuli]**

1 *Curved Line*

2 *Brazilian Culture*

The 2 **choreographic intentions** are [what it's about]

1 *Having Fun*

2 *Men showing off to the women*

2 ways the choreographer created the work are **[choreographic approach]**

1 *Task setting : dancers created signature phrases that reflected their personalities, and stayed within a square on the floor.*

2 *Improvisation*

Select the correct genre and movement styles below





A LINHA CURVA

Lighting

There are two kinds of lighting in A Linha Curva:

1. Multi-coloured squares of light. There are [number] 49 squares
2. A white wash . *When does this happen? Samba, showing off section, battle section.*

Colour in the squares below to show 4 different lighting formations from A Linha Curva.



For example

How does the lighting in A Linha Curva communicate:

Stimulus - Brazilian Culture:

Vibrant colours suggest festival, party & carnival

Stimulus - The Curved Line:

Grid lighting is always in a linear formation.

Choreographic Intent - Having Fun:

Vibrant colours suggest celebration and party.

What different **moods** does the lighting create? Write as many different mood words as you can think of.

Fun, lively, energetic, exciting [grid]

Mysterious [slow girls' septet - 7 low intensity yellow squares]

Intense [white wash]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

Bright colours,
discs reflect
the light

structure

Changes for
different sections

character

era

location

Carnival

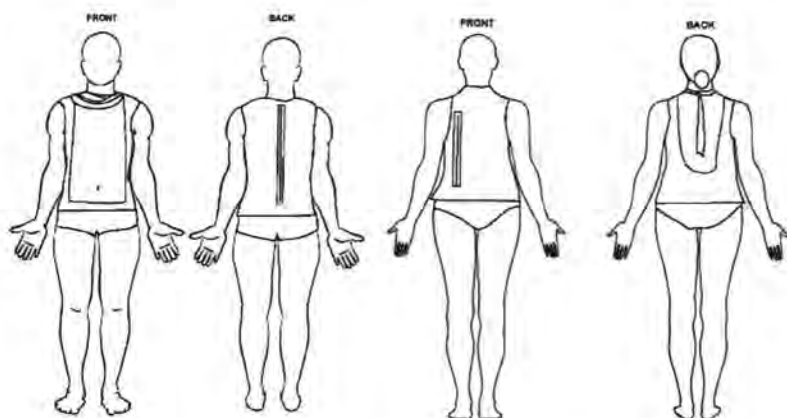
space

Restricts
space



A LINHA CURVA

Costume



Colours must be: black vest, bright coloured shorts with matching colour zip.

At the beginning, some dancers also wear metal discs around their necks

How does the costume in A Linha Curva communicate:

Stimulus - Brazilian Culture:

Bright colours suggest carnival/festival/party. Revealing costume hints at samba costumes.

Stimulus - The Curved Line:

Zips/lines on vest tops.

Choreographic Intent - Having Fun:

Bright colours suggest carnival/festival/party.

Choreographic Intent - Men showing off to the women:

Men wear the top with the opening at the front showing their muscles/chests.

What different **moods** does the costume create? Write as many different mood words as you can think of.

Happy, lively, athletic [can see movement], sensual, flirtatious, humorous [discs], masculine [men's chests], exciting [variety of colour]

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Bright colours, discs reflect the light

genre

Tight shorts show hip movements > samba

character

Lycra and revealing nature suggest modern era

era

gender

Different way the genders wear the costume

movement

Sculpts body, easy to move in, enhances body line



A LINHA CURVA

Staging/Set & Props

The set design for A Linha Curva is very simple. It is a plain **black box**

Upstage there is a **raised platform**

The **musicians** are placed on this **platform**

Draw the set design in the box below.



Skateboards are also used as a prop. Describe how these are used, by whom and when.

Slow girl's septet. Men lie on them on their backs, waving arms and legs in the air. Shoot across the stage on them from stage left to stage right.

How does the staging/set and the props in A Linha Curva communicate:

Stimulus - Brazilian Culture:

Raised platform enables musicians to be part of the performance and for the music to be live - as in a carnival.

Choreographic Intent - Having Fun:

Use of skateboards injects fun and humour into a more serious section.

Choreographic Intent - Men showing off to the women:

Men's use of skateboards is showing a need for attention from the women, or male bravado.

What different **moods** does the staging/set and the props create? Write as many different mood words as you can think of.

Humorous [skateboards], fun [skateboards], shady, sultry, claustrophobic [blackness enveloping the stage], surprising, unexpected [musicians on platform]

What are the advantages of an empty stage for this work?

Allows lighting grid of squares to change formation, enables large company of dancers, enables large formation changes, enables travelling sections, allows room for the skateboards to whizz by.

Does the staging/set and /or the props support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting	aural setting	character	era	gender	structure
Empty black floor means lighting squares are seen	Allows live music [platform]	Skateboards show mischievous male characters	Skateboards are modern day items	Skateboards allow male bravado to be seen	



A LINHA CURVA

Aural Setting



berimbau

1. **Fast percussion using samba rhythms** opening phrase until slow girls' septet

Close or distant relationship with movement? Close

Explain why speed followed as well as lively, punchy dynamic, beat is followed, samba style used

2. **Slow and atmospheric berimbau** slow girls' septet/adage

Close or distant relationship with movement? close.

Explain why dancers follow slow, atmospheric dynamic, lazy feel to music and movement.

3. **Vocal chant** showing off section

Close or distant relationship with movement? close

Explain why men follow rhythm. On 'he he he' there is a jump in canon. Follow masculine dynamic of male vocal chant with athletic and muscular movement.

4. **Body Percussion** battle

Close or distant relationship with movement? distant

Explain why the movement is fluid and doesn't follow the fast staccato rhythms in the body percussion.

How does the aural setting in A Linha Curva communicate:

Stimulus - Brazilian Culture: use of samba, use of berimbau

Choreographic Intent - Having Fun: lively, party-like, carnival dynamic, whistles, samba style, vocal chant is playful

Choreographic Intent - Men showing off to the women: male vocal chant in showing off section is masculine, almost tribal.

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

Fun, lively, exciting, ebullient, joyful [samba/percussion], eerie, mysterious, calm, reflective, pensive, meditative [slow section], playful, humorous, flirtatious [vocal chant]

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Lively music, vibrant lighting, both drop in intensity in slow section

costume

Lively music, vibrant colours. Samba music, echoes of samba costume

character

Playful vocal chant suggests playful men

location

Samba = carnival

gender

Vocal chant is male, for male showing off section

structure

Lively > slow > lively



A LINHA CURVA

Movement

Describe movement examples from A Linha Curva that use: [it's a good idea to find ones that supports stimulus or theme.]

unison

Opening phrase - shoulder roll, clap. Hip swings, heel of hand to chin gesture. [Lots of other examples in unison]

contact

Men's showing off - they jump on each other's backs and are lifted off.

formation

[Lots of examples possible from any point in the dance.]

counterpoint

Samba section - Robson [arms swinging over heads] upstage, Adage [slow lunging phrase] downstage. [There are plenty of other examples.]

accumulation

Samba section - Robson moves forwards and Adage accumulates in. [See above]



ARTIFICIAL THINGS

Lucy Bennett

The 3 starting points are **[stimuli]**

- 1 *an isolated figure on a collapsed wheelchair, in a snow covered landscape, viewed from afar as if through a snowglobe*
- 2 *the paintings of Goran Djurovic*
- 3 *the dancers' personal experiences*

The **choreographic intention** is [what it's about]

- 1 *life's limitations and resolution*
- 2 *constrained within a snowglobe*

2 ways the choreographer created the work are **choreographic approach**

- 1 *task setting*
- 2 *Laura creates the movement and David and Amy adapt to their own bodies*

Select the correct genre and movement styles below





ARTIFICIAL THINGS

Lighting

There are 3 types of lighting in Artificial Things. Colour in the designs accurately and fill in the gaps.



1. Two pools of white light. These are positioned centre stage and downstage right

When do we see this? Dave and Laura's duet/at the beginning



2. A blue wash.

When do we see this? The trio for David, Amy & Laura.



3. An amber sidelight upstage left

When do we see this? Various points: when they re-assemble the wheelchair, Dave's solo, David and Amy's duet

Dave's solo has a slightly different lighting design - what is it?

Wash is a darker blue. Central pool of white light.

How does the lighting in Artificial Things communicate:

Stimulus - an isolated figure in a snow covered landscape viewed from afar as if through a snow-globe: White pools of light suggest snow/snowglobe. Darkness at start suggests isolation.

Stimulus - dancers' personal experiences: Dark blue wash and central spot for Dave's solo looks like a cabaret setting - reminiscent of his father as a club singer.

Choreographic Intent - life's limitations and resolution: cold white and darkness at the start, warmer blue and amber by the end.

Choreographic Intent - constrained within a snowglobe: At the start, Dave and Laura are each seen within a round white pool of light.

What different **moods** does the lighting create? Write as many different mood words as you can think of.

Bleak, cold, eerie, melancholy [design 1]; cold, icy [design 2]; warm, supportive, hopeful [design 3]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location	structure	aural setting	costume	season	space
White pools suggest snow outdoors or inside a snow-globe	Different lighting design for each section	White pools support wind sounds at start - both suggesting wintry scene		White pools and blue wash suggest snow/ice and therefore winter	Spotlight for Dave restricts his space



ARTIFICIAL THINGS

Costume

There are 4 dancers in Artificial Things all with different costumes. Colour them in accurately.



Amy



Laura



David



Dave

At the end, Dave also wears a brown suit jacket.

How do the costumes in Artificial Things communicate:

Stimulus - the work of Goran Djurovic: they are painted with streaks of paint, similar to the streaks of paint on the backcloth in some of Djurovic's paintings.

Stimulus - dancers' personal experiences: the old fashioned brown suit jacket Dave wears could represent what his father wore when he was a club singer. [interpretation]

What different **moods** does the costume create? Write as many different mood words as you can think of.

Cold, dreary, simple, subdued. Nostalgic, sentimental [Dave's jacket]

How do the costumes support the movement for all or any of the dancers?

Amy's dress is short and has side vents/splits to allow for leg work. Laura's sleeveless top allows her arms to move freely, given that this is her main area of movement. Men's trousers and shirts are loose fitting.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

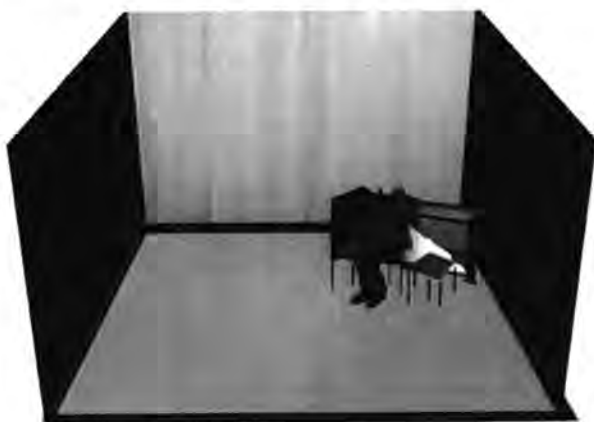
set	genre	character	era	gender	structure
Streaks of paint also feature on the backcloth	Everyday clothing and bare feet typical of contemporary dance		A mix of eras: modern for the men, Laura's trousers more 40s, Amy's dress more 60s	Gender specific	Dave wears a jacket at the end



ARTIFICIAL THINGS

Staging/Set

The set design for Artificial Things includes a variety of different items.



How does the staging/set in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe: there is snow on the floor and inside the vitrine.

Stimulus - the work of Goran Djurovic: the backdrop has washed out streaks of colour, similar to the backgrounds in Djurovic's paintings. The border looks like a picture frame. The headless mannequin and vitrine also feature in a Djurovic painting.

Choreographic Intent - constrained within a snowglobe: the border constrains the dancers.

What different **moods** does the staging/set create? Write as many different mood words as you can think of.

Confused, chaotic, troubled, surreal, bleak, cold.

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Snow in the set marries with white pools of light to create wintry scene.

aural setting

Snow in the set marries with wind sounds and crunching sounds to create wintry scene.

character

costume

Striped streaks on backcloth can also be found on the costumes.

season

Snow in the set creates wintry scene.

structure



ARTIFICIAL THINGS

Aural Setting

1. **A wintry soundscape** at the beginning, Dave & Laura's Duet

Close or distant relationship with movement? close

Explain why slow and gentle movement matches the calm, mysterious soundscape. Both have tension.

2. **Piano notes** throughout. One example: falling piano notes in the trio for Amy, David and Laura.

Close or distant relationship with movement? close

Explain why the notes fall and climb back up only to fall again - creates ebb and flow. Movement also has ebb and flow, moving forwards and back. Glides across the stage.

3. **Inside of the piano [strings]** Trio for David, Amy and Laura.

Close or distant relationship with movement? close

Explain why as in [2] as they work together. Strings are strummed from top to bottom in glissando.

4. **The Sunshine of Your Smile** Dave's Solo

Close or distant relationship with movement? both

Explain why close: Dave lip syncs the words, works to the phrasing of the music. distant: he doesn't follow the powerful dynamic of the music - keeps it gentle

How does the aural setting in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe: wind sounds at start creates vast empty space in the mind - suggests isolation.

Stimulus - dancers' personal experiences The Sunshine of Your Smile was a song that Dave's father used to sing.

Choreographic Intent - life's limitations and resolution: There are piano chords which chime in Family Portraits - suggests time is passing as the dancers move forward to resolving their limitations.

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

Cold, bleak, eerie, mysterious, serene, calm [start], icy, playful, magical [middle], reflective, pensive, calm [Family Portraits], nostalgic, sentimental [Dave's Solo]

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Wind and crunching sounds support white pools of light to suggest snow

set

Wind and crunching sounds support snow in the set to suggest winter

character

location

Wind and crunching sounds suggest outdoors landscape

season

Wind and crunching sounds plus falling piano notes suggest winter

structure

Music changes for each section



ARTIFICIAL THINGS

Movement

Describe movement examples from Artificial Things that use: [it's a good idea to find ones that supports stimulus or theme.]

motif development

Trio for David, Amy & Laura. Look for Laura's movement and how David and Amy develop it.

unison

Faster trio for David, Amy and Laura. David and Amy work in unison using whirling travelling turns and spins.

contact

David and Amy's duet, Dave and Laura's duet, quartet. Any of these would be useful.

contrasting dynamics

Contrast two or three different sections. Eg: Dave & Laura's Duet [tender, gentle] with the faster trio for David, Amy and Laura [fast, smooth, sustained, whooshing], with Family Portraits [proud, formal, rigid]

levels

Low level movement at start moving to higher level when Laura is in her chair. Contrasting levels for the trio sections. Higher levels for Family Portraits. Give examples from a selection.



EMANCIPATION OF EXPRESSIONISM

Kenrick H2O Sandy

The 2 starting points are **[stimuli]**

- 1 Til Enda [music].
- 2 Freedom of expression

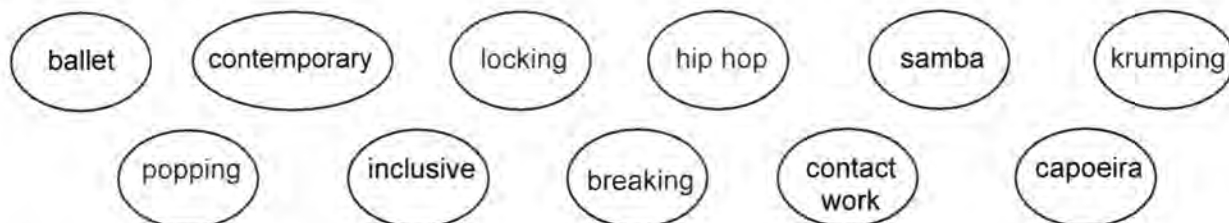
The 2 **choreographic intentions** are [what it's about]

- 1 Order and chaos
- 2 An emotional journey

3 ways the choreographer created the work are **choreographic approach**

- 1 Exploring hip hop movement in a contemporary way
- 2 Musicality
- 3 Signature moves

Select the correct genre and movement styles below

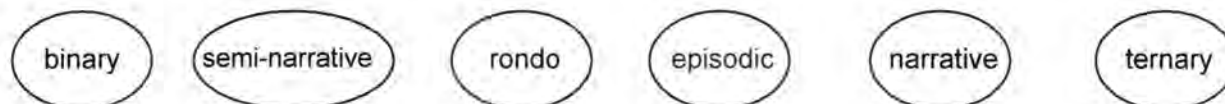


The four section titles are linked to the choreographic intent of an emotional journey.

List them here:

1. Genesis
2. Growth and Struggle
3. Flow and Connection between People
4. Empowerment

Select the correct structure for Emancipation of Expressionism below





EMANCIPATION OF EXPRESSIONISM

Lighting

Which of these colours are used in the Emancipation of Expressionism lighting?



Which of these types of lighting are used?

wash

sidelight

cyc flood

spotlight

floodlight

Type of light: wash

When do we see this? Flow and Connection, Empowerment

Type of light: sidelight

When do we see this? Growth and Struggle

Type of light: cyc flood

When do we see this? Empowerment - the cyclorama is lit

Type of light: spotlight

When do we see this? Genesis - blue circles of light on the floor

How does the lighting in Emancipation of Expressionism communicate:

Stimulus - Til Enda: the music is powerful and we have an electric blue wash. Til Enda is also the climax and there is a lit white cyc to change the mood.

Stimulus - freedom of expression: Genesis - blue pools on floor each house a dancer doing different things.

Choreographic Intent - an emotional journey: watery blue at the start to symbolise birth building to more powerful blues as the dance progresses to symbolise build of energy. White sidelight in Growth and Struggle sets a mysterious mood suitable for struggle.

Choreographic Intent - order and chaos: Genesis - at times spotlights are in strict ordered formations.

What different **moods** does the lighting create? Write as many different mood words as you can think of.

Eerie, mysterious [start and Growth & Struggle]; powerful, electric, energetic, exciting [bright blues];

Calm, peaceful [mid intensity blues at the start of Flow & Connection]; intense, dark, warm, [low level sidelighting for freestyle section]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight
dancers

structure

aural setting

costume

movement

era

Genesis - blue spotlights highlight a dancer

Lighting changes for each section

Genesis - pale blue for pulsating drum-beat and laser sounds, brighter blue for aggressive rhythms

Both are blue

Genesis - pale blue for squirming gestures, brighter blue for powerful Ninja Walk



EMANCIPATION OF EXPRESSIONISM

Costume



There is only one costume for all of the dancers in Emancipation of Expressionism. Colour it in accurately.

Some dancers also wear their own personal items of jewellery

How does the costume in Emancipation of Expressionism communicate:

Stimulus - freedom of expression: dancers wear their own jewellery

Choreographic Intent - order and chaos: dancers all wear the same [order]

What **mood** does the costume create? Write as many different mood words as you can think of. That's quite tricky for this work - think about colour, the lack of gender, a lot of dancers together in the same costume.

Blue could suggest both calm and electric/powerful.

Unified [lack of gender], harmonious, supportive

Powerful, [all dancers together in the same costume]

How do the costumes support the movement for the dancers?

Fitted, easy to move in. Short sleeved T shirt allows arm movements to be clear. Trainers support the shock in breakdance style.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

genre

character

era

gender

structure

Blue costumes match blue lighting

Typical street dance clothing

Casual clothing of modern era

Not gender specific



EMANCIPATION OF EXPRESSIONISM

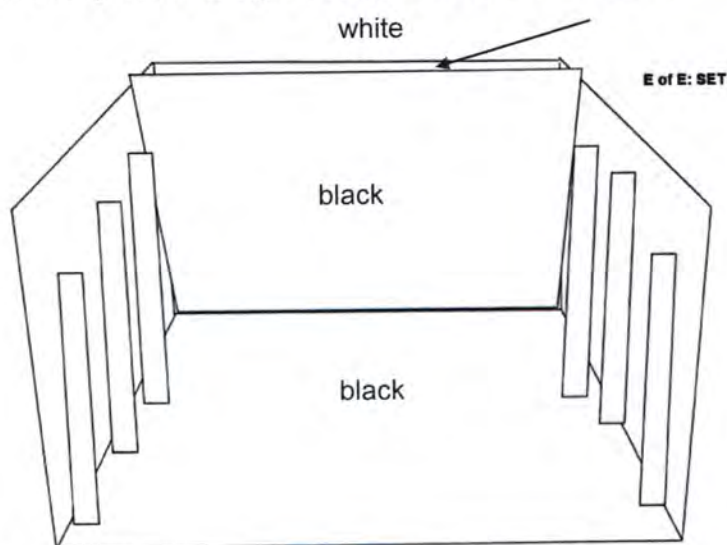
Staging/Set

The set design for Emancipation of Expressionism is very simple.

It is an empty black box

At the end of section 3, the black backdrop lifts to reveal a white cyclorama

** Note: the AQA factfile states there is no set. However on watching the work on the AQA resource, you can clearly see a change upstage at the end of Section 3.*



How does the staging/set in Emancipation of Expressionism communicate:

Stimulus - Til Enda: Til Enda is the climax. The black backcloth lifts to reveal a white cyclorama. The only set change in the whole piece. The mood lifts straightaway.

Choreographic Intent- an emotional journey: the black box set is barren, enclosed and claustrophobic, suitable for the beginning of life. It is also suitable for the idea of struggle. When the black backdrop lifts and the mood changes for the final section, the lighter mood is suitable for Empowerment.

What different **moods** does the staging/set create? Write as many different mood words as you can think of. The area to focus on is the change at the end of Section 3 - how does it change the mood?

Dark, intense, mysterious, [Genesis]; celebratory, powerful, energetic [Empowerment]

The advantages of an empty stage for this work: enables large groups of dancers: formations; travelling section [Chariots of Fire], allows lighting to stand out, lighting shapes on the floor.

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

character

costume

climax

structure

Empty black box allows lighting designs to stand out

Black backdrop lifts for final section supporting climax

Black backdrop lifts for final section supporting structure



EMANCIPATION OF EXPRESSIONISM

Aural Setting

1. **Urban electronic sounds** Genesis - drum beat, swirling laser type sounds. Call & response.

Close or distant relationship with movement? close

Explain why central dancer points on accents in music, dancers respond to laser swirls.

2. **Hip Hop drum rhythms** Ninja Walk, Genesis

Close or distant relationship with movement? close

Explain why dancers on beat, aggressive rhythm followed in powerful and sharp movement dynamic

3. **Classical violin: 'November'** Flow & Connection

Close or distant relationship with movement? close

Explain why rippling violin melody followed with waving technique, rippling through the body

4. **Violin/urban fusion: 'Til Enda'** Empowerment, final section

Close or distant relationship with movement? close

Explain why sharp elbow jabs hit accents in the music, smoother leans and arm reaches follow a more fluid violin counter melody

How does the aural setting in Emancipation of Expressionism communicate:

Stimulus - freedom of expression: Growth & Struggle - lyric 'I feel you're the one' - suggests individuality

Choreographic Intent - order and chaos: Genesis: laser sounds at start seem random and suggest chaos, but solid repetitive drum rhythms used for Ninja Walk are more regimented and ordered.

Choreographic Intent - an emotional journey: Genesis, pulsating drum sounds like a heartbeat suitable for the beginning of life, music becomes more energetic and powerful. Rippling violins in Flow & Connection suggest electricity and energy [interpretation]

Choreographic Approach- abstracting hip hop movement in a contemporary way:

The piece starts in a very urban way musically, but then moves into more classical accompaniment. The final section fuses the two.

What different **moods** do the different aural settings create? Write as many different mood words as you can think of.

Genesis: eerie, mysterious, other-worldly, then powerful, aggressive, forceful. Growth & Struggle: calm, peaceful, warm. Flow & Connection: charged, electric, tense. Empowerment: energised, aggressive, powerful

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

structure

Different music for each section

set

lighting

Genesis: eerie music for mysterious lighting, then both change to powerful dynamic for Ninja Walk

location

highlight dancers

Groups follow different melodies in Empowerment

narrative



EMANCIPATION OF EXPRESSIONISM

Movement

Describe movement examples from Emancipation of Expressionism that use: [it's a good idea to find ones that support stimulus or theme.]

unison

Ninja Walk: dancers run on the spot and swing their arms alternately forward and back. Could also use the extended popping/animation section at the end of Flow & Connection.

contrast

Genesis: contrast between squirming dancers on floor and central standing dancer.

Flow & Connection: contrast between downstage freestyle group and upstage unison group.

counterpoint

Use the same example given for contrast. Or, the breakout dancer from the Ninja Walk cube.

formation

Ninja Walk. Popping/animation section at the end of Flow & Connection. Rugby scrum at end of Growth & Struggle. There are others.

action reaction

Genesis: central dancer points, main group respond with a reach, contraction etc.

Flow & Connection duet: one dancer ripples through the body and arms then throws towards the second, who responds with another similar ripple. The 'energy' throws between the two alternately.



INFRA

Wayne McGregor

The 4 starting points are **stimuli**

- 1 Infra means below in Latin
- 2 Life beneath the surface of a city
- 3 The Waste Land : T S Eliot
4. The London Bombings [referred to in the interview]

The 2 **choreographic intentions** are what it's about]

- 1 Seeing below the surface of things
- 2 Human relationships

3 ways the choreographer created the work are **choreographic approach**

- 1 Show a phrase : dancers copy or adapt
- 2 Make a phrase ; McGregor works with selected dancers, remainder copy or adapt
- 3 Task setting

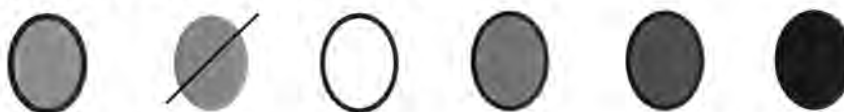
Select the correct genre and movement styles below





INFRA Lighting

Which of these colours are used in the Infra lighting?



Which of these types of lighting are used?

wash sidelight cyc flood spotlight floodlight

Type of light: wash When do we see this? throughout using different colours. Eg green wash for duet

Type of light: sidelight When do we see this? collapse in the crowd. Trio for 2 women and 1 male solo

Type of light: spotlight When do we see this? final section.

The lighting throws shapes onto the floor and they are often downstage. Upstage is often in darkness

In the middle of the dance, 6 duets are restricted within the light. Draw the lighting design below.



Apart from the lighting design above, the edges of all lighting designs in Infra are
[select the appropriate words]

sharp blurred thick rigid soft

How does the lighting in Infra communicate:

Stimulus - below/below the surface of a city: lighting shapes on the floor - as if they have been thrown from above.

Stimulus - the London Bombings: various interpretations - orange could suggest fire for example

Stimulus - The Waste Land: blurred edges suggest fog, especially in the opening

Choreographic Intent - different human relationships/below the surface of things: colours infer different relationships - eg green for jealousy, argument, toxic for example. Other colours might infer raw emotion below the surface - eg low intensity blue for grief.

What different **moods** does the staging/set create? Write as many different mood words as you can think of. Colour will dictate mood:

Eg: bleak [opening], intense [green duet], warm [amber] sad, sombre [blue]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight
dancers

structure

aural setting

space

season

era

Eg follow spot
in final section

Different light-
ing for each
section

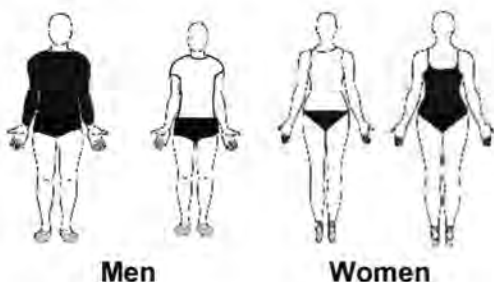
Intensity and colour
often matches aural
setting - eg low
intensity blue and
soft piano

Rectangles restrict
dancers' space



INFRA Costume

There are 12 dancers in *Infra*, all with a different costume. The majority are based on the same design but one woman and one man stand out as different. The dancers below are those based on the same design. Colour them in accurately.



What do the two 'different' dancers wear?

Woman black mini skirt, white crop top

Man long black trousers, bare chest

How does the costume in *Infra* communicate:

Stimulus - below the surface of a city: black and grey suggest darkness of underground / dirt/ smoke/ industrial

Stimulus - The Waste Land: colours are oppressive and gloomy like the poem.

Choreographic Intent - different human relationships/below the surface of things: each dancer wears an individual design showing difference in people. Costumes are stripped down to 'personal' wear rather than outdoor wear - shows inner personal life of people.

What **mood** does the costume create? Write as many different mood words as you can think of.

Sombre, gloomy, industrial, urban, depressing [colour] private, intimate [design]

How do the costumes support the movement for the dancers?

Easy to move in, tight fitting so shows body line, pointe shoes lengthen leg lines

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

Monochrome colours of costume match monochrome set

genre

Ballet shoes support contemporary ballet genre.

character

era

Tight, clean cut, revealing costumes point to modern day

gender

Shoes and two different costumes are gender specific - the rest more gender neutral perhaps

structure



INFRA

Staging/Set

The set design for Infra is very simple.

It is an empty black box. Upstage there is an LED screen suspended high above the stage.

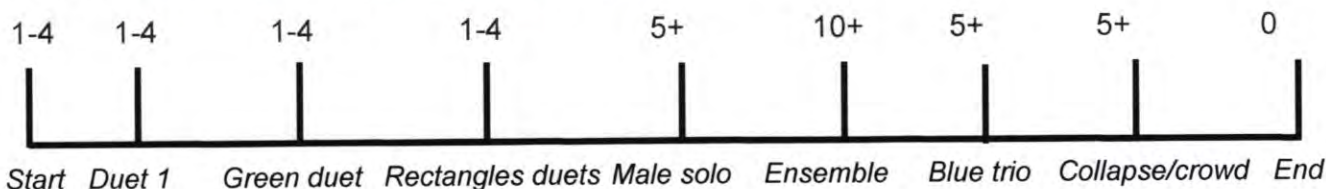
On the screen we see the outline of people walking.

Draw the set below:



Using the timeline below, roughly mark how many figures can be seen on the LED screen.

Use 0 / 1-4 / 5+ / 10+ You don't need to be exact!



How does the staging/set in Infra communicate:

Stimulus - below/below the surface of a city: blackness suggests underground, dancers are physically below LED figures, LED figures could be people walking in the street above.

Stimulus - the London Bombings: the underground location could be the London Underground.

Stimulus - The Waste Land: empty & LED figures could be the crowd walking over London Bridge.

Choreographic Intent - different human relationships/below the surface of things: the LED figures are clearly individuals, showing difference. They show no emotion, contrasted with the dancers. Dancers therefore show real feelings underneath the facade of city life.

What different **moods** does the staging/set create? Write as many different mood words as you can think of. Consider the number of LED figures as well as colour and design.

Sombre, dark, gloomy, oppressive, tense, intense, mysterious, busy, isolated

The advantages of an empty stage for this work: lighting shapes can be seen on the floor, full company on stage, enables travelling, enables formation, effective use of space to show closeness as well as isolation

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Empty black box enables lighting shapes to be seen clearly on the floor

aural setting

structure

Number of LED figures builds and then falls

era

Use of technology suggests 21st century era

climax

Number of LED figures builds to a climax and then falls away again

narrative



INFRA

Aural Setting

The aural setting in Infra uses:

1. **Found sound: what are the sounds?** Morse code, train whistle, radio static, muffled speech, rumbling
2. **Violin and strings**
3. **Soft piano**

1. **Found sound** opening section - snippets return throughout . Rumbling in male solo.

Close or distant relationship with movement? distant

Explain why movement works in parallel to soundscape

2. **Violin and strings** throughout, any example suitable. Eg duets section in rectangles.

Close or distant relationship with movement? close [using example above]

Explain why music is continuous as is the movement, sense of agitated dynamic in both

3. **Soft piano** trio : duet for 2 women in counterpoint to male gestural solo [blue light]

Close or distant relationship with movement? close

Explain why male solo slow and gentle as is the music, he moves on the notes and holds stillness on the pauses.

How does the aural setting in Infra communicate:

Stimulus - below the surface of a city: muffled speech possibly coming from above or could be 'white noise' of a busy city [interpretation], radio static suggests signal has been lost underground

Stimulus - the London Bombings: train whistles, muffled speech could be busy platform, radio static as above, soft piano perhaps suggesting grief after the tragedy, morse code perhaps a distress signal

Choreographic Intent - different human relationships/below the surface of things: music mirrors emotional inferences within the relationships, eg anxious for green duet, soft piano suggests raw emotion of grief

What different **moods** does the different aural setting create? Write as many different mood words as you can think of.

Eerie, mysterious, isolated, anxious, tense, melancholy, grief-stricken, hopeful

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location	set	lighting	structure	gender	narrative
Soundscape suggests underground location at start	Muffled speech potentially coming from the people above on the screen	Close relationship - eg, soft piano with low intensity blue for trio	Different music for each section	Male solo uses masculine powerful rumbling, mechanical sounds	



INFRA

Movement

Describe movement examples from Infra that use: [it's a good idea to find ones that support stimulus or theme.]

counterpoint

Various: eg opening trio for 3 men uses rippling through the torso with high leg extensions and twisted turns.

contrast

Various: eg contrast between duets in rectangles section/ contrast between fluid duet and the gestural male solo towards the end.

climax

Either ensemble section after male solo - full company using counterpoint phrases and whole space for the first time, or rectangles section.

contact

Various: eg duet in green light using close fast contact with man manipulating girl, she performs high leg extensions, focused out towards audience and reaches away from him

pathway

Various: eg linear pathway from stage right to stage left for the crowd, diagonal pathways used in green duet.



SHADOWS

Christopher Bruce

The 2 starting points are **[stimuli]**

- 1 The music: Fratres by Arvo Part
- 2 the relationships between family members as they deal with an unseen outside force

The **choreographic intention** is [what it's about]

- 1 a family facing poverty and the fear of what lies outside their home

3 ways the choreographer created the work are **choreographic approach**

- 1 furniture being part of the choreography
- 2 the music structure informed each family members' section
- 3 ideas grew from sitting around a family table

Select the correct genre and movement styles below

ballet

contemporary

locking

hip hop

samba

krumping

popping

neo classical

inclusive

breaking

contact
work

capoeira

Select the correct structure for Infra below.

binary

semi-narrative

rondo

episodic

narrative

ternary



SHADOWS

Lighting

What colour is the lighting in Shadows? white

Which of these types of lighting are used? Tick all that apply but underline the main type of lighting.

square wash

sidelight

cyc flood

shaft of light

floodlight

Type of light: square wash When do we see this? on the table at the start

Type of light: sidelight When do we see this? throughout

Type of light: shaft of light When do we see this? Son's Solo

A diagonal shaft of light appears in Son's Solo.
Draw it accurately on the plan below.



Intensity is important for the lighting in Shadows - how bright or dim it is. Find an example of both.

An example of **high intensity** lighting : diagonal shaft of light

When does it happen? Son's Solo.

What does it look like? Give stage directions. Beam of light on floor from downstage right to upstage left

An example of **low intensity** lighting : low intensity sidelighting

When does it happen? when the family put on coats

What does it look like? Give stage directions. Very low level from stage right and stage left reducing further towards the end so that the family end in shadow/silhouette

How does the lighting in Shadows communicate:

Stimulus - the music 'Fratres': white sidelighting sets intense mood to match the anxious music. Higher intensity beam for Son matched by shrill, piercing angry violin.

Stimulus - the unseen outside force: Son's Solo, white shaft of light suggests a door has opened, the door is the focus of their fear. They don't want it to open in case they are taken away.

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: white low intensity lighting is bland and simple, supports poverty, possibly suggesting they cannot afford more. Could be interpreted as candle light/gas lighting as it only gives a glow. Perhaps they have kept it low as they are in hiding [all interpretations].

What different **moods** does the lighting create? Write as many different mood words as you can think of. Intensity will be important here.

Sombre, oppressive, tense, gloomy, cold, bleak, stark, frightening [son], sad, deathly, haunting [end]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight
dancers

costume

set

space

character

era

Square light on family at start

Lack of colour in lighting supports faded colours of costumes

Basic set, basic lighting

Son's Solo - shaft of light provides pathway



SHADOWS

Costume

There are 4 dancers in Shadows all with a different costume. Colour them in accurately.



Mother



Daughter



Father

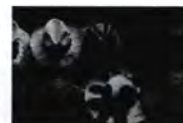


Son

What fabrics would you say they are made from? cotton

How would you describe the colours? [don't say 'dull'!] muted, faded, washed out

Which types of clothing are put on at the end? Tick the ones that apply.
[Note that none of these images are the exact items from Shadows - just the type]



What is unusual about the clothing the children wear at the end? It is too big for them.

How do the costumes in Shadows communicate or support:

Stimulus - the family dynamic and relationships: the costumes show the characters of each family member

Stimulus - the unseen outside force: wearing the coats and shoes at the end signifies that they must now leave and face the fear outside.

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: washed out faded colours, lack of decoration and cotton fabric suggests poverty - coats at end are too big for the children suggesting hand me downs

What **mood** do the costumes create? Write as many different mood words as you can think of.

Tired, dignified, weary, homely, shabby

How do the costumes support the movement for the dancers? Female dress and skirt add flow to the movement, easy to move in. Mother's fitted waist allows upper body line to be seen clearly. Son's shirt is baggy, allowing freedom of movement.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

Costume shows family, as does the set - both basic designs

location

Waistcoat, round neck, loose trousers, colours & fabric all suggest Eastern Europe

character

Each costume shows a different character

era

Mother's dress a 1940s design - pattern, fitted waist, length

gender

Traditional gender roles

narrative

Coats at end tell us they are leaving



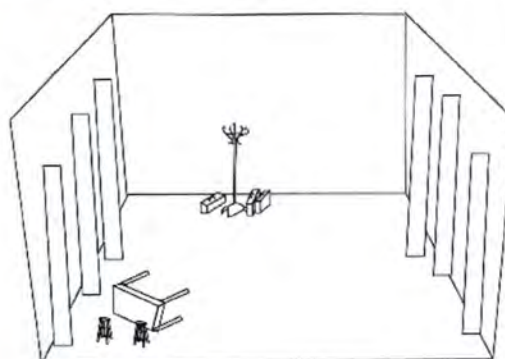
SHADOWS

Staging/Set & Props

The set design for *Shadows* is very simple.

It is a black box with several items of furniture

Here are the items of furniture. Draw them in the correct places on the plan below, for the **beginning** of the dance.



Now draw the items again on the plan, for where they are placed in **Son's Solo**.

How do the staging/set and props in *Shadows* communicate or support:

Stimulus - the music 'Fratres': Son's use of furniture shows the panic and fear present in the music: barricade and using stools as weapons.

Stimulus - the family dynamic and relationships: table shows them all seated around as a family. Daughter sits on Father's lap on stool when Son is performing.

Stimulus - the unseen outside force: table as a barricade towards downstage right suggests the door to the house.

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: minimal furniture and possessions suggest poverty. Suitcases are old and battered.

Choreographic Approach - the furniture being part of the choreography - HOW is it used? Daughter slams hands on table and lies down on her side on the table, all sit on the stools, Mother lies on table on her back, Son drags table to downstage right, Son uses stools as weapons.

What different **moods** does the staging/set and props create? Write as many different mood words as you can think of. Consider the change in mood when it is moved and don't forget the props!

Forlorn, sorrowful, homely, cheerless, frightened, angry, defensive.

Does the staging/set and/or the props support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

A family home - costume also suggests family

aural setting

Table and stools are used defensively when the music becomes high pitched and angry: Son

character

Characters use it in different ways: Daughter curls up on the table like a child, Mother lies on it as if giving birth

era

Coat stand and suitcases suggest a bygone era - in the past

climax

structure



SHADOWS

Aural Setting

1. A fast, harsh, panicked dynamic is hard in Daughter's Solo

Close or distant relationship with movement? close

Explain why erratic melody line matches constant changes of direction, speed and dynamic matched

2. A calm, slow, smooth dynamic is heard in Mother & Father's Duet, Mother's Solo, End

Close or distant relationship with movement? [Mother/Father]: close

Explain why tender continuous contact work flows, matches long fluid musical phrases

3. An angry, aggressive, piercing dynamic is heard in Son's Solo

Close or distant relationship with movement? close

Explain why large size of movement and confident actions match forceful dynamic, he pauses on the pauses in the music

How does the aural setting in Shadows communicate:

Stimulus - the family dynamic and relationships: music dictates characters: eg panicky and frightened for Daughter, supportive and tender for Mother/Father.

Stimulus - the unseen outside force: agitation and anxiety of the fear of the outside heard in the music: rapid running violin phrases and high pitched shrill violin notes.

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: music is Eastern European in flavour [composer is Estonian], minor key and use of violin suggests sorrow.

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

Terrified, frightened, anxious, loving, tender, nostalgic, angry, resigned, compliant, dignified, solemn

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location	narrative	lighting	structure	character	costume
Eastern European composition suggests this area of the world	Anxious, frightened start and quiet, solemn end gives a narrative.	Shrill, angry music for Son matches higher intensity lighting	Each section has a different variation on the musical theme	Frightened: Daughter Controlled: parents Angry: Son	



SHADOWS

Movement

Describe movement examples from Shadows that use: [it's a good idea to find ones that supports stimulus or theme.]

contact

Various: Daughter climbs on Father's back, Daughter sits on Father's lap, Mother/Father close tender contact in their duet, Son lifts Daughter towards end.

pathway

Both Daughter and Son use diagonal linear pathway from upstage left to downstage right.

motif development

Quartet at the end: previous motifs return. Mother/Father duet is an easy one to spot.

direction

Daughter's Solo uses constant shifts in direction. She also directs much of her movement towards downstage right. Son also does similar.

level

Daughter uses a lot of low level movement such as crouch, sit, lie, lunge. Son uses higher level movement apart from when he hides behind the table. Parents work on higher levels.



Within Her Eyes

James Cousins

The starting point is **stimuli**

1 A Love Story with a Twist - they can never be together.

The stimulus can be broken down into these ideas:

Love and Loss Dependency and Loyalty

Longing and Memory

The **choreographic intention** is [what it's about]

1 an outdoors film of an abstract tragic love story

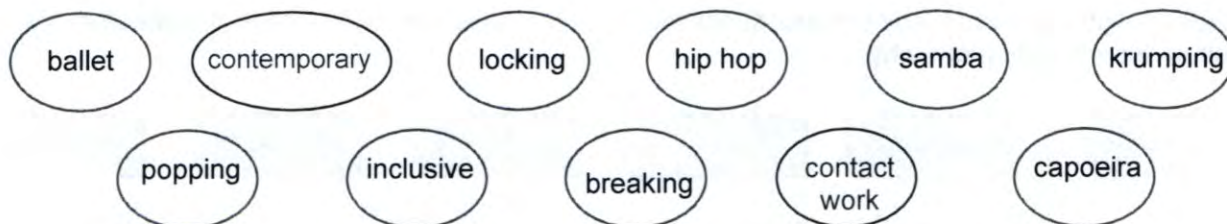
3 ways the choreographer created the work are **choreographic approach**

1 collaboration with the dancers

2 keeping the girl off the floor

3 improvisation was filmed, watched back and then developed

Select the correct genre and movement styles below



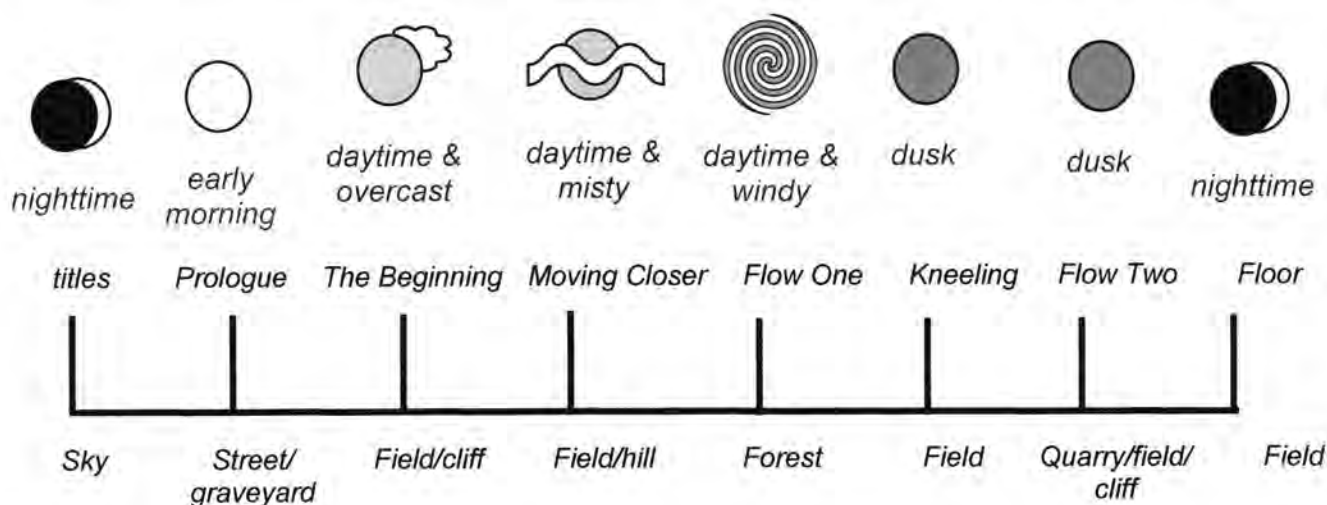


WITHIN HER EYES

Lighting

The lighting for Within Her Eyes is natural lighting

It charts the course of a day and forms a timeline. The weather also has a part to play in the lighting. Using the timeline below, draw the lighting using the code. **Beware!** Some of these may not apply!



How does the lighting in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: not sunny as you might expect for a new relationship: overcast, windy - has sense of foreboding. Timeline could chart the length of the relationship

Choreographic Intent -an abstract tragic love story: as above

What different **moods** does the lighting create? Write as many different mood words as you can think of. Intensity will be important here.

Bleak, forlorn, dreary, lonely, cheerless, unhappy, intimate [Floor]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

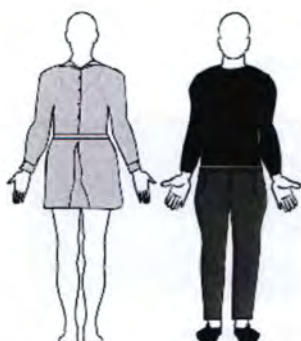
season	costume	set	structure	character	narrative
	Overcast weather and mid intensity of the light works with the bland and neutral colours of the costume	Outdoors environment and so light and setting complement each other. However parched field and green forest suggest spring /summer which is not obvious due to the weather.	Light moves from night to day to night and so sets a structure for the work - shows a timeline.		Light moves from night to day to night and so sets a structure for the work - shows a timeline or perhaps charts the course of the relationship from start to end.



WITHIN HER EYES

Costume

There are 2 dancers in Within Her Eyes. Each has a different costume. Colour them in accurately.



Female

Male

What fabrics would you say they are made from?

Girl's blouse a delicate fabric, sheer like chiffon. Man more solid fabrics.

How would you describe the colours? Girl: cream; Man: earthy, dark khaki

How do the costumes in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: colours are opposites - cream connects girl with the sky and perhaps more distracted and less grounded. Man's colours strong, supportive, reliable, grounded with earth. Shows the differences in where they are each starting the relationship from. Blouse fabric suggests fragility, buttons done up to the neck suggests closed, reserved character. Buttons undo slightly in Flow Two perhaps suggesting she is relaxing a little.

Choreographic Intent -an abstract tragic love story: as above

What **mood** do the costumes create? Write as many different mood words as you can think of.

Formal, bland, cautious, haunting, delicate, relaxed [buttons undone], supportive

How do the costumes support the movement for the dancers?

Girl: skirt is short with lycra undershorts - freedom of leg movement. Skirt also has a pleat in the centre to allow for leg extensions.

Man: wears shoes to support weight in difficult terrain. Clothing is fitted.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

Neutral colours of costumes blend in with natural landscape

location

character

Formal design with buttons done up to neck suggest closed character [girl], colours suggest support[man] and fragility [girl]

era

Modern day style of clothing

gender

Gender specific

narrative

Buttons undone suggests girl is relaxing a little



WITHIN HER EYES

Staging/Set

The setting for Within Her Eyes is site sensitive.

This means that it does not use a theatre or traditional performance space.

Draw a selection of different spaces from Within Her Eyes in the boxes below.



deserted street



Graveyard



Cliff top



field at dusk



quarry

How do the difference spaces used in Within Her Eyes communicate or support:

Stimulus - A Love Story with a Twist: Prologue spaces set the back story for the girl before she meets the man. Spaces chart different emotions and moods as the relationship progresses.

Choreographic Intent -an abstract tragic love story: as above

Find 2 mood words for **each space** used in Within Her Eyes !

Deserted Street	Mood 1 lonely	Mood 2 sad
Graveyard	Mood 1 grief-stricken	Mood 2 troubled
Field	Mood 1 isolated	Mood 2 vulnerable
Cliff	Mood 1 risky	Mood 2 dangerous
Forest	Mood 1 intimate	Mood 2 secretive
Quarry	Mood 1 strenuous	Mood 2 safe

these are merely suggestions - there are other possibilities

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

aural setting

character

genre

climax

structure

Neutral colours of costumes blend in with natural landscape

Wind sounds match environment, soft piano and use of pause & silence match isolated spaces

Different spaces could represent different inner feelings of the girl.

Change of space for most sections



WITHIN HER EYES

Aural Setting

1. **Wind sounds** The Beginning - in the field

Close or distant relationship with movement? distant

Explain why the sounds are background sounds, the movement runs in parallel to it.

2. **Electronic sounds** Prologue: street & graveyard

Close or distant relationship with movement? close

Explain why reverberating low long drawn out sound suits slow walk and moments of stillness

3. **Soft piano** The Beginning - in the field. Also in Flow One [Forest]

Close or distant relationship with movement? close

Explain why slow, gentle piano suits the slow unfolding of the girl's leg, held lifts, pauses and stillness

4. **Trembling, shaking strings** Flow Two [Quarry]

Close or distant relationship with movement? Close

Explain why strings have an urgency to them driving the action forward - matched in faster paced lifts, more of a throwing dynamic and whirling spins.

How does the aural setting in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: soft piano, pauses and stillness show tenderness of new relationship whereas trembling strings show anxiety and inner turmoil for the girl in leaving her past behind. Ominous electronic note at the start gives a sense of foreboding that all will not end well.

Choreographic Intent -an abstract tragic love story: as above

What different **moods** does the aural setting create? Write as many different mood words as you can think of. Think about volume, dynamics, how 'busy' the melodies are, pitch, use of silence and wind.

Ominous, sinister, isolated, lonely, free, tender, gentle, anxious, agitated, tense

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

camera

lighting

structure

character

narrative

Wind sounds support outdoors location

Strings marry with fast film edit in Flow Two [Quarry] to create a build up of tension

Low note at start suggests something bad has happened, tender piano tells of the love, strings tell of the turmoil



WITHIN HER EYES

Use of Camera

Here are a range of camera shots. Tick the ones that are used in Within Her Eyes:

close up long shot pan mid shot low angle shot
 extreme close up bird's eye view/top shot

Here are a range of camera angles. Tick the ones that are used in Within Her Eyes:

from behind weaving through the trees circling the dancers
 from the side from the front hand held

Here are the spaces used in Within Her Eyes. Watch the sections and identify the way the camera is used in each.



Camera shot
Mid shot.

Camera angle
From behind.



Camera shot
Mid shot.

Camera angle
From behind.



Camera shot
Long shot. Pan

Camera angle
From front



Camera shot
Long/Low angle

Camera angle
From front



Camera shot
Close up/Long

Camera angle
Weaves through trees



Camera shot
Mid shot/Long.

Camera angle
Hand held

Film edit
Quick cuts between shots

How does the use of camera in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: Following from behind creates mystery and uncertainty at the start. Close ups put focus on the girl. Low angle on cliff increases sense of risk in the lifts/relationship, long shot highlights vulnerability, quick film edit increases tension and the sense of confusion. Weaving through trees suggests the couple want to remain hidden.

Choreographic Intent -an abstract tragic love story: as above

What different **moods** does the use of camera create? Write as many different mood words as you can think of.

Lonely, isolated, mysterious, uncertain, sad, vulnerable, risky, secretive, tense

Does the use of camera support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

set

aural setting

structure

character

narrative

Camera and setting work closely - camera angles and shots maximise vastness of field for eg or height of cliff, denseness of forest etc

Quick edit at the end supports the tension building in the strings

Camera shots and angles suggest uncertainty at the start, getting closer and more intimate, and ending in tension



WITHIN HER EYES

Movement

Describe movement examples from Within Her Eyes that use: [it's a good idea to find ones that support stimulus or theme.]

contact

Throughout: different forms: lift, counterbalance, manipulation, pull, fall, catch, support . Examples can be found through the whole piece.

climax

Flow Two [Quarry]. Movement becomes faster paced, lifts become more risky as a result, lifts incorporated into turns and for the first time, travel.

contrast

Flow One [Forest] for eg. Contrast between continuous phrases and stillness. More forceful leg kicks and tender lowering of the head. Contrast between sections could also be discussed.

level

Use of level is used thoroughly all the way through. Eg The Beginning [Field]: mid level tuck lift leads into lower level horizontal reach forwards and then a slow high lift rolling over the man's shoulder with extended legs.



ALL WORKS

Number & Gender of Dancers [NGD]

A Linha Curva

Number of dancers 28

Gender 15 m 13 f

Artificial Things

Number of dancers 4

Gender 2 m 2 f

Emancipation of Expressionism

Number of dancers 17

Gender 9 m 8 f

Infra

Number of dancers 12

Gender 6 m 6 f

Shadows

Number of dancers 4

Gender 2 m 2 f

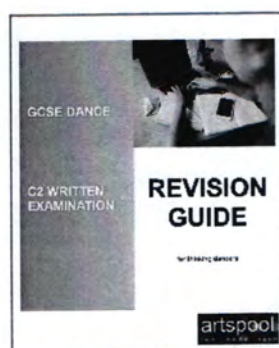
Within Her Eyes

Number of dancers 2

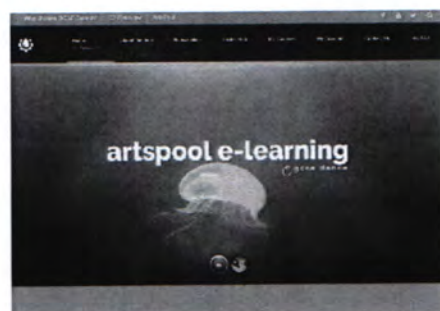
Gender 1 m 1 f



More support



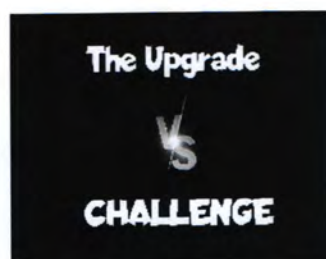
Revision Guide



e learning portal for the written paper

heads up

Online revision weeks



Online workshops



12 days of questions leading up to the paper



The EXIT escape room covering the whole paper



Anthology board game



Face to face student workshops