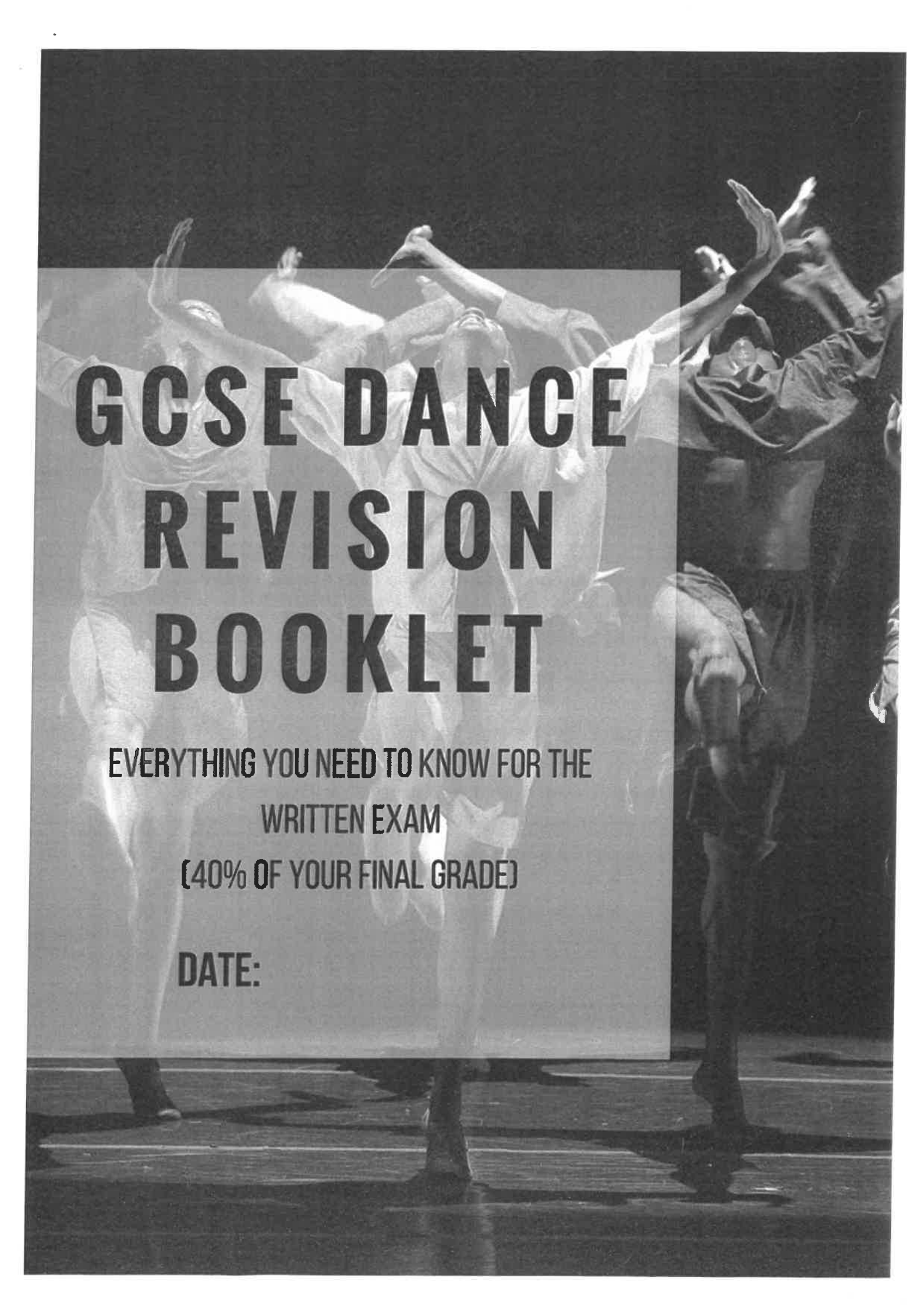


# Dance





# **GCSE DANCE REVISION BOOKLET**

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

**DATE:**

## Top Ten Exam Tips

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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!**

### **Section A**

- 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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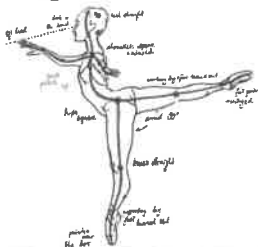



## Performance Skills

There are four types of performance skills:

<b>Physical Skills</b>	
<b>Expressive Skills</b>	
<b>Technical Skills</b>	
<b>Mental Skills</b>	

### 1. Physical Skills

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

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

## Isolation



## Mobility



## Posture



## Stamina



## Strength







**Common Question:** 'Explain how you could improve the physical skill .....over 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												
<b>Facial Expressions</b> 														
<b>Focus</b> 														
<b>Musicality</b> 														
<b>Phrasing</b> <table><tr><td>per bar</td><td>beat by</td><td>beat by</td></tr><tr><td><b>1 2 3 4</b></td><td><b>1 2 3 4</b></td><td><b>1 2 3 4</b></td></tr><tr><td>2nd bar</td><td>4th bar</td><td>5th bar</td></tr><tr><td><b>1 2 3 4</b></td><td><b>1 2 3 4</b></td><td><b>1 2 3 4</b></td></tr></table>	per bar	beat by	beat by	<b>1 2 3 4</b>	<b>1 2 3 4</b>	<b>1 2 3 4</b>	2nd bar	4th bar	5th bar	<b>1 2 3 4</b>	<b>1 2 3 4</b>	<b>1 2 3 4</b>		
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2nd bar	4th bar	5th bar												
<b>1 2 3 4</b>	<b>1 2 3 4</b>	<b>1 2 3 4</b>												
<b>Projection</b> 														

### 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

<b>Action Content</b>	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>  
<b>Dynamic Content</b>	Time, weight and flow:	
<b>Spatial Content</b>		
<b>Relationship Content</b>	In a duet/group:	
<b>Timing</b>		
<b>Rhythmic Content</b>		



#### 4. Mental Skills

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

This could be a 6 mark question!

## 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:

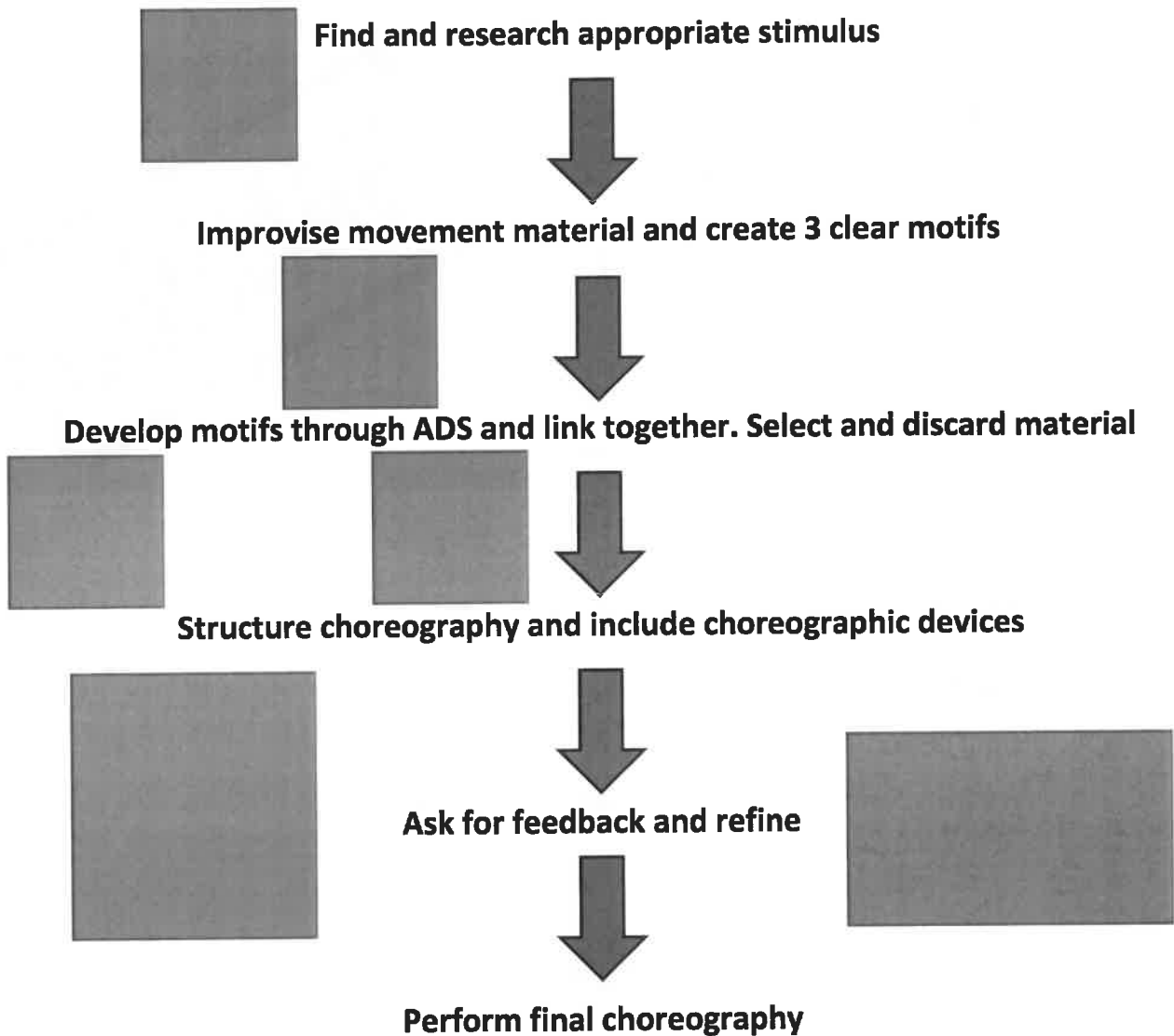
- Video recording and self-assessment
- Peer/teacher feedback
- Working with/without the accompaniment



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.

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

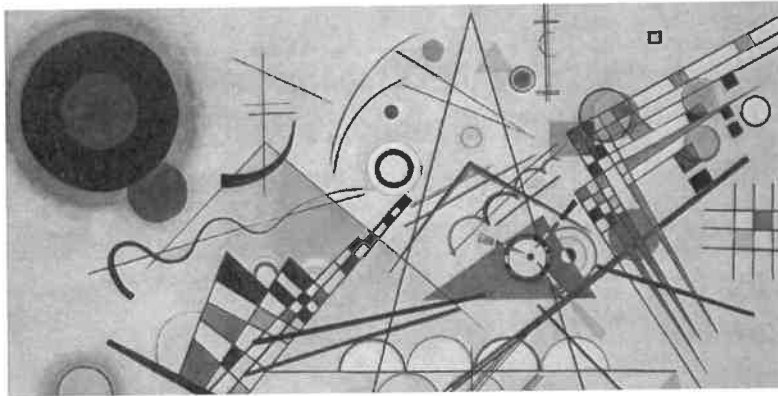
Binary  
Ternary  
Rondo (chorus)  
Narrative (story telling)  
Episodic (sections linked by a theme)  
Cyclical (same beginning and end)  
Beginning/middle/end

### 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.’

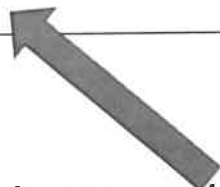


## Choreographic Devices

### 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

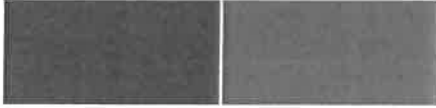

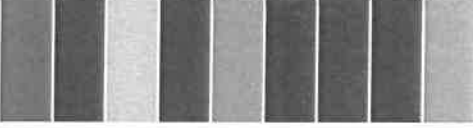




**Common Question:** Explain how you would use a particular choreographic device in a dance titled 'Conversations.' (3 marks)

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

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

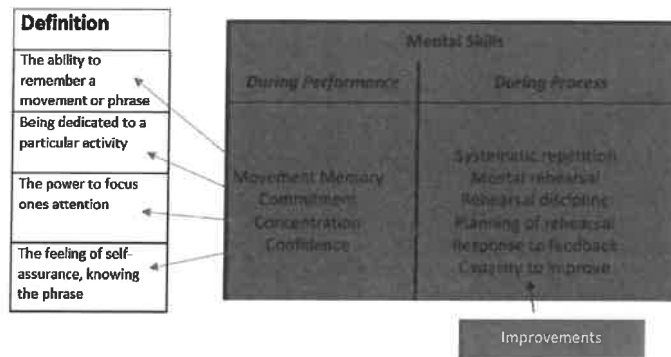
See above in green

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	Brushes/tendus
Balance	Pie and rise
Control	Sit ups
Flexibility	Fold over legs and touch toes
Strength	Plank (upper body)
Stamina	Running
Remember to state exercise and challenge e.g increase reps, time, weight etc	

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

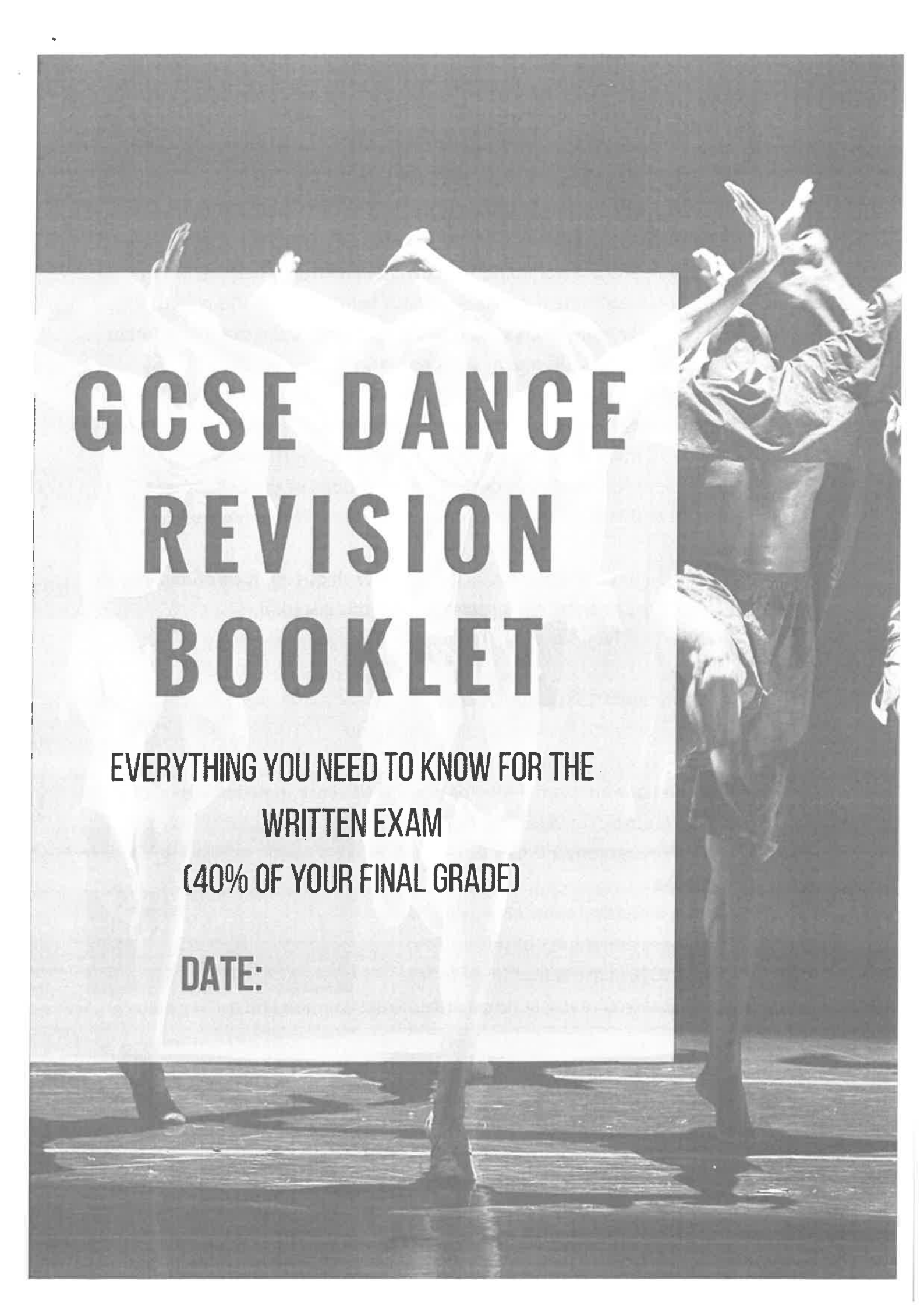
See above...USE progressive overload!!!!

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

Dance idea	Physical Skill	Example	Explanation	Evaluation
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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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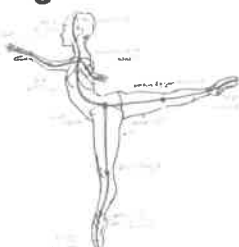








## Performance Skills



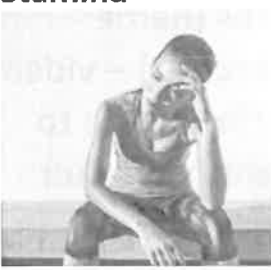

There are four types of performance skills:

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

### 1. Physical Skills

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

<b>Control</b> 	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
<b>Coordination</b> 	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
<b>Extension</b> 	Fully lengthening limbs/muscles	improve strength and flexibility in limbs (name exercises) – video performance to identify weaker areas
<b>Flexibility</b> 	The range of motion around a joint	Stretching when warm – seated straddle, touching toes (pike), deep lunges. Increase the depth of stretch over time
<b>Isolation</b> 	Moving a body part independently e.g chest isolation (picture)	Improve strength and clarity in specific limbs/area of the body

<b>Mobility</b> 	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
<b>Posture</b> 	The body's position	Improve core strength through sit ups, planks and increase the amount each time. Lift up through top of the head
<b>Stamina</b> 	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
<b>Strength</b> 	Muscular power	Sit ups, press ups, plank, squats. Increase the amount/length of time they are performed

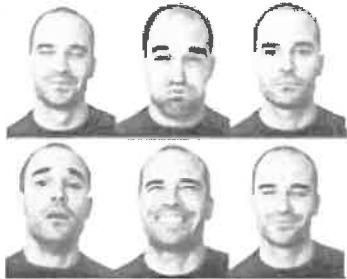



**Common Question:** 'Explain how you could improve the physical skill .....over time'  
(2 marks)



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
<b>Facial Expressions</b> 	Using the face to communicate character/ emotion and engage the audience	Facial expressions are choreographed and will help you increase your projection
<b>Focus</b> 	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)
<b>Musicality</b> 	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
<b>Phrasing</b> 	The distribution of energy within a phrase of movement	Also called 'emphasis' ie adding emphasis onto particular moments
<b>Projection</b>	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><b>Spatial Awareness</b></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

<b>Action Content</b>	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>  
<b>Dynamic Content</b>	Time, weight and flow: rapid or slow, sudden or sustained, fluid or staccato, gentle or powerful, direct or indirect	
<b>Spatial Content</b>	Levels, directions, spatial pathways, size of movement, proximity to audience, patterns, planes	
<b>Relationship Content</b>	In a duet/group: Lead and follow, mirroring, action reaction, accumulation, complementary and contrast, counterpoint, contact, formations	
<b>Timing</b>	Using the same counts to the aural setting or other dancers	
<b>Rhythmic Content</b>	Patterns of movements that can be repeated	

#### 4. Mental Skills

<b>Movement Memory</b> 	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"> <li>• systematic repetition</li> <li>• mental rehearsal</li> <li>• rehearsal discipline</li> <li>• planning of rehearsal</li> <li>• response to feedback</li> <li>• capacity to improve</li> </ul>  <p>This could be a 6 mark question!</p>
<b>Commitment</b> 	Dedication to the rehearsal process and final performance	
<b>Concentration</b> 	Focussing all of your attention onto the performance	
<b>Confidence</b> 	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

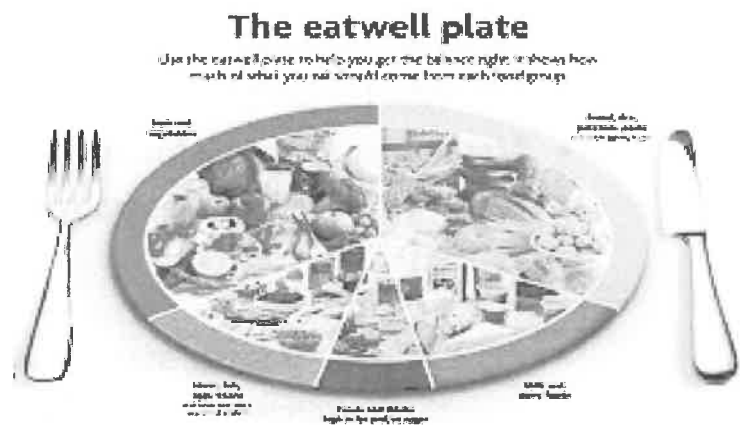
## Health and Nutrition

**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!**

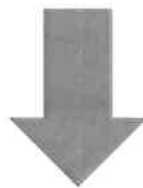
**'To improve my technique I would practice every day.'**

**'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

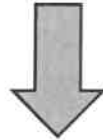


Always state the **impact** that this has had, for example: 'Recording my work and watching it back highlighted moments where my focus dropped/my alignment was incorrect...'

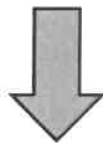
## **The Choreographic Process**

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...

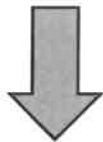
**Find and research appropriate stimulus**



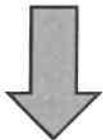
**Improvise movement material and create 3 clear motifs**



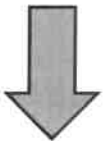
**Develop motifs through ASD and link together. Select and discard material**



**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.

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

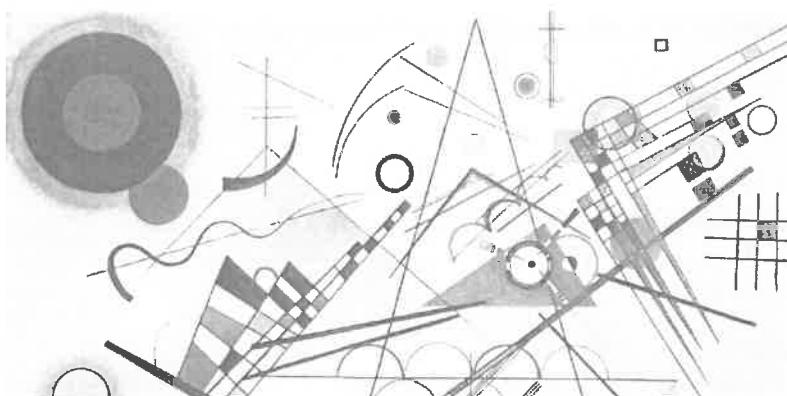
### Form and Structure

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.’



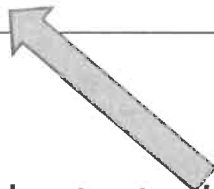


## Choreographic Devices

### 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

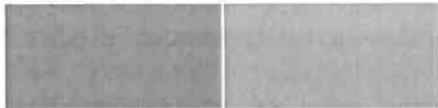
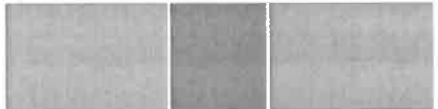
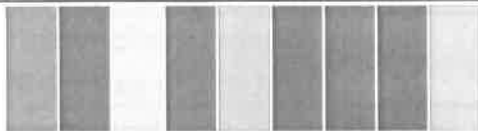
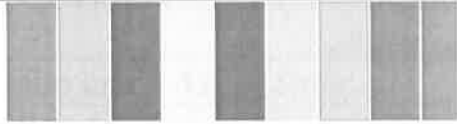



**Common Question:** Explain how you would use a particular choreographic device in a dance titled 'Conversations.' (3 marks)

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

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

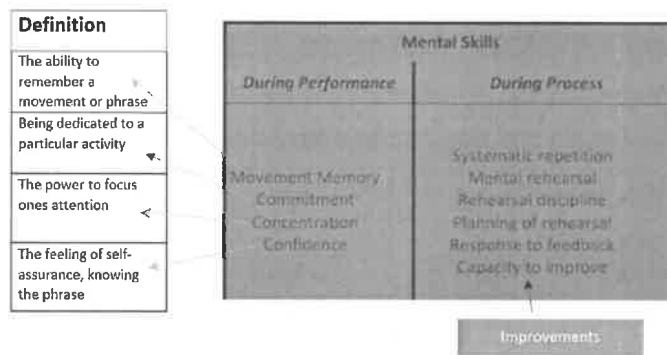
See above in green

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	Brushes/tendus
Balance	Plie and rise
Control	Sit ups
Flexibility	Fold over legs and touch toes
Strength	Plank (upper body)
Stamina	Running
Remember to state exercise and challenge e.g increase reps, time, weight etc	

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

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

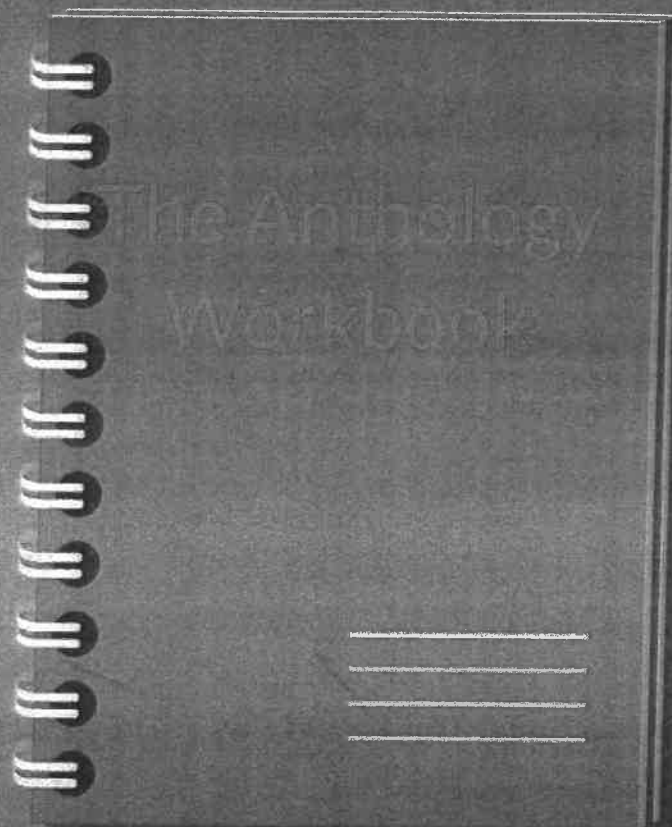
9. Explain how they contribute to your performance in your choreography (3 marks)

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.





Name

artspool



## CONTENTS

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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.....

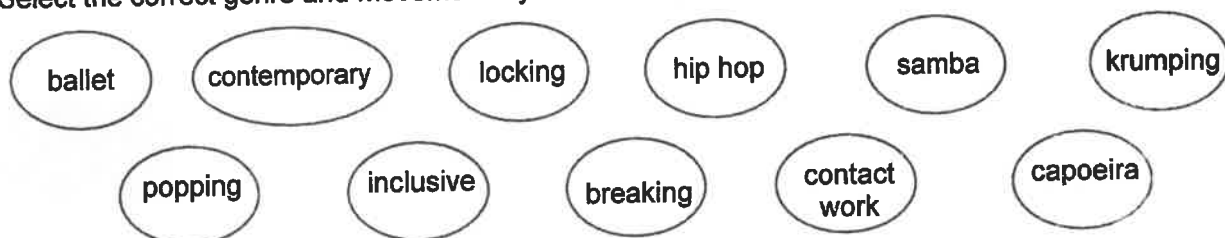
## How was it made? : Learning

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

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

## Which genre? : Learning

Select the correct genre and movement styles below





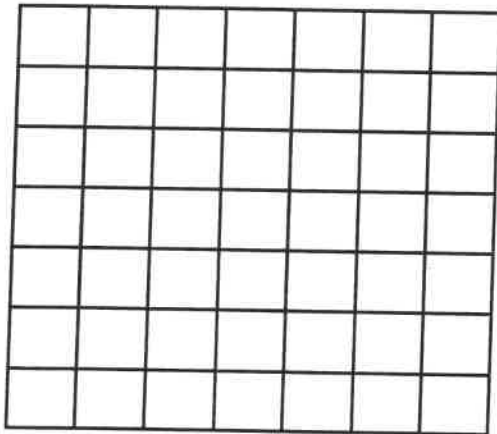
## A LINHA CURVA

### Lighting

There are two kinds of lighting in A Linha Curva:

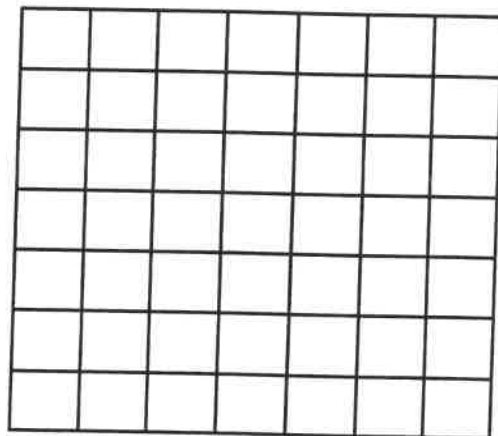
1. Multi-..... sq..... of light. There are [number]..... sq.....
2. A white w..... *When does this happen?*.....  
.....

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



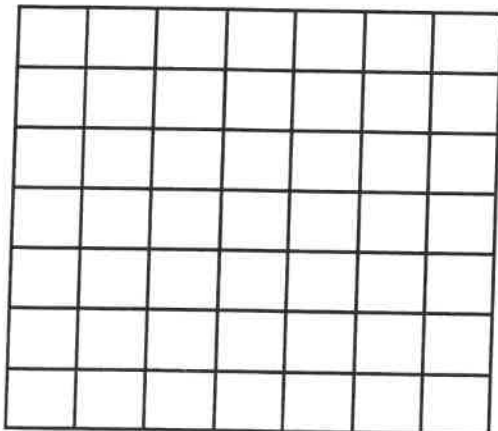
**Formation 1. When does this happen?**

.....  
.....



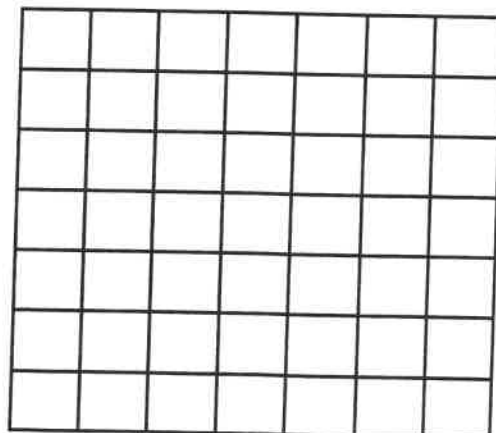
**Formation 2. When does this happen?**

.....  
.....



**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

.....

.....

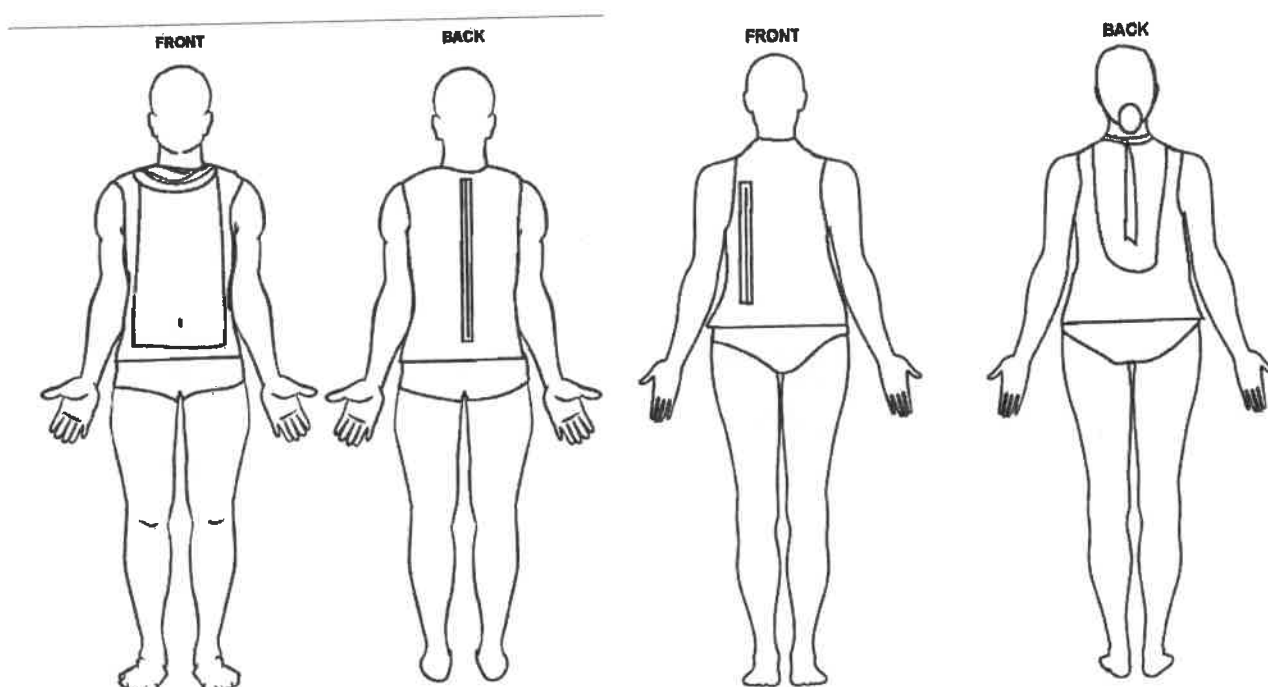
.....



## 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



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

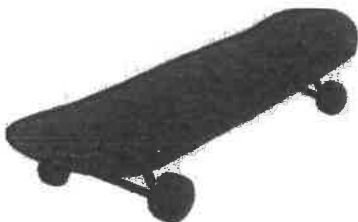
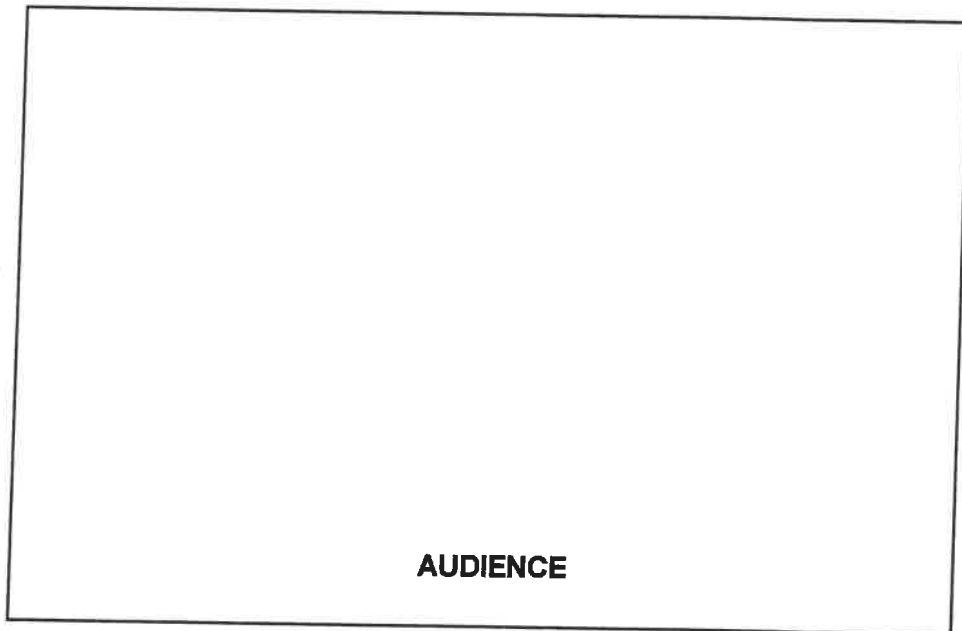
### Staging/Set & Props

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



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 1<sup>st</sup> 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.....

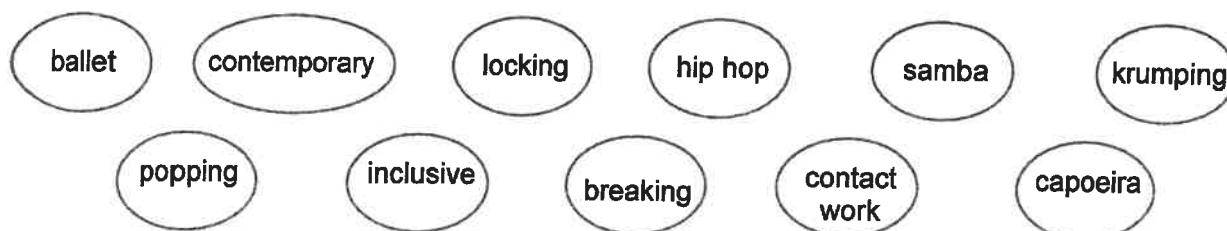
## How was it made? : Learning

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

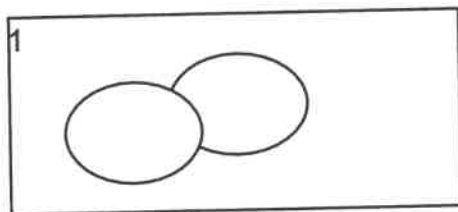
Lighting can be divided into wash, sidelight and spotlight.

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.

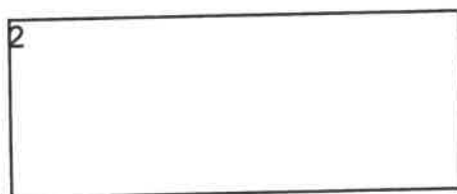
A **sidelight** is usually positioned offstage and shines directly across the stage. Sidelighting sculpts the body and can create an eerie or intimate mood, depending on the colour used. It often creates shadow.

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



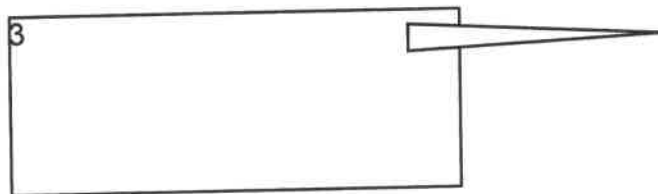
1. Two p..... of wh..... li..... These are positioned c..... s..... and do..... r.....

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



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:

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

.....

.....

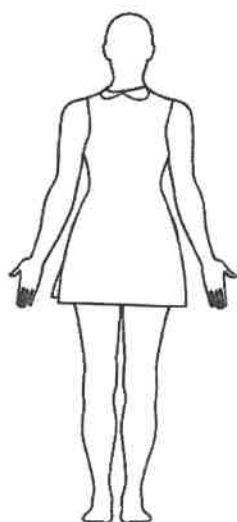
.....



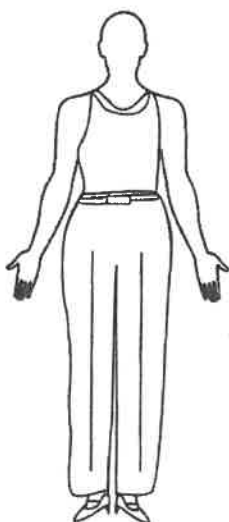
## ARTIFICIAL THINGS

### Costume

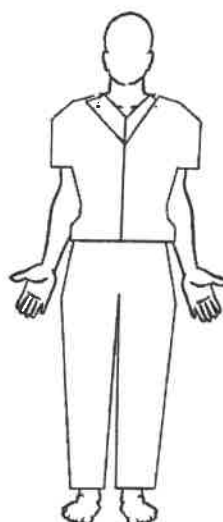
There are 4 dancers in Artificial Things all with different costumes. Colour them in accurately.



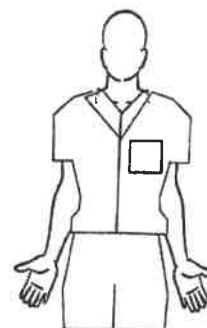
**Amy**



**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**



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

.....

.....

.....

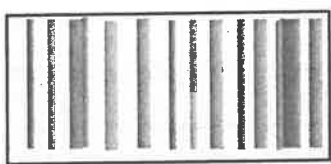


## ARTIFICIAL THINGS

### 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



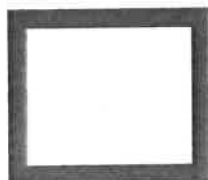
headless mannequin



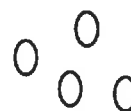
3 stools



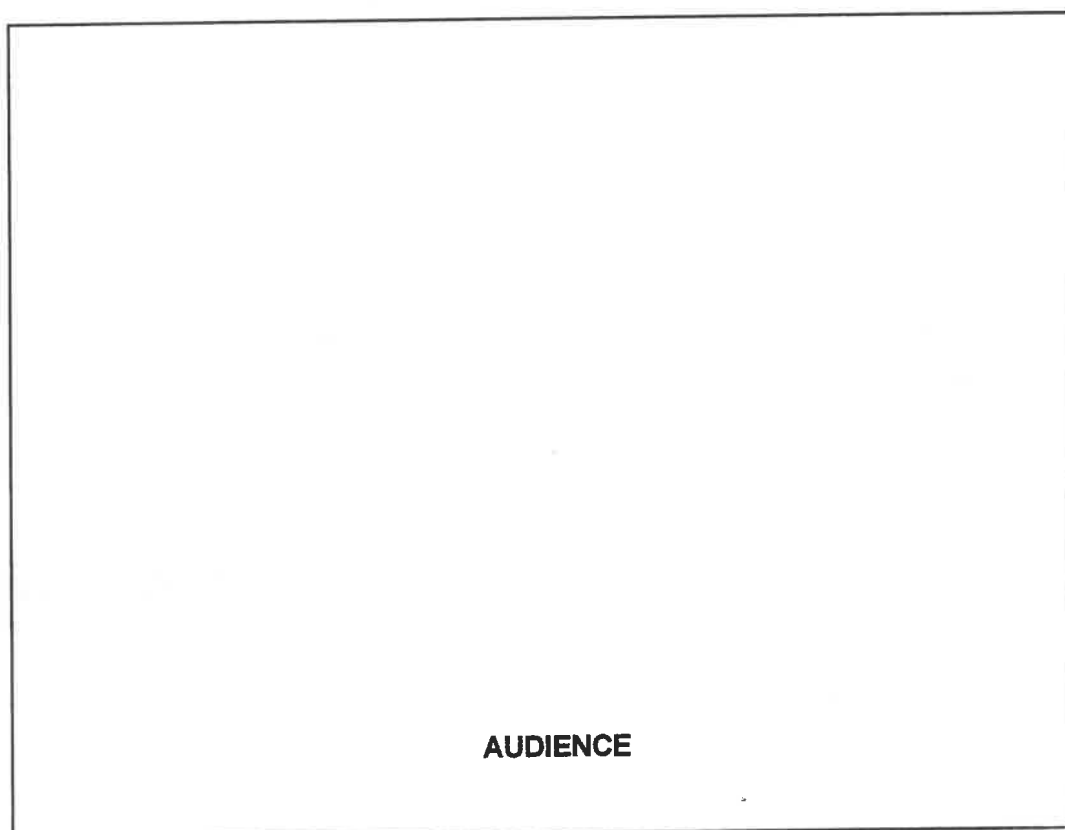
grey floor



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**



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:**

**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 1<sup>st</sup> 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.....

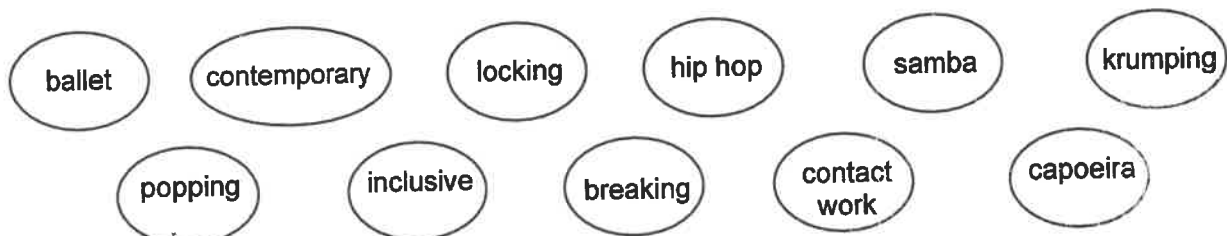
## How was it made? : Learning

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

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

## Which genre? : Learning

Select the correct genre and movement styles below





# 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



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

.....

.....

.....

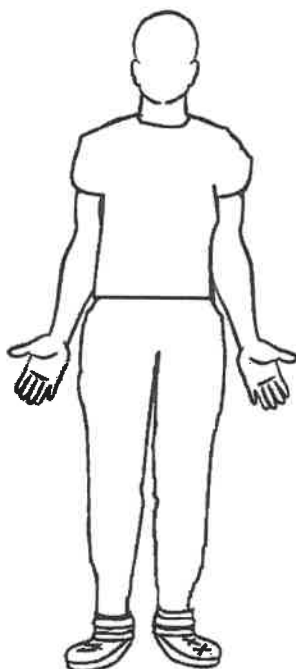




## EMANCIPATION OF EXPRESSIONISM

### 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:

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

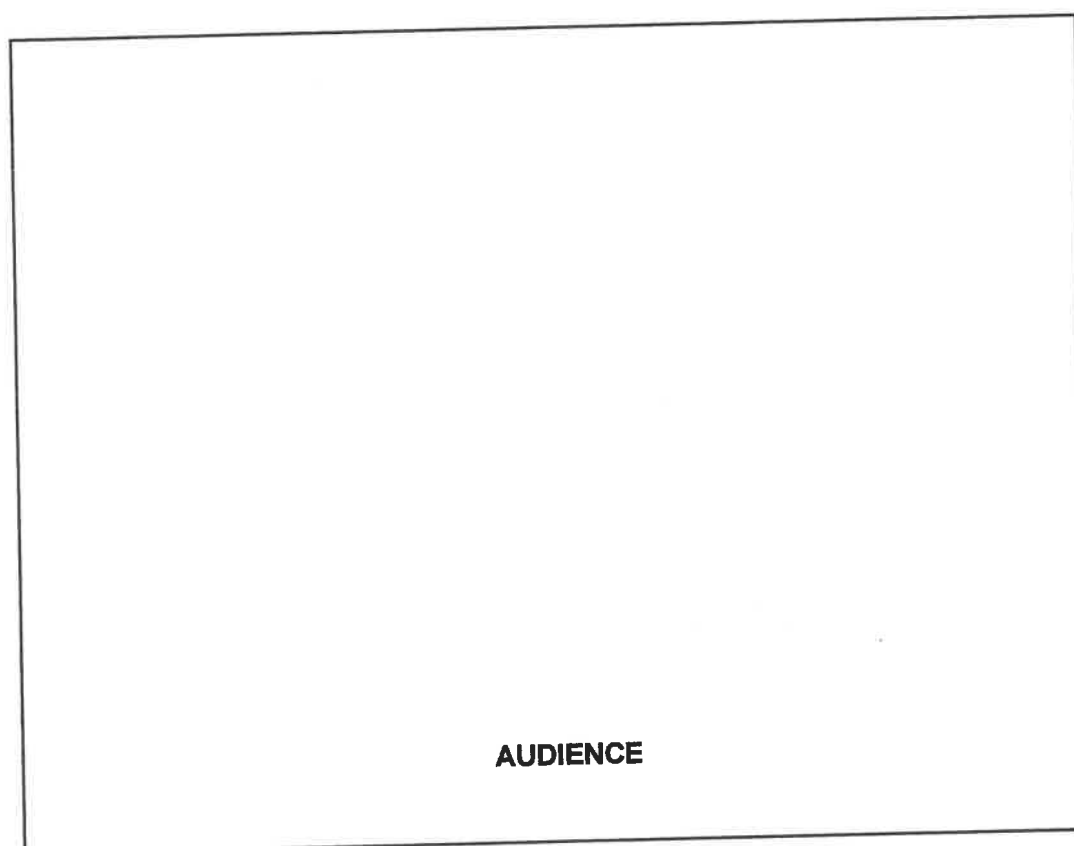
### Staging/Set

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



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:

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



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**.

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 1<sup>st</sup> 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.....

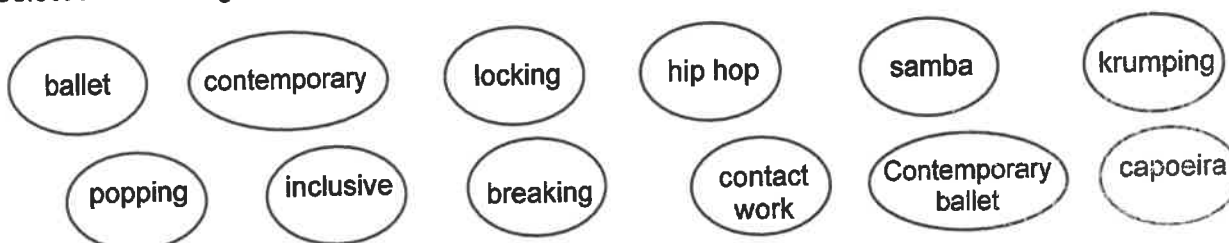
### How was it made? : Learning

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**

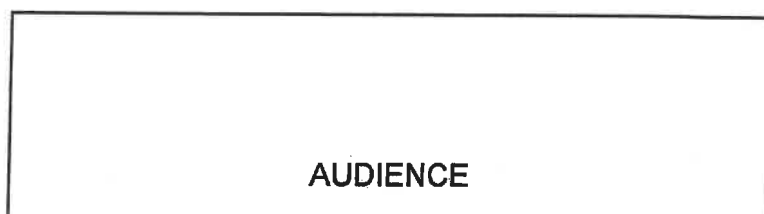
Type of light: ..... When do we see this? .....

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

.....

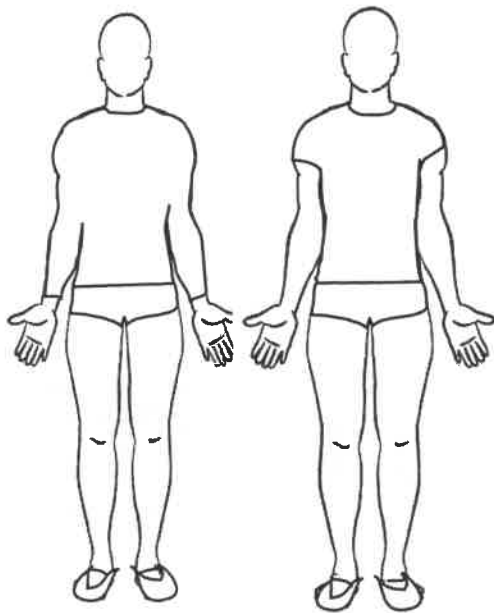
.....

.....

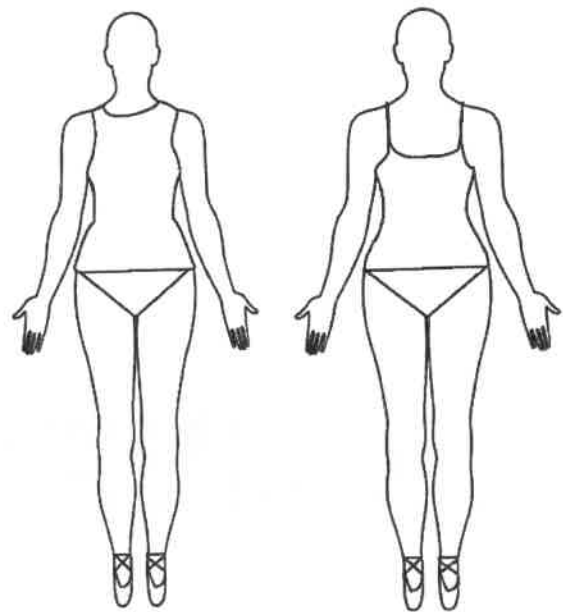


## INFRA Costume

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



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

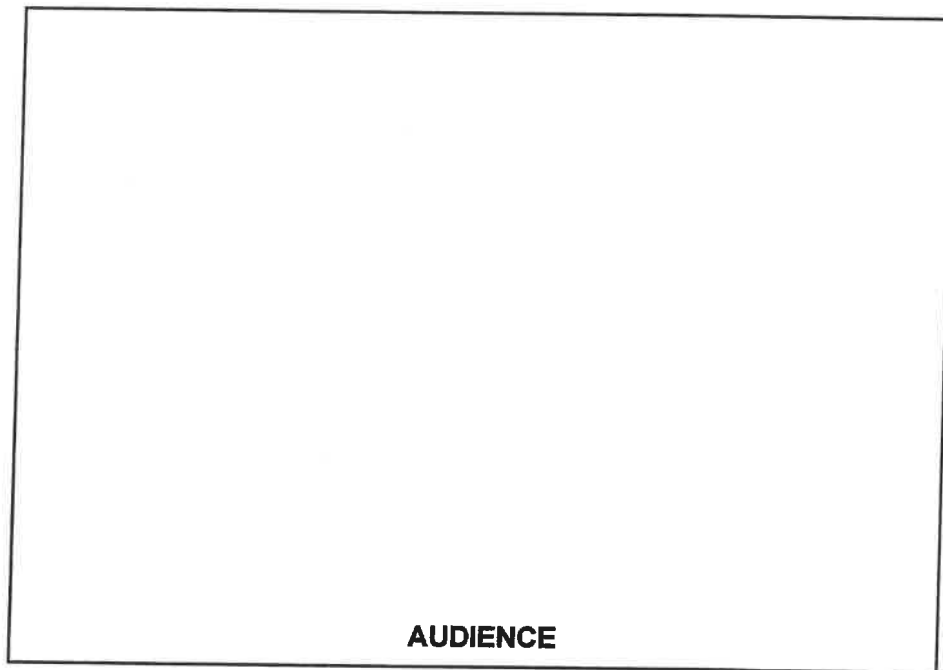
The set design for Infra is very simple.

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

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

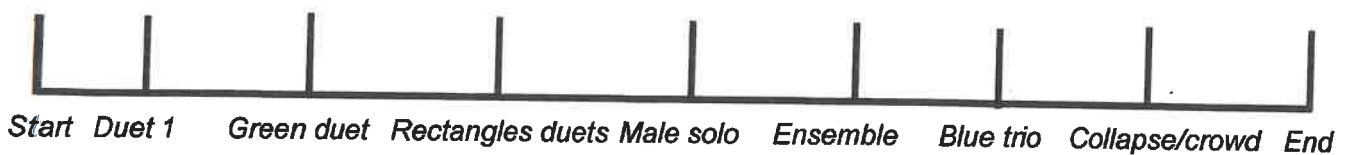
On the s.....we see the outline of people w.....

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

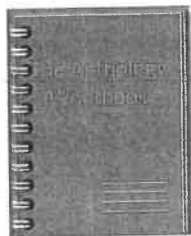
climax

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



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:



*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.*



*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 1<sup>st</sup> 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**

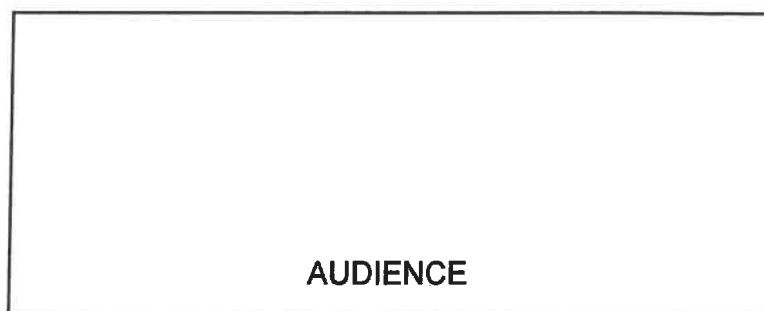
**floodlight**

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



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

.....

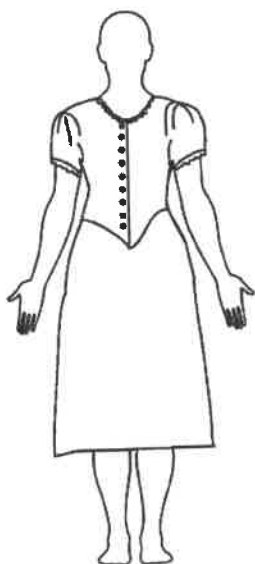
.....

.....

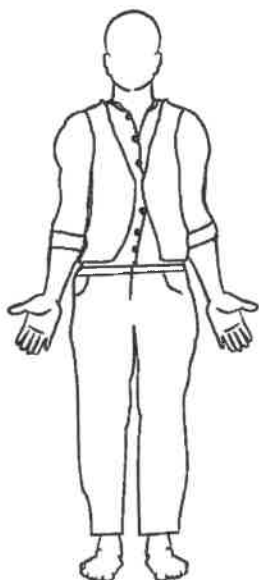


## SHADOWS Costume

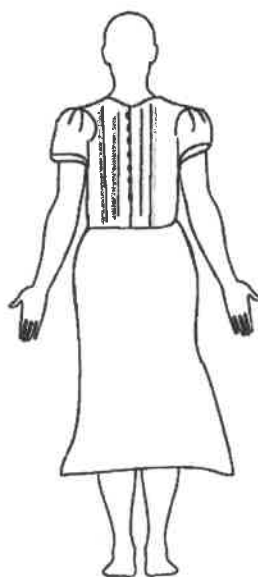
There are 4 dancers in Shadows all with a different costume. Colour them in accurately.



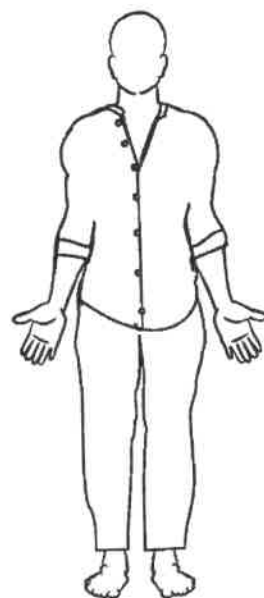
**Mother**



**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

.....

.....

.....



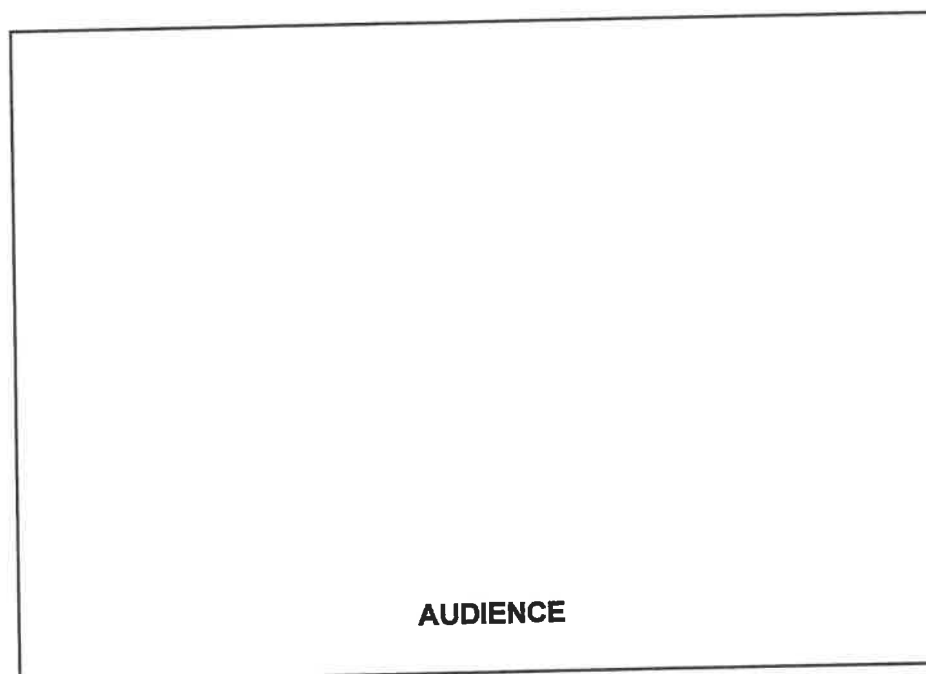
## SHADOWS

### Staging/Set & Props

The set design for *Shadows* is very simple.

It is a blank room 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.



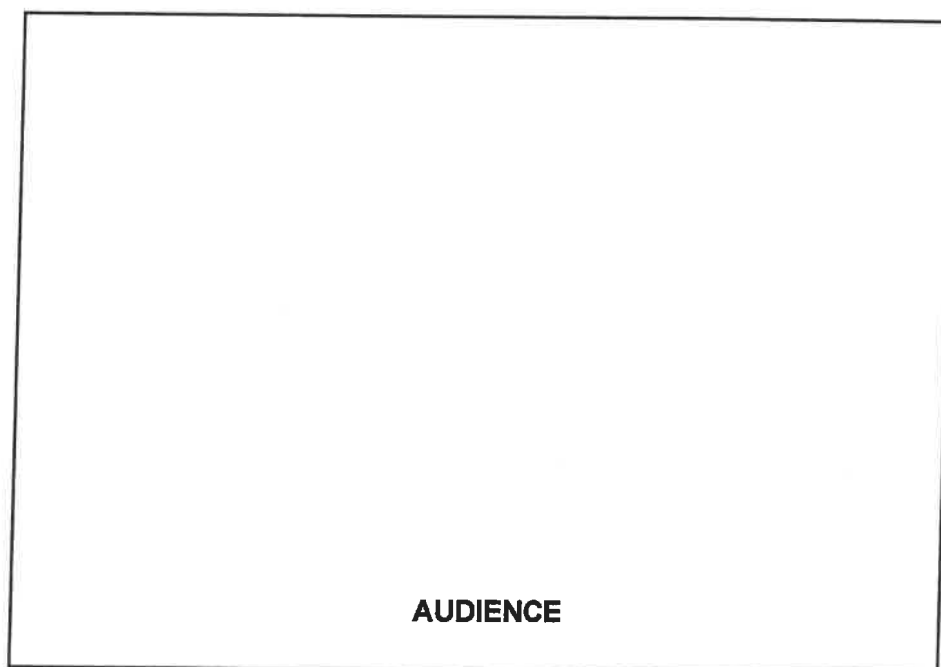
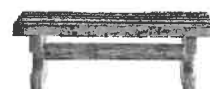




## SHADOWS

### 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



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

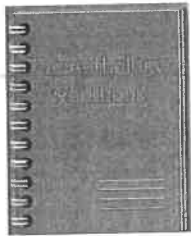
climax

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 heard 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?

.....

.....

.....

.....

.....



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



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:



*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.*



*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 1<sup>st</sup> 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 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.*

*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!**



nighttime



early morning



daytime & overcast



daytime & sunny



daytime & raining



daytime & misty



daytime & snowing



lightning at dusk



daytime & windy



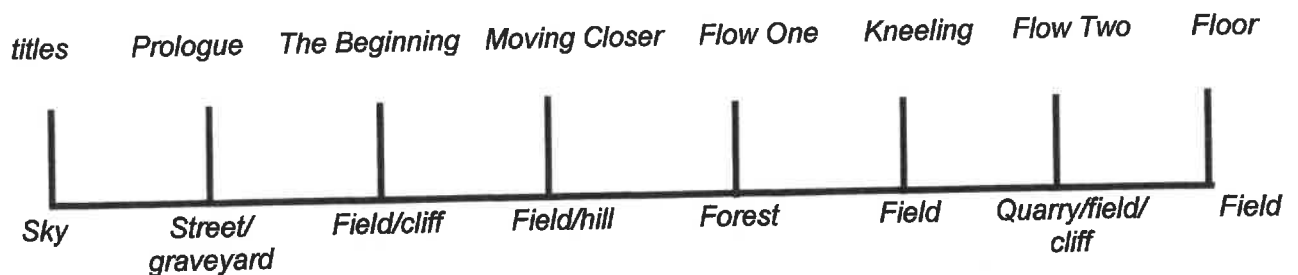
dusk



rainy night



tornado





## 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



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

.....

.....

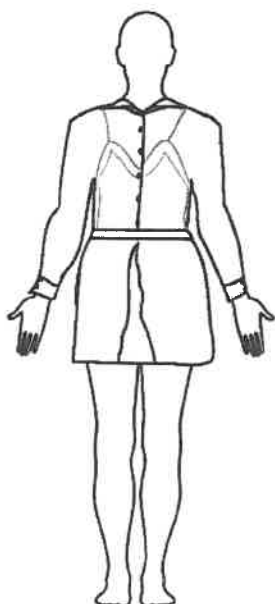
.....



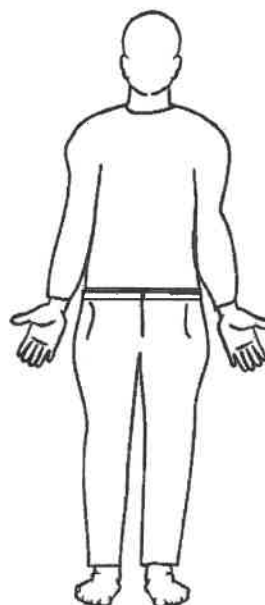
## WITHIN HER EYES

### 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

---

---

---



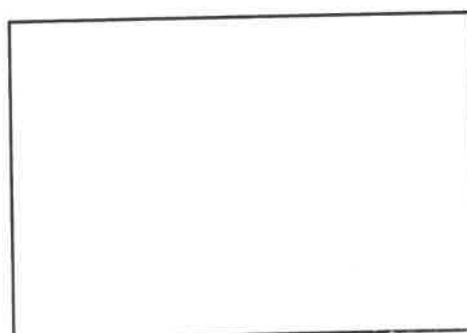
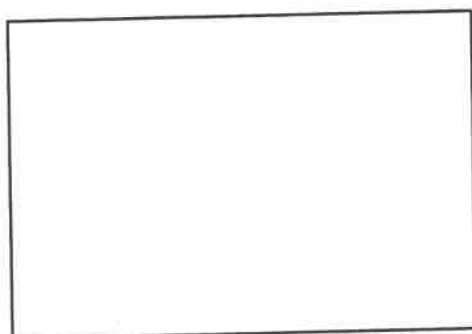
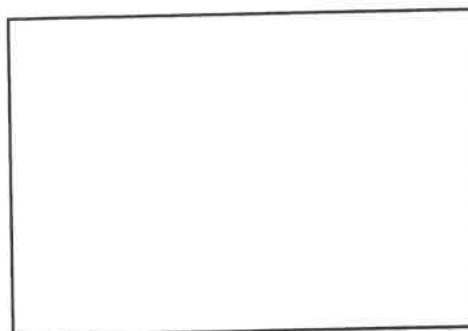
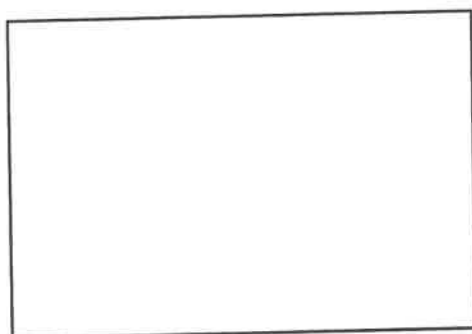
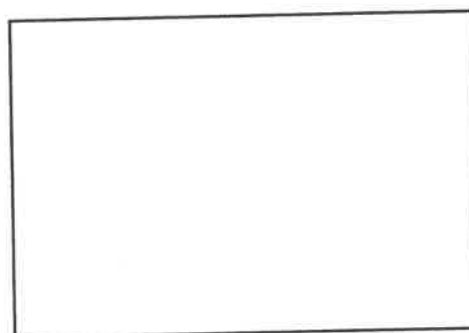
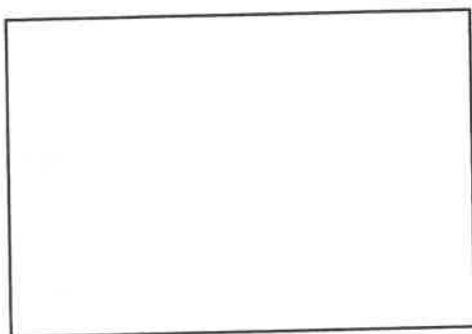
## WITHIN HER EYES

### 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 !

<b>Deserted Street</b>	Mood 1.....	Mood 2.....
<b>Graveyard</b>	Mood 1.....	Mood 2.....
<b>Field</b>	Mood 1.....	Mood 2.....
<b>Cliff</b>	Mood 1.....	Mood 2.....
<b>Forest</b>	Mood 1.....	Mood 2.....
<b>Quarry</b>	Mood 1.....	Mood 2.....



## WITHIN HER EYES

### 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**.

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

.....

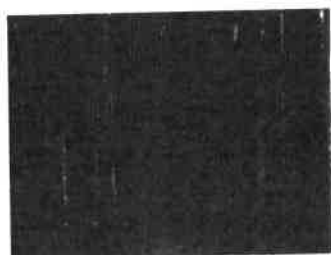


Camera shot

.....

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



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:



*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.*



*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 1<sup>st</sup> 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 ..... Gender .....m ..... f

#### **Artificial Things**

Number of dancers ..... Gender .....m ..... f

#### **Emancipation of Expressionism**

Number of dancers ..... Gender .....m ..... f

#### **Infra**

Number of dancers ..... Gender .....m ..... f

#### **Shadows**

Number of dancers ..... Gender .....m ..... f

#### **Within Her Eyes**

Number of dancers ..... Gender .....m ..... 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

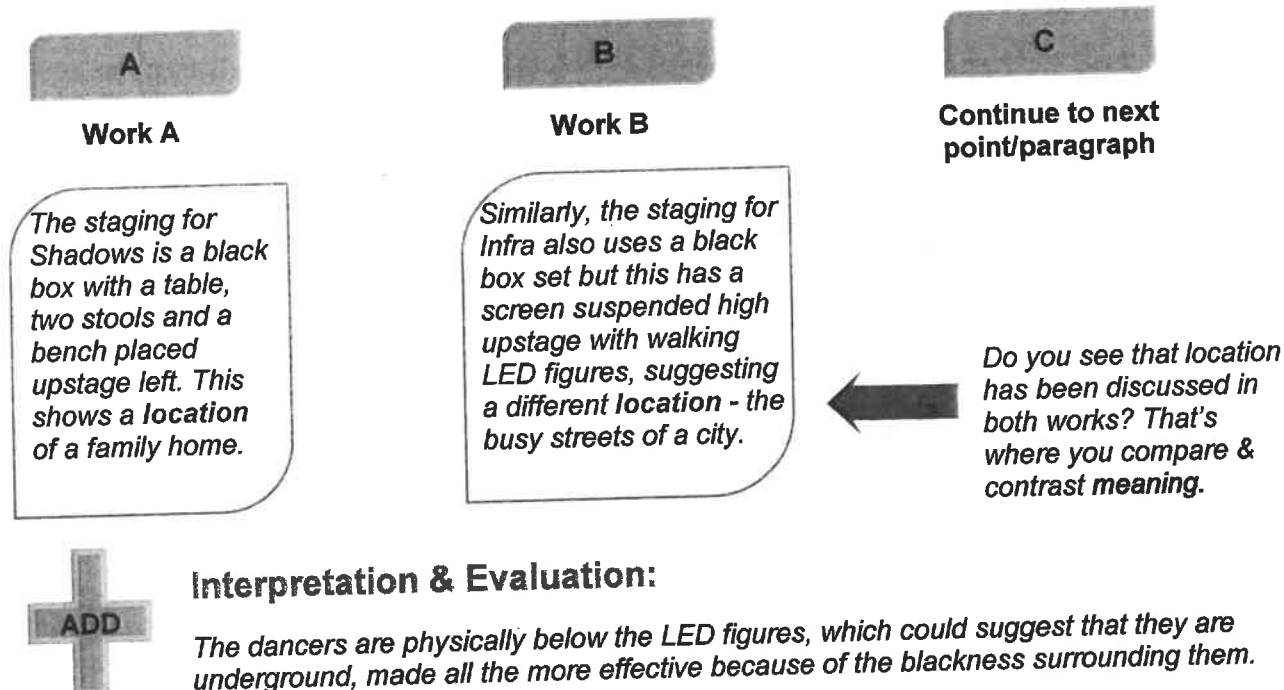
Now you know all about the production features in all of the works it is time to have a go at **comparing and contrasting**.

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!



#### 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**



**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*

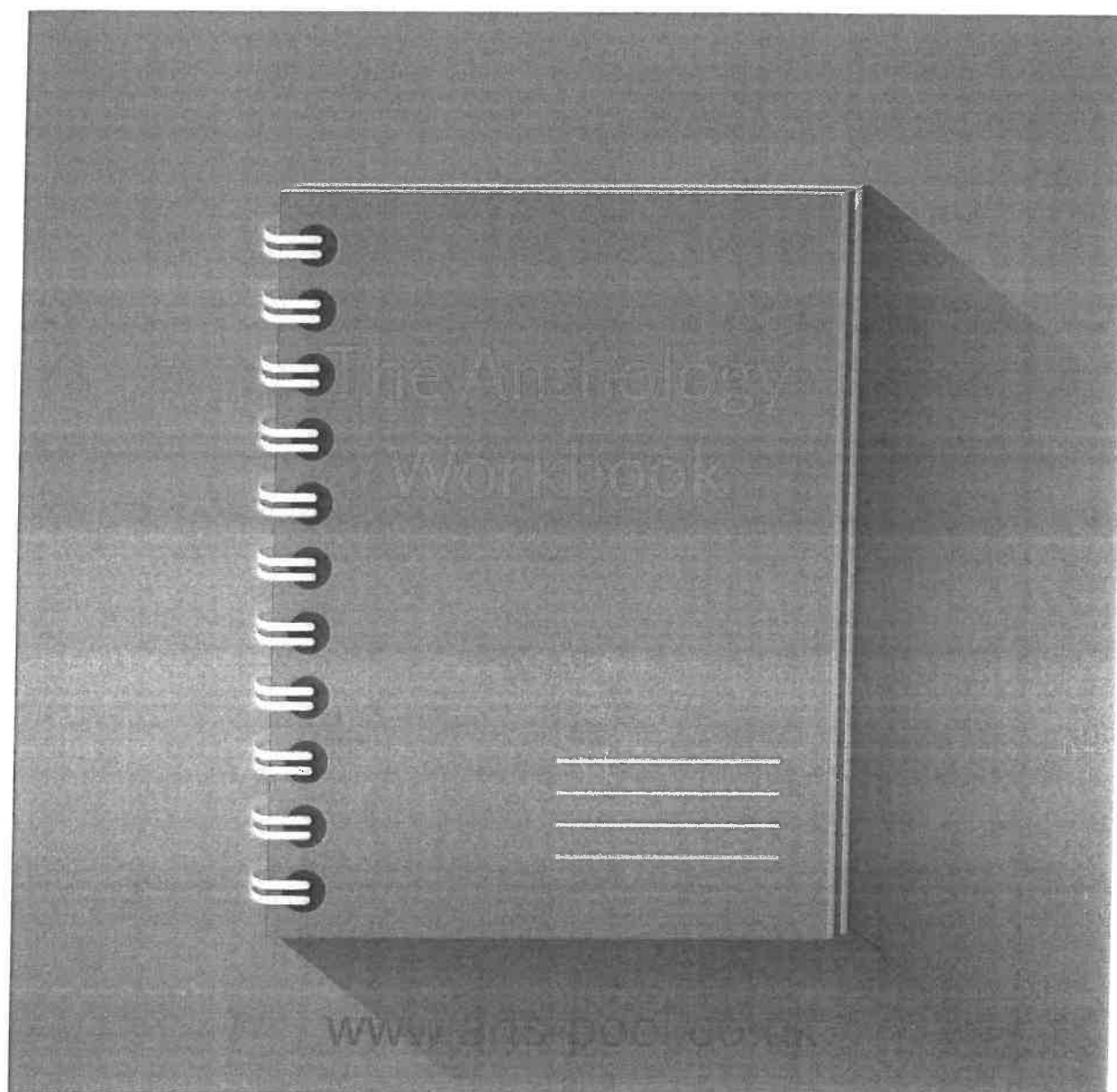
*Using your knowledge of the similarities and differences in the aural setting used in Within Her Eyes and Shadows, discuss how aural setting enhances our appreciation of these two works. 12 marks*

*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*

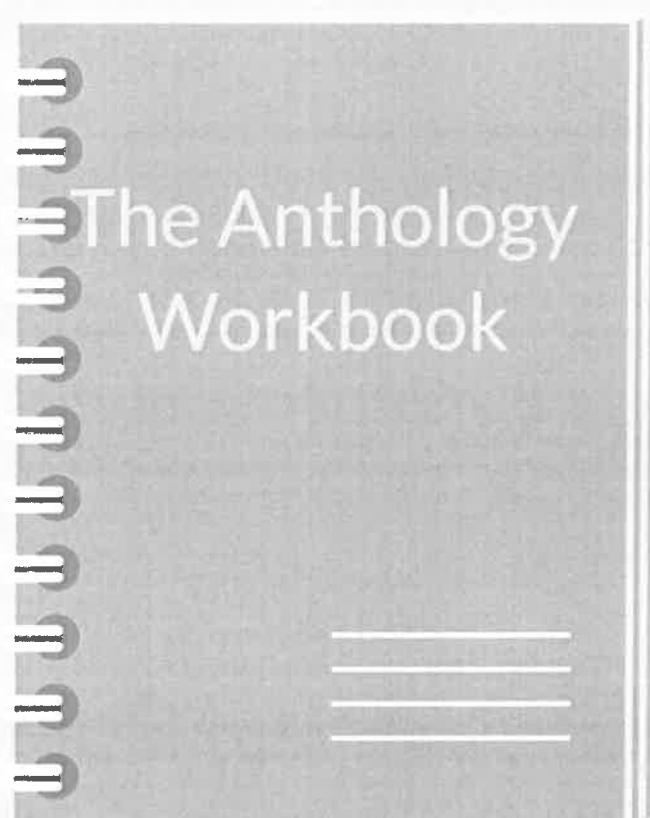
*Using your knowledge of the similarities and differences in the aural setting used in Infra and A Linha Curva, discuss how aural setting enhances our appreciation of these two works. 12 marks*

*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*





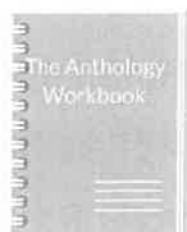




TEACHER GUIDANCE



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

ballet

contemporary

locking

hip hop

samba

krumping

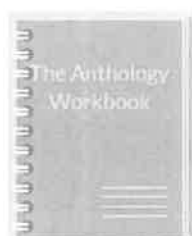
popping

inclusive

breaking

contact  
work

capoeira



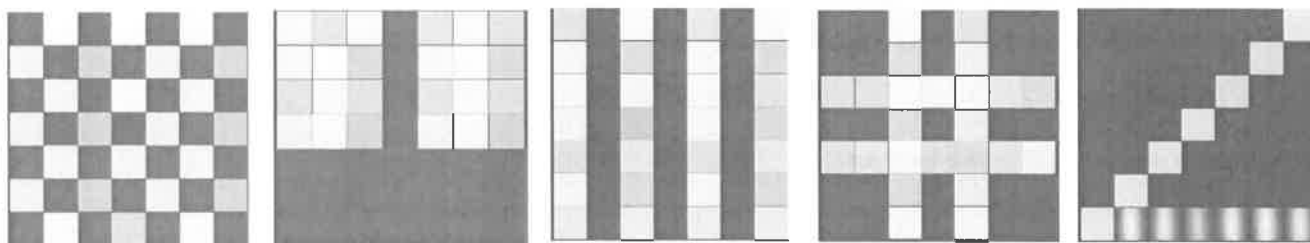
## A LINHA CURVA

### Lighting

There are two kinds of lighting in A Linha Curva:

1. Multi-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

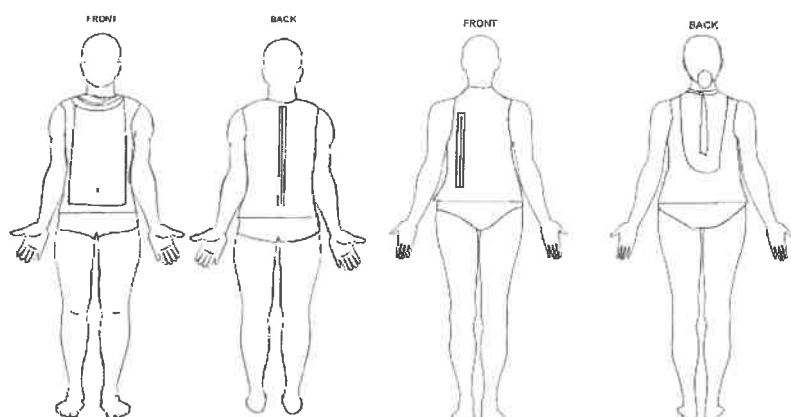
**space**

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

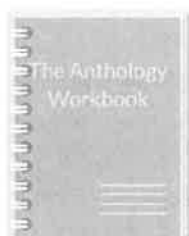
#### era

#### 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**

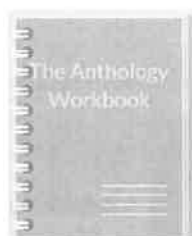
Samba = carnival

**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.]

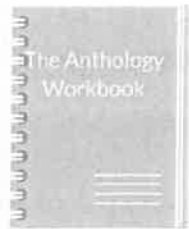
#### counterpoint

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*

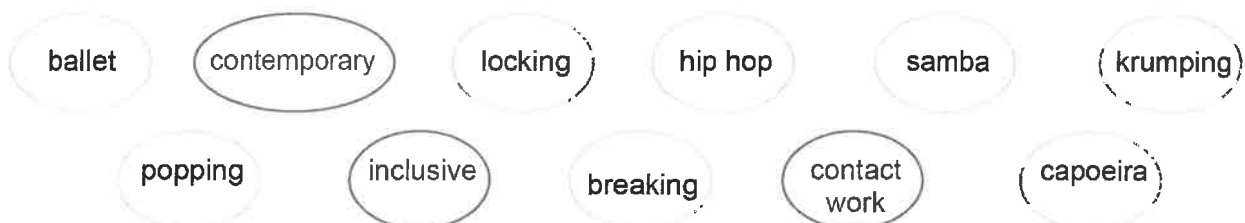
The **choreographic intention** is [what it's about]

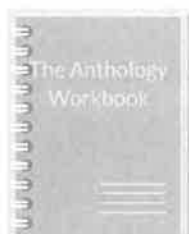
- 1 *life's limitations and resolution*
- 2 *constrained within a snowglobe*

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

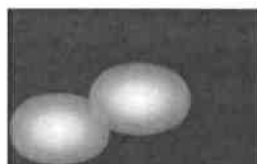




## ARTIFICIAL THINGS

### 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.

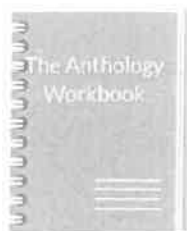
**Choreographic Intent - constrained within a snowglobe:** At the start, Dave and Laura are each seen within a round white pool of light.

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**.

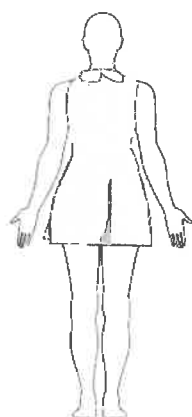
location	structure	aural setting	costume	season	space
White pools suggest snow outdoors or inside a snow-globe	Different lighting design for each section	White pools support wind sounds at start - both suggesting wintry scene		White pools and blue wash suggest snow/ice and therefore winter	Spotlight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



## ARTIFICIAL THINGS

### Costume

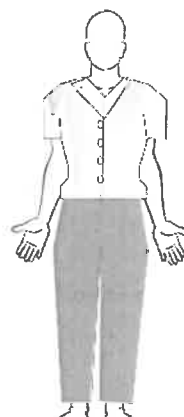
There are 4 dancers in Artificial Things all with different costumes. Colour them in accurately.



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

Streaks of paint also feature on the backcloth

genre

Everyday clothing and bare feet typical of contemporary dance

character

era

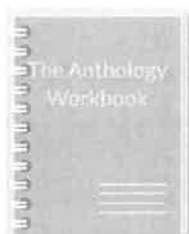
A mix of eras: modern for the men, Laura's trousers more 40s, Amy's dress more 60s

gender

Gender specific

structure

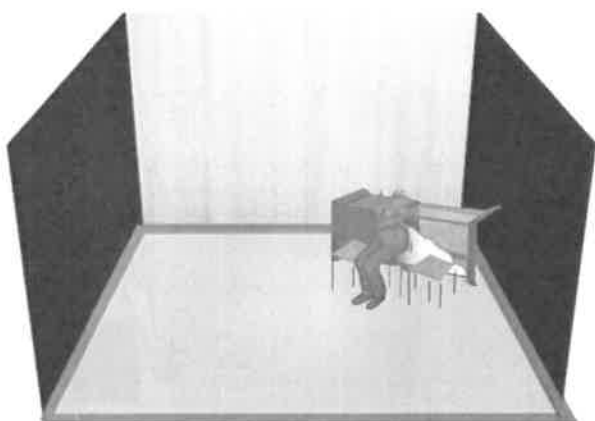
Dave wears a jacket at the end



## 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

aural setting

character

costume

season

structure

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

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

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

Snow in the set creates wintry scene.



## 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.

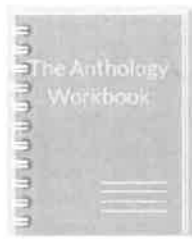
**Choreographic Intent - life's limitations and resolution:** There are piano chords which chime in Family Portraits - suggests time is passing as the dancers move forward to resolving their limitations.

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	set	character	location	season	structure
Wind and crunching sounds support white pools of light to suggest snow	Wind and crunching sounds support snow in the set to suggest winter		Wind and crunching sounds suggest outdoors landscape	Wind and crunching sounds plus falling piano notes suggest winter	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

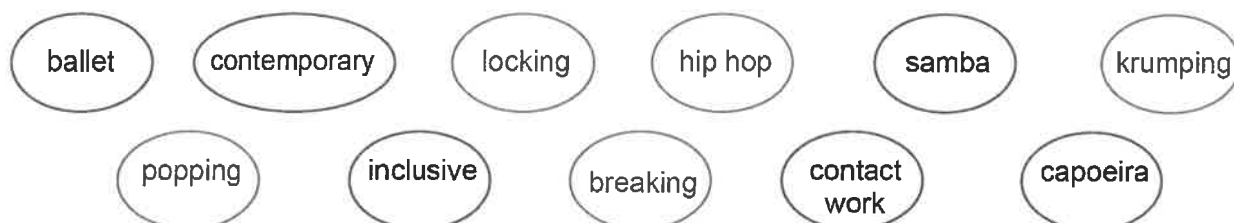
3 ways the choreographer created the work are **choreographic approach**

1 Exploring hip hop movement in a contemporary way

2 Musicality

3 Signature moves

Select the correct genre and movement styles below

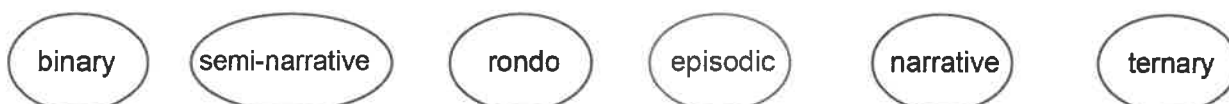


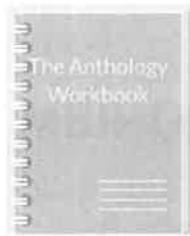
The four section titles are linked to the choreographic intent of an emotional journey.

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

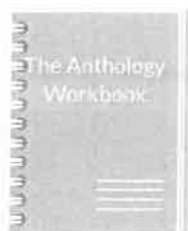
Lighting changes for each section

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

Both are blue

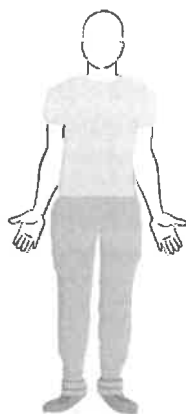
Genesis - pale blue for squirming gestures, brighter blue for powerful Ninja Walk





## 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

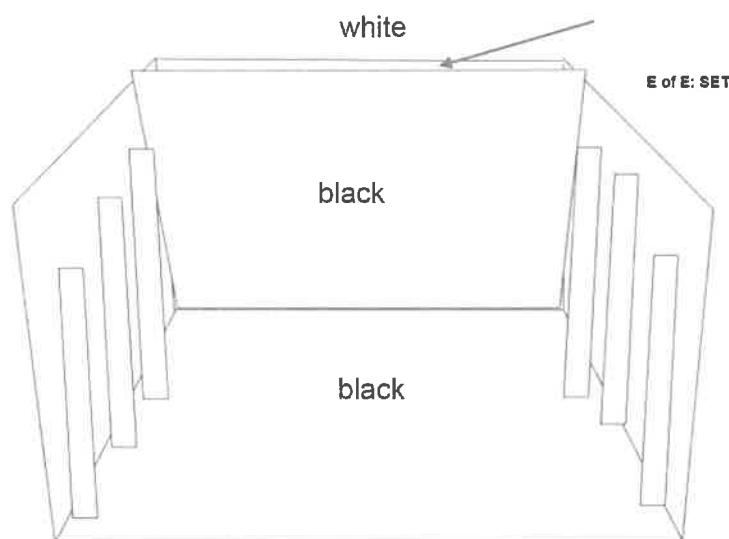
### Staging/Set

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**

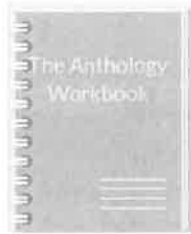
Genesis: eerie music for mysterious lighting, then both change to powerful dynamic for Ninja Walk

**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]

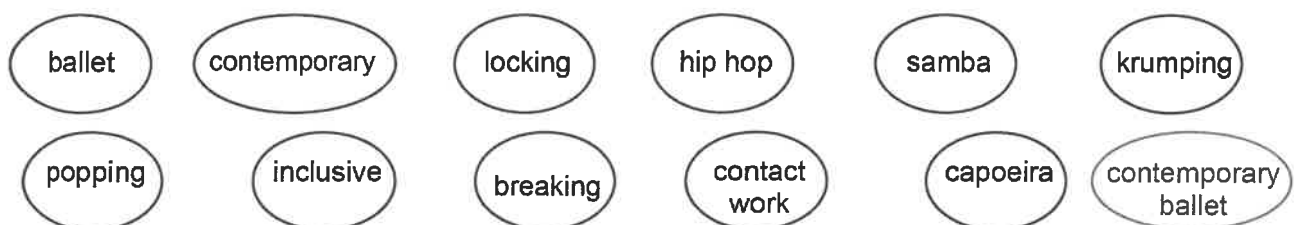
The 2 **choreographic intentions** are what it's about]

- 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

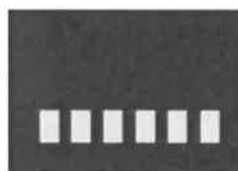
Type of light: wash When do we see this? throughout using different colours. Eg green wash for duet

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

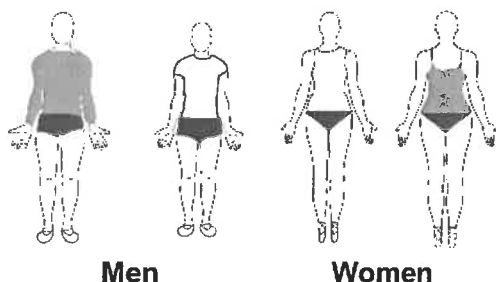
Rectangles restrict  
dancers' space



## 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.

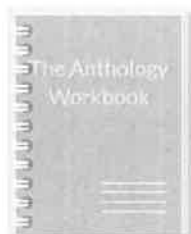
Sombre, gloomy, industrial, urban, depressing [colour] private, intimate [design]

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	genre	character	era	gender	structure
Monochrome colours of costume match monochrome set	Ballet shoes support contemporary ballet genre.		Tight, clean cut, revealing costumes point to modern day	Shoes and two different costumes are gender specific - the rest more gender neutral perhaps	



## INFRA

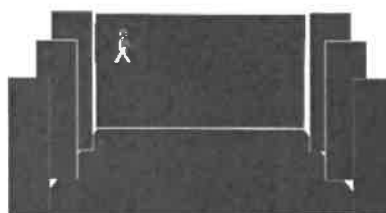
### Staging/Set

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.

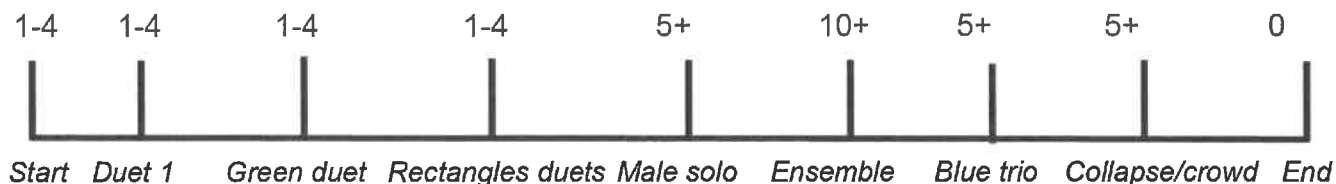
On the screen we see the outline of people walking.

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.

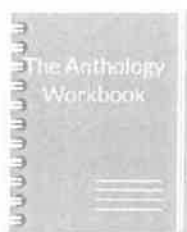
Sombre, dark, gloomy, oppressive, tense, intense, mysterious, busy, isolated

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	aural setting	structure	era	climax	narrative
Empty black box enables lighting shapes to be seen clearly on the floor		Number of LED figures builds and then falls	Use of technology suggests 21 <sup>st</sup> century era	Number of LED figures builds to a climax and then falls away again	





## 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
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## 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



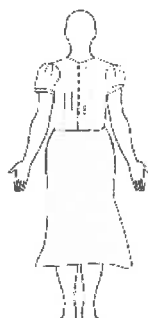
## SHADOWS

### Costume

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



**Mother**



**Daughter**



**Father**

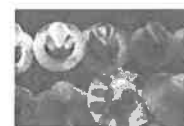


**Son**

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 tells us they are leaving



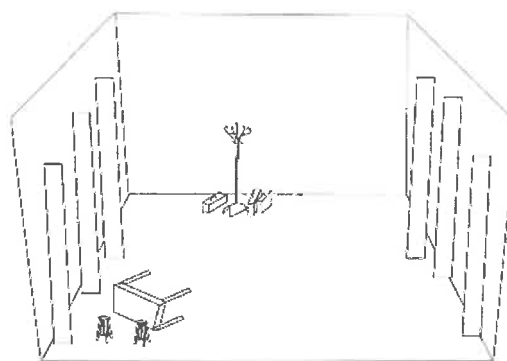
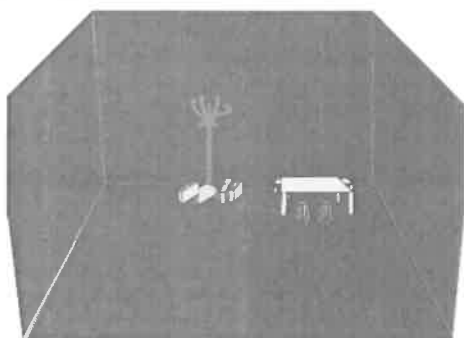
## SHADOWS

### 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

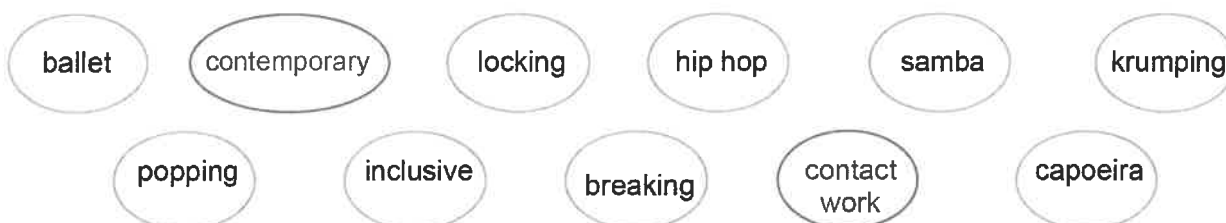
3 ways the choreographer created the work are **choreographic approach**

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



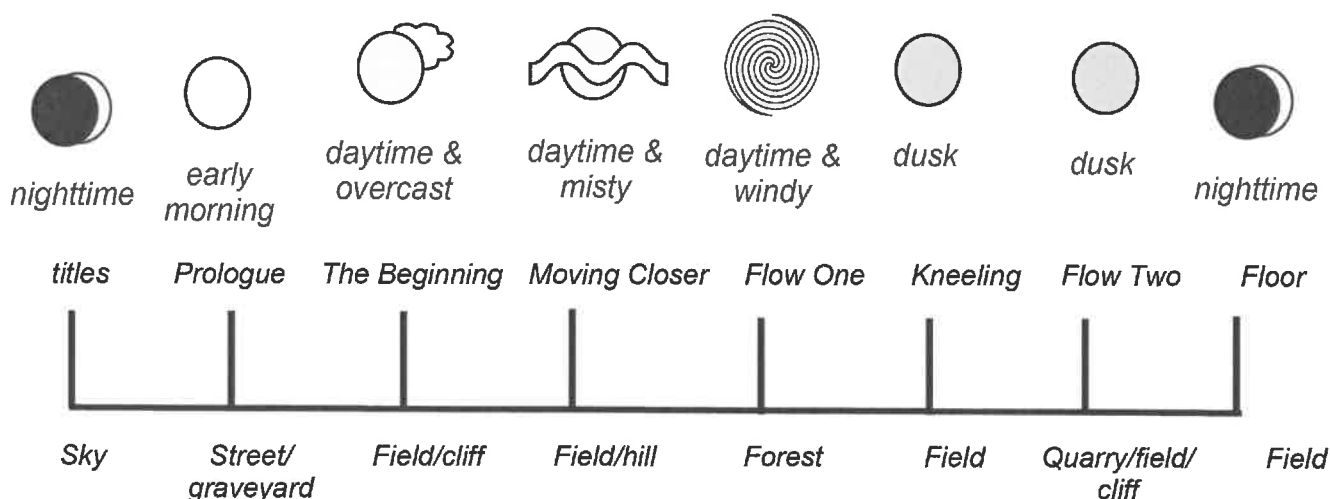


## WITHIN HER EYES

### 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**.

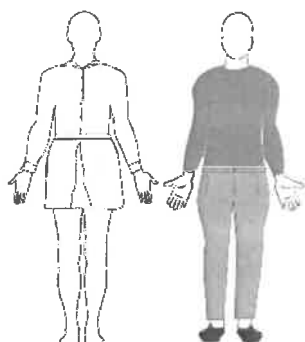
season	costume	set	structure	character	narrative
	Overcast weather and mid intensity of the light works with the bland and neutral colours of the costume	Outdoors environment and so light and setting complement each other. However parched field and green forest suggest spring /summer which is not obvious 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.



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 !

<b>Deserted Street</b>	Mood 1 lonely	Mood 2 sad
<b>Graveyard</b>	Mood 1 grief-stricken	Mood 2 troubled
<b>Field</b>	Mood 1 isolated	Mood 2 vulnerable
<b>Cliff</b>	Mood 1 risky	Mood 2 dangerous
<b>Forest</b>	Mood 1 intimate	Mood 2 secretive
<b>Quarry</b>	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

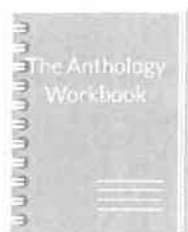
structure

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

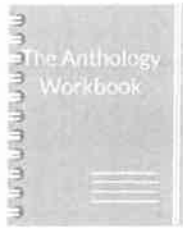
character

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

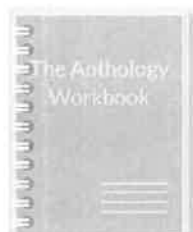
Flow Two [Quarry]. Movement becomes faster paced, lifts become more risky as a result, lifts incorporated into turns and for the first time, travel.

#### 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

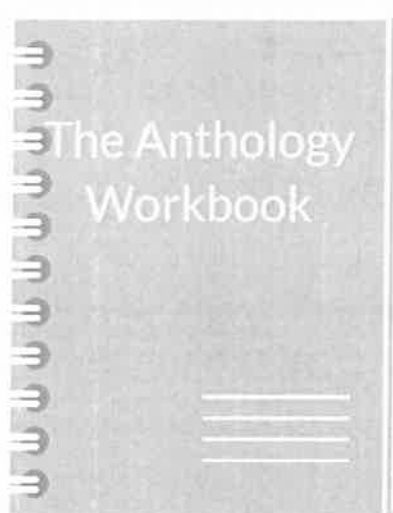
#### **Within Her Eyes**

*Number of dancers* 2

*Gender* 1 m

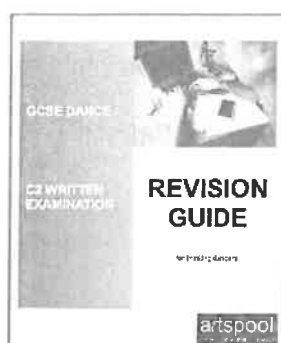
1 f





[www.arts-pool.co.uk](http://www.arts-pool.co.uk)

**More  
support**



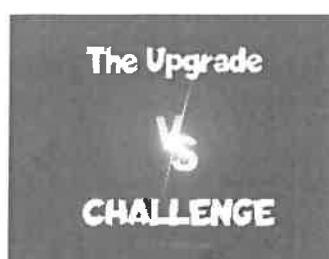
**Revision Guide**



**e learning portal for the written paper**

**heads  
up**

**Online revision weeks**



**Online workshops**



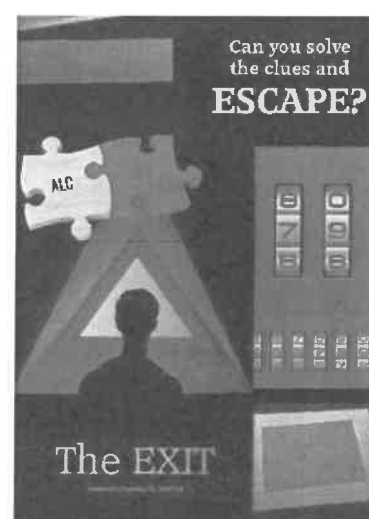
**12 days of questions leading up to the paper**



**Anthology board game**



**Face to face student workshops**



**The EXIT escape room covering the whole paper**



STUDENT NAME

Answer the questions as fully as you can.

**Section A – Knowledge and understanding of choreographic processes and performing skills**

**37.5% (30 marks) – you should spend about 30 minutes on this section**

You are choreographing a **group dance for four dancers** using the text below as stimulus

***And they fell into the night, wrapped in the darkness as if a heavy woollen blanket had enveloped the universe. Comforting, keeping them safe from what they had left behind. And there was silence.***

Maggie-Ann Ward.

1. Outline a choreographic intent that you could consider from this stimulus. [1 mark]

.....

2. Identify a **relationship** from the list below [1 mark]

**Canon**

**Contact**

**Binary**

**Lead and follow**

.....

3. Describe how you might use the dance relationship selected in Q2 to communicate your choreographic intent. [1 mark]

.....

.....

4. Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. [3 marks]

.....

.....

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.....

5. Give **three** ways you could develop the motif you have described. [3 marks]

Way 1 .....

.....

Way 2 .....

.....

Way 3 .....

.....

6. Describe the climax of your dance. Your answer should refer to action, space and dynamics. [3 marks]

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.....

.....

.....

7. Give one way in which this climax communicates your choreographic intent. [1 mark]

.....

.....

8. Identify a performance environment that would be appropriate for your dance [1 mark]

.....

9. Give one way in which your chosen performance environment would support your choreographic intent.[1 mark]

.....

.....

10. Describe the ending you would choreograph for your dance [2 marks]

.....

.....

.....

.....

11. Describe one way in which your choice of ending supports your chosen choreographic intent. [2 marks]

.....

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.....

The following questions refer to students' knowledge and understanding of performing skills..

12. Identify the **technical skill** from the list below [1 mark]

**Projection    Elevation    Flexibility**

.....

13. Describe a short movement phrase that shows this technical skill in action. You should refer to action, space and dynamics in your answer. [3 marks]

.....

.....

.....

.....

14. Identify the **mental skill** from the list below [1 mark]

**Movement Memory      Spatial Awareness      Stamina**

.....

15. What advice would you give to a dancer who wishes to improve this skill? [1 mark]

.....

.....

16. Identify the correct definition for the term **control** below, by stating A,B C or D [1 mark]

- |   |  |
|---|--|
| A | Correct placement of body parts in relation to each other.                             |
| B | Movements or shapes that have nothing in common.                                       |
| C | The ability to start and stop movement, change direction and hold a shape efficiently. |
| D | The action of "going up" without support, such as in a jump.                           |

.....

17. Describe **one** exercise that a dancer could do to improve their control. [2 marks]

.....

.....

.....

18. Describe **three** ways that a dancer could use musicality to enhance their performance. [3 marks]

Way 1 .....

.....

Way 2 .....

.....

Way 3 .....

.....



### Section B – Critical appreciation of own work

**22.5% (18 marks) – you should spend about 25 minutes on this section**

With reference to your own GCSE Dance Component 1: Choreography:..

19. Explain how your use of **levels** supported your choreographic intent. [6 marks]

[illegible]



A blank sheet of white paper with horizontal dashed lines for writing.

With reference to your own GCSE Dance Component 1: Duet/Trio Performance.

21. Explain how your use of **mental skills** contributed to the overall effectiveness of your duet/trio performance. [6 marks]

[illegible]

**40% (32 marks) – you should spend about 35 minutes on this section**

22. Describe the blend of dance styles used in **A Linha Curva** [1 mark].

.....

[illegible]





This image shows a single sheet of white paper designed for handwriting practice or as a template for lined documents. It features approximately 20 evenly spaced, horizontal dashed gray lines running across its entire width. The margins are consistent on all sides, providing ample space for writing or drawing. There is no text, imagery, or other markings present on the page.

**Overall mark/80**

### Percentage

## Overall feedback

artspool e-learning. Mock Paper 2 v2. 2018





STUDENT NAME

*Answer the questions as fully as you can.*

**Section A – Knowledge and understanding of choreographic processes and performing skills**

**37.5% (30 marks) – you should spend about 30 minutes on this section**

You are choreographing a **group dance for five dancers** using the image below as stimulus



Image: Sticker Mule.

1. Outline a dance idea or theme that you could consider from this stimulus. [1 mark]

.....

2. Describe how you might use manipulation of number in this dance. [2 marks]

.....

.....

.....

3. Describe how this use of manipulation of number supports your dance idea. [1 mark]

.....

.....

4. Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. [3 marks]

.....

.....

.....

.....

5. Give **four** ways you could develop the motif you have described. [4 marks]

Way 1 .....

.....

Way 2.....

.....

Way 3.....

.....

Way 4.....

.....

6. Identify the type of structure that could be appropriate for your dance. [1 mark]

.....

7. Give **two** ways in which this structure links to your chosen dance idea. [2 marks]

Way 1.....

.....

Way 2.....

.....

8. Outline a mood that might be appropriate for your dance.[1 mark]

.....

.....

9. Describe the aural setting you would choose to support the mood identified in Q8 [2 marks]

.....

.....

10. Give **two** ways you could use relationships to communicate your dance idea. [2 marks]

Way 1.....

.....

Way 2.....

.....

The following questions refer to students' knowledge and understanding of performing skills..

11. Which of the words below is a **physical skill**? [1 mark]

**Alignment   Turn   Musicality**

.....

12. Define the physical skill you identified in Q11 [1 mark]

.....

.....

13 Describe a short movement phrase that includes the physical skill identified in Q11. Your answer should refer to actions, space **and** dynamics. [3 marks]

.....

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.....

.....

14 Which of the following would help to keep a dancer safe in rehearsal? Answer with A, B C or D [1 mark]

- A** Drinking high energy drinks during rehearsal.
- B** Eating a healthy meal just before rehearsal.
- C** Completing a gentle warm up
- D** Stretching at the start of rehearsal.

15 Describe an example to support the answer you selected in Q14. [2 marks]

.....

.....

.....

16 Identify one of the options shown in Q14 that you think would **not** be safe for rehearsal safety. [1 mark]

.....

17 Outline why you think the option you selected in Q16 would be unsafe for a dancer in rehearsal. [1 mark]

.....

.....

18 A dancer is performing a series of jumps. What advice would you give to ensure they perform safely?[1 mark]

.....

.....

---

**Section B – Critical appreciation of own work**

**22.5% (18 marks) – you should spend about 25 minutes on this section**

With reference to your own GCSE Dance Component 1: Choreography:

**19 Explain how your use of **actions** supported your choreographic intent. [6 marks]**

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[illegible]

21 Explain how your use of **expressive skills** contributed to the overall effectiveness of your duet/trio performance. [6 marks]

---



## Section C – Critical appreciation of professional works

**40% (32 marks) – you should spend about 35 minutes on this section**

In this section, all questions refer to the professional dance works in the GCSE Dance anthology..

- 22 Name a relationship used in *Infra* that helps to communicate the stimulus of *The Waste Land* by T S Eliot [1 mark].

.....

- 23 Explain how the relationship you have named in question 22, helps the audience's understanding of the stimulus of *The Waste Land* by T S Eliot, in *Infra* [6marks].

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[illegible]

\_\_\_\_\_

**Overall mark/80**

**Percentage**

**Overall feedback**

STUDENT NAME .....

*Answer the questions as fully as you can.*

**Section A – Knowledge and understanding of choreographic processes and performing skills**

**37.5% (30 marks) – you should spend about 30 minutes on this section**

You are choreographing a **group dance for three dancers** using the object below as stimulus

**A razor blade**

1. Outline a dance idea or theme that you could consider from this stimulus. [1 mark]

.....

.....

2 Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. [3 marks]

.....

.....

.....

.....

3 Give two ways that you could develop the motif that you have described. [2 marks]

.....

.....

4 Give **three** choreographic devices that you could use for your dance. [3 marks]

.....

.....

**5 Describe how you would use **two** of the choreographic devices you identified in Q4, in your dance. [2 marks]**

.....  
.....  
.....  
.....

**6 State how **both** of the choreographic devices described in Q5 support your chosen dance idea. [2 marks]**

.....  
.....  
.....  
.....

**7Describe the beginning of your dance [2 marks]**

.....  
.....  
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**8 State how the beginning of your dance supports your chosen dance idea.[1 mark]**

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**9 Describe the ending for your dance. [2 marks]**

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10 State how the ending of your dance supports your chosen dance idea. [1 mark]

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The following questions refer to students' knowledge and understanding of performing skills..

11 Which of the words below is a **mental skill**? [1 mark]

**Movement Memory Elevation Focus**

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12 Give **two** ways that you could improve the mental skill you selected in Q11. [2 marks]

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13 What advice would you give to a dancer that needs to improve their flexibility? [1 mark]

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14 Describe a short movement phrase that includes **flexibility**. Your answer should refer to actions, space and dynamics. [3 marks]

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15 Place an X in the box next to the correct definition of **stamina**. [1 mark]

<input type="checkbox"/>	Inspiration for an idea or movement.
<input type="checkbox"/>	Ability to maintain physical and mental energy over periods of time.
<input type="checkbox"/>	Jogging
<input type="checkbox"/>	Carrying out actions safely..

16 Describe **one** exercise a dancer could do to improve their **stamina**. [2 marks]

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17 Using the exercise that you described in Q16, give **one** way that you might cool down from this activity [1 mark]

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**Section B – Critical appreciation of own work**

**22.5% (18 marks) – you should spend about 25 minutes on this section**

With reference to your own GCSE Dance Component 1: Choreography:.

18 Explain how your use of **space** supported your choreographic intent. [6 marks]

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19 Explain how your use of **choreographic devices** contributed to the overall effectiveness of your choreography. [6 marks].

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With reference to your own GCSE Dance Component 1: Duet/Trio Performance.

20 Explain how your use of **physical skills** contributed to the overall effectiveness of your duet/trio performance. [6 marks]

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**40% (32 marks) – you should spend about 35 minutes on this section**

21Name a relationship used in **Within Her Eyes** that helps to communicate the stimulus of A Love Story with a Twist. [1 mark].

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23 Name a choreographic intention for **A Linha Curva**. [1 mark]

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24 Discuss how the number and gender of dancers and costume in **A Linha Curva** contributes to our understanding of the choreographic intention you named in Q23. [12 marks]

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artspool e-learning. Mock Paper 4. v.2 2018

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### **Overall feedback**

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**Section A – Knowledge and understanding of choreographic processes and performing skills**

**37.5% (30 marks) – you should spend about 30 minutes on this section**

You are choreographing a **group dance for four dancers** using the text below as stimulus

***And they fell into the night, wrapped in the darkness as if a heavy woollen blanket had enveloped the universe. Comforting, keeping them safe from what they had left behind. And there was silence.***

Maggie-Ann Ward.

1. Outline a dance idea or theme that you could consider from this stimulus. [1 mark]

**One mark for appropriate response to a theme or idea that is linked to the starting point eg My dance would be about refugees escaping a war zone to a country of safety.**

2. Identify a **relationship** from the list below [1 mark]

**Canon**

**Contact**

**Binary**

**Lead and follow**

**Either contact or lead and follow are appropriate. \* Canon is now in choreographic devices**

3. Describe how you might use the dance relationship selected in Q2 to communicate your dance idea or theme. [1 mark]

**One mark for an appropriate use of the relationship chosen in Q2.**

**• eg Contact: The idea of falling is mentioned in the stimulus and so my refugees would start the dance using contact to lift, throw and fall as they try to escape.**

4. Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. [3 marks]

**The response must be a doable motif described from start to finish. Once established, one mark each awarded for accurate description of actions, space and dynamics.**

**Eg: Four dancers start upstage left, 2 in front of the other 2. The 1<sup>st</sup> two dancers run for 4 fast runs towards centre stage looking back over their shoulder. They stop suddenly, turn 90 degrees to face the other dancers and perform a 'beckonning' gesture with the right arm.**

**5. Give three ways you could develop the motif you have described. [3 marks]**

**One mark for each appropriate motif development and can include developments of actions/space/dynamics/relationships. Responses must show a comparison with the original motif.**

**Eg. I would use addition – before the 90 degree turn, I would add in a sharp contraction.**

**Eg. I would change the dynamics – instead of running quickly, I would run in slow motion**

**Eg. I would use canon, so that all 4 dancers performed the phrase one after the other.**

**6. Describe the climax of your dance. Your answer should refer to action, space and dynamics. [3 marks]**

**The response must show a build of intensity before the climax, which could be in dynamic, number of dancers, use of space, size of action, use of contact etc. Once this has been established, 1 mark each for action, space and dynamics.**

**Eg. The dancers begin the middle section slowly. They then build in speed and travel forwards ending in an explosive leap towards the audience.**

**7. Give one way in which this climax communicates your dance idea [1 mark]**

**The response must link the description given in Q6 to the chosen dance idea.**

**Eg. The section begins slowly as the refugees are trying to quietly pass the armed guards. When they feel they are past them, they build in speed and the leap symbolises their freedom.**

**8. Identify a performance environment that would be appropriate for your dance [1 mark]**

**Any appropriate performance environment from proscenium arch; end stage; site-sensitive, in-the-round.**

**9. Give one way in which your chosen performance environment would support your dance idea [1 mark]**

**The response must link the chosen performance environment to the chosen dance idea.**

**Eg: In the round because I want to show that war is surrounding the refugees and there is nowhere to hide.**

**10. Describe the ending you would choreograph for your dance [2 marks]**

**One mark for each appropriate action, space, dynamic, relationship reference to the ending of the dance – up to two marks.**

**One mark, for a simple response:**

**e.g. Three dancers kneel , 1 dancer lies. [action]**

**Or two marks for a more detailed answer:**

**e.g. Three dancers kneel stage right, looking towards one dancer lying on their side centre stage. [action, space]**

**11. Describe one way in which your choice of ending supports your chosen dance idea [2 marks]**

**One mark for each appropriate response that links the ending to the idea given in question 1.**

**One mark for a simple response**

**Eg. This shows that one dancer has died [1]**

**Or two marks for a more detailed answer**

**Eg. This shows that one dancer has died but that the other three made it to safety. The space between them shows that the group are over the border, whereas the 'dead' dancer is still in the war zone. [2]**

.....

**The following questions refer to students' knowledge and understanding of performing skills..**

**12. Identify the technical skill from the list below [1 mark]**

**Projection    Elevation    Flexibility**

**Elevation**

13. Describe a short movement phrase that shows this technical skill in action. You should refer to action, space and dynamics in your answer. [3 marks]

**The response must show the dancer lifting off the floor in some way. Once this is established, one mark each for action, space and dynamics.**

**Eg. Step with the right foot towards stage right and hop lightly, arms high.**

14. Identify the mental skill from the list below [1 mark]

**Movement Memory      Spatial Awareness      Stamina**

**Movement Memory**

15. What advice would you give to a dancer who wishes to improve this skill? [1 mark]

**An appropriate response would include systematic repetition of exercises or movement phrases in class or rehearsal.**

16. Identify the correct definition for the term **control** below, by stating A, B, C or D [1 mark]

- |          |  |
|----------|--|
| <b>A</b> | Correct placement of body parts in relation to each other.                             |
| <b>B</b> | Movements or shapes that have nothing in common.                                       |
| <b>C</b> | The ability to start and stop movement, change direction and hold a shape efficiently. |
| <b>D</b> | The action of "going up" without support, such as in a jump.                           |

**C**

17. Describe **one** exercise that a dancer could do to improve their control. [2 marks]

**Responses should centre around core stability. Appropriate exercises may include sit ups, plank, Russian twists, Graham contraction exercises, or anything else that would work the core.**

**1 mark for an appropriate exercise, an extra mark for adding extra challenge.**



18. Describe **three** ways that a dancer could use musicality to enhance their performance. [3 marks]

**1 mark for each appropriate way described. Responses can include hitting accents in the music, drawing out the phrasing, following dynamic, using musical structure and climax, using pitch for high and low level movements, layering of rhythms/counterpoint, following canon etc**

**Eg: A dancer could use musicality by hitting the accents in the music. For example a sharp elbow jab on a high pitched stab on the violin.**

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### **Section B – Critical appreciation of own work**

**22.5% (18 marks) – you should spend about 25 minutes on this section** With reference to your own GCSE Dance Component 1: Choreography:.

19. Explain how your use of **levels** supported your choreographic intent. [6 marks]

6	Excellent knowledge and understanding of how the use of levels support the choreographic intent with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how the use of levels support the choreographic intent with very good explanation of effectiveness of choice. Good examples illustrate this.
4	Sound knowledge and understanding of how the use of levels support the choreographic intent with sound explanation of effectiveness of choice. Examples are provided.
3	Limited explanation of how the use of levels support the choreographic intention.
2	Description of at least 2 aspects of the use of levels to support the choreographic intention.
1	Description of one aspect of the use of levels to support the choreographic intention
0	No evidence or nothing worthy of credit.

**\* note that a degree of evaluation is required for marks 4-6**

20. Explain how your use of **choreographic devices** contributed to the overall effectiveness of your choreography. [6 marks].

**Choreographic devices may include motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon.**

6	Excellent knowledge and understanding of choreographic devices with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of choreographic devices with very good explanation of effectiveness of choice. Good examples illustrate this.
4	Sound knowledge and understanding of choreographic devices with sound explanation of effectiveness of choice. Examples are provided.
3	Limited explanation of choreographic devices and the choices made.
2	Description of at least 2 choreographic devices and why they were used.
1	Description of one choreographic devices and why it was chosen.
0	No evidence or nothing worthy of credit.

With reference to your own GCSE Dance Component 1: Duet/Trio Performance.

21. Explain how your use of **mental skills** contributed to the overall effectiveness of your duet/trio performance. [6 marks]

**Mental skills may include movement memory, commitment, concentration, confidence, systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve.**

6	Excellent knowledge and understanding of how mental skills contribute to the effectiveness of the duet/trio performance. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how mental skills contribute to the overall effectiveness of the performance. Good examples illustrate this.
4	Sound knowledge and understanding of how mental skills contribute to the effectiveness of the performance. Examples are provided.
3	Limited explanation of how mental skills contribute to the performance.
2	Description of at least two mental skills and their contribution to performance.
1	Description of one mental skill and its contribution to performance.

0	No evidence or nothing worthy of credit.
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### Section C – Critical appreciation of professional works

**40% (32 marks) – you should spend about 35 minutes on this section**

In this section, all questions refer to the professional dance works in the GCSE Dance anthology..

22. Describe the blend of dance styles used in **A Linha Curva** [1 mark].

**Samba [hip movements, grounded, rhythmic, sensual], capoeira [kick, dodge, non contact duet, circular pathways], contemporary dance [use of parallel, twist, arch, curve, floorwork, contraction, gesture].**

23. Explain how the fusion of dance styles named in question 22 helps the audience's understanding of the stimulus of a Celebration of Brazilian Culture. [6 marks]

6	Excellent knowledge and understanding of how the fusion of dance styles help the audience's understanding of the stimulus of A Celebration of Brazilian Culture. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how the fusion of dance styles help the audience's understanding of the stimulus of A Celebration of Brazilian Culture. Good examples illustrate this.
4	Sound knowledge and understanding of how the fusion of dance styles help the audience's understanding of the stimulus of A Celebration of Brazilian Culture. Examples are provided.
3	Limited explanation of how the fusion of dance styles help the audience's understanding of the stimulus of A Celebration of Brazilian Culture.
2	Description of how the fusion of dance styles help the audience's understanding of the stimulus of A Celebration of Brazilian Culture.
1	Limited description of how the fusion of dance styles help the audience's understanding of the stimulus of A Celebration of Brazilian Culture.
0	No evidence or nothing worthy of credit.

**An exemplar answer for this question follows.**

Explain how the fusion of dance styles named in question 22 helps the audience's understanding of the stimulus of a Celebration of Brazilian Culture. [6 marks]

The opening motif in A Linha Curva is called Liris. The dancers use a grounded, rhythmic dynamic and sway their hips in a sensual manner. They perform shoulder rolls, wrap their arm over the head and pad their steps from side to side. These movements are rooted in Samba, a Brazilian dance style which also makes use of the hips and a lively, fun rhythmic yet sensual dynamic and so supports the stimulus of a celebration of Brazilian Culture well.

**Commented [AP1]:** Description: 1<sup>st</sup> dance style with example

**Commented [AP2]:** Explanation linking to question

Another Brazilian style used is the non contact martial art form Capoeira. This style uses kicks, dodges, is acrobatic and is performed in duets. It also uses a fluid yet powerful dynamic, circular pathways and changes of level. We can see this style in two places within A Linha Curva. The canon duets near the beginning are performed on a diagonal from upstage right to downstage left and involve kicks over the head, dodges and close partnering. However we also see it fused with contemporary dance in the battle section where a male duet performs a circular turning phrase where the kicks are turned into arabesques. Later, one man pirouettes with his leg extended to the side whilst another man jumps and ducks under it. All of these extracts link to the stimulus of a celebration of Brazilian Culture through Capoeira and also through the party-like, lively dynamic.

**Commented [AP3]:** Description 2<sup>nd</sup> dance style

**Commented [AP4]:** Example to support linked to style

**Commented [AP5]:** Example to support linked to style

**Commented [AP6]:** Link to question

Contemporary dance is woven into the dance throughout, but perhaps the most contemporary of all sections is the slow girl's section, or Adage. The dancers perform a slow, heavy lunge forwards, reaching the arms softly away from the body, contract in the torso, rise with one arm in 5<sup>th</sup> and pivot. Whilst this does not suggest celebration, it could link to the idea of the lazy, hot side of Brazilian Culture, perhaps a sleepy siesta, especially as each girl moves in a bright yellow 'hot spot' light.

**Commented [AP7]:** Description 3<sup>rd</sup> dance style

**Commented [AP8]:** Interpretation linked to question

24. Name the choreographic intention for **Shadows**. [1 mark]

**A small family, possibly Eastern European facing deprivation and poverty. There is a fear of what lies outside the front door. Bruce suggests this could a Jewish family during the Holocaust, or a family struggling for freedom within an alternative political regime.**

25. Discuss how the costume and lighting in **Shadows** contributes to our understanding of the choreographic intention you named in Q24. [12 marks]

10-12 Level 4	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references production features in some detail or details one of the production features in more detail than the other. Subject terminology is used throughout with accuracy.</p>
7-9 Level 3	<p><b>At the top of the level</b>, a student's response will include coherent analytical, interpretative and evaluative responses specific to both production features. There will be specific references to particular aspects of both production features. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both production features. There may be some specific references to particular aspects of one production feature more than the other. Subject terminology is used well but is not always accurate.</p>
4-6 Level 2	<p><b>At the top of the level, a student's response</b> will include more analytical, interpretative and detail of both production features. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student's response will include level 1 and have some analytical/ and interpretative and evaluative responses to the work. One production feature may have more analytical/interpretative and evaluative detail than the other or both production features may have limited analytical/interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
1-3 Level 1	<p><b>At the top of the level</b>, a student's response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level</b>, a student's response will be a simple description of one production feature with some detail.</p>
0	No evidence or nothing worthy of credit.

Discuss how the costume and lighting in **Shadows** contributes to our understanding of the choreographic intention you named in Q24. [12 marks]

***\*this exemplar relates to the choreographic intention of an Eastern European family facing poverty and the fear of what is outside their front door***

The costumes in *Shadows* consist of gender specific clothing: a dress for Mother, skirt and blouse for Daughter, shirt and trousers for Father and Son. In addition, the designs suggest both maturity and youth – Mother's dress is a mature floral fabric whilst Daughter is in a pastel blouse wearing her hair in a ponytail. The men's costumes also show this youth and maturity – Father wearing his shirt neatly tucked in whilst Son wears it messily untucked. These two points are important because together they tell us that this is a family, as suggested by the choreographic intention.

The fabrics of the costumes are simple cottons in washed out colours, suggesting a lack of wealth. This fits well with the stark white sidelighting used throughout the piece, which suggests a lack of happiness and warmth due to the lack of colour and sets a mood of tension due to the shadows the sidelighting creates. Both of these features support the choreographic intention further because Bruce wanted his audience to understand this family is facing poverty and deprivation. We can also see this at the very end of the dance when Mother dresses her children in oversized ill-fitting overcoats. This could suggest malnutrition perhaps, or maybe hand me downs and this is very important for the audience connecting and sympathising with the plight of the characters on stage. It is also extremely important for understanding the narrative of the dance – the family are ready to leave their home. The lighting at this point drops in intensity so that the family appear as silhouettes in the gloom by the end. This marks the family's final moments together as they walk forward to face their fear.

The lighting supports the set design because it implies there is a door downstage right. This is shown at the beginning by a low intensity white offstage light at low level, which symbolises light from outside, bleeding underneath the door. The low intensity of the light could suggest the door is closed and the family are safe for now. Later on, at the beginning of the Son's solo, this light is brighter, symbolising the door may have been opened and this is the cue for the Son to turn and barricade himself in behind the table. This links to the choreographic intent because it symbolises the unknown entity that lies outside the door. This lighting change creates impact for the audience, showing a shift from the softer memories duet performed by Mother and Father, to the terrifying reality of the present.

The feel of *Shadows* is distinctly 1930s/40s Eastern European, also stated in the choreographic intention and the costumes play a major part in our understanding this. The women's costumes echo designs from this era, Mother with the sunray pleats at the back of the dress, the pleats in Daughter's blouse, the length of the skirts. However the men's collarless shirts with a faint stripe, Father with his brown waistcoat and the simple grey trousers all work together to suggest country folk from this region. The rolled up sleeves could also suggest hard work, manual labour, perhaps poor farmers.

The simplicity of the costumes and lighting work together to create impact *because* they are simple. These worn out everyday clothes from a bygone era and the stark white sidelights bring a sorrowful realism to the work and remind us that the family are indeed facing a real fear, lurking outside their front door.

Commented [AP1]: Costume : Gender

Commented [AP2]: Interpretation : Age

Commented [AP3]: Evaluation linked to CI

Commented [AP4]: Costume : Interp , social context

Commented [AP5]: Lighting : Interpretation

Commented [AP6]: Lighting : Tense mood

Commented [AP7]: Link to Choreo intent

Commented [AP8]: Costume : Interp linked to CI

Commented [AP9]: Evaluation

Commented [AP10]: Narrative

Commented [AP11]: Lighting intensity finality CI

Commented [AP12]: Lighting : COC set

Commented [AP13]: Interpretation : intensity

Commented [AP14]: Interpretation

Commented [AP15]: Lighting cues choreography

Commented [AP16]: Link to CI

Commented [AP17]: Evaluation

Commented [AP18]: Era linked to CI

Commented [AP19]: Geog context linked to CI

Commented [AP20]: Interpretation

Commented [AP21]: Evaluation

Commented [AP22]: Evaluation linked to CI

26. Using your knowledge of the similarities and differences in the set design used in **Artificial Things** and **Infra**, discuss how set design is used to enhance our appreciation of these two works. [12 marks]

10-12 Level 4	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both works. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references in some detail the choreographic intent of one work in more detail than the other or both works in some detail. Subject terminology is used throughout with accuracy.</p>
7-9 Level 3	<p><b>At the top of the level</b>, a student's response will include coherent analytical, interpretative and evaluative responses specific to both works. There will be specific references to particular aspects of both works. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both works. There may be some specific references to particular aspects of one work more than the other. Subject terminology is used well but is not always accurate.</p>
4 -6 Level 2	<p><b>At the top of the level</b>, a student's response will include more analytical, interpretative and evaluative detail of both works. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student's response will include level 1 and have some analytical/ interpretative responses to the works. One work may have more analytical, interpretative and evaluative detail than the other or both works may have a limited analytical, interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
1-3 Level 1	<p><b>At the top of the level</b>, a student's response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level</b>, a student's response will be a simple description of one set design with some detail.</p>
0	No evidence or nothing worthy of credit.

Using your knowledge of the similarities and differences in the set design used in **Artificial Things** and **Infra**, discuss how set design is used to enhance our appreciation of these two works. [12 marks]

The set design for **Artificial Things** features a beige backdrop with faint streaks of blue, green and brown. This has been inspired by one of the stimuli for the dance – the paintings of Goran Djurovic with their striped backgrounds. The set also features a grey floor with a wide wooden border – possibly suggesting a picture frame as an extra link to Djurovic, or perhaps it represents the edge of the snowglobe suggested by Bennett, encasing the dancers. Similarly, the set design for **Infra** also supports the stimulus of 'Below' as a wide black screen hangs high upstage, with the dancers below the LED figures walking across the stage. In addition, the black and white colours of the screen and the rest of the set, complement the monochrome colours of the costume well.

The set design for **Artificial Things** is integrated into the choreography. There is a vitrine/display cabinet laying on its side upstage left with 3 stools in front of it. The stools are used within the **Family Portraits** section of the dance, where the dancers sit on them as if posing for a photograph. In contrast the dancers in **Infra** do not integrate with the set, instead working in an empty black box. This emptiness is important because it allows the audience to view the multiple pathways and formations used within the choreography. The bareness could also suggest isolation at times, particularly because the stage is so vast, making the dancers appear vulnerable. This adds to the intensity and tension of the mood.

The set for **Artificial Things** is full of snow – snow spilling out of the vitrine and snow scattered across the stage. This helps to suggest the season of winter. In contrast the set design for **Infra** suggests no season. Abstract, clean and modern in design it is instead a dance set very much in the 21<sup>st</sup> century. This is important because one of the ideas behind **Infra** is the London Bombings of 2008, and so **Infra** is a dance of our time linked to social themes that are very much part of our daily lives. The bombing took place on the London Underground, an environment the empty black box set cleverly suggests. The blackness creates a subterranean place, an enclosed space, the LED screen effectively lowering the ceiling to suggest a tunnel.

Commented [AP1]: 1: Stimulus wk 1

Commented [AP2]: 2: Interpretation wk 1

Commented [AP3]: 3: Interpretation wk 1

Commented [AP4]: 4: COC costume wk 2

Commented [AP5]: 5: Integrated with choreography wk 1

Commented [AP6]: 6: Evaluation wk 2

Commented [AP7]: 7: Interpretation wk 1

Commented [AP8]: 8: Mood wk 2

Commented [AP9]: 9: Season wk 1

Commented [AP10]: 10: Era wk 2

Commented [AP11]: 11: Evaluation /Social Context wk 2

Commented [AP12]: 12: Interpretation wk 2







**IMPORTANT:** This mark scheme has been written using the exemplar material provided by AQA. However it should be treated as a guide only until the 1st cohort have gone through in 2018.

**Section A – Knowledge and understanding of choreographic processes and performing skills**

**37.5% (30 marks) – you should spend about 30 minutes on this section**

You are choreographing a **group dance for five dancers** using the image below as stimulus



Image: Sticker Mule.

1. Outline a dance idea or theme that you could consider from this stimulus. [1 mark]

**One mark for appropriate response to a theme or idea that is linked to the starting point eg My dance would be about the impact of social media on society.**

2. Describe how you might use manipulation of number in this dance. [2 marks]

**The response should refer to how the group might be divided throughout the dance. 1 mark for a basic answer, an extra mark for more detail.**

**Eg I would start with all 5 grouped together, then move into a quartet and solo, then trio and duet, then quartet and solo using a different combination of dancers. [2 marks]**

3. Describe how the use of manipulation of number described in Q2 supports your dance idea. [1 mark]

**The response must describe how the choices described in Q2 support the dance idea. Eg: The group of 5 would symbolise all of society using social media, the solo would represent a person who feels isolated and not good enough as a result of using social media, the trio and duet shows more people moving away from it as does the quartet at the end.**

4. Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. [3 marks]

**The response must be a doable motif described from start to finish. Once established, one mark each awarded for accurate description of actions, space and dynamics. The group must be acknowledged in some way as the question refers to group.**

**Eg All 5 dancers perform in unison. They stand facing the front, in a line upstage and bring the palm of the right hand in front of the face sharply. They push the hand forwards and lunge forwards before raising the left leg swiftly to the side and tilting to the right.**

5. Give four ways you could develop the motif you have described. [4 marks]

**The response must give four different ways and not 4 examples of the same way. The response should show the developed version in comparison to the original version.**

**Eg:**

- 1. I would change the dynamics. Instead of lifting the hand sharply, they would lift it smoothly.**
- 2. I would change the direction. Instead of the dancers all facing the front, each would face a different direction.**
- 3. I would change the size of the opening gesture. Instead of the palm lifting in front of the face I would extend into a large arm curve forwards.**
- 4. I would change the level. Instead of standing and tilting, I would drop to the floor with a transition and perform the leg raise whilst kneeling on the right leg and placing my right hand on the floor.**

6. Identify the type of structure that could be appropriate for your dance. [1 mark]

**One mark for appropriate structure.**

**Eg: binary, ternary, episodic, narrative, rondo, or for using letter form AB/ABA etc**

7. Give two ways in which this structure links to your chosen dance idea. [2 marks]

**One mark each for explaining how the chosen structure supports the dance idea.**

**Eg:**

- 1. For ternary, the middle section would represent the isolation and low self esteem created by social media**

2. Section A would represent how people copy each other and how gossip on social media spreads. It returns at the end in developed form to show that this time more people have woken up to the dangers of using it too much, and this time the move away is spreading instead of the gossip.

8. Outline a mood that might be appropriate for your dance.[1 mark]

**Any appropriate mood is accepted as long as it is supported with a reason. Eg 'A busy, bustling mood because it reflects today's society and the amount of internet traffic going back and forth'**

9. Describe the aural setting you would choose to support the mood identified in Q8 [2 marks]

**One mark for each appropriate feature of accompaniment described. The aural setting must be appropriate to the mood identified in Q8.**

**Accepted features might include, instruments, rhythm, found and natural sounds, dynamic, melody/pitch, style/genre**

10. Give **two** ways you could use relationships to communicate your dance idea. [2 marks]

**The response should give two different relationships and explain how they support the dance idea.**

**Eg:**

1. I would use counterpoint when the solo breaks away from the group. This shows that one dancer is showing their inner feelings whilst the others are oblivious and continue to spread gossip.
  2. I would use mirroring in the duet to show that there are now two dancers that share similar emotions.
- .....

The following questions refer to students' knowledge and understanding of performing skills..

11. Which of the words below is a **physical skill**? [1 mark]

**Alignment   Turn   Musicality**

**Alignment**

12. Define the physical skill you identified in Q11 [1 mark]

**AQA definition:**

***Correct placement of body parts in relation to each other***

**The response does not need to use the exact wording as long as the meaning is the same.**

**13 Describe a short movement phrase that includes the physical skill identified in Q11. Your answer should refer to actions, space and dynamics. [3 marks]**

**As with a motif, the response should describe a doable phrase from start to finish, but it must also show alignment in action. The example below shows the moment of alignment in red.**

**Eg: Start upstage centre and walk forwards slowly starting with the right leg. Smoothly raise the left leg in front in parallel with a bent knee and hold for 2 counts. Fall forwards into a sudden lunge.**

**14 Which of the following would help to keep a dancer safe in rehearsal? Answer with A, B C or D [1 mark]**

- |          |   |
|----------|---|
| <b>A</b> | Drinking high energy drinks during rehearsal. |
| <b>B</b> | Eating a healthy meal just before rehearsal.  |
| <b>C</b> | Completing a gentle warm up                   |
| <b>D</b> | Stretching at the start of rehearsal.         |

**C**

**15. Describe an example to support the answer you selected in Q14. [2 marks]**

**The response should describe a gentle warm up. 1 mark for a basic answer, an extra mark for more detail.**

**Eg:**

- **Plies in parallel. [basic answer, 1 mark]**
- **Stand in parallel and perform 4 demi plies slowly. Then plie to the ground and return to standing. Repeat. [full answer, 2 marks]**

16 Identify one of the options shown in Q14 that you think would **not** be safe for rehearsal safety. [1 mark]

**Either A, B or D**

17 Outline why you think the option you selected in Q16 would be unsafe for a dancer in rehearsal. [1 mark]

**The response must explain a reason why the choice made in Q16 is unwise.**

**Eg:**

- **High energy drinks lead to a crash in energy when the sugar has been used. This could lead to unsafe execution of movement.**
- **Eating just before rehearsal puts stress on the body as it is trying to both digest and use muscular power.**
- **Stretching before the muscles are warm could lead to a pulled or torn muscle.**

18. A dancer is performing a series of jumps. What advice would you give to ensure they perform safely?[1 mark]

**The response could discuss alignment in both take off and landing, strength, use of the core, stamina etc.**

---

## Section B – Critical appreciation of own work

**22.5% (18 marks) – you should spend about 25 minutes on this section**

With reference to your own GCSE Dance Component 1: Choreography:.

19. Explain how your use of **actions** supported your choreographic intent. [6 marks]

6	Excellent knowledge and understanding of how the use of actions support the choreographic intent with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how the use of actions support the choreographic intent with very good explanation of effectiveness of choice. Good examples illustrate this.
4	Sound knowledge and understanding of how the use of actions support the choreographic intent with sound explanation of effectiveness of choice. Examples are provided.
3	Limited explanation of how the use of actions support the choreographic intention.
2	Description of at least 2 aspects of the use of actions to support the choreographic intention.
1	Description of one aspect of the use of actions to support the choreographic intention
0	No evidence or nothing worthy of credit.

**\* note that a degree of evaluation is required for marks 4-6**

20. Explain how your use of **aural setting** contributed to the overall effectiveness of your choreography. [6 marks].

**The response should discuss a variety of elements used from the aural setting, for example speed/tempo, rhythm, accents, phrasing, structure, climax, canon, pitch, dynamic and how these were reflected in the choreography in terms of close or distant relationships.**

6	Excellent knowledge and understanding of the use of aural setting with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of the use of aural setting with very good explanation of effectiveness of choice. Good examples illustrate this.
4	Sound knowledge and understanding of the use of aural setting with sound explanation of effectiveness of choice. Examples are provided.



3	Limited explanation of the use of aural setting and the choices made.
2	Description of at least 2 ways aural setting was used and why this was effective.
1	Description of one way aural setting was used and why it was effective.
0	No evidence or nothing worthy of credit.

With reference to your own GCSE Dance Component 1: Duet/Trio Performance.

21. Explain how your use of **expressive skills** contributed to the overall effectiveness of your duet/trio performance. [6 marks]

**Expressive skills include: projection, focus, spatial awareness, facial expression, phrasing, musicality, sensitivity to other dancers - communication of choreographic intent, including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).**

6	Excellent knowledge and understanding of how expressive skills contribute to the effectiveness of the duet/trio performance. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how expressive skills contribute to the overall effectiveness of the performance. Good examples illustrate this.
4	Sound knowledge and understanding of how expressive skills contribute to the effectiveness of the performance. Examples are provided.
3	Limited explanation of how expressive skills contribute to the performance.
2	Description of at least two expressive skills and their contribution to performance.
1	Description of one expressive skill and its contribution to performance.
0	No evidence or nothing worthy of credit.

## Section C – Critical appreciation of professional works

**40% (32 marks) – you should spend about 35 minutes on this section**

In this section, all questions refer to the professional dance works in the GCSE Dance anthology..

22. Name a relationship used in *Infra* that helps to communicate the stimulus of *The Waste Land* by T S Eliot [1 mark].

**Appropriate relationships could be counterpoint, action reaction, contact, mirroring.**

23 Explain how the relationship you have named in question 22, helps the audience's understanding of the stimulus of *The Waste Land* by T S Eliot ,in *Infra* [6marks].

6	Excellent knowledge and understanding of how the relationship helps the audience's understanding of the stimulus of The Waste Land. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how the relationship helps the audience's understanding of the stimulus of The Waste Land. Good examples illustrate this.
4	Sound knowledge and understanding of how the relationship helps the audience's understanding of the stimulus of The Waste Land. Examples are provided.
3	Limited explanation of how the relationship helps the audience's understanding of the stimulus of The Waste Land.
2	Description of how the relationship helps the audience's understanding of the stimulus of The Waste Land.
1	Limited description of how the relationship helps the audience's understanding of the stimulus of The Waste Land.
0	No evidence or nothing worthy of credit.

**An exemplar follows**

Q23

Explain how the relationship you have named in question 22, helps the audience's understanding of stimulus of *The Waste Land* by T S Eliot, in *Infra* [6marks].

**The relationship stated in Q22 was counterpoint.**

*The Waste Land* by TS Eliot talks of a crowd of people walking over London Bridge looking at their feet in a dense fog. The mood is unhappy and it reflects a city trying to cope with the aftermath of war. We see this in *Infra* when counterpoint is used.

A good example is the trio in Section 1. The three men perform solos in counterpoint to each other. Their movements are rapid, twisting, awkward with leg extensions and curved spines. The use of counterpoint suggests they are strangers with no relationship between them, much as the crowd in *The Waste Land* might have been. It also suggests a lack of emotion or empathy between people which reflects the destroyed and depressed mood of the poem.

Another example is in Section 7 when a man performs a painfully slow gestural solo stage left in counterpoint to a more supportive female duet upstage right. The counterpoint highlights a huge contrast between the dancers and places a focus on the solo as grief stricken and alone whilst the two women remain close. This supports *The Waste Land* because the poem has a depressed mood where the people were struggling to cope. The counterpoint in this section emphasising one man's struggle.

Later on in Section 7, counterpoint is used to show *The Waste Land* in a very literal way. A crowd of people walk across the stage from stage right to stage left, expressionless. In the middle, one female dancer faces the front and silently screams as she collapses to the floor. The counterpoint highlights her as the only person to be different amongst the crowd, or perhaps the only person to be showing their true feelings. This supports *The Waste Land* because the crowd represents the crowd in the poem, walking in a single direction over London Bridge, the lack of expression mirrors the sombre mood of the poem, and the solo girl symbolises the desperation that the city was experiencing.

Commented [AP1]: Overview of *The Waste Land*

Commented [AP2]: 1<sup>st</sup> example, description

Commented [AP3]: Explanation linked to WL

Commented [AP4]: Explanation linked to WL

Commented [AP5]: 2<sup>nd</sup> example description

Commented [AP6]: Explanation of counterpoint

Commented [AP7]: Explanation linked to WL

Commented [AP8]: 3<sup>rd</sup> example description

Commented [AP9]: Explanation of counterpoint

Commented [AP10]: Explanation linked to WL

24. Name a stimulus for **Artificial Things**. [1 mark]

There are a variety of stimuli that can be stated, however it is wise for students to read ahead to the next question in order to select the most appropriate one for a 12 mark question.

1. A snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is observed from afar as if through a snow globe.
2. The paintings of Serbian artist Goran Djurovic
3. The dancers' personal experiences

The best fit stimulus to use here would be 1

25 Discuss how the lighting and aural setting in **Artificial Things** contributes to our understanding of the stimulus you named in Q24. [12 marks]

Both production features must be referenced equally. Responses should describe, explain, interpret and evaluate and link to the stimulus stated in Q24 throughout.

10 -12 Level 4	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references production features in some detail or details one of the production features in more detail than the other. Subject terminology is used throughout with accuracy.</p>
7 -9 Level 3	<p><b>At the top of the level</b>, a student's response will include coherent analytical, interpretative and evaluative responses specific to both production features. There will be specific references to particular aspects of both production features. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both production features. There may be some specific references to</p>

	particular aspects of one production feature more than the other. Subject terminology is used well but is not always accurate.
4 -6 Level 2	<p><b>At the top of the level, a student's response</b> will include more analytical, interpretative and detail of both production features. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level,</b> a student's response will include level 1 and have some analytical/ and interpretative and evaluative responses to the work. One production feature may have more analytical/interpretative and evaluative detail than the other or both production features may have limited analytical/interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
1-3 Level 1	<p><b>At the top of the level,</b> a student's response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level,</b> a student's response will be a simple description of one production feature with some detail.</p>
0	No evidence or nothing worthy of credit.

**An exemplar follows**

Q25

Discuss how the lighting and aural setting in **Artificial Things** contributes to our understanding of the stimulus you named in Q24. [12 marks]

The stimulus used in Q24 is a snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is observed from afar as if through a snow globe.

The lighting and aural setting used within *Artificial Things* help to support the ideas of a snowy landscape, observing from afar and the snowglobe from the stimulus. This is clear from the very beginning of the dance. The accompaniment is a soundscape of swirling wind which echoes into the distance. This suggests a cold environment. There are also muffled crunching noises which could represent footsteps in the snow. This soundscape is important because it sets the scene for the audience and throws us into the snowy landscape suggested by the stimulus.

The lighting at this point supports the stimulus further. A cold white spotlight shines from overhead downstage right, creating a circular pool on the floor, the rest of the stage in darkness. This creates a bleak mood for the dance but also suggests the round snowglobe mentioned in the stimulus. This is especially so as Laura is encased within it, next to a collapsed wheelchair.

Later on in the dance, in the Gliding section, David, Laura and Amy perform a trio where David and Amy move the wheels of Laura's wheelchair to glide her across the space. The lighting now consists of a cold blue wash with two white overhead spotlights creating pools downstage right and centre stage. The combination of blue and white continues the wintry theme but the fact that the whole stage is now opened up to this cold blue, could suggest an ice rink, supporting the idea of snow and winter further. This is mirrored in the gliding, ebb and flow nature of the movement. Whilst this trio is being performed, Dave is sitting on the vitrine upstage left, lit by a warm amber sidelight. The fact that he is highlighted in this way supports the idea of watching from afar in the stimulus, the amber possibly reflecting warmth outside of the snowglobe. This creates impact because it singles him out as being outside of the action.

The accompaniment in this section features the piano. The keys are played by swiping the hand up and down the keyboard to create a 'glissando' or gliding effect. The strings inside the piano are also strummed this way, creating a metallic whoosh up and down. This gliding effect supports the idea of snow and ice in the stimulus as it creates a sliding, slippery atmosphere which moves to and fro. It could also suggest snow flurries falling. This creates impact for the audience because it works so well with the lighting – the accompaniment creating a silvery, glassy layer to add to the cold blue and white.

As the section continues, the piano moves into a delicate tinkling melody. It is a soft, light tune which could suggest feathery or powdery snow. Later there are several counterpoint melodies working together which sound like a musical box. This creates a magical feel, perhaps suggesting echoes of Christmas. In this way the use of piano, the melody and the dynamics have worked together to support the wintry nature of the stimulus further.

At the very end, Dave performs a solo in a deep blue spotlight centre stage. He is restricted within this spotlight like being encased in the snowglobe as mentioned in the stimulus. The other dancers watch from afar from upstage left, lit by a warm amber, again perhaps outside of the coldness of the snowglobe. Dave joins them for the final image, all of them warm together.

Commented [AP1]: Aural setting description

Commented [AP2]: Interpretation/location

Commented [AP3]: Aural setting description

Commented [AP4]: Interpretation

Commented [AP5]: Evaluation

Commented [AP6]: Link to stimulus

Commented [AP7]: Lighting description

Commented [AP8]: Mood

Commented [AP9]: Interpretation linked to stimulus

Commented [AP10]: Lighting encases dancer

Commented [AP11]: Lighting description

Commented [AP12]: Colour to support stimulus

Commented [AP13]: Interpretation

Commented [AP14]: Lighting supports movement, linked to stimulus

Commented [AP15]: Lighting description

Commented [AP16]: Link to stimulus

Commented [AP17]: Interpretation

Commented [AP18]: Evaluation

Commented [AP19]: Aural setting description

Commented [AP20]: Interpretation

Commented [AP21]: Link to stimulus

Commented [AP22]: Interpretation

Commented [AP23]: Evaluation

Commented [AP24]: Aural setting description

Commented [AP25]: Interpretation

Commented [AP26]: Aural setting description

Commented [AP27]: Interpretation

Commented [AP28]: Evaluation linked to stimulus

Commented [AP29]: Lighting description

Commented [AP30]: Link to stimulus

26. Using your knowledge of the similarities and differences in the costume used in **Emancipation of Expressionism** and **A Linha Curva**, discuss how the costume is used to enhance our appreciation of these two works. [12 marks]

**The response must compare and contrast the two works throughout and not just draw out features of the works. A failure to compare & contrast could reduce the marks available to 0.**

10-12 Level 4	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both works. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references in some detail the choreographic intent of one work in more detail than the other or both works in some detail. Subject terminology is used throughout with accuracy.</p>
7-9 Level 3	<p><b>At the top of the level</b>, a student's response will include coherent analytical, interpretative and evaluative responses specific to both works. There will be specific references to particular aspects of both works. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both works. There may be some specific references to particular aspects of one work more than the other. Subject terminology is used well but is not always accurate.</p>
4 -6 Level 2	<p><b>At the top of the level</b>, a student's response will include more analytical, interpretative and evaluative detail of both works. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student's response will include level 1 and have some analytical/ interpretative responses to the works. One work may have more analytical, interpretative and evaluative detail than the other or both works may have a limited analytical, interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
1-3 Level 1	<p><b>At the top of the level</b>, a student's response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level</b>, a student's response will be a simple description of one costume with some detail.</p>
0	No evidence or nothing worthy of credit.

**An exemplar follows**

Q26

Using your knowledge of the similarities and differences in the costume used in **Emancipation of Expressionism** and **A Linha Curva**, discuss how the costume is used to enhance our appreciation of these two works. [12 marks]

The costumes in *A Linha Curva* are brightly coloured lycra shorts with a black mesh top. The vibrant colours of the shorts create a happy, party-like mood. In contrast the costumes for *EofE* are pale blue T shirts with stonewashed denim jeans which do not support the mood at all. However the blue colour does support the lighting which is also blue in the majority of the dance. By working together, the costume and lighting creates impact, the amount of blue creating power and the colour standing out against the blackness of the set.

The black mesh tops in *A Linha Curva* are open at one side and whilst the design of the costumes is the same for both men and women, the men wear the top with the opening at the front and the women with the opening at the back, making them gender specific. The bare chested men also link with the theme of men showing off to the women as they show off their muscles. In contrast, the costumes for *EofE* are not gender specific, however they do have some individuality as some of the dancers wear their own jewellery. This small feature could suggest that the dancers are showing their own freedom of expression by bringing a personal item into the performance.

The design of the costumes in *EofE* supports the hip hop genre of the dance well. The hi top trainers, T shirt and jeans are street wear and typical of the clothing worn for street dance and breakdance. Similarly the tiny shorts worn in *A Linha Curva* support the samba dance style as the hip movements can be seen clearly. The tight fit of the shorts allows for ease of movement which is important for both the complex leg work and the high speed travel sections.

The stimulus for *A Linha Curva* is a celebration of Brazilian culture and the costumes support this well. The party-like colours of the shorts and the scant nature of the costumes remind us of a samba costume, the multicoloured striped zips perhaps resembling the streamers thrown at a carnival. The uniformity of the costumes in *EofE* contrasts the stimulus of freedom of expression, although as stated earlier, the jewellery injects a small element of this. However this uniformity is important as it helps to create ensemble, the idea of a group of dancers working closely together, particularly effective in the unison sections.

Commented [AP1]: Mood 1

Commented [AP2]: COC 1

Commented [AP3]: Evaluation 1

Commented [AP4]: Gender 1

Commented [AP5]: Theme 1

Commented [AP6]: Interpretation 1

Commented [AP7]: Genre 1

Commented [AP8]: Ease of movement 1

Commented [AP9]: Evaluation 1

Commented [AP10]: Stimulus 1

Commented [AP11]: Interpretation 1

Commented [AP12]: Evaluation 1



**Section A – Knowledge and understanding of choreographic processes and performing skills**

**37.5% (30 marks) – you should spend about 30 minutes on this section**

You are choreographing a **group dance for three dancers** using the object below as stimulus

**A razor blade**

1. Outline a dance idea or theme that you could consider from this stimulus. [1 mark]

**One mark for appropriate response to a theme or idea that is linked to the starting point eg society's expectation that women are hairless/ the quest for beauty.**

- 2 Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. [3 marks]

**One mark each awarded for accurate description of actions, space and dynamics within a sequential motif. The description must be a doable sequential motif described step by step for any marks to be awarded.**

**Eg: Stand centre stage, circle the right hand around the face slowly, then drop it forcefully to the side. Tilt the body sharply towards stage right and drop to kneeling.**

- 3 Give two ways that you could develop the motif that you have described. [2 marks]

**One mark for each appropriate motif development and can include developments of actions/space/dynamics/relationships. Responses must show a comparison with the original motif.**

eg

1. I would change the dynamics. Instead of tilting sharply, I would tilt softly.
2. I would change the space. Instead of dropping to kneeling at the end, I would perform a tuck jump in the air.

- 4 Give three choreographic devices that you could use for your dance. [3 marks]

**1 mark awarded for each device stated. It is a good idea for students to read ahead here as links to dance idea will be needed later on.**

**Appropriate choreographic devices are motif and development; repetition; contrast; highlights; climax; manipulation of number; unison and canon.**

**5 Describe how you would use two of the choreographic devices you identified in Q4, in your dance. [2 marks]**

**The response must use two of the devices stated in Q4 and then describe the movement that would be used for each.**

**Eg:**

- 1. Repetition: I would repeat my motif in exactly the same format.**
- 2. Unison: I would have a section where all the dancers pose in four model positions at the same time.**

**6 State how both of the choreographic devices described in Q5 support your chosen dance idea. [2 marks]**

**One mark for each appropriate explanation linking each of the two devices stated in Q5 to the chosen dance idea.**

**Eg:**

- 1. I would use repetition to show that women have to go through a beauty regime every day to be 'acceptable'.**
- 2. I would use unison to show that all women are going through the same beauty routines every day.**

**7 Describe the beginning of your dance [2 marks]**

**One mark for each appropriate action, space, dynamic, relationship reference to the beginning of the dance – up to two marks. 1 mark for a basic response, 2 for more detail.**

**Eg:**

- I would start the dance with all dancers centre stage.[basic: 1 mark]**
- I would start the dance with all dancers centre stage performing a jerky phrase. [more detail: 2 marks]**

**8 State how the beginning described in Q7 supports your chosen dance idea.[1 mark]**

**The response must link the beginning of the dance to the chosen dance idea.**

**Eg: The jerky phrase would symbolise robots, the idea that all of the women are undergoing the same beauty routine with little individuality.**

**9 Describe the ending for your dance. [2 marks]**

One mark for each appropriate action, space, dynamic, relationship reference to the ending of the dance – up to two marks. 1 mark for a basic response, 2 for more detail.

Eg:

- I would end the dance with the three dancers in counterpoint. [basic: 1 mark]
- I would end the dance with the three dancers in counterpoint performing 3 fluid phrases. [more detail: 2 marks]

10 State how the ending described in Q9 supports your chosen dance idea. [1 mark]  
The response must link the ending of the dance to the chosen dance idea.

Eg: Counterpoint is important to show that the women have moved away from society's expectations and are now their own person. Fluidity is important to show that the robotic 'same ness' has gone.

.....

The following questions refer to students' knowledge and understanding of performing skills..

11 Which of the words below is a **mental skill**? [1 mark]

**Movement Memory   Elevation   Focus**

**Movement Memory**

12 Give **two** ways that you could improve the mental skill you selected in Q11. [2 marks]

**1 mark for each different way given. Appropriate ways might be systematic repetition, writing the dance down, videoing sections of the dance, mental rehearsal.**

13 What advice would you give to a dancer that needs to improve their flexibility? [1 mark]

**1 mark awarded for an appropriate response and can include, stretching slowly and gently and then increasing the stretch over time, focus on one body part to stretch, perform isometric stretches with a partner, develop a specific exercise for stretching a particular body part.**

14 Describe a short movement phrase that includes **flexibility**. Your answer should refer to actions, space and dynamics. [3 marks]

**One mark each for description of action, space and dynamic of a sequential motif that demonstrates flexibility in action.**

Eg: Stand centre stage, step to the side on the right leg in a deep plie. Transfer the weight to the right leg and lift the left leg to the side smoothly, tilting to the right with arms high. [flexibility required in hip joint and hamstrings].

15 Place an X in the box next to the correct definition of **stamina**. [1 mark]

<input type="checkbox"/>	Inspiration for an idea or movement.
<input checked="" type="checkbox"/>	Ability to maintain physical and mental energy over periods of time.
<input type="checkbox"/>	Jogging
<input type="checkbox"/>	Carrying out actions safely.

16 Describe **one** exercise a dancer could do to improve their **stamina**. [2 marks]

**One mark for appropriate exercise linked to stamina and could be related to walking, jogging, running or performing a phrase of movement on a continuous loop etc. The second mark must make reference to improvement so must suggest either increasing the number of repetitions, increasing the time spent active, increasing the distance walked/jogged/run etc.**

**Eg: I would walk half a mile, then increase to a jog for another half mile and do this every day. After a week I would increase the distance to 1 mile plus 1 mile.**

17 Using the exercise that you described in Q16, give **one** way that you might cool down from this activity [1 mark]

**The response must show a gradual decrease in activity to slow the heart rate.**

**Eg: Towards the end of the jog I would start to slow down to a walk and then walk for 5 minutes at a normal walking pace before coming to a stop.**

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## Section B – Critical appreciation of own work

**22.5% (18 marks) – you should spend about 25 minutes on this section**

With reference to your own GCSE Dance Component 1: Choreography:.

18 Explain how your use of **space** supported your choreographic intent. [6 marks]

**Appropriate aspects of space are pathways, levels, directions, size of movement, patterns, spatial design . Note that evaluation is required for marks 4-6.**

6	Excellent knowledge and understanding of how the use of space supports the choreographic intent with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how the use of space supports the choreographic intent with very good explanation of effectiveness of choice. Good examples illustrate this.
4	Sound knowledge and understanding of how the use of space supports the choreographic intent with sound explanation of effectiveness of choice. Examples are provided.
3	Limited explanation of how the use of space supports the choreographic intention.
2	Description of at least 2 aspects of space to support the choreographic intention.
1	Description of one aspect of space to support the choreographic intention
0	No evidence or nothing worthy of credit.

**An exemplar follows**

## Exemplar

The choreographic intention for my dance was magnetic force. I used space to show this in a variety of ways.

Choreo intent stated

One the main ways I used space was to use a variety of different levels. For example, at the beginning of the dance one dancer stood up with arms pushed downwards and the second dancer crouched in front of her on the floor with head low. This was to show the force of a magnet pushing down and repelling an object.

Space: level

Example

Explanation

Using direction was also important. In the second section both dancers started at opposite ends of the diagonal, upstage right and downstage left. They then slowly and with tension turned towards each other until they met in the centre. This created impact because it brought power to the dance and showed how magnets pull objects together across distance.

Space: direction

Example

Evaluation

Explanation

The size of the movement was also important. After the diagonal pull both dancers stood wide with feet apart and arms outstretched and then slowly curled into the body and knelt on the right leg. This was to again show a magnet drawing an object tightly close to it. It was also effective for showing contrast.

Space: size

Example

Explanation

Evaluation

Towards the end of the dance, we performed a chaotic travelling section in canon. We used zig zag pathways from upstage to downstage, using 4 runs and a roll in the opposite direction. This was to symbolise five magnets stage right and left pulling us this way and that and came as a sudden surprise for the audience.

Space: pathway

Example

Explanation

Evaluation

19 Explain how your use of **choreographic devices** contributed to the overall effectiveness of your choreography. [6 marks].

**Appropriate choreographic devices are motif and development; repetition; contrast; highlights; climax; manipulation of number; unison and canon.**

6	Excellent knowledge and understanding of choreographic devices with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of choreographic devices with very good explanation of effectiveness of choice. Good examples illustrate this.
4	Sound knowledge and understanding of choreographic devices with sound explanation of effectiveness of choice. Examples are provided.
3	Limited explanation of choreographic devices and the choices made.
2	Description of at least 2 aspects of choreographic devices and why they were used.
1	Description of one aspect of choreographic devices and why it was chosen.
0	No evidence or nothing worthy of credit.

With reference to your own GCSE Dance Component 1: Duet/Trio Performance.

20 Explain how your use of **physical skills** contributed to the overall effectiveness of your duet/trio performance. [6 marks]

**Physical skills include: posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation.**

6	Excellent knowledge and understanding of how physical skills contribute to the effectiveness of the duet/trio performance. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how physical skills contribute to the overall effectiveness of the performance. Good examples illustrate this.
4	Sound knowledge and understanding of how physical skills contribute to the effectiveness of the performance. Examples are provided.
3	Limited explanation of how physical skills contribute to the performance.
2	Description of at least two physical skills and their contribution to performance.

1	Description of one physical skill and its contribution to performance.
0	No evidence or nothing worthy of credit.

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### Section C – Critical appreciation of professional works

**40% (32 marks) – you should spend about 35 minutes on this section**

In this section, all questions refer to the professional dance works in the GCSE Dance anthology..

- 21 Name a relationship used in **Within Her Eyes** that helps to communicate the stimulus of A Love Story with a Twist. [1 mark].

**Appropriate relationships would be contact, counterpoint, complement and contrast, mirroring.**

- 22 Explain how the relationship you have named in question 21, helps the audience's understanding of the stimulus of A Love Story with a Twist, in **Within Her Eyes**. [6marks].

6	Excellent knowledge and understanding of how the relationship helps the audience's understanding of the stimulus of A Love Story with a Twist. Well-selected examples illustrate this.
5	Highly developed knowledge and understanding of how the relationship helps the audience's understanding of the stimulus of A Love Story with a Twist. Good examples illustrate this.
4	Sound knowledge and understanding of how the relationship helps the audience's understanding of the stimulus of A Love Story with a Twist. Examples are provided.
3	Limited explanation of how the relationship helps the audience's understanding of the stimulus of A Love Story with a Twist.
2	Description of how the relationship helps the audience's understanding of the stimulus of A Love Story with a Twist.
1	Limited description of how the relationship helps the audience's understanding of the stimulus of A Love Story with a Twist.
0	No evidence or nothing worthy of credit.

**An exemplar follows.**

## Exemplar Q22

Explain how the relationship you have named in question 20, helps the audience's understanding of the stimulus of A Love Story with a Twist, in **Within Her Eyes**. [6marks]

**The relationship selected is contact.**

Contact is used throughout Within Her Eyes to show A Love Story with a Twist. In The Beginning, at the start, the man lifts the girl in front of him, her back pressed against his chest and her knees high. He then lowers her to his knee and she reaches away from him whilst he supports her. This shows the Love Story with a Twist because the fact that she is facing away from him and reaching away whilst he tries to draw her close, suggests that she is not committed to the relationship as yet. Perhaps this is the 'twist'.

In Flow One, in the forest, the contact starts to change and the girl starts to give her weight to the man a little more. For example, she kneels on his thigh, her body wrapped around his waist with her head low. This shows that the relationship is starting to become a little closer and perhaps she is trusting him more. After this moment, both dancers arch their backs away from each other, the girl still balanced on the man's knee. This is a more equal sharing of weight, again supporting the idea that the love story is getting closer.

At the end of this section we see the girl wrap her arms around the man's neck, their heads close together. They then look at each other before the girl lowers her head to his chest. This shows an intimacy that we have not seen before and shows that the relationship is moving deeper.

Commented [AP1]: Descriptive example of contact

Commented [AP2]: Explanation/link to question

Commented [AP3]: Descriptive example of change in contact

Commented [AP4]: Explanation/link to question

Commented [AP5]: Deeper descriptive example

Commented [AP6]: Explanation/link to question

Commented [AP7]: Descriptive example of intimate contact

Commented [AP8]: Explanation/link to question

23 Name a choreographic intention for **A Linha Curva**. [1 mark]

**Appropriate answers might be having fun, men communicating with women, the contradiction between lines and curves. It is strongly advised that students read ahead to the next question before making their choice.**

**The best fit here would be men communicating with women.**

24 Discuss how the number and gender of dancers **and** costume in **A Linha Curva** contributes to our understanding of the choreographic intention you named in Q23. [12 marks]

10-12 Level 4	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references production features in some detail or details one of the production features in more detail than the other. Subject terminology is used throughout with accuracy.</p>
7-9 Level 3	<p><b>At the top of the level</b>, a student's response will include coherent analytical, interpretative and evaluative responses specific to both production features. There will be specific references to particular aspects of both production features. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both production features. There may be some specific references to particular aspects of one production feature more than the other. Subject terminology is used well but is not always accurate.</p>
4 -6 Level 2	<p><b>At the top of the level, a student's response</b> will include more analytical, interpretative and detail of both production features. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student's response will include level 1 and have some analytical/ and interpretative and evaluative responses to the work. One production feature may have more analytical/interpretative and evaluative detail than the other or both production features may have limited analytical/interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
1-3 Level 1	<p><b>At the top of the level</b>, a student's response is likely to be descriptive in its approach. There may be no use of subject terminology.</p>

	<b>At the bottom of the level</b> , a student's response will be a simple description of one production feature with some detail.
0	No evidence or nothing worthy of credit.

**An exemplar follows**

## Exemplar Q24

Discuss how the number and gender of dancers and costume in **A Linha Curva** contributes to our understanding of the choreographic intention you named in Q23. [12 marks]

The choreographic intention selected is men communicating with women.

The theme of the men communicating and showing off to the women can be seen throughout *A Linha Curva*. It is a large cast with equal number of men and women, however there are sections where the men dominate. For example, towards the middle there is a section where a group of five men perform an athletic, masculine phrase full of bravado, for a lone female, suggesting they are trying to attract her attention and flirt with her. This creates impact as it adds humour and introduces a semi narrative, whereas up until now it has been pure dance. The woman is outnumbered which shifts the power to the men and this ratio is important for understanding the gender interaction at this point.

However, the woman seems unimpressed and just watches the boys clowning around with their high jumps and calling gestures – suggestive of catcalls and wolf whistles towards her. After a while, she breaks into a strong solo using kicks, leaps and turns trying to 'outdo' the men. The men group together as a gang making fun of her movements – safety in numbers. This interaction between the genders is important because it is portraying a show of strength between them – and the girl comes out the more capable!

The costume shows a difference between the men and women. All dancers wear the same costume: vibrant coloured lycra shorts with a black mesh top. One side of the top is open; the girls wearing the opening at the back and the men wearing the opening at the front. This is important because the audience can see the men's abdominal muscles clearly. This open front suggests masculinity and a show of strength. In this way the costume has a part to play in the way the men strut and show off to the women.

Ironically, when the 'showing off' section happens as described above, the men turn their tops round to match the women. This could suggest that the men are trying to dress conservatively for the lone female, or perhaps that they are trying to portray some sort of equality by dressing the same. By the time the men start their own, all male dance battle, they have turned the tops round the right way again. Perhaps now there is no female around, they don't need to pretend!

In the slow girls' adage septet, the mood drops to a calm atmosphere, allowing the seven girls to take their time as they lunge, contract, rise and pivot. This could symbolise a calm female 'zone' without the antics of the boys. However, as the section progresses, a group of men whizz past the girls, lying on skateboards and waving their arms in the air. This is important because it maintains the idea of the boys trying to catch the attention of the women in comical ways, and again injects humour into the dance. The men are again trying to interact with the women through boyish pranks and having fun.

Commented [AP1]: Descriptive example

Commented [AP2]: Interpretation

Commented [AP3]: Evaluation

Commented [AP4]: Evaluation/link to question

Commented [AP5]: Descriptive example

Commented [AP6]: Interpretation

Commented [AP7]: Descriptive example

Commented [AP8]: Interpretation

Commented [AP9]: Descriptive example.

Commented [AP10]: Evaluation

Commented [AP11]: Evaluation/link to question

Commented [AP12]: Description: costume

Commented [AP13]: Evaluation

Commented [AP14]: Interpretation

Commented [AP15]: Link to question

Commented [AP16]: Description, costume

Commented [AP17]: Interpretation x2

Commented [AP18]: Description

Commented [AP19]: Interpretation

Commented [AP20]: Descriptive example

Commented [AP21]: Interpretation

Commented [AP22]: Descriptive example

Commented [AP23]: Evaluation

Commented [AP24]: Link to question

- 25 Using your knowledge of the similarities and differences in the aural setting used in **Shadows** and **Artificial Things**, discuss how the aural setting is used to enhance our appreciation of these two works. [12 marks]

10-12 Level 4	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both works. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references in some detail the choreographic intent of one work in more detail than the other or both works in some detail. Subject terminology is used throughout with accuracy.</p>
7-9 Level 3	<p><b>At the top of the level</b>, a student's response will include coherent analytical, interpretative and evaluative responses specific to both works. There will be specific references to particular aspects of both works. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both works. There may be some specific references to particular aspects of one work more than the other. Subject terminology is used well but is not always accurate.</p>
4-6 Level 2	<p><b>At the top of the level</b>, a student's response will include more analytical, interpretative and evaluative detail of both works. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student's response will include level 1 and have some analytical/ interpretative responses to the works. One work may have more analytical, interpretative and evaluative detail than the other or both works may have a limited analytical, interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
1-3 Level 1	<p><b>At the top of the level</b>, a student's response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level</b>, a student's response will be a simple description of one aural setting with some detail.</p>
0	No evidence or nothing worthy of credit.

An exemplar follows



## Exemplar Q25

Using your knowledge of the similarities and differences in the aural setting used in **Shadows** and **Artificial Things**, discuss how the aural setting is used to enhance our appreciation of these two works. [12 marks]

At the beginning of Artificial Things, Scene 3, we hear a swirling wind and crunching sounds which suggest footsteps in the snow. This helps to set the dance outdoors at this point. The music for the trio for David, Amy and Laura also does this because the piano notes fall and rise. The inside of the piano is also strummed in a whooshing glissando. The effect suggests slipping, sliding and gliding – perhaps on an ice rink. In contrast the music in Shadows does not suggest any type of location, however it is excellent at creating mood. Daughter's solo has a fast, harsh violin solo playing rapid running notes which sets an anxious and fearful mood from the start. This supports the stimulus of the dance, whereby the family are facing the terror of what lies outside their front door. This is important as the audience understand from the very beginning that this is not a happy dance and something ominous is unravelling.

The snowy soundscape in Artificial Things also supports the stimulus which mentions both a snowglobe and a snowy covered landscape, suggesting winter. It also works well with the lighting at the very start where Dave and Laura move within a cold white spotlight downstage right. The aural setting in Shadows also complements the lighting which is also cold and white but in addition it has a close relationship with the movement at times. A good example of this is in Son's Solo. There is a pattern of high shrill violin notes followed by a pause and the dancer matches this by performing powerful actions on the notes and freezing still on the pauses. It could be suggested that he is listening intently for the footsteps at the door during these silences.

Both children in Shadows have high, shrill, desperate and frantic music whereas the music for Mother and Father's duet is much calmer and more fluid. This supports the age of the characters the dancers are portraying – the frightened children and the more mature adults trying to keep calm. This is important because the audience can then understand that this is a family and it helps them to empathize with their feelings. Similarly, the music for Dave's Solo in Artificial Things helps him portray a character. The music is The Sunshine of your Smile, an old popular song that his father used to sing, and by using it for his solo, Dave becomes his father for a short while, singing in the clubs. This powerful tenor solo is a real contrast to all of the music we have heard before and helps to form the climax of the dance at the very end, by building in pitch to a high note.

The music for Artificial Things supports the episodic structure of the dance because each section has a different piece of music, however there is a ticking clock and chiming type of sound running through, heard at the beginning and in the family portraits section. This supports the choreographic intention of life's limitations and resolve by referencing the passing of time. In contrast, the musical structure for Shadows is theme and variation but there are also chiming sounds on the piano running through it which perhaps might represent that time is running out for the family. The three final notes at the very end of the dance symbolising that the family are resigned to their fate. This creates a huge impact for the audience as suddenly we all understand the fear they have been facing is death.

Commented [AP1]: AT : Interpretation

Commented [AP2]: AT: location

Commented [AP3]: AT: interpretation

Commented [AP4]: Shad: mood

Commented [AP5]: Shad: stimulus

Commented [AP6]: Shad: Evaluation

Commented [AP7]: AT: season

Commented [AP8]: AT: COC lighting.

Commented [AP9]: Shad: close relationship

Commented [AP10]: Shad: Interpretation

Commented [AP11]: Shad: age

Commented [AP12]: Shad: evaluation

Commented [AP13]: AT: character

Commented [AP14]: AT: climax

Commented [AP15]: AT: structure

Commented [AP16]: AT: choreo intent

Commented [AP17]: Shad: Interpretation

Commented [AP18]: Shad: Interpretation

Commented [AP19]: Shad: evaluation

\*\* This exemplar is a little long, but we wanted to give you as many points as possible to discuss with your students\*\*





## English Language Paper 1 - Q5 (Narrative writing)

**LO:** To practice the skills required in order to excel and achieve in Q5

- Your ability to communicate clearly, effectively and imaginatively
- The way you select and adapt your tone, style and register for different forms, purposes and audiences
- How you organise information and ideas, using structural and grammatical features to support the coherence of texts

(AO5)

- Your range of vocabulary and sentence structures

The accuracy of your spelling and punctuation  
(AO6)



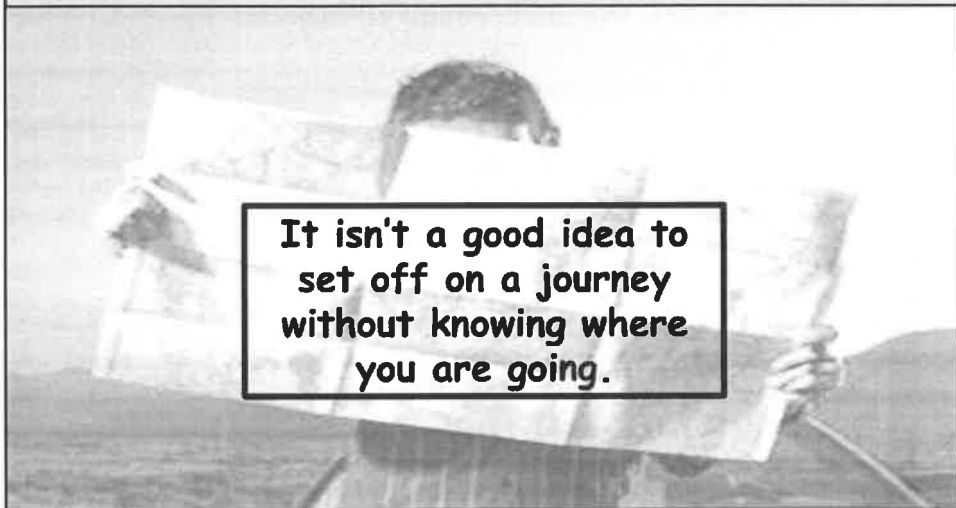
- We are usually ALL pretty good at Q5 - but my first tip for today is **NOT TO OVER COMPLICATE** things. If you don't know how it feels to be attacked by a shark in the Mediterranean, or to be in a tornado - **DO NOT WRITE ABOUT IT.**

**NARRATIVE WRITING APPROACHES — THE RULE OF**  
AVOID OVER-COMPLICATING YOUR EXAM NARRATIVE: DO LESS, WELL!

<b>1 SETTING</b>	Take time to describe a single location — use sensory descriptors to convey a sense of place.
<b>1 CHARACTER</b>	Include one main character — ideally this should be your first person narrator.
<b>1 EVENT</b>	Aim to describe a single narrative event — avoid listing actions and events.
<b>1 HOUR</b>	Narrow the time frame to no more than an hour; focus on describing this single hour in detail.

- Remember that ultimately, you're getting marked on your use of language used to write a description

**TOP TIP 2: PLAN YOUR WRITING SO YOU KNOW WHERE YOU'RE GOING WITH IT**



<p><b>LANGUAGE 1 FEATURE</b></p> <p><b>METAPHOR</b></p> <p>DESCRIBES BY COMPARING</p> <p><i>The Sun was a giant ball of fire.</i></p>	<p><b>LANGUAGE 2 FEATURE</b></p> <p><b>ADJECTIVES</b></p> <p>ADJECTIVES DESCRIBE</p> <p><i>The tiny, fluffy chick was so cute.</i></p>	<p><b>LANGUAGE 3 FEATURE</b></p> <p><b>SIMILE</b></p> <p>DESCRIBES SOMETHING BY SAYING IT IS LIKE OR AS SOMETHING ELSE</p> <p><i>Her smile was as bright as the sun.</i></p>	<p>Just like Q2 - on <b>LANGUAGE FEATURES</b>, you need to be including them in your own writing in order to create vivid descriptions</p> <p><b>TOP TIP 3: remember SOAPAIMS, include them in your writing.</b></p>
<p><b>LANGUAGE 8 FEATURE</b></p> <p><b>LANGUAGE FEATURES</b></p> <p><i>Language Features</i></p>	<p><b>LANGUAGE 4 FEATURE</b></p> <p><b>ONomatopoeia</b></p> <p>WORDS THAT IMITATE THE SOUND THEY REPRESENT</p> <p><i>The car engine purred.</i></p>		
<p><b>LANGUAGE 7 FEATURE</b></p> <p><b>SENSORY LANGUAGE</b></p> <p>USING THEIR FIVE SENSES TO DESCRIBE</p> <p><i>The smooth of the sand tickled in the breeze.</i></p>	<p><b>LANGUAGE 6 FEATURE</b></p> <p><b>PERSONIFICATION</b></p> <p>DESCRIBES A NON-LIVING THING BY GIVING IT HUMAN QUALITIES</p> <p><i>The waves SHALLOVED the sand on the beach.</i></p>	<p><b>LANGUAGE 5 FEATURE</b></p> <p><b>ALLITERATION</b></p> <p>TWO OR MORE WORDS THAT BEGIN WITH THE SAME LETTER OR SOUND</p> <p><i>The Sound of a Shimmering Sea.</i></p>	