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GCSE Dance Revision Guide

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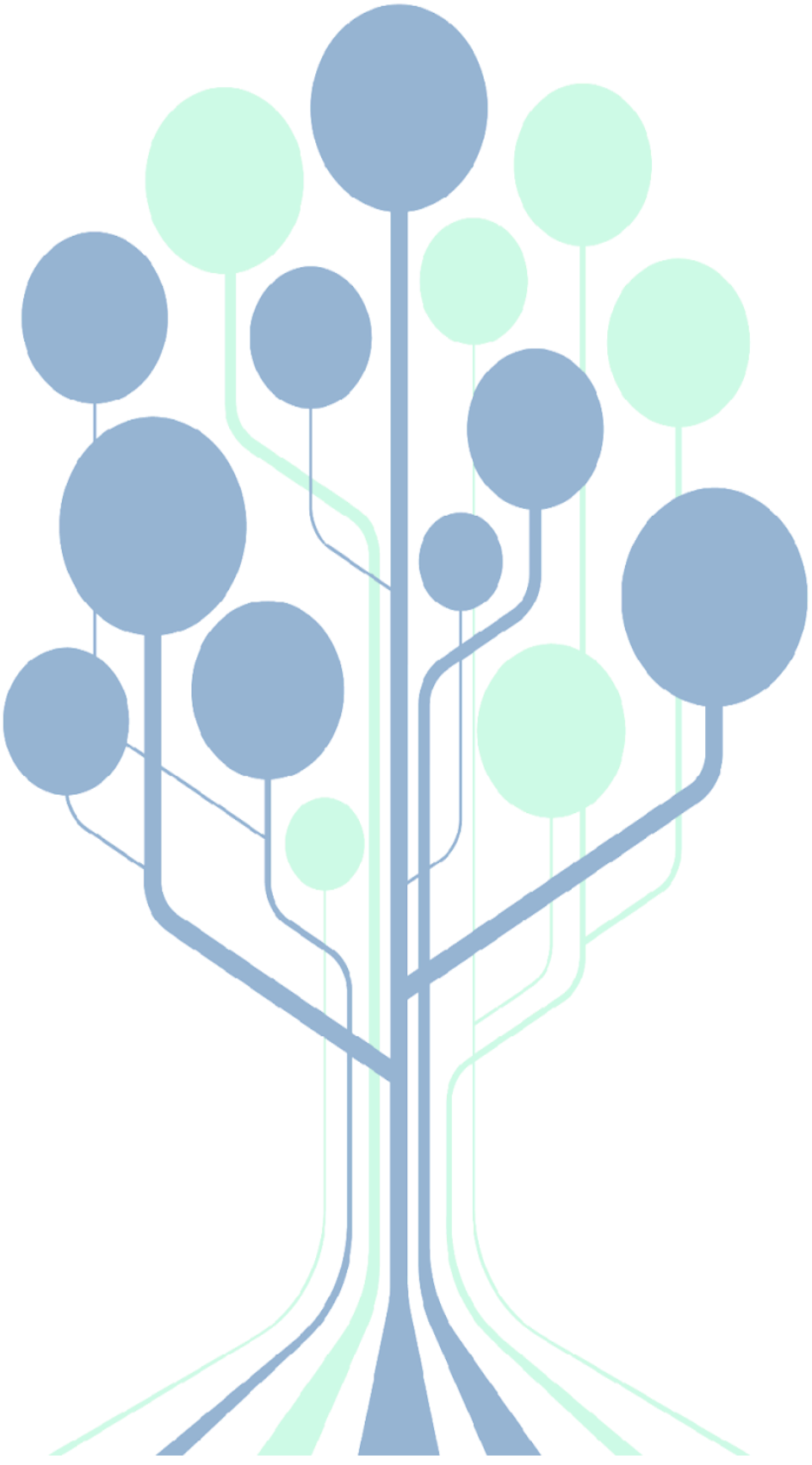

Safe practice (Section A & B)
Technical, Physical, Expressive a
Choreography (Section A & B)
Features of a Professional Work
A Linha Curva
Shadows
Within Her Eyes
Emancipation of Expressionism
Infra
Artificial Things

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Section A: Hypothetical Choreography & Performance Skills

Section A – Knowledge and understanding of choreographic processes and performing skills. You must answer all the questions in this section

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

What will the question ask?

The question will give you a stimulus. This could be an image, text, an object, an idea. You will be asked for a dance idea/ choreographic intent based on this stimulus. You will then be asked a range of questions about how you might choreograph a dance based on the dance idea.

What do I need to know?

Action, Space, Dynamics, Relationships, Motif writing, Motif Development and other Choreographic Devices, Structure, Aural Settings, Performance Environments

How do I need to answer?

- Short and to the point.
- No extended writing in this section.
- 1-4 mark questions.
- Don't waste time on being over creative.
- Motif writing can be just two sentences.
- TIP! Always link back to the dance idea.

Example Questions

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

Alignment Turn Musicality

2. Define the physical skill you identified [1 mark]
3. Describe a short movement phrase that includes the physical skill identified. Your
4. The answer should refer to action, space and dynamics. [3 marks]
5. What advice would you give to a dancer that needs to improve their musicality? [1 mark]
6. Outline one rehearsal method that would improve projection. [1 mark]

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Section B: Explaining Your Own Work

Section B – Critical appreciation of own work. You must answer all questions in this section.

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

What will the question ask?

The question could ask you to talk about: your performance in a duet/trio OR your performance of the set phrases OR your own piece of choreography

What do I need to know?

All of the performance skills. The performance that you did for your GCSE Dance practical exam. The performance skills used in your two set phrases.

How do I need to answer?

Extended writing worth 6 marks per question.

1. State your dance idea [or state your set phrases]

2. Give an example of where you used the skill the question asks for

3. Explain how the skill made your dance effective.

4. Evaluate why it was effective.

5. Repeat x 2-4 times

Example Questions

1. Explain how your use of **expressive skills** contributed to the overall effectiveness of your duet/trio performance.
2. Explain how your use of **physical skills** contributed to the overall effectiveness of one of your set phrase performances.
3. Explain how your use of **mental skills** contributed to the overall effectiveness of your duet/trio performance.
4. Explain how your use of **dynamics** supported your choreographic intent.

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5. Explain how your use of **action** supported your choreographic intent.
6. Explain how your use of **space** supported your choreographic intent.
7. Explain how your use of **choreographic devices** supported your choreographic intent.
8. Explain how your use of **structure** supported your choreographic intent.

Section A/B: Key Words

CHOREOGRAPHIC SKILLS

LEARN THEM!

Make sure you know which skill goes in which box!
You WILL need them!

ACTION

travel
turn
elevation
gesture
stillness
use of different body parts
floor work
transfer of weight

SPACE

pathways
levels
directions
size of movement
patterns
spatial design

DYNAMICS

fast/slow
sudden/sustained
acceleration/deceleration
strong/light
direct/indirect
flowing/abrupt

RELATIONSHIPS

lead and follow
mirroring
action & reaction
accumulation
complement & contrast
counterpoint
contact
formations

STRUCTURE

binary
ternary
rondo
narrative
episodic
beginning/middle/end
unity
logical sequence
transitions

CHOREOGRAPHIC DEVICES

motif and development
repetition
contrast
highlights
climax
manipulation of number
unison and canon

AURAL SETTINGS

song
instrumental
orchestral
spoken word
silence
natural sound
found sound
body percussion

PERFORMANCE ENVIRONMENTS

proscenium arch
end stage
site-sensitive
in-the-round

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Section A/B: Key Words

PERFORMING SKILLS

LEARN THEM!

Make sure you know which skill goes in which box!
You WILL need them!

PHYSICAL SKILLS

posture
alignment
balance
coordination
control
flexibility
mobility
strength
stamina

TECHNICAL SKILLS

action
space
dynamics
relationships
timing
rhythmic content
moving in a stylistically accurate way

EXPRESSIVE SKILLS

projection
focus
spatial awareness
facial expression
phrasing.
musicality
sensitivity to other dancers
communication of choreographic intent

MENTAL SKILLS
PREP FOR PERFORMANCE

systematic repetition
mental rehearsal
rehearsal discipline
planning of rehearsal
response to feedback
capacity to improve

MENTAL SKILLS
DURING PERFORMANCE

movement memory
commitment
concentration
confidence

SAFE PRACTICE
PREP FOR PERFORMANCE

warming up
cooling down
nutrition
hydration

SAFE PRACTICE
DURING PERFORMANCE

safe execution
appropriate dancewear, including:
footwear
hairstyle
absence of jewellery

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Section C: The Anthology (Professional Works)

Section C – Critical appreciation of professional work. You must answer all questions in this section.

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

What will the question ask?

1 x 1 mark question linked to a 6 mark **explain** question

1 x 12 mark **discuss** production feature question (*2 production features, 1 work*)

1 x 12 mark **discuss** compare & contrast question: (*1 production feature, 2 works*)

What do I need to know?

Set, costume, lighting, aural setting, props, number and gender of dancers, use of camera, movement examples from:

- A Linha Curva
- Artificial Things
- Emancipation of Expressionism
- Infra
- Shadows
- Within Her Eyes

How do I need to answer?

Extended writing.

Describe, explain, interpret and evaluate in order to DISCUSS.

Your own opinions are important. You are encouraged to say what you think things might mean and why you think this.

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Warm Up/Cool Down

Warm up

A warm-up is a gradual physical and mental preparation for greater physical exertion

What does a warm up do to the body?

- Increases heart rate to pump more blood around the body
- Increases reaction speed to improve performance
- Increases breathing rate to provide oxygen to the body
- Increases muscle temperature for flexibility and to avoid injury

Stages of a warm up

1 **Pulse raiser**	Jogging on the spot leading into a run, jumps starting smaller getting bigger
2 **Joint mobiliser/Stretches**	Shoulder rolls, Head tilts, Rolling down the spine, Hamstring, Calves, Quads
3 **Dance specific movement**	Dance actions that will be used or useful for the lesson ahead eg: rolls on the floor

Cool down

What does a cool down do to the body?

- Returns the heart and breathing rate to a normal rate
- Cools the temperature of the body
- Stops fainting and dizziness from blood pooling
- Stops muscle soreness from lactic acid build up

Stages of a cool down

1 **Light aerobic work**	Light jog on the spot or around the room slowing to walking
2 **Stretching**	Hamstring, Calves, Quadriceps, Latissimus, triceps

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3 **Re fuel**	Eating carbohydrates, hydrating by drinking water

Safe Practice

A dance space or studio must be safe for dancers to use, see the image below for the things a dancer needs to check before starting exercise.

Ventilation

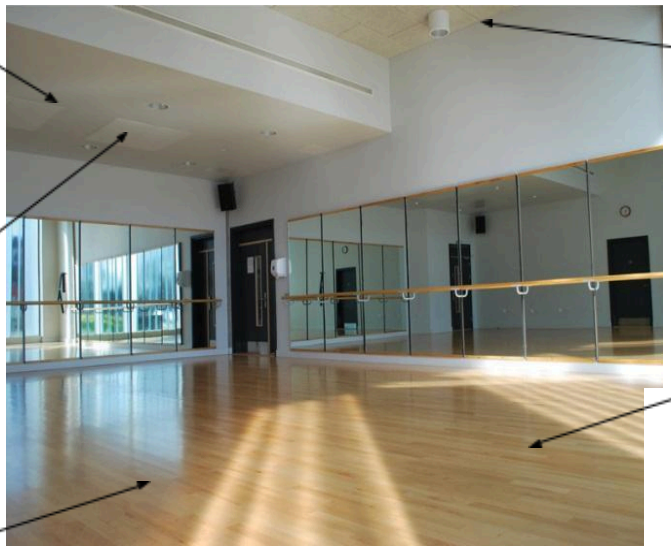
To provide a source of fresh air and ventilate the room

Correct temperature

The help the dancers stay warm and avoid injury

No obstacles

No items on the floor that dancers could trip or fall on



Lighting

Sprung floor

To help dancers avoid injury when landing from jumps

Hair tied up

To avoid getting in the dancers face causing them not to see

A dancer must also be safe and dressed appropriately for exercise, see the image below for the things a dancer needs to consider before starting exercise.

No Jewellery

To avoid the dancer injuring themselves or others

Tight fitted clothing

To allow ease of movement and avoid tripping over

Bare feet

To stop the dancer slipping and causing injury

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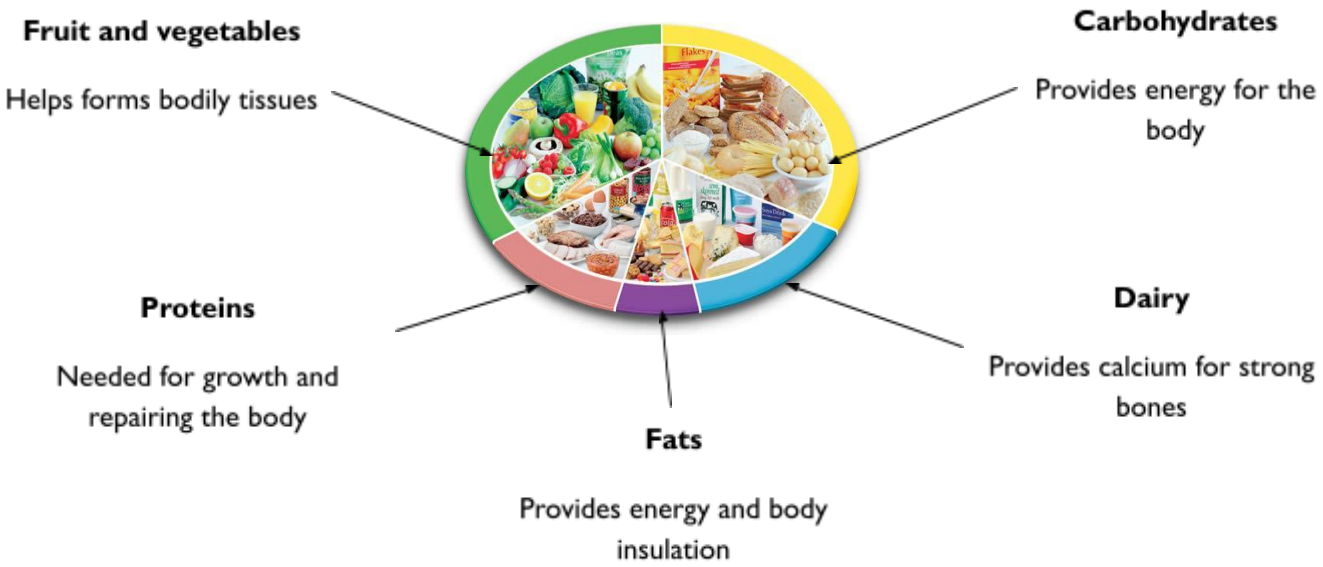
Nutrition, Hydration and Injuries

Nutrition

A healthy diet consists of balanced range of different food groups which provide a dancer with the nourishment needed to perform. Look at the eat well plate and the different categories of food and what they do for the body.



Hydration

Dancers sweat a lot during daily classes, rehearsals and performances. When dancers sweat they lose vital body water, salts and heat. Dancers must drink water to replace this loss of water and salt and stop the build-up of lactic acid this should be around 2-3 liters a day.

How can being dehydrated affect a dancer's ability or performance?

- Fatigue, or deep-seated tiredness
- Inability to react appropriately
- Inability to concentrate
- Feelings of light-headedness
- Muscle cramps

Injuries

Dancers can often get injured. If the injury is limited to a sprain or strain then a dancer can usually treat this themselves. You will need to remember to acronyms,

RICED (what to do when injured)

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R- Rest I- Ice C- Compression E- Elevation D- Diagnosis

HARM (what not to do when injured)

H- Heat A- Alcohol R- Run M- Massage

Technical Skills

What are action, space, dynamics and relationships

ASDR is used to help us write and talk about dance. It helps readers to understand what is going on or being performed so that they can picture the scene in their head.

ASDR is similar to your who, what, when and where used in English

- Action- What
- Space- Where
- Dynamics- How
- Relationships- With who

Action
Action words are the words that we use to describe the movements being performed by dancers they are the WHAT in your descriptions about a dance piece.

Examples of action words are:
Run, roll, stretch, leap, jump, turn, hop, slide, kick, walk, fall, twist, gesture, rise

Space
Space words are the words that we use to describe where the dancers are on stage or where they are travelling they are the WHERE in your descriptions about a dance piece.

Examples of space words are:
Over, under, circular, linear, downstage, upstage, stage right, stage left, high, low

Dynamics
Dynamics are the words that we use to describe how the movements are performed they are the HOW in your descriptions about a dance piece.

Examples of dynamics are:
Sharp, sudden, flowing, pulsing, abrupt, heavy, graceful, smooth, jerky

Relationships

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Relationships are the words that we use to describe how the dancers are performing. they are the WITH WHO in your descriptions about a dance piece.

Examples of relationship are:
Formations, mirroring, accumulation, action reaction, complement, contrast, counterpoint, contact

Physical and Expressive Skills

What is a physical and expressive skill?

Physical and expressive skills help to allow dancers to perform and execute movements correctly and accurately as well as allowing them to show a story or meaning behind a dance idea. Without these a dancer would not be able to communicate their dance to an audience as well they could.

Physical Skills- are the tools which help you perform the dance correctly and accurately

Expressive Skills- help express the meaning behind the dance

Physical	Expressive
Balance A steady or held position achieved by an even distribution of weight.	**Focus** Use of the eyes to enhance performance or interpretative qualities.
Co-ordination The efficient combination of body parts.	**Musicality** The ability to make the unique qualities of the accompaniment evident in performance.
Control The ability to start and stop movement, change direction and hold a shape efficiently.	**Projection** The energy the dancer uses to connect with and draw in the audience.
Extension Lengthening one or more muscles or limbs.	**Spatial Awareness** Consciousness of the surrounding space and its effective use.
Flexibility The range of movement in the joints (involving muscles, tendons and ligaments).	**Phrasing** The way in which the energy is distributed in the execution of a movement phrase.

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Posture Is about how you hold your body. Before you start performing it needs to be still and ready to go	**Facial Expression** Use of the face to show mood, feeling or character.
Alignment Correct placement of body parts in relation to each other.	**Sensitivity to other Dancers** Awareness of and connection to other dancers.
Strength Correct placement of body parts in relation to each other.	**Communication of Choreographic Intent** Communicating mood(s), meaning(s), idea(s), theme(s), and style(s).
Stamina Ability to maintain physical and mental energy over periods of time.	
Isolation An independent movement of part of the body.	

Improving Performance Skills

When discussing how you can improve a skill, either physical or expressive, your answer must always reference three things.

Exercise **Intensity** **Increase over time**

Physical skill improvements:

Alignment

Exercise	Stand with your feet in parallel. Check that your hips are above your knees and that your knees are in line with your ankles. Slowly bend your knees, maintaining this alignment. Straighten your knees.
Intensity	Repeat the exercise five times
Increase over time	Each week increase the number of plies by five

Strength

Exercise	Lay on the floor with the knees raised up and feet flat on the floor. Perform a series of sit ups to improve core strength.

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Intensity	Perform three sets of ten sit ups
Increase over time	Each week increase the number of set by one

Expressive skill improvements:

Focus

Exercise	Stick post notes around the room at key points where you need to focus on the dance.
Intensity	Rehearse your dance throughout the lesson using the post it note guides
Increase over time	Each week take away some of the post it notes until none are left

Spatial awareness

Exercise	When rehearsing your dance routine use the mirrors in the studio to check where you and the other dancers are in the space.
Intensity	Rehearse your dance throughout the lesson using the mirrors
Increase over time	Each week use the mirrors less and less until you rehearse without them

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Mental Skills

Mental skills are aspects that contribute to an effective rehearsal and performance.

They are split into two categories:

Mental skills during performance

Movement memory	The ability to remember a sequence of movements and perform them without mistakes.
Commitment	The ability to be engaged and fully dedicated in performance.
Concentration	The action or power of focusing all of one's attention in performance.
Confidence	The belief in yourself or others to achieve whilst performing.

Mental skills during process (rehearsal)

Systematic repetition	Repeating movement or choreography in a structured, planned and effective way.
Mental rehearsal	Thinking through or visualising the dance.
Rehearsal discipline	Skills required for refining performance such as commitment, teamwork, responsibility and effective use of time.
Planning of rehearsal	The ability to order and structure a rehearsal to ensure it's effective.
Response to feedback	The ability to take and apply feedback from a teacher or peer to improve performance.
Capacity to improve	The ability to be able to improve performance.

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The Rehearsal Process

The term rehearsal means to a practice or trial the performance for later public performance

Rehearsals can take many formats, each of which help rehearse a specific area of a dance performance:

Studio rehearsal- The rehearsal usually takes place in a Dance Studio or practice space and generally focuses on rehearsing the dancers performance skills including their technical and expressive skills. This type of rehearsal is often used when dancers are in the early stages of learning choreography.

Technical rehearsal- This rehearsal is usually in the space where the performance is going to take place and generally focuses on rehearsing the technical elements of the dance production such as lighting, set and sound. This type of rehearsal is often used towards the later stages of the choreographic process.

Dress rehearsal- This rehearsal is usually in the space where the performance is going to take place and generally focuses on rehearsing the dance in costume along with the other technical elements of the dance production such as lighting, set and sound. This type of rehearsal is often used towards the later stages of the choreographic process.

Rehearsing a dance can take many forms and doesn't just involve repeating the performance.

When rehearsing a dance you could use the following techniques:

- Selecting and refining your choice of movements
- Practising with counts rather than music
- Using exercises to improve technique/performance
- Watching your performance in the mirror
- Videoing your work and watching it back
- Receiving feedback from a peer

By rehearsing a dance you can improve many different aspects of your performance such as:

- Technical skills
- Physical skills
- Expressive skills
- Spacing
- Timing

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Motif Development and Choreographic Devices

What is a motif?

Motifs are an essential ingredient in dances to show a stimulus or theme. They can be repeated, varied and developed to create further material for your dance. A motif can be a short phrase or a long sequence of movement and generally consist of action, space and dynamics.

In a dance you can include a number of different motif usually two or three which are all different to one another allowing contrast to show a different side to your stimulus.

Motif development

Motif development involves manipulating and varying your motif to develop movement sequences for a dance. By developing a motif, it allows the audience to see how your stimulus is progressing through the dance.

There are many forms of motif development involving action, space, dynamics and relationships.

Action developments	Space developments	Dynamics developments
Add/take away actions	Change the size	Change the rhythm
Change the size	Change the direction	Change the quality
Repeat	Change the floor pattern	Body percussion
Retrograde (backwards)	Use of air/floor	Change the speed
Fragmentation (change the order)	Use of different levels	Change the force
Instrumentation (change body part)		

Choreographic Devices

Choreographic devices are used within a dance to help add interest to the piece and sometimes enhance the theme.

They are different to motif developments as they change the way in which you perform the movements with the other dancers or music and do not change the actual movements in a motif.

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Types of devices include:

Motif	A phrase of movement that is repeated or developed which links to the dance idea
Motif Development	Ways in which a movement phrase can be varied.
Repetition	Performing the same action or phrase again.
Contrast	Perform actions or shapes that have nothing in common.
Highlights	Important moments in the dance.
Climax	The most significant moment of the dance.
Unison	Two or more dancers performing the same movement at the same time.
Canon	When the same movements overlap in time.

Structures and Structuring devices

Structures

Every dance we choreograph will be made up of different sections. The structure is the order we put the sections of our dance in. There are four basic structures that we can use when choreographing dances, each one helps to show different aspects of a dance.

Binary (AB)

- This structure is very simple as there are two sections.
- Section one is part A and Section two is part B
- The two sections are different from each other and can be used in a dance to show two contrasting sections.

Ternary (ABA)

- This structure is also simple as there are three sections.
- Sections one and three are A and two is B
- The three sections are all different but section A at the start and end are similar so that the dance shows either a completion or development.

Arch (ABCBA)

- This structure has three sections.
- Section A is first, and is repeated at the end. Section B is the second section, and also repeated.
- Section C is the middle section and is not repeated, but is the climax (high point) of the dance.

Rondo (ABACAD…)

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- In this structure there is a section that is always repeated (section A) possibly with developments.
- In between this, there are different sections that provide a contrast to section A. These can all be different, or some could be repeated.

Episodic

- In this structure there are a series of different sections.
- The sections can be self-contained but when put together help to show the overarching theme of the piece.

Structuring devices

In addition to the overall structure of a dance, various structuring devices can be used to bring a piece of choreography together.

Unity

- A sense of 'wholeness' or harmony.

Logical Sequence

- The flow of phrases or sections of a dance.

Transitions

- Links between dance phrases or sections.

Types of Aural Setting

Types of aural setting

There are many different types of aural setting that a choreographer can create a piece of dance work to:

- Silence
- Voice
- Sound (natural/found)
- Music

Silence

With no sound a dance must be strong and clear having it's own rhythm and form. Silence can add to the theme of a dance creating the feel of solitude and emptiness. Moments of silence can add contrast and avoid predictability. It may also highlight moments of great importance.

Voice

This may be in the form of words (prose, poetry, lyrics or just words that make no sense or that are distorted). Human sounds such as crying or laughter have also been used. The accents and type of

sound can blend smoothly or be in contrast to the movement. In musicals dancers often sing at the same time i.e. in Cats.

Sound (natural/found)
Natural sound is where accompaniment is there without having been created. Sounds from nature such as wind, railways, bird, crowds are examples of this.

Found sound is where the accompaniment is created by actions or movement. Sounds such as part of the accompaniment tap, flamenco, folk, Morris dance.

Sounds made by the dancers in tap, Indian and Flamenco can enhance the rhythmical experience for the audience.

Music
Different methods can be used when we use music with dance as they are not always created together.

Ways music is composed for dance:

- Dance and music composed together
- Dance created and music composed for it
- Compose music first and then choreograph in response to music
- A dance idea found and music composed or found to fit
- Music and dance separately and come together for performance

Music and Dance Relationships

What are music and dance relationships?

Music and dance relationships are the connection between the dance content and the accompaniment that is used.

There is a range of different music and dance relationships which vary from having a close connection, where the dance and music fit well together to a distant connection where the dance and music do not fit together at all.

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Music Visualisation

Music visualisation is where the dance movements reflect and show the aspects of the music.

The music controls the movement, style, mood, rhythm, dynamics and length of the dance.

Direct Correlation

Direct correlation is where the music and dance work together.

In traditional ballets such as Swan lake, Tchaikovsky composed the music to fit directly with each action.

Mutual co-existence

Mutual co-existence is where the music is used as a backdrop to the dance and help create the desired atmosphere.

Here the music and dance do not rely on each other but do share some similarities.

Disassociation

Disassociation is where the dance is developed without the music and then the music is put in afterwards.

Sometimes the dancers only hear the music during their first performance. The music and dance are totally separate, with the music often deliberately going against the dance.

Features of a Professional Work- Accompaniment

Describing accompaniment

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Accompaniment is used in all dance performances whether it is music, sound effects, found sound, natural sound or silence. The reason we call it accompaniment is because not all dance works use everyday music.

When discussing the accompaniment in dance works you need to be able to talk about the type of accompaniment, what type of instruments are used as well as the style of music.

Types of accompaniment	**Instruments**	**Styles of music**
Music	Percussion (drums, piano)	Classical
Sound effects	String (violin, cello)	Electronic
Found sound	Woodwind (flute, clarinet)	Jazz
Natural sound	Brass (horn, trombone)	Rock
Silence		Traditional

Analysing Accompaniment contributions

Not only must you have to be able to describe the accompaniment but also how it contributes to the dance work. Accompaniment contributes by:

- Providing a time of day
- Setting a geographic context
- Adding to the mood
- Helping to structure the dance
- Giving as a historical context
- Adding to the theme
- Aiding the narrative of the dance
- Providing volume changes
- Helps to identify dances/dancers

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Features of a Professional Work- Costume

Describing costume

If you are asked to describe a costume it is important to be clear on which one you are describing. This is simply about saying what you see

- Colour
- Style
- Shape
- Material
- Type of clothing
- Size
- Design/patterns

Analysing costume contributions

Not only must you have to be able to describe a costume but also how it contributes to the dance work. Costumes contributed by:

- Identify gender
- Identify a character
- Supports the theme
- Complements other components
- Adds flow
- Show status
- Suggest age
- Allows ease of movement
- Identifies groups
- Historical context
- Social context
- Show bodyline
- Suggests a dance style

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Features of a Professional Work- Lighting

Describing lighting

Lighting is used throughout most dance performances combined with the set, costume and accompaniment it helps to create an interesting and exciting dance. The lighting changes in all the professional works many times throughout the performances and you must be clear on what part of the lighting design you are discussing.

You will need to describe the lighting by discussing the following

- Colour
- Shape
- Size
- Direction
- Highlighting (dancers/area of stage)

Analysing Lighting contributions

Not only must you have to be able to describe the lighting but also how it contributes to the dance work. Lighting contributes by:

- Helping to show the theme
- Complementing other components
- Adding colour
- Showing the time of day
- Providing a context
- Adding to the mood
- Highlighting dancers or part of the stage
- Creates special effects
- Creates structures in the dance
- Adding a climax
- Providing entrances and exits

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Features of a Professional Work- Set

Describing the set

You must make sure you are clear when describing the set, as in Within Her Eyes there are many different scene changes and you need to make sure the examiner knows which one you are talking about.

This is just saying what it looks like and you should be thinking about the following

- Colour
- Style
- Shapes
- Position on stage
- Material
- Size
- Design/patterns

Analysing Set Contributions

Not only must you have to be able to describe the set design but also how it contributes to the dance work. The set contributes by:

- Adding levels
- Giving a sense of size
- Providing entrances & exits
- Allowing the set to be incorporated in the action
- Complementing the other components
- Giving a social context
- Giving a historical context

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- Helping to set and establish a theme
- Adding and setting the mood
- Adding colours
- Helping to section the work

Professional Work 1 – A Linha Curva (Facts)

Key Facts

Choreographer	Itzik Galili
Company	Rambert
Date of First Performance	Tuesday 12 May 2009 at Sadler's Wells, London
Dance Style	Blends samba, capoeira, and contemporary dance technique
Choreographic Approach	Collaboratively with the dancers and nearly all of the motifs were composed from improvisation
Stimulus	A Linha Curva means The Curved Line in Portuguese. The stimulus for the work is Brazilian culture
Choreographic Intention	Having fun, samba parade, relationship between Brazilian men and women
Dancers	28 dancers (15 male / 13 female)
Duration	23 mins
Structure	Distinct parts to the piece that are made up of big ensemble dance sections interspersed with scenes that have more of a sense of narrative and character
Aural Setting	Percossa, a percussion group based in Holland
Costume	Itzik Galili
Lighting	Itzik Galili
Set	End stage – no set

Choreographic intent and Stimulus

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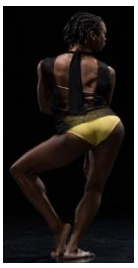
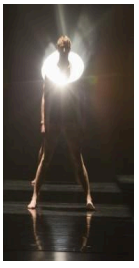
	Movement Content	Constituent Features (Costume/Set/Lighting/Accompaniment)
Choreographic intent Having fun Men communicating with women Showing off and competing with each other	**Action content includes samba actions** *Often used for fun at parties* **Males action include jumps and tricks** *Shows them competing with one another* **Dynamics are quick, fast** *Reflective of someone having fun*	**Bright multi coloured chequered board lighting** *Helps to create a party/fun setting* **Vocal chants by the males** *Shows the male and female communication* **Accompaniment is fast and upbeat** *Helps to create fun and the idea of having fun* **Metallic disc around males necks** *Shows the males showing off to the women*
Stimulus Brazilian culture	**Action content includes samba actions** *Often seen in Brazilian carnival culture* **Spacing is often linear** *Shows the parade lines in carnival* **Dynamics are quick, fast** *Often seen in Brazilian carnival culture*	**Bright multi coloured chequered board lighting** *Reflective of bright colours used in Brazilian carnival* **Instruments being played live onstage** *Reflective of Brazilian samba music* **Costumes include vest and lycra shorts** *Typical of clothes worn in hot Brazilian culture*

Professional Work 1 – A Linha Curva (Costume)

Costume description

- All dancers wear bare feet
- All dancers wear lycra coloured shorts
- All dancers wear black vests with a coloured stripe
- Males have metallic discs around their necks





Exam Question:

Describe the costume used in A Linha Curva

In A Linha Curva the dancers each wear a black vest which has a strip of coloured material over it. Both the male and female dancers wear accompanying coloured shorts which varying in colours, such as yellow, green and red. The males dancers also wear a silver metallic discs around their necks during the opening section. All dancers perform wearing bare feet.

Costume analysis

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Identifies the dancers as a group	Both the male and female dancers wear the same, uniting them and the aspect of colour gives them some sense of individuality. **S- Shows the idea of how everyone unites in Brazilian culture during carnival time.**
Complements the lighting	The plain black vests do not distract from the bright coloured lighting. The coloured shorts and stripe of colour complement the lighting. **CI- Colours are bright and associated with having fun.** **S- Colours are used in carnival which is used in Brazilian culture.**
Enhances mood and atmosphere	The bright colours on the costumes are colours typical of a happy and upbeat mood. **CI- Colours are bright and associated with having fun.**
Showmanship	The metallic discs around the males necks and the males turning their tops around suggest they are showing off to each other. **CI- Relates to the idea of showing off and competition.** **S- Discs are typical of items worn on the head/shoulders at carnival**
Shows the climate	The sleeveless vests and short shorts suggest that the climate is hot. **S- Relates to the idea of a hot Brazilian climate typical of Brazilian culture.**

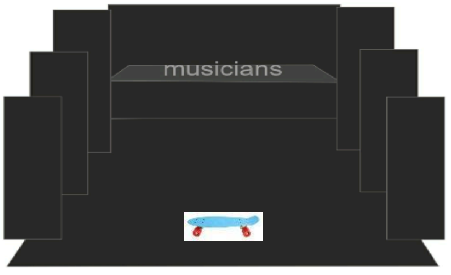
Example PEA:

How is the costume used effectively in A Linha Curva?

The costume in A Linha Curva helps to identify the dancers as a group. This is seen by male and female dancers all wearing black vest and coloured shorts with bare feet. This helps to unite the dancers and is suggestive of the unity seen by people at Brazilian carnivals.

Professional Work 1 – A Linha Curva (Set)

Set description



- Performance environment: End Stage
- Raised platform at the back for musicians
- Wings either side of the stage
- Six skate boards used as props
- Plain black stage

Exam Question:

Describe the set used in A Linha Curva

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The performance environment in A Linha Curva is an end stage. The set consists of a plain black stage which is clear of any fixed props or pieces of set. There are wings either side of the stage, three stage right and three stage left. At the back of the stage is a raised platform on which the musicians sit and play. During section 2 of the piece five skateboards are used as props by the dancers who slide on them lying down.

Set analysis

Provides entrances and exits	The six wings provide entrances/exits for the dancers. **CI- Helps keep the pace of the piece quick, relating to the idea of having fun.**
Complements other components	The plain black stage helps to complement and enhance the lighting effect on the floor. **CI- Helps to show the lighting, enhancing the idea of having fun.** **S- Helps to show the lighting, enhancing Brazilian carnival culture.**
Allows focus on the dancers	The plain black stage and absence of fixed set/props means the audience are not distracted and therefore focused on the dancers. **CI- Helps allow focus on the Samba movement content showing fun.**
Creates levels	The raised platform at the back allows the musicians to be on a higher level. **CI- Highlights the musicians and the idea of having fun at a carnival.** **S- Highlights the musicians enhancing the idea of Brazilian culture.**
Fun	The 6 skateboards are used by dancers in section 2. **CI- Shows the dancing playing around and relates to the idea of having fun.**

Example PEA:

How is the set used effectively in A Linha Curva?

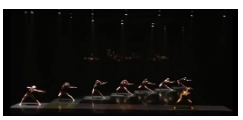
The set in A Linha Curva helps to provide entrances and exits for the dancers. This is seen by the use of three wings on either side of the stage. These help to keep a constant pace and high energy to the piece of which helps show the dancers having fun.

Professional Work 1 – A Linha Curva (Lighting)

Lighting description

State 1 (Ensemble)

State 2 (Showing off)



State 3 (Various)

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49 square boxes (used to create a grid) Different colours (blue, yellow, pink) High intensity lighting (comes from above)	White light (coming from high USL) High intensity lighting (on the males showing off) Decrease in intensity (towards the women)	Different patterns (diagonals, linear, ring) Different colours (blue, yellow, pink) High intensity lighting (comes from above)

Exam Question:

Describe the lighting used in A Linha Curva

The lighting in A Linha Curva consists of a grid of 49 high intensity coloured squares shown on the floor. The squares varying in colour, such as blue, yellow and pink. At times the coloured squares are used to create patterns on the floor, such as diagonal and linear lines. During 'showing off' a high intensity white light is shown from USL on the male dancers.

Lighting analysis

Mood and atmosphere	The 49 brightly coloured squares shown on the floor creates a bright and positive mood/atmosphere. **CI- Helps to create a bright mood associated with having fun.**
Relates to the theme	The colours used such as blue, yellow and pink relate to the colours used in Brazilian carnival. **S- Relates to the idea of carnival which is used in Brazilian culture**
Complements the costumes	The colours of the lighting are the same as the colours worn by each dancer. **S- Relates to the idea of carnival which is used in Brazilian culture.**
Helps to structure the piece	The changes in the patterns of the squares and changes in lighting types help to highlight each section. **CI- Keeps the pace of quick (fun). The intense white lighting in 'showing off' highlights the idea of competing/showing off.**
Highlights the performance space	The squares grid and different patterns created by it highlights where the dancers should stand. **S- The use of linear patterns show the idea of carnival parade lines.** **CI- Creates an own space for each dancer as the show off/have fun.**

Example PEA:

How is the lighting used effectively in A Linha Curva?

The lighting in A Linha Curva helps to highlight the performance space. This is seen by the use of the 49 squares shown on the for in various patterns such as linear lines. These control where the dancers stand and the lines are reflective of the lines used in carnival parades.

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Professional Work 1 – A Linha Curva (Accompaniment)

Accompaniment description

Instruments	Volume	Natural/Found sounds	Style	Tempo	Voice
Drums (Congas, Bongos) Cymbals, Samba whistle, Bells.	Loud throughout most of sections. Moments of silence.	Use of found sounds (shouts from men at the start with response from the women.)	The style is percussive. It is influenced by Brazilian Samba music.	A fast constant pace with a driving rhythm is used throughout most sections.	Use of found sounds (shouts from men at the start with response from the women.)

Exam Question:

Describe the accompaniment used in A Linha Curva

In A Linha Curva the accompaniment is played live on stage by four musicians. The accompaniment is influenced by Brazilian Samba music with instruments such as congas and Samba whistles. The tempo of the music is fast paced with a driving rhythm. The accompaniment also includes vocals from the male and female dancers, when the males shout at the start of the piece.

Accompaniment analysis

Geographical location	The use of South American instruments and the Samba influenced style of music help relate to the country of Brazil. **S- Samba music is typical and often used in Brazilian culture.**
Enhances mood and atmosphere	The loud volume of the music and fast paced tempo with a constant beat are associated with a happy mood and fun atmosphere. **CI- People who are having fun are often loud and move/talk quickly.** **S- Volume and tempo used at carnival in Brazilian culture.**
Relates to the stimulus	The use of South American instruments and the Samba influenced style of music are from Brazilian culture. **S- Samba music is typical and often used in Brazilian culture.**
Showmanship	The vocal shouts by the males and response by the females at the start show they are communicating and showing off with the females. **CI- Relates to the idea of males showing off.** **CI- Relates to the idea of male and female communication.**
Complements the lighting	The clear beats in the music dictates the changes in lighting patterns. **CI- Adds an element of excitement, relating to the idea of having fun.** **CI- Helps keep the dance constantly changing adding fun.**

Example PEA:

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How is the accompaniment used effectively in A Linha Curva?

The accompaniment in A Linha Curva helps to set the geographical location. This is because of the instruments used such as congas, samba whistles and bells. These instruments are typical of South American culture and help to create a Samba style in the accompaniment.

Professional Work 1 – A Linha Curva (Movement/Dancers)

First Section (ASDR)

Actions ***Jump, Turn, Balance, Gesture, Travel***	**Dynamics** ***Sharp, Smooth, Robotic, Sudden, Fast***	**Space** ***Levels, Pathways, Size, Direction***	**Relationships** ***Lead/Follow, Formations, Action/Reaction, Mirroring, Complement/Contrast***
Plie in second position Swinging Arms over head Clapping with extended arms Hip and torso isolations Low walks, arms extended to the side shimmy	Energetic Fast Sharp Accented Movements Fluid	Linear Pathways Spatial design shows has dancers in straight lines Grid spatial design Mostly done at medium level apart from women performing floor work	Unison Accumulation, each line joins in Action and Reaction, Men vs Women Men use Canon

First Section description (Choreographic devices)

Repetition	**Unison**
Repetition is seen the dancers perform a motif in which the dancers swing their arms above their head, then bring them down, then circle their arms in front of their torso.	The dancers all perform sections of the dance in unison, when in a grid spatial design. For example, when they perform low walks forwards and shimmy with their arms to side.

Exam question: Describe a motif from the first section in A Linha Curva (4 Marks)

In the first section the dancers perform low, wide walks with their arms extended to the side. They perform a quick and energetic shimmy. The dancers perform in a grid special design and they perform the actions in unison.

First Section analysis

	Movement	**Choreographic devices**
Choreographic intent	**Actions:** The jumps performed by the male dancers suggest them showing off to the women and the walks forward with shimmy by	**Repetition** is used when the women perform swinging their arms over their

	all dancers is a flamboyant move, suggestive of having fun. **Dynamics:** The dynamics are fast and sharp, and are always performed with energy which reflect the dynamics used by someone having fun.	heads, and the men join in, showing the relationship between the sexes. The dancers performing the shimmy **in unison** indicates that the they are all having fun as a collective
Stimulus	**Relationships:** Dancers use accumulation as they enter the stage in lines. This shows the idea of a carnival parade line entering one by one, which is part of Brazilian Culture. **Space:** The dancers perform in a linear spatial designs. These are similar to the spatial designs used in a carnival, which is a common celebration in Brazilian culture.	The **repetition** of the walks and shimmy when travelling forwards is similar to a carnival where movement is repeated as the dancers travel. The dancers perform in **unison,** much like performers do in a carnival which is common in Brazilian culture.

Professional Work 1 – A Linha Curva (Movement/Dancers)

Example PEA:

How does the movement and choreographic content enhance the choreographic intent of A Linha Curva?

One way the choreography enhances the choreographic intent of having fun is through the use of fast and energetic dynamics. Throughout the dance, the dancers use sharp and energetic dynamics, for example when quickly swinging their arms above their head. This helps to enhance in intent of having fun, as the performers look like they are enjoying the dance and showing lots of energy.

Number and Gender of Dancers

In A Linha Curva there are **28** dancers, this consists of **13** women and **15** men.

	Number	**Gender**
Choreographic intent	**Having Fun:** As there is a large amount of dancers on stage, the space is filled with energetic movements which shows the intent of having fun, as if the dancers were at a carnival.	**Relationships between Men and Women:** Throughout the dance the men and women perform together at times and in separate groups showing how they are communicating and building relationships.
Stimulus	**Brazilian Culture:** The large amount of dancers on stage resembles the large amount of people who attend and perform in carnival parades which are common in Brazilian culture.	**Brazilian Culture:** N/a

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Example PEA:

How are the number and gender or dancers used effectively in A Linha Curva?

The gender of the dancers are used to show the relationships between men and women in A Linha Curva. This is seen as the men and women dance in separate groups and perform in response to each other. As the groups of men and women perform to each other it shows the genders communicating with one other, focusing on developing their relationship.

Professional Work 2 – Shadows (Facts)

Key Facts

Choreographer	Christopher Bruce
Company	Phoenix Dance Theatre
Date of First Performance	26th November 2014
Dance Style	Modern dance, a combination of classical and contemporary dance language termed "neo-classical".
Choreographic Approach	Bruce does not prepare movement before entering the studio, preferring to wait and work with the dancers. He started Shadows with the idea of a family unit sitting around the dinner table and knew that the furniture would become an important part of the choreography. The "anxiety of the music" influenced the movement content, allowing each member of the family to tell their story.
Stimulus	Arvo Part's 'Fratres' for violin and piano. For Bruce, the music "evokes images of a European history and tradition steeped in over a thousand years of suffering and human experience."
Choreographic Intention	Bruce invites the audience into the world of a small family, possibly set in Eastern Europe coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home.
Dancers	4 (2 female/2 male)
Duration	12 minutes
Structure	Semi-narrative. Solo, duet, trio, quartet.
Aural Setting	Arvo Part's Fratres (composed in 1977).
Costume	Christopher Bruce

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Lighting	John B Read
Set	Christopher Bruce

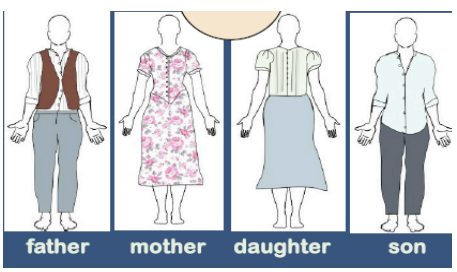
Choreographic intent and Stimulus

	Movement Content	Constituent Features (Costume/Set/Lighting/Accompaniment)
Choreographic intent Family relationships Poverty/Deprivation Eastern European history/suffering	**Relationships eg: contact work is used** *Shows connection and family relationships* **Movement content incorporates props** *Son barricades the door from the suffering* **Sharp dynamic head looks** *Shows the family scared of what's outside*	**The bare stage and lack of set** *Helps to show the poverty of the family* **The costumes dull colours and bare feet** *Shows the poverty of the family* **The dining table and chair** *Symbolises a family relationship and family home* **Lighting is very dark and minimal** *Suggests the family are hiding from the suffering (Nazis)*
Stimulus Arvo Part's 'Fratres' for violin and piano. This gave Bruce images of European history and suffering, which is explored through family dynamics and relationships.	**Action content includes ballroom actions** *Styles is reflective of historical time period* **Spacing of son's solo is DSR** *Shows the son barricading the door* **Relationships eg: contact work is used** *Shows connection and family relationships*	**The style of the dresses are tea dresses seen in the 1940s** *Helps to show historical era (European history)* **The dining table and chair** *Symbolises a family relationship and dynamic* **The music is played in a minor key** *Helps to set a sombre mood/atmosphere (suffering)*

Professional Work 2 – Shadows (Costume)

Costume description

- **Father-** Pale shirt with sleeves rolled up, tucked in to trousers. Dark waistcoat with grey trousers.
- **Mother-** Soft, floaty floral calf length tea dress with buttons down the front and short sleeves.
- **Daughter-** Grey A-line skirt to just below the knee with pale short sleeve blouse tucked in to skirt.
- **Son-** Pale grey shirt with sleeves rolled up. Blue trousers.



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Exam Question:

Describe the costume used in Shadows

In Shadows the male dancers portraying the father wears a pale shirt with sleeves rolled up and tucked into his trousers. On top of this he wears a dark coloured waistcoat. He also wear grey trousers and dances in bare feet.

Costume analysis

Shows gender	The costumes are stereotypical for gender, for example the male dancers wear trousers and shirts and the female wear a skirt or dress. **S&CI- Shows the idea of a stereotypical family unit/relationship.**
Shows the era	The style of the dresses are tea dresses seen in the 1940s. The shirts with no collars seen in the 1950s. Formal dress typical of the era. **S&CI- Relates to Eastern European history.**
Symbolic of poverty	The simplistic clothing with dull colours, cheap cotton material, no shoes and oversized jackets suggest they could be hand me downs. **CI- Shows the family are living in poverty and deprivation.** **S&CI- Relates to the idea of Eastern European suffering.**
Shows age	More mature clothing is worn by the parents eg: waist coat and floral dress whereas the children wear more simple clothing. **S&CI- Shows the idea of a stereotypical family unit/relationship.**
Geographical location	The tea dress worn by the mother and no collar shirts worn by the men were typically seen in Eastern Europe in the 1940s and 50s. **S&CI- Relates to Eastern European history.**
Allows ease of movement	The mother's dress is free flowing and light, father's waist coat is undone to allow him to move freely. **S&CI- Helps to highlight the family's close relationship (contact)**

Example PEA:

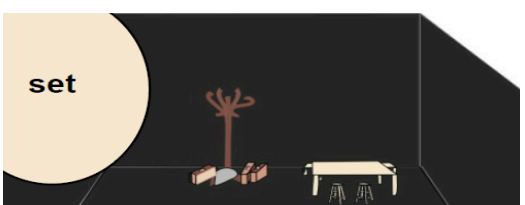
How is the costume used effectively in Shadows?

The costume in Shadows helps to show the geographical location of the piece. This is seen by as the tea dress worn by the mother and no collar shirts worn by the men were typically seen in Eastern Europe in the 1940s and 50s. This helps to show the location being set in an Eastern European country as Bruce imagined when listening to the music.

Professional Work 2 – Shadows (Set)

Set description

- Performance environment: End Stage



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- Brown hat stand with coats USC
- Wooden table with two stools and a bench USL
- Black box setting
- Plain black bare walls and floor
- 3 suitcases underneath the hat stand

Exam Question:

Describe the set used in Shadows

The performance environment in Shadows is an end stage. The set is a black box setting with plain black floors and walls. There is a wooden table USL with two stools and a bench. USC there is a brown hat stand with coats. Underneath the hat stand there are three suitcases picked up by the dancers at the end of the dance.

Set analysis

Poverty	The lack of and worn out furniture shows the family have little possessions and the oversized coats are suggestive of hand me down clothing. **CI- Shows the idea of poverty and deprivation felt by the family.**
Complements lighting	The set is plain, black and minimal allowing us to clearly see the white lighting, which contrasts colour black set and allows the audience to see the shadows. **S&CI- Relates to Eastern European history and suffering as the shadows could people coming to take the family away (Nazis.)**
Location	The furniture (table, hat stand) suggests that the dance is set in a family home. **CI- Shows the idea of a stereotypical family home/relationship.**
Mood	A dull, gloomy, depressing mood is set through the dark set, minimal set and worn out furniture. **S&CI- Relates to Eastern European history and suffering felt at the time.**
Enhances movement	The dancers use the set to show family relationship and the sons anger when he moves the tables to barricade the 'door'. **CI- Shows the family relationship when they are sat around the table.** **S&CI- Son keeping out the suffering**
Era	Coat stand is typical of the era as it is a traditional item as are the old fashioned suitcases are used at the end of the piece. **S&CI- Relates to Eastern European history (possibly 1940s or 1950s.)**

Example PEA:

How is the set used effectively in Shadows?

The set in Shadows helps to set the location. This is seen by the use of the furniture such as the table, two stools and bench USL. These items of furniture are stereotypical of a family home, helping to create the idea of a family relationship.

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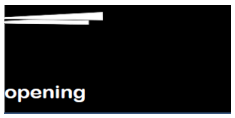
Professional Work 2 – Shadows (Lighting)

Lighting description



Lighting State 1 (Opening)
White side light
(coming from USR)
Low intensity lighting
(highlighting the family)
Shadow effect
(breaks the beam of light)

Lighting State 2 (Daughter)
4 white side lights
(coming from corners)
Low intensity lighting
(highlighting the solo)
White light from above
(highlighting the table/family)

Lighting State 3 (Son)
Diagonal pathway of white light
(coming from DSR corner)
Higher intensity lighting
(highlights 'the outside')
Rest of the stage in darkness
(side lights are low intensity)

Exam Question:

Describe the lighting used in Shadows

The lighting in Shadows consists of mainly of white side lighting. The intensity of the lighting is generally low throughout. During the son's solo the lighting from DSR corner is higher in intensity and creates a diagonal pathway of white lighting. In the opening of Shadows a 'shadow' effect is used over the single USR side light highlighting the family at the table.

Lighting analysis

Shows they are hiding	The lighting is very dark, minimal and low intensity because the family are hiding and feeling scared and don't want to be caught. **S&CI- Relates to the idea of Eastern European history and suffering.**
Set	The dark set allows the white light to clearly be seen, both are minimal and show how they family cannot afford furniture or bright lighting. **CI- Shows the family are living in poverty and deprivation.**
Mood	The low intensity, minimal lighting creates a sad, isolated mood felt by the family. **CI- Shows how the family feel living in poverty and deprivation.**
Creates pathways	The lighting comes from DSR in the son's solo highlights him barricading the door as he doesn't want his family to be caught. The lighting represents the door. **S&CI- Relates to the idea of Eastern European history and suffering**
Narrative	The lighting helps to tell the story e.g. door has opened for son's solo, low lighting at the end symbolic of the family meeting their fate. **S&CI- Relates to the idea of suffering and the family hiding from capture**
Highlights dancers	The sidelight on family at table at the start highlights the choreographic intention of family life/relationships.

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	S&CI- Highlights the stereotypical family sat down for dinner

Example PEA:

How is the lighting used effectively in Shadows?

The lighting in Shadows helps to highlight the dancers. The sidelight on family sat at table at the start highlights all four dancers. This links to the choreographic intent of family relationships as it highlights the four dancers as a stereotypical family dynamic.

Professional Work 2 – Shadows (Accompaniment)

Accompaniment description

Instruments	Volume	Style	Tempo
Piano and Violin are two main instruments used throughout.	Piece starts in silence. Louder during daughter and son's solos. Quieter in trio and end.	The style is classical. The piece is written and played in a minor key.	Is generally fast throughout. Becomes more frantic during the daughters solo. Slower and softer during trio.

Exam Question:

Describe the accompaniment used in Shadows

In Shadows the accompaniment is a pre-recorded version of Arvo Parts 'Frates'. The accompaniment is classical and played by two main instruments (piano and violin). The piece of music is written and played in a minor key. The tempo of the piece is generally fast with an increase in speed during the daughter's solo.

Accompaniment analysis

Stimulus	The music is the stimulus 'Arvo Part's Fratres'. Christopher Bruce thought the music reminded him of an Eastern European style. **CI- From this the intent of Eastern European history/suffering was made**
Mood	A sombre mood is created in the piece by the use of violin and piano and the use of the piece being in a minor key. **CI- Reflects how the family feel about being in poverty and deprivation.** **CI- Reflects how people felt during the suffering in Eastern Europe.**
Structure	There are solos, duets and group sections in Shadows, each time a new section starts there is a change in music, either in tempo, volume or style. **CI- Shows how each family member deals with the Eastern European suffering.**

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Character	Mother and Father duet (music is higher and lighter) shows their love. Son (single chords on piano) shows he's frustrated. Daughter (frantic tempo) shows her panic. **CI- Mother and father in love shows the family relationship.** **CI- Shows how each family member deals with the suffering**
Enhances movement	The music uses direct correlation such as in the daughters solo where it is frantic to show her fear and the piano chords in the son's solo to show his anger. **CI- Shows how each family member deals with the Eastern European suffering.**

Example PEA:

How is the accompaniment used effectively in Shadows?

The set in A Linha Curva helps to provide entrances and exits for the dancers. This is seen by the use of three wings on either side of the stage. These help to keep a constant pace and high energy to the piece of which helps show the dancers having fun.

Professional Work 2 – Shadows (Movement/Dancers)

Sons solo description (ASDR)

Actions ***Jump, Turn, Balance, Gesture, Travel***	**Dynamics** ***Sharp, Smooth, Robotic, Sudden, Fast***	**Space** ***Levels, Pathways, Size, Direction***	**Relationships** ***Lead/Follow, Formations, Action/Reaction, Mirroring, Complement/Contrast***
Running from USL-DSR Lifting and placing (props) Crouching (behind table) Hitting the floor Falls/rolls on the floor	When the son is barricading the door: Quick, Sudden, Sharp When the son is feeling scared and upset: Slow, Fluid	Pathway: Diagonal USL-DSR Direction: Solo mainly faces DSR corner Levels: Changes from standing to crouching and rolling on the floor	N/A

Sons solo description (Choreographic devices)

Repetition	**Highlights**
Repetition is seen when the son is lying on the floor and hitting the floor with his hands in fists.	Highlights are seen Every time the son places a prop in the DSR corner the action is highlighted by a chord in the music.

Exam question:

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Describe a motif from the son's solo in Shadows

In the son's solo the son performs a series of runs from the USL corner to DSR corner, the runs are performed quickly and frantically. The son performs these runs on a diagonal pathway with most of his action content facing the DSR corner. The son also crouches behind the table which he places in the DSR corner.

Sons solo analysis

	Movement	Choreographic devices
Choreographic intent	**Actions:** The lifting and placing of the props shows the son barricading the door from the suffering outside (possibly Nazis) **Dynamics:** The slower dynamics used by the son show his pain and emotion at the suffering the family are going through	The **repetition** of the hitting shows the sons build up in anger and pain at the suffering the family are going through The **highlights** on each placement of the props emphases the son barricading the door from the suffering outside
Stimulus	**Actions:** The lifting and placing of the props shows the son barricading the door from the suffering outside (possibly Nazis) **Dynamics:** The slower dynamics used by the son show his pain and emotion at the suffering the family are going through	The **repetition** of the hitting shows the sons build up in anger and pain at the suffering the family are going through The **highlights** on each placement of the props emphases the son barricading the door from the suffering outside

Professional Work 2 – Shadows (Movement/Dancers)

Example PEA:

How does the movement and choreographic content enhance the choreographic intent of Shadows?

One way the choreography enhances the choreographic intent is through the use of the choreographic device repetition. In the son's solo we see him perform an action of hitting the floor with his fists, which is repeated multiple times. This helps to enhance in intent of Eastern European suffering showing the anger and pain felt by the son.

Number and Gender of Dancers

Shadows there are **4** dancers, this consists of **2** women and **2** men.

	Number	Gender
Choreographic intent	**Family relationships:** By having four dancers it helps to symbolise a stereotypical	**Family relationships:** By having two male and two female dancers it helps to

	family relationship of a mother, father, daughter and son.	symbolise a stereotypical family relationship of a mother, father, daughter and son.
Stimulus	**Family relationships:** By having four dancers it helps to symbolise a stereotypical family suffering in Eastern Europe which Christopher Bruce imagined when hearing Arvo Part's Frates.	**Family relationships:** By having four dancers it helps to symbolise a stereotypical family suffering in Eastern Europe which Christopher Bruce imagined when hearing Arvo Part's Frates.

Example PEA:

How are the number and gender of dancers used effectively in Shadows?

The gender of the dancers are used to show the family relationships in Shadows. This is seen with Christopher Bruce using two male and two female dancers. The two male dancers represent the father and son and the two female dancers represent the mother and daughter, creating a stereotypical family relationship.

Professional Work 3 – Within Her Eyes (Facts)

Key Facts

Choreographer	James Cousins
Company	James Cousins Company
Date of First Performance	February 2016
Dance Style	Contemporary/Contact Work
Choreographic Approach	Inspiration from the stage production *'There We Have Been'* Creating movement with the idea the female dancers cannot touch the floor Dancers improvised – filmed – watched back – recreated

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Stimulus	Love story with a twist Personal experience and well known narratives
Choreographic Intention	Abstract tragic love story
Dancers	2 dancers 1 female/1 male
Duration	17 minutes
Structure	Prologue followed by 6 contiguous sections
Aural Setting	Seymour Milton
Costume	Katie McGoldrick
Lighting	Smoke and Mirrors
Performing Environment	Site sensitive, filmed by Scratch

Choreographic intent and Stimulus

	Movement Content	**Constituent Features (Costume/Set/Lighting/Accompaniment)**
Choreographic intent An abstract tragic love story open to interpretation	**Relationships eg: contact work is used** *Shows the relationship and their intimacy* **Spacing is close between the two dancers** *Shows the close bond they have developed in their ill-fated relationship* **Soft, flowing dynamics** *Creates a sense of intimacy*	**The lighting changing from day to night** *Shows the passing of time in relationship/end of it* **The overcast sky and rain in the prologue** *Creates a bleak atmosphere* **The environments appear infinite** *Enhancing the character's isolation and lonely mood* **Soft, quiet piano notes with pauses** *Reflects their apprehension and fragile relationship*
Stimulus A love story with a twist A unique narrative combining themes of love and loss, dependency and loyalty, longing and memory	**Relationships eg: contact work is used** *Shows the female relying on the male and the male not being able to let her go* **Reaching and wrapping by the female dancer** *Shows her reaching for her lost lover and clinging onto her support/new love* **Soft, flowing dynamics** *Creates a sense of intimacy*	**The lighting changing from day to night** *Shows the passing of time in their relationship/end of it* **The overcast sky and rain in the prologue** *Creates a bleak atmosphere* **The graveyard at the start** *Suggests she has lost someone close to her* **Soft, quiet piano notes with pauses** *Reflects their apprehension and fragile relationship*

Professional Work 3 – Within Her Eyes (Costume)

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Costume description

- Both costumes remain the same throughout the piece expect during the prologue when the female wears a woollen jumper over her shirt.
- **The female** wears a beige shirt buttoned up to the top and beige skirt.
- **The female** dancer wears bare feet.
- **The male** dancer wears khaki jumper and dark grey chinos.
- **The male** dancer wears black shoes.

Exam Question:

Describe the costume used in Within Her Eyes

In Within Her Eyes the female dancer wears a beige shirt which is buttoned up to the top. This is accompanied by a beige skirt. During the prologue the female dancer wears a woollen jumper over her shirt. Throughout the dance she dances in bare feet.

Costume analysis

Allows focus on the action content	The costumes are simplistic and typical everyday clothing allowing the audience to not get distracted by these. **S&CI- Allows focus on the love story with a twist/abstract love story.**
Ease of movement	The costumes are not restrictive and allow the dancers to be able to perform their actions and contact movements with ease. **S&CI- Helps highlight the dependency they have on each other through contact work contributing to the idea of a twisted love story.**
Complements set and lighting	The colours of the costumes fit the performance environment and reflect the colours of their surroundings. **S&CI- Allows the dancers to look like they are part of the bleak landscape which reflects their love story being twisted and abstract.**
Defines gender	The male wears trousers and the female wears a skirt, both of which are stereotypical of each gender. **S&CI- Highlights the stereotypical nature male/female in a love story.**
Adds to the narrative	The clothing is every day, ordinary clothing which could be worn by most males and females, suggesting these are everyday characters. **S&CI- Shows the idea that a twisted/tragic love story can happen us all**
Contrast between male/female	The males costume is dark with earthy colours suggesting he is grounded and the support, whereas the females is delicate and light suggesting she is fragile. **S- Helps to highlight idea of dependency and loss.** **CI- Highlights the idea that the love story is abstract.**

Example PEA:

How is the costume used effectively in Within her Eyes?

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The costume in Within Her Eyes help the dancers ease of movement. The costumes are not restrictive and allow the dancers to be able to perform their actions and contact movements with ease. This helps to highlight the dependency the two dancers have on each other through their use of contact work contributing to the idea of a twisted love story.

Professional Work 3 – Within Her Eyes (Set)

Set description

- Performance environment: Site sensitive/dance for camera
- **Flow two (clifftop)**
    - Remote clifftop location, Vast, bare open spaces
    - Countryside in Wales
- **Flow one (forest)**
    - Rural, wooden location, Surrounded by trees
    - Enclosed spaces

Exam Question:

Describe the set used in Within Her Eyes

The performance environment in Within Her Eyes is site sensitive and dance for camera. Flow one takes place in a rural wooden setting. The two dancers are surrounded by trees creating an enclosed space. During flow two on a remote clifftop, the location is open, vast and bare.

Set analysis

Shows the idea of loss	The graveyard seen during the prologue helps to establish the idea that the female dancer has lost someone (possibly her former lover). **CI- Sets up the love story as being tragic.**
Reflects the mood	The overcast, raining sky creates a bleak atmosphere and the vast, open locations enhance the lonely, isolated mood felt by the two characters. **S- Relates to the idea of the narrative which includes love and loss.** **CI- Helps to enhance the idea that the love story between them is tragic**
Allows focus on the dancers	The vast, bare open spaces such as the clifftop do not distract the audience's attention away from the choreographic content. **S&CI- Helps to focus the attention on contact work and intimacy.**
Symbolic of the relationship	The spaces become more enclosed as the piece's progress to reflect the relationship becoming more intimate. **S- Shows how the couple are becoming more dependent on one another** **CI- Suggests they have become too close and that this will end tragically**

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Complements the choreographic intent	The bleak, bare, open landscapes such as the clifftop reflect the idea that outcome of the relationship is bleak and has no real substance to it. **CI- Highlights the idea the love story is tragic and can't possibly end well**
Isolation	The empty street during the prologue and bare open clifftop helps to isolate the dancers from everyday life and everyone else. **S- Highlights the tragic nature of them isolating others to get support.**

Example PEA:

How is the set used effectively in Within Her Eyes?

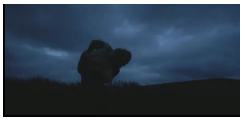
The set in Within Her Eyes helps highlight the idea of loss. This is seen by the use of the graveyard seen during the prologue. This helps to establish the idea that the female dancer has lost someone (possibly her former lover), relating to the narrative which includes love and loss.

Professional Work 3 – Within Her Eyes (Lighting)

Lighting description

Lighting State 1 (Beginning)
Natural lighting
(coming from the sky)
Filmed during the day time
(provides light to the scene)
Overcast sky
(blocks out the sun/brightness)

Lighting State 2 (Flow 1)
Natural day time lighting
(coming from the sky)
Lighting is blocked by the trees
(makes the scene darker)
Shadows are created
(from the trees blocking light)



Lighting State 3 (Floor)
Natural lighting
(coming from the sky)
Filmed during the evening
(creates silhouettes of dancers)
Overcast sky
(blocks out any potential light)

Exam Question:

Describe the lighting used in Within Her Eyes

The lighting in Within Her Eyes consists of natural lighting. During the beginning the scene is filmed using day time lighting, with an overcast sky. In flow two the lighting is blocked out by the trees to create a dimmer scene, with the trees creating shadows as they block out light.

Lighting analysis

Mood and atmosphere	The gloomy weather such as the rain during the prologue and overcast sky help create a sombre mood and enhance the sense of isolation. **S&CI- Relates to the idea the love story is tragic/theme of love and loss.**

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Symbolic of the relationship	The light gradually fading symbolises the passing of time in the relationship. The gloomy weather also suggests that the relationship is doomed/tragic. **S&CI- Relates to the idea the love story is tragic and the dependency.**
Provide contrast	The darkness at the end contrasts the day light used in earlier sections and suggests a possible end of their relationship. **S&CI- Reflects their love is abstract and that they can never be together**
Complements the costume	The dark clothing worn by the man makes him blend into the darkness, whereas the females lighter costume with a fragile texture, reflects her character. **S&CI- Emphasises the idea of loss and dependency/abstract love.**
Suggests time of day	The lighting starts off using daytime lighting and this gradually fades to become darker evening lighting at the end of the piece. **S&CI- Shows a passing of time in their relationship/growing closer.**
Draws attention to the dancers	The silhouettes created by the dark evening lighting at the end draws the audience in to really focus on the choreography/action content. **S&CI- Highlights the dependency they have on each other and intimacy.**

Example PEA:

How is the lighting used effectively in Within Her Eyes?

The lighting in Within Her Eyes is symbolic of the dancers relationship. The lighting at the start is day light and this gradually fades to darkness in the evening. This symbolises the passing of time in the relationship and shows how the characters have become closer.

Professional Work 3 – Within Her Eyes (Accompaniment)

Accompaniment description

Instruments	Volume	Natural/Found Sound	Style	Tempo
The piece uses strings and piano with electronic elements.	Starts quiet and builds in volume and intensity. Increases and decreases during each section.	Sounds of wind can be heard in 'The Beginning' section.	The style fuses two genres. Classical and electronic sounds.	First half builds in tempo. Slow for 'kneeling' faster for 'flow two' Ends with long, slow sounds.

Exam Question:

Describe the accompaniment used in Within Her Eyes

The accompaniment in Within Her Eyes is an original score created in collaboration with James Cousins. The accompaniment uses classical and electronic sounds with use of piano and string instruments. The piece also includes natural sounds on occasion

such as the blowing of the wind. The volume of the piece starts quietly and builds becoming louder.

Accompaniment analysis

Creates tension	The music starts very subtle and quietly before building in volume and intensity throughout the piece. **S- The quiet at start reflects the idea of loss and loneliness.** **CI- The increase in volume shows how the tension is.**
Structure	The first half of the work is slow and builds in tempo. The second half becomes faster and more intense and this is reflected in the female's actions. **S&CI- First half reflects the two dancers growing closer.** **S&CI- Second half reflects the female is becoming more unsure.**
Mood and atmosphere	The use of the string instruments, with long drawn out phrases helps to create a sombre mood and lonely atmosphere. **S- Helps to reflects the idea of loss and loneliness felt by the female.** **CI-Helps to make the characters seem isolated from society.**
Contrast	Sudden shifts in volume and tempo between sections e.g. flow one to kneeling show the shifts in their relationship. **S&CI- Reflects the ups and downs felt as they become closer in their twisted love story.**
Symbolic	The subtle, quiet sounds during the prologue symbolises the female feeling. **S- Reflects the idea of her loss and loneliness/the tragic love story.** **CI- Shows why the love story is abstract.**

Example PEA:

How is the accompaniment used effectively in Within Her Eyes?

The accompaniment in Shadows helps to create tension. The music starts very subtle and quietly before building in volume and intensity throughout the piece. The increase in volume shows how the tension is building between the two dancers throughout their abstract, twisted love story.

Professional Work 3 – Within Her Eyes (Movement/Dancers)

The Beginning (Section 2) (ASDR)

Actions	**Dynamics**	**Space**	**Relationships**
Jump, Turn, Balance, Gesture, Travel	***Sharp, Smooth, Robotic, Sudden, Fast***	***Levels, Pathways, Size, Direction***	***Lead/Follow, Formations, Action/Reaction, Mirroring, Complement/Contrast***

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Legs wrapped around torso Woman pulling away Man in low second plie as base Opening and closing action	Sustained Controlled Tense Flowing Delicate	Circular pathways (away and towards the Man) Man at low level Woman at high level Size of movements fluctuates (distant/close)	Contact work throughout Action/Reaction- Woman leads until last section Complement- in levels and dynamics between the man and woman

The Beginning (Section 2) (Choreographic devices)

Repetition	Highlights
The is seen when the woman slowly leans her torso away from the man, whilst staying in contact. She repeatedly leans forward and back as well as wrapping and unwrapping her arms around him.	Highlights include when the man quickly lowers the woman from sat on his shoulder at a high level, to holding her close to the ground by only her left arm and leg.

Exam question:

Describe a motif from the section 'The Beginning' from Within Her Eyes

In 'The Beginning' section the woman stands with her left leg on the man's right thigh. She leans forward and smoothly extends her right leg. The woman is at a high level, whereas the man is at a low level in a plie. The dancers use contact work throughout the whole of the section as the woman does not touch the floor.

The Beginning analysis

	Movement	Choreographic devices
Choreographic intent	**Actions:** The female dancer stands on the male dancer and leans her body away from him. This suggests the woman trying to leave the man and the struggles of the relationship. **Dynamics:** The dynamics are mostly slow and sustained with the male dancer carefully supporting the female dancer showing his support for her.	**Highlights** such as the man dropping the woman to a low level could represent a low time in their relationship, suggesting their love story is tragic. The **repetition** of the leaning action could show the woman trying to leave the relationship and go back to her past.
Stimulus	**Space:** The female dancer's actions are performed on a higher level due to be lifted whereas the males are closer to the ground. He provides her support and stability**.** **Relationships:** The dancers remain in contact throughout. This shows their close relationship and the support/dependency the dancers are giving each other.	**Highlights** such as the man dropping the woman to a low level makes it clear that even during the tough times in their relationship he is always there to provide support (off the floor.) The **repetition** of the leaning action could show the woman trying to leave the relationship and go back to her past relationship.

Professional Work 3 – Within Her Eyes (Movement/Dancers)

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Example PEA:

How does the movement and choreographic content enhance the choreographic intent of Within Her Eyes?

One way the choreography enhances the choreographic intent of a tragic love story is repetition. Throughout the dance, the woman repeats an action where she leans her torso away from the man. This helps to enhance in intent of a tragic love story, female dancer can be seen to be trying to leave their relationship and look back upon her past relationship.

Number and Gender of Dancers

Shadows there are **2** dancers, this consists of **1** woman and **1** man.

	Number	**Gender**
Choreographic intent	**Tragic Love Story:** The love story is between two people, and therefore the two dancers perform to represent the relationship.	**Tragic Love Story:** The use of one male and one female help to represent a heterosexual relationship between, with the man constantly supporting the woman throughout the dance.
Stimulus	**Developing relationships:** The two dancers are seen to be in a developing relationship	**Keeping the woman off the floor:** Traditionally in contact work the woman is lifted, and therefore the gender and physicality of the two dancers assists the idea of the woman not toughing the floor.

Example PEA:

How are the number and gender of dancers used effectively in Within Her Eyes?

The gender of dancers in Within Her Eyes is used to show the choreographic intention of a tragic love story. This is seen as a man and woman dance together, representing a relationship. The gender of the dancers help to show a tragic love story as they represent a stereotypical heterosexual romantic couple.

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Professional Work 4 – Emancipation of Expressionism (Facts)

Key Facts

Choreographer	Kenrick H2o Sandy
Company	Boy Blue Entertainment
Date of First Performance	May 2013
Dance Style	Hip hop, including krumping, popping, locking, animation, breaking and waacking techniques
Choreographic Approach	Worked closely with accompaniment, and whilst the choreographer and the dancers created material for the work, Kenrick very specifically selects certain movement vocabulary and 'signature' motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire)
Stimulus	The music *Til Enda* by Olafur Arnalds was a starting point for the piece. The idea of emancipating expressionism (hence the tile) was another.
Choreographic Intention	Using hip hop as a tool to create art that affects an audience in a theatrical setting. Each section is a scene, a moment in life, and the whole work is a journey. The theme of order and chaos highlights the restrictions of an individual style of hip hop dance.
Dancers	17 dancers (8 female / 9 male) Kenrick is one of the dancers in the performance
Duration	11 minutes
Structure	Four section which are based on: 1 (Genesis), 2 (Growth and Struggle), 3 (The connection and flow between people), 4 (Empowerment)
Aural Setting	Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment. *November* composed by Max Richter. '*Til Enda*' composed by Olafur Arnalds
Costume	Kenrick H2o Sandy
Lighting	Co-Designed by Kenrick Sandy with the Sadler's Wells Theatre lighting team
Set	Proscenium arch stage – no set

Choreographic intent and Stimulus

	Movement Content	**Constituent Features (Costume/Set/Lighting/Accompaniment)**
Choreographic intent Emotional journey Expression through Hip Hop dance as an art form	**Moments of individuality in Genesis** *Shows the dancers expressing themselves* **Ninja runs performed in unison in Genesis** *Shows the dancers conforming (restricted)*	**All the dancers wear the same clothing** *Shows the idea of restricting individuality* **White light shown from SR in section 2** *Helps to create a path for their journey* **Lack of set throughout the piece**

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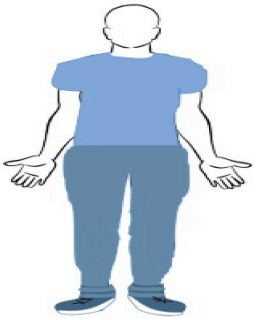
Chaos and Order – restricting individuality	**Formations used in Genesis** *Shows the dancers being orderly*	*Allows freedom for the dancers to express*
Stimulus The music *Til Enda* by Olafur Arnalds The idea of emancipating expressionism	**Moments of individuality in Genesis** *Shows the dancers expressing themselves* **Reaching out from crowd in Growth and Struggle** *Shows the dancers expressing himself* **Dynamics sharp in Genesis** *Reflects the dancers want to express*	**Til Enda is used during Empowerment** *Shows how the choreography is based around the music* **Some dancers wear everyday jewellery** *Shows them expressing themselves* **The accompaniment changes in tempo (quicker/louder)** *Shows the moments of dancer trying to express*

Professional Work 4 – Emancipation of Expressionism (Costume)

Costume description



- The costume is unisex (worn by both the male and female dancers)
- Short sleeve, loose fitted t shirt, pale blue in colour
- Blue denim jeans.
- High top grey trainers, with a white sole
- Some dancers wear jewellery and dancer with long hair have it tied back

Exam Question:

Describe the costume used in Emancipation of Expressionism

In Emancipation of Expressionism the dancers wear a pale blue loose fitted t shirt. This is accompanied by blue denim jeans. The dancers also wear grey high top trainers with white soles. Some of the dancers wear additional jewellery such as chains and bracelets.

Costume analysis

Shows them as a group	The costume is unisex, both the male and female dancers wear the exact same costume. **CI- Relates to the idea of order and chaos (how all the dancers are orderly.)**
Complements other features	The blue colouring of the costumes complements the blue lighting. The simplistic clothing complements the use of a simplistic/bare set. **CI- Highlights the use of hip hop as a tool to express (costume doesn't distract.)**
Ease of movement	The loose fitted pale blue t shirts and loose fitted denim jeans allow the dancers to move freely.

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	S- Allows the dancers to express themselves freely through their actions **CI- Allows the dancers to be able to perform hip hop to express.**
Individuality	Some of the dancers wear jewellery such as chains, necklaces and bracelets. **S- Shows the dancers expressing themselves as individuals.** **CI- Relates to the idea of order and chaos (breaking order.)**
Shows the dance style	The costumes have an 'urban' look to reflect the style of hip hop. The use of trainers are typically used when performing the hip hop dance style. **CI- Emphasises the idea of using hip hop as a tool to express yourself.**
Symbolic- everyday wear	The costumes are casual and could be worn in everyday life, helping to not distract from the choreographic content. **CI- Allows the focus to be on the choreography and how hip hop can be a tool to express yourself.**

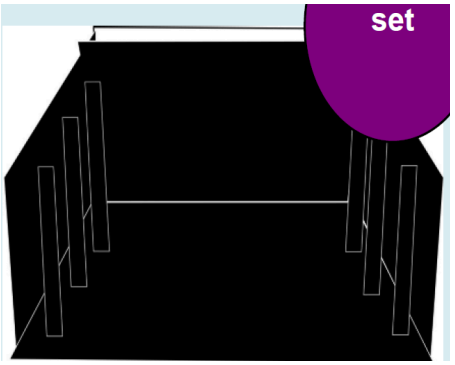
Example PEA:

How is the costume used effectively in Emancipation on Expressionism?

The costume in Emancipation of Expressionism help the dancers to show individuality. Although all the dancers wear the same costume some dancers wear additional jewellery with their costume, such as chains and bracelets. This allows the dancers to express themselves as individuals and break away from the idea of order and conforming.

Professional Work 4 – Emancipation of Expressionism (Set)

Set description



- Performance environment: Proscenium arch stage
- Black box setting
- Wings either side of the stage
- Backdrop at the back (appears in section 4)
- Clear stage- no props/fixed set
- Theatrical smoke/fog

Exam Question:

Describe the set used in Emancipation of Expressionism

The performance environment in Emancipation of Expressionism is a proscenium arch stage. The set is a black box setting, consisting of no props of fixed items of set. There are wings either side of the stage and during some of the section throughout E of E theatrical smoke/fog is used.

Set analysis

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Create entrances and exits	The wings either side of the stage provide entrances and exits for the dancers. **CI- In section 2 (Growth and Struggle) the wings SR provide the starting point for the dancers journey linking to the idea of a life's journey.**
Allows focus on the actions content	The plain black stage and absence of fixed set/props means the audience are not distracted and therefore focused on the dancers actions. **CI- Helps to allow focus on the hip hop actions and the idea of using hip hop as a tool to express yourself.**
Complements the lighting	The plain black stage helps to complement and enhance the lighting effects throughout the piece. **S&CI- Allows the lighting to highlight the dancers expressing themselves.**
Allows focus on the formations	The plain black stage and absence of fixed set/props means the audience are not distracted and therefore focused on the use of spacing and formations. **CI- Helps to show the idea of order (use of fixed formations in Genesis.)**
Provides freedom of movement	The plain black stage and absence of fixed set/props means the dancers can move freely around the space. **CI- Shows there are no restrictions for the dancers use hip hop to express.**

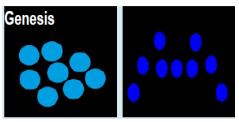
Example PEA:

How is the set used effectively in Emancipation of Expressionism?

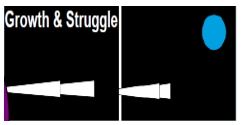
The set in Emancipation of Expressionism helps to create entrances and exits. This is seen by the use of wings either side of the stage. This helps to show the intent of a journey in life as in section 2 (Growth and Struggle) the wings SR provide the starting point for the dancers journey across the stage.

Professional Work 4 – Emancipation of Expressionism (Lighting)

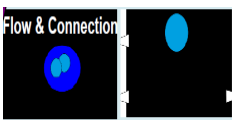
Lighting description



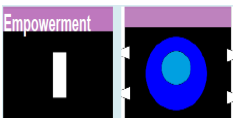
Lighting State 1 (Genesis)
Cool blue spotlights
(directed towards dancers)
Shadows are created
(lighting comes from above)
Blackouts
(to hide the dancers)



Lighting State 2 (Growth & Struggle)
High intensity white light
(coming from DSR wing)
Decreases in intensity
(the further it extends)
Blue pool USL
(highlights the dancers)



Lighting State 3 (Flow & Connection)
Small light DSL wing
(highlights Kenrick walk in)
Blue light fills CS
(comes from above)
Lights switch on and off
(creates a flashing effect)



Lighting State 4 (Empowerment)
Purple tones used
(used on backdrop)
Bright blue lighting
(above on the dancers
Warm amber lighting
(at end/contrast blue)

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Exam Question:

Describe the lighting used in Emancipation of Expressionism

The lighting in Emancipation of Expressionism consists of stage lighting from above and at the side of the stage. During 'Genesis' cool blue spotlights are shown on the dancers from above. This also creates a shadows affect as the dancers move. In 'Growth and Struggle' a high intensity white light is shown from the downstage right corner.

Lighting analysis

Complements other components	The key colour used for the lighting of E of E is blue, the same colour which is used in the costume. This links the two elements together. **CI- Doesn't distract to highlight the use of hip hop as a tool to express**
Enhances structure	The lighting state changes from one section to another. Sometimes the lighting fades and at other times snaps to black out to distinguish the different sections. **CI- Helps to show the different sections in life's journey.**
Enhances mood	The white light creates a pathway of hope as the dancers struggle to move through **CI- Gives a sense of hope when faced with the struggles in life's journey.**
Highlights key dancers	The lighting draws the audience's attention to specific areas of the stage or specific dancer. In section 1 spotlights from above the stage used to highlight individuals **S&CI- Shows the dancers emancipating expressionism through hip hop.**
Plain to focus on dancers	The lighting states are not dramatic and therefore allow the audience to not become distracted. This means they can focus on the dancer's and their actions **CI- Highlights the use hip hop to express individuality.**
Symbolic	The white light from SR in section 2 highlights the relationship between the soloist, the group showing him overcoming the conformities in life journey **CI- Highlights the struggles we overcome in life's journey.**

Example PEA:

How is the lighting used effectively in Emancipation of Expressionism?

The lighting in Emancipation of Expressionism helps to structure the piece. The lighting state changes from one section to another. Sometimes the lighting fades and at other times snaps to black. This helps to show the different sections in life that we go through in life's journey.

Professional Work 4 – Emancipation of Expressionism (Accompaniment)

Accompaniment description

Instruments	Volume	Sound effect	Style	Tempo	Voice

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S1&2: Drum beats and electronic sounds S3: Orchestral instruments S4: Percussive and classical string	Loud throughout most of sections. Quieter at the start of Section 2 and Section 3.	Human like shouts are heard during S1: Genesis	S1&2: Urban music S3: Modern classical composition S4: Fusion piece of music 'Til Enda'	Is generally quite fast/upbeat. Slower at the start of S2: Growth and Struggle	Vocals used over the music in S2: Growth and Struggle

Exam Question:

Describe the accompaniment used in Emancipation of Expressionism

In Emancipation of Expressionism the accompaniment is a pre-recorded using two pieces created by 'Mikey J' Asante, November by Max Richter and 'Til Enda' by Olafur Arnalds. The accompaniment combines urban music with modern classical style pieces. The instruments used throughout include percussive drums, electronic sounds and classical strings. The tempo of the piece is generally fast with slower sections evident in Growth and Struggle.

Accompaniment analysis

Structure	In every new section there is a change in accompaniment, this allows the audience to know when one section has started and ended. **S&CI- Highlights the different stages of the journey to find expressionism.**
Dance style	Two urban pieces using powerful drum beats and electronic sounds are used in sections 1 and 2. **CI- Highlights the use to the hip hop as a tool to express.**
Enhances mood	Variety of moods set by the music, for example sounds at start of Genesis set an eerie mood, aggressive dynamics in Empowerment set a powerful mood. **CI- Highlights emotions felt by individuals on their emotional journey.**
Symbolic of journey	Each section of the piece represents a journey of finding expression as either an individual all a group, each section is a different part of the journey and the music changes to represent each one. **CI- Highlights the different stages of the emotional journey.**
Enhance highlights and climax	A highlight of the piece is during Empowerment when all dancers are performing in unison, the movements are directly in response to the music, as another layer of the music heard different movements are used to create the climax. **CI- Helps to highlight the idea of order at the end, performing in unison.**

Example PEA:

How is the accompaniment used effectively in Emancipation of Expressionism?

The accompaniment in Emancipation of Expressionism helps to structure the piece. In every new section there is a change in accompaniment, allowing the audience to know

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when one section has started and ended. This helps to highlight the different stages of the journey the dancers are going through to find their own expressionism.

Professional Work 4 – Emancipation of Expressionism (Movement/Dancers)

Genesis (ASDR)

Actions ***Jump, Turn, Balance, Gesture, Travel***	**Dynamics** ***Sharp, Smooth, Robotic, Sudden, Fast***	**Space** ***Levels, Pathways, Size, Direction***	**Relationships** ***Lead/Follow, Formations, Action/Reaction, Mirroring, Complement/Contrast***
Ninja Runs Body Ripples Popping Gestures Whaacking Gestures Runs (Slow Motion) High Kick	Fluid Sustained Strong and Heavy Tense Aggressive	Circular formation on the floor with one dancer standing Tight group formation Soloists step out from formation Change direction by 90°	Unison Soloist vs. Group Contrast Action/Reaction

Genesis description (Choreographic devices)

Repetition	**Contrast**
Repetition is used as the dancers repeat the key motif of the 'ninja runs.' The perform quick runs with their bodies bent forward at a low level. Their arms are bent at the elbow and swing fluidly and slowly as they run.	Contrast is used as the ensemble performs the ninja runs, soloists step out from the group and perform contrasting movements such as a high kicks.

Exam question: Describe a motif from 'Genesis' in Emancipation of Expressionism (4 Marks)

In Genesis the dancers perform ninja runs, which are fast runs, with sustained arm movements. The runs are performed with the dancers' bodies bent forwards at a low level. The ensemble perform this in unison, which is in contrast to the soloist's actions.

Genesis analysis

	Movement	**Choreographic devices**
Choreographic intent	**Actions**: One dancer breaks from the crowd and performs a front high kick as the other dancers perform Ninja Runs. This shows her individuality **Dynamics**: The dynamics of the Ninja Runs are smooth and sustained, showing the orderly nature of the movement**.**	The **repetition** of the ninja runs shows a lack of individuality as the dancers perform regimented moves all together, also highlighting the idea of order. The **contrast** between the dancers performing the ninja runs and when they break out into solos highlights their

		individuality and expression using Hip-Hop.
Stimulus	**Relationships:** The dancers perform the ninja runs as an ensemble in unison with occasional soloists breaking out, highlighting the soloists emancipating expressionism. **Space:** The dancers perform the ninja runs at a low level, this helps to highlight the individuality of the soloist who perform actions such as a high kick at a high level.	The **repetition** of the ninja runs shows a lack of individuality as the dancers perform regimented moves all together, also highlighting the idea of order. The **contrast** between the dancers performing the ninja runs and when they break out into solos highlights their individuality and expression using Hip-Hop.

Professional Work 4 – Emancipation of Expressionism (Movement/Dancers)

Example PEA:

How does the movement and choreographic content enhance the choreographic intent of Emancipation of Expressionism?

One way the choreography enhances the choreographic intent of individuality is through the use of solos. In genesis and ensemble of dancers perform repeated Ninja Runs, whilst soloists perform contrasting solos. This helps to enhance in intent of individuality as the soloists' movement contrasts the ensemble movement and shows their individuality.

Number and Gender of Dancers

In Emancipation of Expressionism there are **17** dancers, this consists of **8** women and **9** men.

	Number	**Gender**
Choreographic intent	**Individual Expression:** Number of dancers is manipulated to show individuality, as large groups of dancers perform in unison, and one dancer performs a contrasting solo.	**Order:** Gender is hidden by the uniform costume, as all dancers look the same. This shows the order of the performance. Dancers must therefore use their actions to show individuality**.**
Stimulus	**Individual Expression:** Number of dancers is manipulated to show individuality, as large groups of dancers perform in unison, and one dancer performs a contrasting solo.	**Individual Expression:** Gender is hidden by the uniform costume, as all dancers look the same. This shows the order of the performance. Dancers must therefore use their actions to show individuality.

Example PEA:

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How are the number and gender or dancers used effectively in Emancipation of Expressionism?

The number of dancers in Genesis is used to show the choreographic intent of individuality. This is seen as the number of dancers preforming the Ninja Walks in unison is manipulated when one dancer performs a solo. The solo contrasts the large number of dancers performing in unison, and therefore shows the dancer's individuality and expression.

Professional Work 5 – Infra (Facts)

Key Facts

Choreographer	Wayne McGregor
Company	The Royal Ballet
Date of First Performance	November 2008
Dance Style	Contemporary ballet
Choreographic Approach	1. Show a phrase to the whole or part of the cast, 2. Make a phrase on a target dancer or dancers, 3. Task set a choreographic task for dancers to complete
Stimulus	Infra comes from the Latin word for 'below' A poem by T.S. Eliot: 'The Wasteland'. "*Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.*"
Choreographic Intention	Infra is about seeing below the surface of things as well as relationships between people and the London 2005 bombings.
Dancers	12 dancers (6 male / 6 female)
Duration	28 minutes
Structure	The ballet comprises solos, duets and ensembles with many arresting moments.
Aural Setting	Music by Max Richter and sound design by Chris Ekers
Costume	Moritz Junge
Lighting	Lucy Carter
Performing Environment	Proscenium arch/theatrical setting

Choreographic intent and Stimulus

	Movement Content	**Constituent Features**

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		(Costume/Set/Lighting/Accompaniment)
Choreographic intent Seeing below the surface of things Relationships between people (pedestrian language which is recognizably human) London 2005 bombings	**Female soloist crying/falling to the floor** *Shows the trauma/effect of the bombings* **6 couples dancing duets in section 4** *Shows the relationships between people* **Dynamics at times are quick and frantic** *Reflective of emotions during the bombings*	**The 18m LED screen above the stage** *Helps show the idea of people being below/tube* **Costumes are minimal and close fitting** *See below the surface of the human* **Use of found sounds (trains whistles)** *The idea of being on the tube during the bombings* **Rectangles of lighting during duets in section 4** *Represent windows into the relationships of people*
Stimulus The stimulus for the work comes from the Latin word for 'below' A poem by T.S. Eliot: The Wasteland. "*Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.*"	**Actions include pedestrian walks** *Shows people walking over London Bridge* **Contact work includes lifts** *Shows the dancers going below one another* **Spacing is directly below 18m LED screen** *Shows the dancers are below ground*	**The 18m LED screen above the stage** *Helps show the idea of people being below* **The 18m LED screen above the stage** *Reflective of London Bridge mentioned in the poem* **Accompaniment uses found sounds (trains whistles)** *Shows the idea of being below on the underground* **Costumes are minimal and close fitting** *See below the surface of the human*

Professional Work 5 – Infra (Costume)

Costume description

- All dancers wear fitted shorts, vests, t-shirts in flesh, black, white and grey colours.
- One female dancer wears a short wrap-around skirt.
- One male dancer wears long trousers.
- The female dancers wear pointe shoes.
- The male dancers are in bare feet.
- Street clothes are worn for the brief appearance of the crowd

Exam Question:

Describe the costume used in Infra

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In Infra the dancers wear fitted shorts, vests, t-shirts in flesh, black, white and grey colours. One male dancer wears long black trousers. The female dancers wear pointe shoes on their feet whereas the male dancers are bare foot.

Costume analysis

Complements the set	The use same bold opposing colours of black and white are used in the set and costumes. **S&CI- Highlights the contrast of being above (white) and below (black).**
Reflect everyday clothing	The street clothes worn by the crowd at the end are reflective of everyday pedestrian attire. **S&CI- Reflects the clothing worn by the crowds of people in London (bombings).**
Ease of movement	The tight fitted, minimal clothing allows the dancers to move freely in their costume and feel comfortable performing contact work. **S&CI- Contact work shows their human interactions/seeing below.**
Allows focus on action content	Simple costumes sculpt the body of the dancers. It never gets in the way of their movements. The simple colour and design does not distract from the dance **S&CI- Allows focus on the contact work (human interactions/seeing below).**
Shows the dancers bodies	The minimal clothing allows the audience to see the dancers skin and the pale and flesh coloured clothing appears as skin. **S&CI- Reflects the idea of seeing below the skin of a person.**
Defines as a group with some individuality	The costume is very similar showing they are a group, however some are different colours e.g. one female wears a wrap-around skirt/male wears trousers. **S&CI- Reflective of a crowd of people on the tube or under a bridge.**

Example PEA:

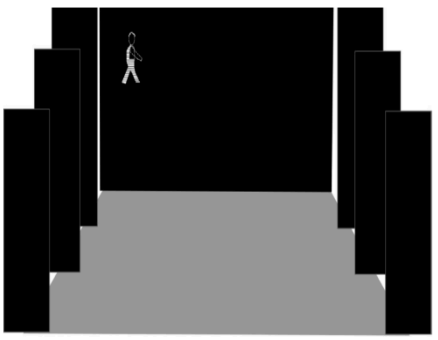
How is the costume used effectively in Infra?

The costume in Infra helps to show the dancers bodies. The minimal clothing allows the audience to see the dancers skin and the pale and flesh coloured clothing appears as skin. This reflects the idea of seeing below and how the audience and dancers can see below the skin of one another.

Professional Work 5 – Infra (Set)

Set description

- Performance environment: Proscenium arch stage
- Black box setting
- Black LED screen suspended upstage
- White LED figures walk across the screen



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- 6 wings (3 either side of the stage)

Exam Question:

Describe the set used in Infra

The performance environment in Infra is a proscenium arch. The set is a black box setting with plain black floors and walls. There is black LED screen suspended above upstage centre. On this screen white LED figures can be seen walking across. At the sides of the stage are wings, six in total, with three on either side.

Set analysis

Empty stage allows freedom	It allows the dancers to use the whole space for their movements, this means the actions can be large and they can perform lifts and contact work with ease. **S&CI- Contact work shows their human interactions/seeing below**
Complements lighting	The plain black set enables the audience to clearly see all the lighting and the white figures on the LED screen above stage. **S&CI- Helps to highlight the dancers are below ground, possibly on the underground or under London bridge.**
Provides entrances and exits	The wings allow the dancers to enter and exit the stage, allowing the number of dancers on stage to change from section to section. **S&CI- Shows the busy and quiet time on the underground (bombings.)**
Mood	The use of the black colour throughout the set is symbolic of a sombre, eerie and depressing mood. **CI- Reflects the mood felt by people during the London bombings.**
Shows stimulus	The LED screen above stage could be interpreted as a bridge with people walking over it, possibly London bridge. **S- Relates to London bridge which is referenced in the poem The Wasteland by T.S Eliot.**
Creates levels	White figures on the LED screens are above the dancers this is symbolic of the audience see things below the surface. **S&CI- Helps to highlight the dancers are below ground, possibly on the underground or under London bridge.**

Example PEA:

How is the set used effectively in Infra?

The set in Infra helps to set show the mood. The use of the black colour throughout the set are symbolic of a sombre, eerie and depressing mood. This helps to reflect the mood felt by people during and after the London bombings.

Professional Work 5 – Infra (Lighting)

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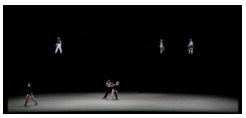
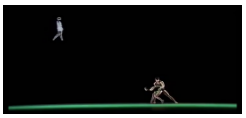
Lighting description



Lighting State 1 (Section 2)
High intensity white light
(comes from above)
Shadow effect created
(Shows interactions)
Edges in blackout
(where white light fades)



Lighting State 2 (Section 3)
High intensity green light
(shown across US)
Blackout
(Covers rest of the stage)
White light from LED screen
(Seen above the stage)

Lighting State 3 (Section 4)
High intensity white light
(comes from above)
6 rectangular boxes
(created in DS area)
Blackout
(covers rest of the stage)

Exam Question:

Describe the lighting used in Infra

The lighting in Infra consists of stage lighting mostly white in colour. During Section 3 the upstage area is covered in a high intensity green shown from above. In Section 4, six white rectangular boxes are shown on the floor downstage with the rest of the stage is in blackout.

Lighting analysis

Enhance mood	From section 2 to section 3 there is a change of lighting from low white lighting to green, showing a change in mood from intimate to angry/agitated. **CI- Shows how the London bombing affected/changed peoples mood.**
Enhances climax	The climax of the piece is 6 duets which take place 6 evenly spaced rectangles this is the most memorable lighting state and therefore enhances the climax. **CI- Suggests looking through a window into the relationship of people.**
Enhances structure	With each section change we see a change of lighting. This communicates to the audience a change the transition to the next section has changed. **CI- Shows the progress and changes in relationships between human.**
Highlights dancers	In section 7 the lighting state changes to a soft white light focussing on the solo female dancer crying, whilst a crowd walks past her. **CI- Highlights her emotion, showing people's feelings during bombings.**
Complements other components	The plain black set allows the lighting to be seen clearly, and the white lighting complements the white LED figures walking across the 18m LED screen **S&CI- Helps to highlight the idea of being above (white)/below (black).**
Draws attention to the dancers	In section 4 the 6 duets take place each take place in one of the 6 rectangle boxes. The lighting could represent a window into their relationship/door on the tube. **CI- Highlights looking at human relationships/London bombings.**

Example PEA:

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How is the lighting used effectively in Infra?

The lighting in Infra helps to enhance the mood. From section 2 to section 3 there is a change of lighting from low white lighting to green, showing a change in mood from intimate to angry/agitated. This helps to show how the London bombing affected people's mood.

Professional Work 5 – Infra (Accompaniment)

Accompaniment description

Instruments	Volume	Sound effects	Natural/Found Sound	Style	Tempo
Piano String quartet Synthesizer	Loud throughout most of sections. Quieter moments to allow found sound to be heard.	Addition of train whistling sound effects.	Use of found sounds. (Radio recordings of people speaking, train whistles)	The style is predominately classical. (melancholy) Layered with electronic/ everyday sounds.	Throughout the tempo is quite melancholy and moderately paced. In section 4 this is layered with a fast pulse.

Exam Question:

Describe the accompaniment used in Infra

In Infra the accompaniment is live and performed by The Max Richter Quintet with Jonathan Haswell. The accompaniment combines classical music with electronic/everyday sounds. The instruments used throughout include a piano and a strong quartet. Found sounds are also used such as radio recordings in which the voices of people can be heard speaking.

Accompaniment analysis

Suggests real life	Found sounds such as train whistles and radio recordings are used throughout the piece. **CI- The radio sounds suggest real life and the CI of pedestrian language is inspired by real life.**
Enhances mood	The echoes enrich the mood of the different sections. For example, use of strings suggests a calm/sad atmosphere. The final section we hear soft strings which increase in tempo suggesting an intimate mood. **CI- Highlights relationships between people/feelings during bombings.**
Enhances structure	The music changes when a new section is introduced. At some points in the work the music ends abruptly, this tells the audience a section has ended.

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	CI- Highlights the different moments in the dancer relationships with one another.
Enhances climax	In section 4 (the 6 duets and blocks of light), the music tempo and volume increase and we hear more layers of strings. **CI- Suggests looking through a window to a relationship/being on tube.**
Suggests era	The use of found and electronic sounds suggests this piece is set in a modern era. **CI- Relates to the idea that the London bombings took place in the modern era (2005).**

Example PEA:

How is the accompaniment used effectively in Infra?

The accompaniment in Infra helps to suggest real life. Found sounds such as train whistles and radio recordings are used throughout the piece. The radio sounds heard could be suggestive of real life and link to the choreographic intent of pedestrian language which is inspired by real life.

Professional Work 5 – Infra (Movement/Dancers)

Section Four (ASDR)

Actions ***Jump, Turn, Balance, Gesture, Travel***	**Dynamics** ***Sharp, Smooth, Robotic, Sudden, Fast***	**Space** ***Levels, Pathways, Size, Direction***	**Relationships** ***Lead/Follow, Formations, Action/Reaction, Mirroring***
Classical Ballet - Pointe Pirouette Arabesque Twist Reach Tilt	*All Couples Different* Strong Sharp Elegant Soft	First couple – man from SL woman from SR Couples stay in rectangles of light Couple stay close Other couples enter US	Contrast Duet Contact Complement Unison

Section Four (Choreographic devices)

Repetition	**Contrast**
Repetition is seen as many of the duets perform an action where the male dancer uses contact to turn the female dancer to look at him. He then turns her away again.	The duets perform with their own intention, therefore the movements and dynamics contrast each other. For example, one duet performs a sharp high kick, which the other duet extends their arm gracefully to the side.

Exam question: Describe a motif the fourth section of Infra (4 Marks)

In the fourth section the dancers perform in duets. In the duet the female dancer performs a high kick with her right leg whilst wrapping her arms around the male

dancer. She performs the kick quickly and sharply. The dancers are stood facing each other and are very close as they are in contact.

Section Four analysis

	Movement	Choreographic devices
Choreographic intent	**Actions:** The male dancer holds onto the female dancer and turns her to face him. He then turns her away. This shows their relationship and that is may be troubled. **Relationships:** The dancers use contact work throughout, such as the male dancer holding onto the female's waist. This shows their intimate relationship	**Repetition** is seen as many of the duets perform an action where the male dancer uses contact to turn the female dancer to look at him. He then turns her away again. This shows the intent of relationships. The duets perform in **contrast** which can show that when you look below the surface each relationship is experiencing something different.
Stimulus	**Actions:** The dancers duck under each other's arms throughout the duets. This shows them trying to see below the surface of each other. **Space:** The duets are all spaced in a line across the down stage. This is similar to the spacing of a tube train which relates to being below the city or the transport effected by the 2005 bombings.	The **repetition** of actions could represent how every day may feel the same (monotonous) in a busy city like London. The duets perform in **contrast** which can show that when you look below the surface each relationship is experiencing something different.

Professional Work 5 – Infra (Movement/Dancers)

Example PEA:

How does the movement and choreographic content enhance the choreographic intent of Infra?

One way the choreography enhances the choreographic intent of relationships is through the use of contact. Throughout the section, dancers perform duets in which the man holds on to the woman and turns her towards him and away again, using contact. This helps to enhance in intent of relationships, as is highlights the changing relationships between the dancers as he pushes and pulls her.

Number and Gender of Dancers

In Infra there are **12** dancers, this consists of **6** women and **6** men.

	Number	Gender
Choreographic intent	**Relationships between people:** The even number of dancers mean that each	**Relationships between people:** Each dancer is in a heterosexual couple showing a stereotypical male/female relationship.

	dancer can perform in a duet, showing the relationship between each of the duets.	
Stimulus	**The Wasteland:** When all the dancers are on stage and moving across the space it appears to look busy, representing the crowd over London Bridge.	N/A

Example PEA:

How are the number and gender or dancers used effectively Infra?

The number of the dancers are used to show the relationships in Infra. This is seen as there are equal numbers of men and women, so they all perform in duets. The even number of dancers allows for partner work to be performed, showing the intimate relationship between dancers, as if the audience is seeing below the surface, into their true relationship.

Professional Work 6 – Artificial Things (Facts)

Key Facts

Choreographer	Lucy Bennet
Company	Stopgap Dance Company
Date of First Performance	5th February 2014
Dance Style	Inclusive Contemporary Dance
Choreographic Approach	Collaborative, a lot of the movement from scene 3 has been driven by Laura Jones' movement in her wheel chair and then developed by the other dancers.

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Stimulus	**1)** A snow covered urban landscape (isolated figure on a collapsed wheelchair.) **2)** The mysterious paintings by the Serbian artist Goran Djurovic **3)** The dancers' personal experiences.
Choreographic Intention	The characters coming to terms with life's limitations. The characters find a resolution by coming together and the idea that we live with individual regrets.
Dancers	4 dancers (2 male / 2 female)
Duration	20 minutes
Structure	Artificial Things consists of three scenes. **The third scene is its aftermath and more pensive.**
Aural Setting	Andy Higgs
Costume	Anna Jones
Lighting	Chahine Yavrovan
Performing Environment	Proscenium arch

Choreographic intent and Stimulus

	Movement Content	**Constituent Features (Costume/Set/Lighting/Accompaniment)**
Choreographic intent Coming to terms with life's limitations/living with regret Moving towards resolution (time passing) Being subject to the gaze of others (inside the snow globe)	**Action content includes contact work** *Helping each other move towards resolution* **Family portrait (tableaux)** *Shows how family carry on through tragedy to help come to terms/ resolve* **Dynamics during first duet are slow** *Shows coming to terms with limitations*	**Snow covering the floor** *Reflects the dancers being inside the snow globe* **Low piano notes create a sombre mood** *Enhances the idea of living with regret* **Lighting starts cold/white but ends in warm/amber** *Shows coming to terms with life's limitations* **Similar colours used in the costumes** *Shows the idea of coming together/resolution*
Stimulus A snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. The paintings by the artist Goran Djurovic. The dancers' personal experiences.	**Actions weave/manipulate wheelchair** *Highlights wheelchair in the snow globe* **Use of counterpoint, unison, complement** *Enhances the shaken snow globe* **Dynamics are quick, fast in Dave's solo** *Links to his happy personal experiences*	**Snow covering the floor** *Reflects the dancers being inside the snow globe* **Backdrop is influenced by Goran Djurovic** *Reflects the paintings he created* **The lighting focuses on the fallen cabinet** *Highlights the idea of a shaken snow globe* **Dave's solo (song his father used to sing)** *Links to the dancers personal experiences*

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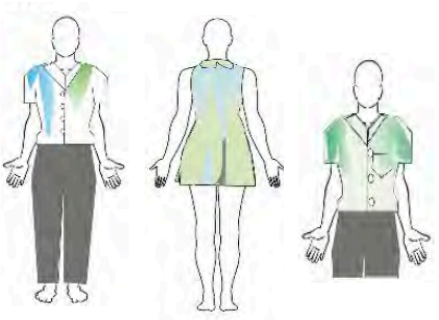
Professional Work 6 – Artificial Things (Costume)

Costume description



- **David-** White collared, short sleeve shirt. With streak of blue and green. Grey trousers.
- **Amy-** Green thigh length sleeveless dress with streak of blue and grey. Side vents.
- **Dave-** Pale green collared, short sleeve shirt with pocket and dark green streaks. Grey trousers.
- **Laura-** White sleeveless top with bright blue streaks and blue belt. Grey trousers. Black heeled shoes.

Exam Question:

Describe the costume used in Artificial Things

In Artificial Things the dance named Laura wears a white sleeveless top with bright blue streaks. She also wears grey trousers accompanied by blue belt. On her feet she wears black heeled shoes.

Costume analysis

Relates to the stimulus	The costumes looks as if paint is running from them garments for example the male dancer's shirts have streaks of colour from the shoulders. **S- This is a reference to being part of the paintings by Goran Djurovic.**
Complements the set	The steaks of colour on the costume match the streaks of colour on the back drop. **S- This reflects and is a reference to the paintings by Goran Djurovic.**
Defines them as a group	The dancer's costumes are different but all use similar colours and style which defines them as a group. **CI- Highlights uniting to deal with life's limitations/come to resolution.**
Ease of movement	Amy's dress is short and has side splits to help her move freely. Laura has a sleeveless top to show off her arm movements. **CI- Shows dealing with their limitations/not living with regrets.**
Climax	Dave wears the suit jacket for his solo at the end this change of costume is marking the climax. **S- Highlights his personal reflection to the song his father used to sing.**
Suggests being gazed at	The costume is based around and reflects the paintings by Goran Djurovic, painting are usually viewed and stared at by the public.

	CI- Reflective of the idea of being subject to the gaze of others.

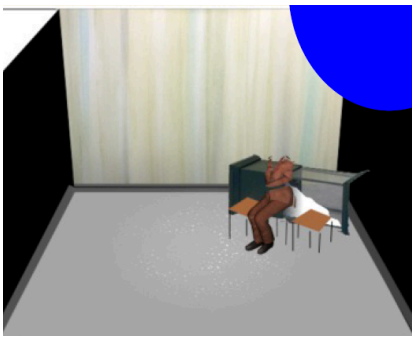
Example PEA:

How is the costume used effectively in Artificial Things?

The costume in Artificial Things helps to define the dancers as a group. The dancer's costumes are different but all use a similar style and colours such as blue and green. This highlights how the dancers are uniting with each other to deal with life's limitations and come to a resolution.

Professional Work 6 – Artificial Things (Set)

Set description



- Performance environment: Proscenium arch stage
- Backdrop influenced by paintings from Goran Djurovic
- Glass cabinet laying on its side USL filled with snow
- Three stools in front of the glass cabinet
- Headless suit on mannequin legs sitting on middle stool
- Paper snow scattered on the ground in a diagonal
- Grey floor with wooden frame around the edges

Exam Question:

Describe the set used in Artificial Things

The performance environment in Artificial Things is a proscenium arch. The set has a painted backdrop inspired by the artist Goran Djurovic. There is a glass cabinet lying on its side USL filled with snow, as well as paper snow covering the floor in a diagonal line. Around the side on the stages grey flooring there is a wooden frame.

Set analysis

Stimulus	Backdrop influenced by paintings. Cabinet and snow relates to the idea of a shaken globe. Wooden frame represents the boarder of a snow globe or paintings frame**.** **S&CI- Reflects the snow covered landscape and paintings by Goran Djurovic as well as highlighting the idea of people being gazed at.**
Climate	The snow covering the floor helps to suggest the climate is cold and set in winter. **S- References the idea of a snow covered urban landscape (stimulus).**
Complements lighting/costume	The backdrop uses the same colours as the costumes (blue/green). The colours on the backcloth are faded and washed out like the low intensity of the lighting. **S&CI- Reflects the paintings by Goran Djurovic/atmosphere of regret.**

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Complements aural setting	The snow on the floor is echoed in the music which has wind sounds and crunching noises. The music has 'tumbling' piano notes suggesting snow flurries. **S- Highlights the idea of a snow covered urban landscape.**
Highlights dancers personal experiences	The suit jacket worn by the headless mannequin is worn by Dave in his solo when he reflects on his life and dances to the song his father used to sing to him. **S- Relates to the idea of the dancers used personal experiences.**
Mood	The washed out colours on the backdrop set an uncertain and downbeat mood. **CI- Reflects the mood felt by the dancers as they are coming to terms with their limitations and having to live with regrets.**

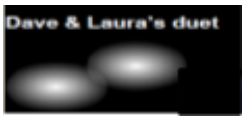
Example PEA:

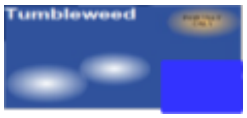
How is the set used effectively in Artificial Things?

The set in Artificial Things helps to set the mood. The washed out colours on the backdrop and the odd style of furniture set an uncertain and downbeat mood. This reflects the mood felt by the dancers as they are coming to terms with their limitations and having to live with regrets.

Professional Work 6 – Artificial Things (Lighting)

Lighting description





Lighting State 1
Stage is in darkness
(covering most of the stage)
Two white spotlights
(one DSR/one CS)
Mid intensity white lights
(comes from above stage)

Lighting State 2
Blue wash covers the stage
(covering most of the stage)
Two white spotlights
(one DSR/one CS)
Amber sidelight USL
(highlighting family portrait)

Lighting State 3
Intense deep blue wash
(covering most of the stage)
Cold pale blue spotlight
(CS, highlighting his solo)
Amber sidelight USL
(more intense in colour)

Exam Question:

Describe the lighting used in Artificial Things

The lighting in Artificial Things consists of washes of colour and spotlights. During Dave's solo there is a wash of deep blue lighting covering the stage. There is also a pale blue spotlight CS. In addition to this there is an intense amber sidelight USL highlighting the rest dancers.

Lighting analysis

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Stimulus	The lighting focuses on the fallen cabinet and snow which relates back the idea of a shaken snow globe. White pools of light on the floor reflect snow globes. **S- Highlights the idea of a snow covered landscape used as the stimulus.**
Enhances mood	The white and blue colours suggest cold, gloomy mood, whereas the amber sidelights suggest a warmer more intimate mood. **CI- White/blue reflect living with regret, amber reflects resolution.**
Enhances structure	With each section change we see a change of lighting. This communicates to the audience a change the transition to the next section. **CI- Shows the passing of time as the dancers move towards resolution.**
Restricts the space	The spotlights used throughout the piece provide a space for the dancers to perform in and restrict them from moving into other areas of the stage. **CI- Highlights the idea of being restricted by life's limitations.**
Highlights the dancers	Spotlights are used in the duets and solos, for example in Dave's solo he is lit with a white spotlight/pool of light, making him the focus for the audience. **CI- Enhances the idea of being subject to the gaze of others.**
Climate	The blue washes of light covering the stage and pale blue and white spotlights enhance the idea of the climate being cold/winter. **S- Enhances the idea of being in a snow covered landscape/snow globe.**

Example PEA:

How is the lighting used effectively in Artificial Things?

The lighting in Artificial Things helps to enhance the mood. The white/blue colours suggest a gloomy mood, whereas the amber suggest a warmer mood. The white/blue reflect the mood as they live with regret and the amber reflects the mood as they find resolution.

Professional Work 6 – Artificial Things (Accompaniment)

Accompaniment description

Instruments	Volume	Sound effects	Natural/Found Sound	Style	Tempo	Voice
Use of the whole piano: Notes played Strings plucked and rubbed Percussion, including sleigh bells	Quiet in most sections, including Dave and Laura's duet and family portraits. Louder on occasion.	Distorted, crackling sounds, of snow crunching (walking on snow) Clock ticking	Use of natural wind sounds	Classical instruments which help to create a futuristic style	A slow pace is used throughout most sections, emphasised with long drawn out notes	Use of voice in the song *'the sunshine of your smile'*

Exam Question:

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Describe the accompaniment used in Artificial Things

In Artificial Things the accompaniment is composed by Andy Higgs. The accompaniment uses all of the piano, including notes played as well as strings plucked and rubbed. There is also the use of sound effects such as distorted, crackling sounds, of snow crunching. As well as this natural founds of the wind blowing is also used.

Accompaniment analysis

Season	The wind sound and crunching sounds of snow crunching under foot as well as the sleigh bells used later on suggest winter. **S- Helps to enhance the idea of being in a snow covered landscape.**
Personal experiences	The song 'The Sunshine of Your Smile' used at the end is a song which was sang to Dave by his father as a child. **S- Relates to the idea of using the dancers personal experiences to help create the piece.**
Enhances mood	The low piano notes suggest a sombre mood. The song 'Sunshine of Your Smile' is a love song so suggests a warmer and loving mood. **CI- Highlights the low mood felt by people living with regret and the positive mood felt by people moving towards resolution.**
Structure	There is a clear change in music for each of the sections within Section 3. **CI- Highlights time passing/moving towards resolution.**
Life's limitations	The piano is used creatively, with more than notes being played such as the string rubbed and plucked. **CI- Symbolic of how you can look at new ways to try thing when faced with limitations and coming to terms with them.**

Example PEA:

How is the accompaniment used effectively in Artificial Things?

The accompaniment in Infra helps to suggest the mood. The low piano notes suggest a sombre mood, whereas the song 'The Sunshine of Your Smile' is a love song so suggests a warmer and loving mood. This helps to highlights the low mood felt by people living with regret and the positive mood felt by people moving towards resolution.

Professional Work 6 – Artificial Things (Movement/Dancers)

Dave and Laura's Duet (ASDR)

Actions ***Jump, Turn, Balance, Gesture, Travel***	**Dynamics** ***Sharp, Smooth, Robotic, Sudden, Fast***	**Space** ***Levels, Pathways, Size, Direction***	**Relationships** ***Lead/Follow, Formations, Action/Reaction, Mirroring***

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Reach *Embrace* *Arm Circle* *Drop* *Pull* *Lean*	*Slow* *Delicate* *Tender* *Sustained*	Diagonal Pathway Low level Downstage Right	Duet Contact Complement Canon

Dave and Laura's Duet (Choreographic devices)

Repetition	Contrast
The dancers use repetition throughout the section when they each rest their heads on their partner's body.	Canon is used at the end of the duet when Laura turns and rolls to lie on her back followed by Dave performing the same action after her.

Exam question: Describe a motif from Dave and Laura's Duet in Artificial Things (*4 marks*)

In Dave and Laura's duet the dancers lean and rest their heads on the other dancer's shoulder, then pull away from each other. They perform the lean slowly and gently, and the pull is faster. The dancers perform these movements at a low level and use contact.

Dave and Laura's Duet analysis

	Movement	Choreographic devices
Choreographic intent	**Actions:** The dancers poignantly turn their heads to look away from each other and to the audience. This could show the gaze of 'the other' as the dancers are looking back at them. **Relationships:** The dancers use contact throughout, as they come together as they come to terms with life's limitations and move towards resolution.	The dancers use **repetition** when they lean on each other, resting their heads on the other dancer. This shows their support for each other in finding resolution. The dancers perform the roll to lie on the floor in **canon** as if they both are individually coming to terms with life's limitations, one at a time.
Stimulus	**Dynamics:** The dynamics are slow and tender, as if the dancers are supporting each other and using their close personal experiences. **Space:** The dancers perform at a low level, using the collapsed wheelchair and bringing focus to it as the wheelchair in the snow was a stimulus for the dance.	The dancers use **repetition** when turning their heads to look away from each other. This could signify the dancers looking out of the snow globe. One of the **highlights** in Section 3 is Dave's solo where Dave dances to a song his father used to sing to him highlighting the use of personal experiences.

Professional Work 6 – Artificial Things (Movement/Dancers)

Example PEA:

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How does the movement and choreographic content enhance the choreographic intent of Artificial Things?

One way the choreography enhances the choreographic intent of coming together is through the use of contact. Throughout the duet the dancers repeatedly rest their heads on the other dancer. This action shows the support the dancers give each other and therefore shows how they have come together.

Number and Gender of Dancers

In Infra there are **4** dancers, this consists of **2** women and **2** men.

	Number	**Gender**
Choreographic intent	**Dealing with life's limitations/resolution:** The increase in the number of dancers as the section progresses shows how the dancers are working together to deal with life's limitations and find a resolution.	**Dealing with life's limitations/resolution:** The gender is stereotypical of a family unit. Families are thought of as a strong unit of people, which are often sued and relied on for support when dealing with limitations.
Stimulus	**Personal experiences:** Dave's solo highlights his personal experiences as it is influenced by him and uses the song his father used to sing to him, therefore it is individual to him. **Snow covered landscape:** Number is also used as Laura starts in a solo, perched on the collapsed wheelchair. This is an image that replicates the stimulus of a snow covered landscape and a solo figure.	N/A

Example PEA:

How are the number and gender or dancers used effectively Artificial Things?

The number of dancers is used effectively in Artificial Things to show the Stimulus of a solo figure on a snow covered landscape. The dancer Laura starts in a solo, perched on top of a collapsed wheelchair with snow on the ground. The use of this solo allows the dancer to replicate the image from the stimulus of a lone figure in a snow covered landscape.