

# **GCSE DANCE REVISION BOOKLET**

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

**DATE:**

## Top Ten Exam Tips

1. **Read the whole paper** before answering any questions.
2. Understand the command words: **IDENTIFY, DESCRIBE, EXPLAIN, COMPARE**. Only do what it asks you to do. Underline these key words.
3. Make sure you answer about the **correct constituent feature**. Do not write about costume if it asks you about lighting. No marks given!
4. Look for **how many marks** the question is worth and write that number of points e.g. 2 marks means 2 statements
5. For the 6 mark questions: PEED (Point, example, explain, detail.) For top band marks always give extra detail about what the movement suggests. For the 12 mark question you must write about both works or constituent features. **Give detailed descriptions of the constituent feature and explain the contributions and your interpretations in detail.**
6. When you have finished the paper, **read each question carefully**. Use all of your time to check the answer against the question.
7. **Know what the units are** in the course. They may ask you to reflect on them...
  - Component 1: Solo Set Dances
  - Component 1: Performance in a duo/trio
  - Component 1: Choreography
8. **You can lie** in an exam if it helps you answer your question – they do not know what you do in lessons or what your choreography/performance piece looks like!
9. Create a **revision timetable** using the RAG sheet at the back of this booklet
10. **Failing to prepare is preparing to fail.**  
Make sure you revise at home, attend intervention and ask for help.



## Sections in the Theory Paper – It's Easy as ABC!

### Section A

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

### Section B

- Critical appreciation of own work
- 18 marks
- Spend 25 minutes on this section

### Section C

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










## Performance Skills


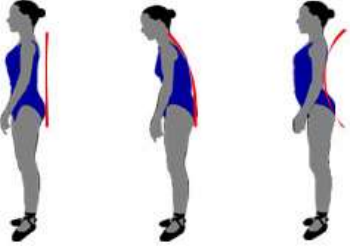


There are four types of performance skills:

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

### 1. Physical Skills

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

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

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





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



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



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


## 2. Expressive Skills

Expressive Skill	Definition	Notes
<p><b>Facial Expressions</b></p> 	<p>Using the face to communicate character/ emotion and engage the audience</p>	<p>Facial expressions are choreographed and will help you increase your <b>projection</b></p>
<p><b>Focus</b></p> 	<p>The dancer's eye line</p>	<p>Makes movements look <b>bigger</b> (following circle of arm) directs <b>audience's attention</b> to certain areas of stage/body parts, shows <b>character</b> (confident character would look up and out)</p>
<p><b>Musicality</b></p> 	<p>Showing sensitivity to the aural setting (accents/quality etc)</p>	<p>Four music/movement <b>relationships</b>:</p> <ol style="list-style-type: none"> <li>1. Music visualisation</li> <li>2. Direct correlation</li> <li>3. Mutual co-existence</li> <li>4. Juxtaposition</li> </ol>
<p><b>Phrasing</b></p> 	<p>The distribution of energy within a phrase of movement</p>	<p>Also called <b>'emphasis'</b> ie adding emphasis onto particular moments</p>
<p><b>Projection</b></p>	<p>Using energy to engage the audience</p>	<p><b>Confidence</b> will help develop your projection. Think about light radiating</p>

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


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

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





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

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


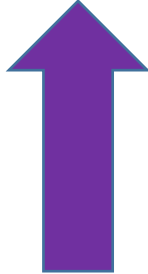







### 3. Technical Skills

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

## 4. Mental Skills

<p><b>Movement Memory</b></p> 	<p>The ability to <b>remember</b> phrases/whole choreography (also called muscle memory)</p>	<p>During the process and preparation before a performance we should practise:</p> <ul style="list-style-type: none"> <li>• systematic repetition</li> <li>• mental rehearsal</li> <li>• rehearsal discipline</li> <li>• planning of rehearsal</li> <li>• response to feedback</li> <li>• capacity to improve</li> </ul> <div style="text-align: center; margin: 20px 0;">  </div> <p>This could be a 6 mark question!</p>
<p><b>Commitment</b></p> 	<p><b>Dedication</b> to the rehearsal process and final performance</p>	
<p><b>Concentration</b></p> 	<p>Focussing all of your <b>attention</b> onto the performance</p>	
<p><b>Confidence</b></p> 	<p>The feeling of <b>self-assurance and belief</b> in the process and performance</p>	

## Safe Practice

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

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

### Warm Up exercises

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

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

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

### Cool down exercises

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



### Other safe practice considerations:

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

## Health and Nutrition

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

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

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

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



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

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

## Studio Safety

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



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

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



Use the words: **STRESS, SHOCK AND STRAIN!**

**EURGH! ALIGNMENT!!**

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

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



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

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



## Improving the Rehearsal Process

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

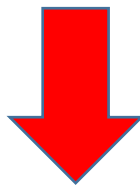
**'To improve my technique I would practice every day.'**

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



To improve the rehearsal process:

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

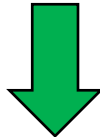


Always state the **impact** that this has had, for example: 'Recording my work and watching it back **highlighted moments where my focus dropped/my alignment was incorrect...**'

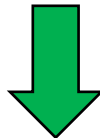
## The Choreographic Process

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

**Find and research appropriate stimulus**



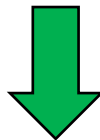
**Improvise movement material and create 3 clear motifs**



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



**Structure choreography and include choreographic devices**



**Ask for feedback and refine**



**Perform final choreography**

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

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



## Key Choreography Vocabulary

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

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

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

They should enhance the theme/choreographic intent

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

### Choreographic Devices

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

### Form and Structure

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

### Formations

Circular  
Linear  
Diagonal  
V shaped  
Symmetrical/asymmetrical  
  
What do these communicate to your audience about the theme or characters?



## Using Stimuli



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

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

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



## Motif Writing

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

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

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



## Motif Importance

### What is a motif?

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

### What should you consider when choreographing motifs?

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



### Clear motifs are important in choreography because:

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

### There are three types of motif development:

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

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

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

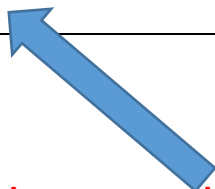


## Choreographic Devices

### Why are choreographic devices important?

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

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



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


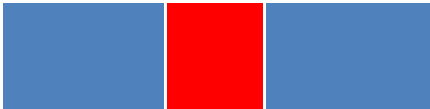





**Common Question:** Explain how you would use a particular choreographic device in a dance titled 'Conversations.' (3 marks)

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

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



### Form and Structure

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

# ANTHOLOGY SECTION



# A Linha Curva

<b>Choreographer:</b> Itzik Galili
<b>Company:</b> Rambert
<b>Date Premiered:</b> 2009
<b>Dance Styles:</b> Samba, Capoeira, Contemporary
<b>Choreographic Approach:</b> Collaborative – dancers made own solos
<b>Stimuli:</b> Curved Line, Brazilian culture, celebration
<b>Number of Dancers:</b> 28
<b>Structure:</b> Curved line, ensemble and narrative sections
<b>Performance Environment:</b> End stage



## Choreographic Intent:

- Have fun – celebration of Brazilian culture
- Samba parades
- Men showing off and competing for women

# Movement Analysis: A Linha Curva

<p style="text-align: center;"><b>Actions</b></p> <ul style="list-style-type: none"> <li>• Swinging, curved and straight arms</li> <li>• Low second positions</li> <li>• Capoeira swinging kicks</li> <li>• Samba footwork and ripples</li> <li>• Samba hip rotations</li> <li>• Contemporary parallel</li> </ul>	<p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• Energetic, bouncy, rapid</li> <li>• Adage Septet – slow, fluid sustained (compliments mysterious atmosphere)</li> </ul>
<p style="text-align: center;"><b>Space</b></p> <ul style="list-style-type: none"> <li>• Clear changing formations – linear from side directions, DS to US, cross formation, diagonal lines, scattered</li> <li>• Range of levels – floor work, jumps and lifts</li> <li>• Range of sizes of actions</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• Mirroring</li> <li>• Accumulation</li> <li>• Counterpoint</li> <li>• Contact</li> <li>• Formations</li> <li>• Complementary             <ul style="list-style-type: none"> <li>- All add interest to the work and show the ensemble to be working together</li> </ul> </li> </ul>
<p style="text-align: center;"><b>Motifs</b></p> <ul style="list-style-type: none"> <li>• Robson (swinging arms)</li> <li>• Liris (shoulder roll)</li> <li>• Showing off travelling motif</li> </ul>	
<p style="text-align: center;"><b>Motif Development and Variation</b></p> <ul style="list-style-type: none"> <li>• Robson varies through direction – facing to and from the audience, to stage left</li> <li>• Embellishment – actions such as lunges are added to torso rotations</li> </ul>	

# Movement Analysis: A Linha Curva

## Choreographic Devices:

- Unison (opening Robson motif) – shows group ensemble, powerful
- Canon (dancers entering from SR) – adding contrast to unison sections
- Motif development/variation – direction, embellishment, enhances theme of fun
- Accumulation – adds interest, builds to climax
- Simultaneous canon – provides contrast

## How choreographic intent is realised in movement:

- **Having fun/celebration:** big, bold actions with lively, energetic dynamics. Linear pathways show carnival parades ie celebrating together
- **Men perusing women:** travelling towards woman in diagonal formation using big actions and dynamics to impress. Chants calling out to attract attention of woman
- **Showing off** – big actions and lively dynamics together with characterisation

## Relationship to Aural Setting:

- **Direct correlation** throughout – particularly Adage Septet, slow, sustained, mysterious
- **Music visualisation** – ‘ting’ in percussion music echoes chin hitting forehead
- Vocals-chants created by dancers as they jump in showing off section
- **Complimentary** style – percussion instruments compliment samba and capoeira styles of dance



# Constituent Features/Aspects of Production

## Description and Interpretation

### Costume Analysis

- Black, mesh sleeveless vest allows for dancers to come into and out of the lighting
- Brightly coloured wet-look lycra shorts with matching coloured zip on the vest enhances the feeling of fun and celebrating Brazilian culture – bright colours are used in Samba parades in carnivals
- Similar costumes give feeling of unity and dancing as part of an ensemble
- Slight differences in colour and hairstyle show individuality
- Open top for men, open back for women show gender differences
- Reflective discs create special effect with lighting and grab audience's attention
- Tight fitting/short – enhances lines and makes it non restricting

### Staging and Setting Analysis

- Musicians on raised platform upstage to allow them to be part of the performance – supports celebration of Brazilian culture as music and dance are of equal importance
- Empty black box stage allows for safety for a large ensemble with numerous changing formations
- Black floor allows lighting to be seen clearly and the colours to stand out and display a sense of vibrancy. This is also seen clearly by the dancers and allows them to stand in the correct square during formation changes
- 5 skateboards are used by the dancers to glide across the stage from stage left to stage right during Adage Septet section – dancers lie on their backs and slowly wave their arms and legs upwards



# Description and Interpretation

## Lighting Analysis

- 49 overhead lights pointing directly downwards which compliments the movement and the accompaniment throughout – illuminates changes of formations and enhances structure of the music
- Formations of light (moving lines and chequerboard patterns) work with formations of choreography – linear, coloured patterns enhance linear formations
- Two large white washes of light enhance positioned up stage left shine horizontally which enhances the travelling showing off section
- 7 x 7 columns allow for darkness around solos and for dancers to disappear into and out of the light
- Vibrant colours and changing patterns add to the exciting fun atmosphere of the dance and the choreographic intent of having fun and celebrating the vibrant Brazilian culture
- Warm, orange side lighting to enhance male battle section
- Lighting changes with different sections of the dance enhancing the structure
- Compliments the costume and white light is reflected off of metallic disks in opening section creating an engaging special effect for the audience

## Aural Setting Analysis

- Over 50 instruments: Drums, percussion, boom whackers, bongos, congas etc enhance the Brazilian influences and culture
- Loud vocals in opening section chanting 'Tum Tarraka Tum' quickly engage the audience and create rhythm and energy
- Rhythms are predominantly samba based which compliments the dance style and Brazilian culture
- Live musicians visible on raised platform to show equality between musicians and dancers similar to a samba parade or carnival
- Structure of the music communicates the title and stimulus 'The Curved Line' as it starts off on a fast tempo, high energy and loud with lots of instruments, then drops to a slower, more minimal section called Adage Septet before increasing the energy at the ending again
- The quick rhythms create a lively, exciting atmosphere which communicates the choreographic intent of having fun and celebration



# Within Her Eyes

**Choreographer:**

James Cousins

**Company:**

James Cousins Dance Company

**Date Premiered:**

2016

**Dance Style:**

Contemporary contact

**Choreographic Approach:**

Improvisations were filmed where female didn't touch the floor with different rules applied – not looking, pulling away, intimacy

**Stimuli:**

Love story with a twist – loss, love, dependency, loyalty, longing, memory

**Number of Dancers:**

2

**Structure:**

A prologue with 6 continuous sections in one seamless journey

**Performance Environment:**

Site-sensitive. Dance for camera.

**Choreographic Intent:**

- High emotional intensity
- Abstract love story
- Female leads all of the movement
- Total contact throughout – female never touches the floor
- Narrative of the female's pull to her late lover and trying to allow herself to move on with a man who cares so much for her – opening and closing movement

# Movement Analysis: Within Her Eyes

<p style="text-align: center;"><b>Actions</b></p> <ul style="list-style-type: none"> <li>• Simple pedestrian – hair behind ear, wrapping around body</li> <li>• Female reaching away</li> <li>• Opening and closing actions</li> <li>• Poignant use of eye contact</li> <li>• Contact – lifts, counterbalances, circling around male</li> <li>• Female leading until final section where male leads</li> </ul>	<p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• Slow, controlled (beginning)</li> <li>• Fluid and flowing</li> <li>• Quicker and more urgent in Flow One (forest)</li> <li>• Calm, delicate wrapping in Kneeling</li> <li>• Fast, free flowing showing a sense of struggle</li> <li>• Slow, heavy passive female at the end – giving up</li> </ul>
<p style="text-align: center;"><b>Space</b></p> <ul style="list-style-type: none"> <li>• Close proximity throughout showing intimate and complicated relationship Female’s direction towards the sky and away from male shows her grieving and longing for past lover</li> <li>• Female lifted away from floor throughout on mid/high level – showing the support of male dancer</li> <li>• Low level in Kneeling showing intimacy in relationship</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• Contact – used throughout to show intertwined nature of the characters, female never touches the floor. Get closer to show developing relationship</li> <li>• Lead and follow – female leads until the end struggle. She wraps his arms around her ready to support lifts – contrast to most social dances</li> <li>• Action reaction – male responds to all of females actions – showing uncertainty in his character</li> <li>• Complementary – shows dancers’ shared feeling and affection – e.g. both arching backwards</li> </ul>
<p style="text-align: center;"><b>Motifs</b></p> <ul style="list-style-type: none"> <li>• Reaching away – balancing on male, female extends right leg in front away from male</li> <li>• Wrapping – female lead movement by using her hand to wrap male dancer’s arm around her to support into a lift</li> <li>• Lifting – male lifts female at the hip joints high above, female’s hands on shoulders creating a 90 degree angle at the hip – legs in a pike position downwards</li> </ul>	
<p style="text-align: center;"><b>Motif Development</b></p> <ul style="list-style-type: none"> <li>• Reaching away through instrumentation – reaching away with one leg, arm gestures, top of head</li> <li>• Wrapping in various directions and around different places on the male body</li> <li>• Lifting – legs open in second position, instead of pike, opening slowly. Lifted backwards so that chest faces the sky and back in arched. Also performed with male on low level</li> </ul>	

# Movement Analysis: Within Her Eyes

## Choreographic Devices:

- **Repetition:** slowly walking suggesting a long period of time. Reaching gestures suggest her grief and longing. Opening and losing – inner turmoil
- **Highlights:** sudden falling and catching adds to suspense – will he catch her? What happens if he doesn't? Looking at each other – change in relationship
- **Contrast:** Flowing movements change to urgent, quicker movements – adds interest and shows change in the relationship – female becoming more distressed
- **Climax (2):** Quick spirals around and urgent dynamics build the tension before a moment of calm and looking at each other for the first time. Pace, energy and urgency builds at the end showing her final struggle

## Relationship to Aural Setting:

- **Direct correlation** – two clear halves reflect the structure of the choreography, narrative and two clear climaxes. Same phrasing in the movement throughout
- Strings and piano are very emotive and compliment the fragile and tentative quality of the choreography
- Dancers do not count the music but respond to the phrasing and feel of the accompaniment
- **Music visualisation** – pause in music and silence for poignant moment when dancers look at each other for the first time – this adds to the sense of intimacy and makes this moment a clear highlight

## How choreographic intent is realised:

- Abstract love story – non-traditional with female leading movement (unlike social dances) and an unhappy ending open for interpretation. Clear loving relationship between the two characters communicated by:
  - Female never touching the floor – shows care and support from the male character
  - Opening and closing movements – show affection and intimacy towards male character and pulling towards late lover
- High emotional intensity and physicality – shown throughout daring choreography and emotive characters which provoke a response from the audience

# Constituent Features/Aspects of Production

## Description and Interpretation

### Costume Analysis

- Short skirt ensures legs are not restricted in high leg extensions and lifts
- Light beige coloured blouse and skirt contrasts with the male costume and links her to the heavens, therefore linking her to her late lover. Dark coloured male costume, together with thicker knitted textures communicates control, stability and links him to the Earth. This also compliments the setting as the colours are reflected on the cliff top and skies behind the dancers.
- Beige knitted cardigan in prologue shows the climate as cold and enhances the feeling of loneliness and isolation
- Delicate blouse with long sleeves and top button done up in beginning section shows her fragile but conservative character. The button becomes undone as the dance progresses showing her distress and increased emotional struggles, together with her hair becoming more untidy
- Tight fitting jumper and trousers of male costume enhances the lines of the body and is non restricting

### Staging and Setting Analysis

- Site sensitive – dance film by Scratch
- 6 different locations including graveyard, field, cliff top, forest, quarry which suggests the passing of time
- Locations become more enclosed which compliments the dimming of lighting gradually moving from daytime to night time
- Female walks through isolated graveyard setting the sombre mood for the piece and showing the narrative that she has lost someone
- Intimate forest location suggests the relationship is becoming stronger as he continues to support her
- Vast open landscapes enhance a sense of loneliness and the harsh quarry reflects tension in the relationship and perhaps danger



## Description and Interpretation

### Lighting Analysis

- All filmed in natural light with changes in weather helping to create sombre moods
- Natural lighting compliments the natural setting of the film
- Grey and gloomy light in Prologue adds to the sense of loneliness and isolation and compliments the deserted streets
- Overcast but lighter sky in The Beginning suggests an early time of day and therefore an early stage in their relationship
- Darker lighting in the forest setting enhances the sense that they are becoming more intimate. The small shafts of light shining through the dense forest could be interpreted as glimmers of hope for the female character
- The progression from light to dark throughout the film suggests the passing of time and therefore illustrating that their relationship is developing over a longer period of time
- In final Floor section the lighting is much darker (filmed in the evening) which contrasts to the earlier sections, suggesting night time and the possible end of the relationship. Here the lighting also compliments the male dancer's dark costume as it seems to make him blend into the darkness. Her lighter costume can be seen more clearly which emphasizes its light and fragile texture which reflects her vulnerable character
- A darker undertone was added in postproduction to contribute to the dark mood

### Aural Setting Analysis

- Pre-recorded fusion of classical and electronic sounds (piano, strings, wind) creates contrast between sections through differences in instrumentation, texture and dynamics
- Soft, quiet piano notes in The Beginning section suggests the fragility of the relationship
- Wind sounds enhance the location of the vast, open landscape, complementing the setting and suggesting they are in a world of their own
- Denser, more frequent string notes build tension in the forest section which directly correlates with the faster paced choreography
- The return of the minimalistic piano in kneeling section creates intimacy – where they look at each other for the first time
- Flow 2 includes dramatic string chords and heavy piano notes over an ominous drone which helps to build the climax in the narrative and choreography
- Final heavy piano notes heard as she lowers towards the floor give a foreboding and ominous end to the film.
- Electronic, low pitch rumbles at the end of the film create an uncomfortable atmosphere leaving the audience uncertain about what is happening to her



# Artificial Things

<b>Choreographer:</b> Lucy Bennett
<b>Company:</b> Stopgap
<b>Date Premiered:</b> 2014
<b>Dance Style:</b> Inclusive contemporary dance
<b>Choreographic Approach:</b> Collaborative – material developed from Jones' movement in wheelchair
<b>Stimuli:</b> Image of isolated figure perched on collapsed wheelchair as if in snowglobe. Paintings by Serbian artist Goran Djurovic. Dancer's personal experiences
<b>Number of Dancers:</b> 4
<b>Structure:</b> S1: underlying tension, S2: seeking liberation S3: aftermath of tragedy where dancers are pensive
<b>Performance Environment:</b> Proscenium Arch



## Choreographic Intent:

- Coming to terms with life's limitations and living in certain confinements
- Finding resolution by coming together
- Surrendering to the fact that we are all living with individual regrets



## Movement Analysis: Artificial Things (Dave and Laura's Opening Duet)

<b>Actions</b> <ul style="list-style-type: none"> <li>• Sit</li> <li>• Reach</li> <li>• Pull</li> <li>• Stare</li> <li>• Embrace</li> <li>• Drop</li> </ul>	<b>Dynamics</b> <ul style="list-style-type: none"> <li>• Delicate</li> <li>• Slow</li> <li>• Tender</li> <li>• Gentle</li> </ul>
<b>Space</b> <ul style="list-style-type: none"> <li>• Low level</li> <li>• Towards audience</li> <li>• Dave travels from USL to DSR to meet Laura DSR</li> <li>• Close proximity</li> </ul>	<b>Relationships</b> <ul style="list-style-type: none"> <li>• Contact, manipulation</li> <li>• Lead and follow</li> <li>• Complementary</li> </ul>
<p><b>Meaning:</b> characters are pensive and reflective. Emotions of loss and isolation as Laura begins on her own, alienated from the group. Connection between the two characters is felt, supportive over the dismantled wheelchair. Pauses and stares create a filmic atmosphere</p>	
<b>Motifs (all of scene 3)</b> <ul style="list-style-type: none"> <li>• Opening duet</li> <li>• Dave's solo – hands rubbing against each other – memories of shuffling cards</li> <li>• Unison of textures – high attitude legs, sharp circles, dropping and rippling</li> </ul>	
<b>Motif Development</b> <ul style="list-style-type: none"> <li>• Arm circles created by Laura are enlarged by Amy and David and created on a mid-high level.</li> <li>• Embellishment of leg attitudes and rolls by the able bodied dances echoes the patterns and actions of Laura</li> </ul>	

# Movement Analysis: Artificial Things

## Choreographic Devices:

- **Mirroring:** significant moments of mirroring show a connection between the dancers – Amy and Laura sitting
- **Contact:** counterbalances, weight bearing, holding and supporting show connection and support between characters
- **Contrast:** Amy created contrasting shapes and dynamics from Laura in Gliding section – tilting with R leg raised, 90 degrees at knee. Laura is turning in her wheelchair
- **Unison:** used to show equality between the dancers, all coping with their own limitations
- **Counterpoint:** used to create contrast in level and direction throughout – perhaps reflecting on their own personal experiences

## Relationship to Aural Setting:

- **Direct correlation:** slow, minimal notes made on piano compliment the slow, minimal gestures performed by Laura and Dave in the opening. Dave's solo – mouthing the words to the song 'Sunshine of your Smile'

## How choreographic intent is realised:

**Coming to terms with limitations:** in opening dancers move slowly, tenderly, as if pensive and reflective

**Finding resolution:** dancers come together in a unified series of tableaux which also communicates the idea of someone gazing in on them or stuck in one of GD paintings

## Constituent Features/Aspects of Production

### Description and Interpretation

#### Costume Analysis

- Colours include mainly pale blues, greens and beige which enhance the cold ambient mood. The faded colours may suggest that the dancers are unhappy with coming to terms with their personal limitations
- The colours and dripping effect were inspired by the paintings by Durovic (one of the stimuli) and complement both the set design (backdrop) and the blue wash of the lighting.
- The dripping of paint also communicates the idea of time passing as if they have been dripping down over time
- Everyday clothes are worn to link to the choreographic intent that the piece is based on each dancer's own life experience. The designs reflect each dancer's individuality
- Laura Jones' short sleeves allows her arms to be seen clearly which is particularly important as her legs are confined to the wheelchair within the piece.
- Suit used for Dave's solo to enhance the narrative as his Father may have worn suits and this solo is reminiscent of his relationship with his Father

#### Staging and Setting Analysis

- Floor is pale grey with a wooden edge around the sides to reflect the shape and restriction of the vitrine. This links to the idea of the audience looking into the snow globe that the dancers are in, living within their own personal limitations
- Vitrine placed USL laying on its side, filled with snow – suggests stimulus of the snowglobe
- Headless suit perched on mannequin which is used by Toole in his solo which he puts on – perhaps reminiscent of his Father?
- Backdrop with vertical streaks of paint (blue, green, brown) which links with the stimulus of Goran Djurovic paintings called Unknown Secrets. This also compliments the costumes which also use this dripping paint effect
- Linear pathways of paper snow trailing from DSR to USL enhancing the cold atmosphere and creates an effect when the dancers move through it
- A wheelchair on placed on its side is positioned DSR at the opening of the scene which shows the idea behind Lucy Bennett – a figure perched on top of a wheelchair. This is then used by the dancers as movement material is generated from the disabled dancer's movements within the wheelchair



## Description and Interpretation

### Lighting Analysis

- Blue and white washes enhance the cold, ambient atmosphere that Bennet intended
- Use of spotlight allows audience to see Toole's facial expressions during his solo which allows the audience to connect to the emotional content of this section
- Two overhead white spotlights on duet at mid intensity DSR and CS restrict the dancers' space and support the idea of a snowglobe
- The spotlights brings personal limitations and disabilities into focus which enhances the stimulus of coming to terms with their own limitations
- Spotlights also support the choreographic intention of being subject to the gaze of one another
- Amber side lights add a warm atmosphere to the duets and give a feeling of hopefulness
- Changing lighting throughout section 3 enhances the structure of the piece
- Focused lighting on USL highlights the striking tableaux in the final section giving the impression that the figures are tarped in a snowglobe looking out at the world

### Aural Setting Analysis

- Clock ticking at the beginning and piano chords chiming at the end suggest the passing of time and represents the dancer's personal journeys in time which fits in with the choreographic intent of loss at the start and resolution at the end
- Sound effects of wind, distant thunder and industrial ambient sounds give the urban, metallic landscape that L.B wanted to create. Sounds of footsteps in the snow compliment the setting (paper snow on the stage) and support the stimulus of being inside a snowglobe
- Strings plucked inside the piano create an eerie atmosphere
- Percussion instruments – glockenspiel and subtle sounds of scrunching bubble wrap add to unusual accompaniment for the piece
- The Sunshine of Your Smile is distorted and fragmented throughout the piece and then played in full at the end – reminiscent of his personal memory of his Father singing to him
- Direct Correlation – Dave balances on David when firm, low notes on the piano are heard also providing a contrast
- Musical changing throughout enhances the structure of the piece



# Infra

<b>Choreographer:</b> Wayne McGregor
<b>Company:</b> Royal Ballet
<b>Date Premiered:</b> 2008
<b>Dance Style:</b> Contemporary Ballet
<b>Choreographic Approach:</b> SHOW, MAKE, TASK
<b>Stimuli:</b> Infra 'below' - life below the surface of the city. Behaviour of people during London bombings
<b>Number of Dancers:</b> 12
<b>Structure:</b> Episodic made up of solos, duets, ensembles
<b>Performance Environment:</b> Proscenium arch/theatrical



## Choreographic Intent:

- Seeing below the surface of things
- Inferences – inferring particular types of relationships in everyday life
- Let audience make their own interpretation

## Movement Analysis: Infra (Tender duet – white crop top, black skirt female)

<p style="text-align: center;"><b>Actions</b></p> <ul style="list-style-type: none"> <li>• Pedestrian – kissing, holding hands, leaning heads, holding waist</li> <li>• Peering (female) – perhaps she has lost her way/looking for answers?</li> <li>• Resting head (female)</li> <li>• Balances supported by male with high leg extension</li> <li>• Arching/dropping to floor (female)</li> <li>• Nuzzling head</li> <li>• Wrapping</li> <li>• Rippling</li> <li>• Gallop</li> <li>• Arabesque</li> </ul>	<p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• Fluid</li> <li>• Tender</li> <li>• Tense</li> <li>• Gentle</li> </ul>
<p style="text-align: center;"><b>Space</b></p> <ul style="list-style-type: none"> <li>• centre stage</li> <li>• close proximity</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• contact</li> <li>• pas de deux</li> <li>• a moment of unison</li> <li>• complementary – actions and dynamics</li> </ul>
<p><b>Frequently used actions in this section</b></p> <ul style="list-style-type: none"> <li>• Contraction with arms in first position – strong emotional feeling, Graham contractions show emotional anguish, shows her vulnerability with the male dancer supporting her.</li> <li>• Pushing head forward as if peering into the space</li> </ul>	
<p><b>Motif Development</b></p> <ul style="list-style-type: none"> <li>• <b>Contraction:</b> levels (mid and low,) embellishment (head nuzzling and leaning) direction and travelling in the space</li> <li>• <b>Peering:</b> different directions, underneath his arm, in different positions such as arabesque, contractions, change of dynamics</li> </ul>	

# Movement Analysis: Infra

## Choreographic Devices:

- **Climax** – whole work comes to climax in crowd section – large numbers of people walking across the stage. Female dancer painfully crying in the centre
- **Counterpoint** – three male solos at the beginning – separate conversations?
- **Mirroring** – two females in section 7. Are they connected in similar situations?
- **Contrast** – movement material and dynamics in different sections create contrast

## Relationship to Aural Setting:

- **Mutual Co existence:** section 1 music is slow and ambient, contrasting to rapid, urgent movement
- **Direct Correlation** – smooth cello and string phrases compliment the fluid, controlled dynamics
- Sections of movement and new dancers work with the structure of the music – new phrases and sound effects are heard in different sections
- Number of dancers relate to the number and layering of instruments used. More dancers on stage as layering of instruments occurs and build up in pitch and volume (just after supportive duet and before crowd section)

## How choreographic intent is realised:

**Below the surface:** minimal, pedestrian gestures with hints of narrative and relationships communicate that we do not always see the full picture and therefore are unaware of what is happening below the surface

**Inferences of relationships:** we observe glimpses of relationships/conversations/life in changing duets throughout

**London Bombings:** crowded people surrounding someone in emotional pain – loss during bombings/panic and sadness in crowds/helping one another

# Constituent Features/Aspects of Production

## Description and Interpretation

### Costume Analysis

- Monochrome colours used – black, grey, white enhances the sometimes sombre mood and compliments the black and white LED screen above them
- Short sleeves and shorts and tight fitting tops allows the physically demanding balletic and contemporary actions to be seen clearly and fully appreciated such as ripples and high leg extensions
- Flexible, stretchy fabric allows the dancers to perform the physically demanding movement material
- Simple clothes are worn for the crowded section which adds a sense of reality and brings contrast
- Simple costumes do not detract from the intricate movements

### Staging and Setting Analysis

- 18m LED screen is placed high above the backdrop. It is the full width of the stage and has a continuous flow of electronic walking figure across. The positioning communicates the stimulus and title of the dance meaning 'below the surface' as the dancers literally perform below the screen. It also communicates The Wasteland poem also reads 'a crowd flowed over London.' The screen compliments the number of dancers on stage as numbers walking increase as more dancers appear
- Black and white, monochrome colours of the screen compliment the costume of the dancers – black, white and grey garments. Briefcases carried by figures give the idea of everyday people
- Dark and empty stage creates an eerier atmosphere a makes the dancers appear alone in their own relationships. This also links to 'below the surface' as the audience sees intense, dark emotions that are not always apparent, heightening the choreographic intention
- Large empty stage enables large groups to dance freely and safely throughout the space and provides clear entrances and exits
- Large number of people on LED screen helps section build to a climax where a woman is crying alone – communicating the idea of in the busiest of cities, you can still feel very alone





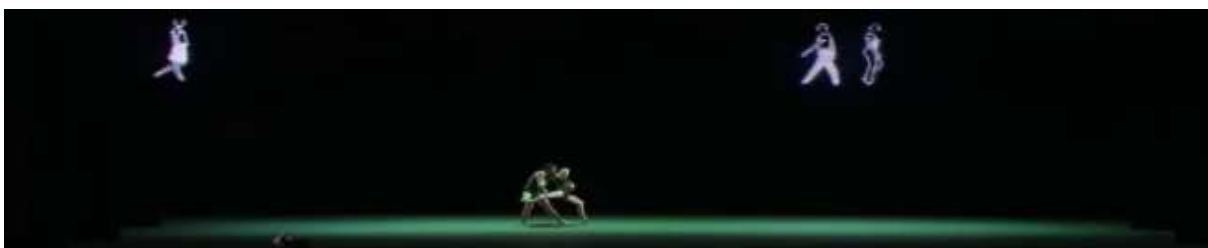
## Description and Interpretation

### Lighting Analysis

- Dark, shadowy lighting allows quick entrances and exits to occur and allows dancers to appear and disappear into the darkness adding a sense of mystery and what happens 'below the surface' which can't be seen
- Coloured lighting – orange, blues, greens add to the either warm or cold atmosphere and illuminates the dancers to show off their intricate movements
- Soft edges are used throughout (apart from rectangles) to show the stimulus of the fog in the poem The Wasteland
- 6 rectangles create pathways (vertical offstage dragging) and define the space that the dancers perform in. It links to the choreographic intention of each pair being unaware of each other's personal stories although they are being performed next to each other. The rectangles could also represent windows in a skyline – suggesting the city location and that we are peering into snippets of people's lives
- Spotlight focuses the attention onto duets and makes the dancers appear more intimate and enclosed in their own story. Low intensity white spot in final section
- Amber lighting could represent the hot atmosphere of the underground
- Changing lighting throughout the piece enhances the structure and clearly defines each section and each relationship happening 'below the surface'

### Aural Setting Analysis

- Sound effects like morse code beeps and distorted speech give the idea of communication perhaps showing snippets of complex relationships, not giving the full picture. This also contributes to the stimulus of 'below the surface' and not understanding what goes on behind closed doors. The sound of the steam train would be above the surface also contributing to the stimulus
- Major and minor keys used to create a mood of uncertainty. Fluid, haunting violins creating an uncomfortable atmosphere perhaps symbolising the tense relationship between the dancers
- Direct correlation used in section 3 – urgent yet gentle piano melody compliments movement of continuous flow with urgent dynamics
- In section 4, brisk melody on cello with a solo violin gives a sorrowful emotion and contrasts with the disconnected LED figures walking above the dancers
- In section 7, heart rendering strings and piano melodies playing poignant, slow chords symbolising grief and supports the climax of the crowd building up
- In section 8 tender, calm violin and cello melodies communicate total harmony, hope, love and perhaps peace which supports the stimulus of The Wasteland
- Changes in music ie instruments and dynamics support the structure of the piece



## Emancipation of Expressionism

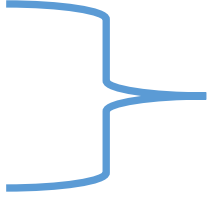
<b>Choreographer:</b> Kenrick H2O Sandy
<b>Company:</b> Boy Blue Entertainment
<b>Date Premiered:</b> 2013
<b>Dance Style:</b> Hip Hop: krumping, popping, locking, waacking, animation, breaking
<b>Choreographic Approach:</b> Abstracting Hip Hop m/m, working close with music, using signature m/s (ninja's)
<b>Stimuli:</b> Music (Til Enda.) Being free to express yourself as individuals and as a group
<b>Number of Dancers:</b> 17
<b>Structure:</b> Genesis, Growth and Struggle, Connection and Flow, Empowerment
<b>Performance Environment:</b> Proscenium Arch



### Choreographic Intent:

- Sharing emotional journey through Hip Hop dance
- Life cycle – moments in life. Whole work is the journey through life
- Order and chaos

# Movement Analysis: E of E

<p style="text-align: center;"><b>Actions</b></p> <ul style="list-style-type: none"> <li>• Locking, popping, krumping, animation (style)</li> <li>• Pointing</li> <li>• Isolations</li> <li>• Angular arm gestures</li> <li>• Pencil jumps</li> <li>• Punching</li> <li>• Shunt</li> <li>• Ripples</li> <li>• Barrel rolls</li> </ul>	<p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• Staccato</li> <li>• Aggressive</li> <li>• Powerful</li> <li>• Fluid</li> </ul>
<p style="text-align: center;"><b>Space</b></p> <ul style="list-style-type: none"> <li>• Opening – circle with female in middle (growth? Embryonic stage?)</li> <li>• Scrum formation facing SR (one struggling)</li> <li>• Clumped formations with dancers breaking out (emancipation/freedom)</li> <li>• Constant direction changes</li> <li>• Square/box formation</li> <li>• All levels</li> <li>• 2 clumps – one upstage, one downstage</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• Contact (scrum and final section)</li> <li>• Unison</li> <li>• Canon</li> <li>• Contrast</li> <li>• Accumulation</li> <li>• Counterpoint</li> </ul>
<p style="text-align: center;"><b>Motifs</b></p> <ul style="list-style-type: none"> <li>• Ninja Static</li> <li>• Ninja Walk</li> <li>• Ninja Glide</li> <li>• Chariots of Fire</li> </ul> <div style="display: flex; align-items: center; justify-content: center;">  <div style="border: 1px solid black; padding: 5px; margin-left: 20px;"> <p>Company's signature motifs – could show group empowerment, sense of connection with each other</p> </div> </div>	
<p style="text-align: center;"><b>Motif Development</b></p> <ul style="list-style-type: none"> <li>• Direction – static, walk and glide face different directions throughout</li> <li>• Instrumentation - Pointing gestures performed with one or both arms or to different places in the space</li> </ul>	

# Movement Analysis: E of E

## Choreographic Devices:

- **Motif** – represent style and signature actions of the company – leading to a sense of empowerment and connection with each other
- **Repetition** – repetition of motifs throughout the piece
- **Contrast** – in dynamics – section 2, dynamic variation from both formations. In scrum position – person in the middle displaying frantic dynamics as if struggling, scrum dancers are still and in control – order and chaos?
- **Unison and Canon** – changing throughout – unison in the motifs and canon in animation section. Unison = order. Canon = chaos
- **Climax** – final end empowerment section – fast dynamics, full ensemble, build in aural setting

## Relationship to Aural Setting:

**Direct Correlation:** Close relationship to tempo and intensity of the aural setting throughout. Powerful dynamics in locking and popping actions echo the bass and beats of the hip hop sounding music

**Music visualisation:** staccato strings in the animation section emphasise the staccato dynamics in the intricate, sharp actions as if moving in a film. Quick, oscillating notes of the strings are reflected by the quick isolations by the body in the action/reaction section

## How choreographic intent is realised:

- **Sharing emotional journey through hip hop:** Group ensemble and unison sections show the unity in sharing a journey. Fusion of hip hop styles showing the development of hip hop styles
- **Life cycle:** Contrast in sections showing the contrast and progression in the life cycle. Beginning formation could be interpreted as growth within the womb
- **Order and chaos:** Order=unison sections, clear square formations, precise intricate actions, complementary actions and/or dynamics Chaos: canon, counterpoint, accumulation, scrum section with solo dancer struggling, frantic, rapid dynamics, clear formations with some dancers moving out of or performing contrasting actions

# Constituent Features/Aspects of Production

## Description and Interpretation

### Costume Analysis

- Blue clothing represents the signature colour and name of the company – Boy Blue Entertainment. Also compliments the blue wash overhead lighting
- Blue short sleeved T shirts, blue denim jeans and grey trainers with white soles were used to enhance the 'street' style of the work complimenting the locking, popping street actions
- The tight fitting costumes allowed for a clean, clinical look whilst keeping casual – an intention of Kenrick. The short sleeves and tight fit allowed the intricate arm and torso actions to be seen clearly by the audience
- Some dancers wear their own jewellery to show their own individuality in the piece
- The dancers wore the same non – gender specific costumes to give a sense of equality and unity and therefore 'empowerment' which is a theme of the piece
- Hair was away from the face so that facial expressions could be seen clearly and enhance the clean appearance
- Non –restricting material used, particularly in the jeans allowed for movements to be performed such as flips, high leg kicks etc

### Staging and Setting Analysis

- No set design or props other than a purple backdrop which allows the dancers to produce clear formations and make quick entrances and exits in the space
- It was a choreographic intention – Kenrick wants the audience to focus on the pattern changes by the changing formations



## Description and Interpretation

### Lighting Analysis

- Blue wash compliments the blue colours of the costume and helps reinforce the signature colour and name of the company – Boy Blue Entertainment
- Intense and striking effects enhances the stage smoke creating the dramatic mood
- White lighting from CSR enhances the scrum formation and the struggle of the solo dancer in the middle. Two sidelights are also used to highlight smaller groups of dancers in different formations
- Central lighting defines the space and highlights the formation used centre stage
- Blue light could signify harmony/tranquillity to echo the beautiful music of Max Richter
- Lighting changes with each section (4) enhancing the structure of the piece and symbolising the different stages of life which was a choreographic intention of Kenrick

### Aural Setting Analysis

- Sudden stop of loud, rhythmic drum beat makes the atmospheric sound more prominent which helps build atmosphere
- Connection and flow-melodic phrases on the violin cascading up and down compliment the movement in direct correlation. The staccato violin notes in the animation section enhance the robotic like gestures in this unison section
- Different accompaniment in each section of the piece enhances the structure of the work
- Heavy beats in the music by Olafur Arnalds – Til Enda help communicate the style of dance as Hip Hop
- Empowerment section builds in number of instruments including loud drumming with a full orchestra to create an effective climax
- Music continues and layers throughout the piece without pauses which helps communicate the idea of a journey



# Shadows

<b>Choreographer:</b> Christopher Bruce
<b>Company:</b> Pheonix Dance Theatre
<b>Date Premiered:</b> 2014
<b>Dance Style:</b> Classical and contemporary 'neo-classical'
<b>Choreographic Approach:</b> Collaborative – centred around family table – furniture intrinsic part. Music influenced m/m
<b>Stimuli:</b> Arvo Part's Fratnes – evoked images of European History and tradition – 1000's years of suffering. Relationships between family dealing with outside force
<b>Number of Dancers:</b> 4
<b>Structure:</b> Semi-narrative – solo, duet, trio, quartet
<b>Performance Environment:</b> End Stage



## Choreographic Intent:

- Politics affecting human life
- Family in deprivation and poverty
- What lies outside the family home

# Movement Analysis: Shadows

<p style="text-align: center;"><b>Actions (son solo)</b></p> <ul style="list-style-type: none"> <li>• Running</li> <li>• Lifting props</li> <li>• Clenched fists, pounding floor</li> <li>• Swinging arms</li> <li>• Kicks with flexed feet</li> <li>• Rolling</li> <li>• Dropping</li> <li>• Hiding</li> <li>• Gazing (towards corner)</li> </ul>	<p style="text-align: center;"><b>Dynamics</b></p> <p><b>Son:</b> powerful, sharp, aggressive, forceful (angry, distressed)</p> <p><b>Daughter:</b> frantic, urgent, rapid (fearful, panic)</p> <p><b>Mother:</b> soft, gentle, fluid (maternal, supportive)</p> <p><b>Father:</b> controlled, calm, consistent (supportive and guides family)</p>
<p style="text-align: center;"><b>Space</b></p> <p><b>Son:</b></p> <ul style="list-style-type: none"> <li>• Travelling USL → DSR (towards corner from table)</li> <li>• Floor work (low level temper)</li> <li>• Large pathways (frustrated)</li> </ul> <p><b>All:</b></p> <ul style="list-style-type: none"> <li>• Return to USL table throughout (centre of family unit)</li> <li>• Travel towards DSR (danger)</li> </ul>	<p style="text-align: center;"><b>Relationships (son)</b></p> <ul style="list-style-type: none"> <li>• Contact – supporting and lifting daughter</li> <li>• Lead and follow – following the actions of the father (taking guidance, needing reassurance)</li> <li>• Complementary – actions and dynamics in final quartet – sense of unity and support for each other</li> <li>• Unison – moments with father, united/family bond</li> </ul>
<p style="text-align: center;"><b>Motifs</b></p> <ul style="list-style-type: none"> <li>• Head/body turn to DSR Diagonal (performed by all dancers)</li> <li>• Leaning on another in alignment (performed by Mother, Son, Daughter on Father)</li> <li>• Tucking hair behind ear (performed by Mother)</li> <li>• Pounding fists (performed by Son)</li> </ul>	
<p style="text-align: center;"><b>Motif Development</b></p> <ul style="list-style-type: none"> <li>• <b>Head turn:</b> change in dynamics – slow and apprehensive to quick and sudden</li> <li>• <b>Hair tucking:</b> first performed in plank, secondly on a higher level in ballroom hold</li> <li>• <b>Lean:</b> direction (towards and away from audience,) level (mid-level standing to sitting,) instrumentation (from shoulder on shoulder lean to shoulder on chest lean)</li> <li>• <b>Pounding fists:</b> direction (lying on front then lying on back,) level (lying on floor to sitting upright with fists to the side of the body)</li> </ul>	



# Movement Analysis: Shadows

## Choreographic Devices:

**Motif and development:** used to show individual characters and/or their emotions

**Repetition:** enhances key actions such as pounding fists, leaning for support, travelling to and from DSR

**Climax:** son's solo builds up to the climax as provides contrast from section before. Increase in pace, power and build up in aural setting

**Unison and mirroring??**

## Relationship to Aural Setting:

### Direct Correlation:

- Music and sections of choreography complement each other and introduce new characters
- Frantic strings together with fast footwork showing fear of daughter whilst soft and slow music for the Mother's more gentle dynamics.
- Double stopping of the violin correlates with the distressed climatic choreography of the son

## How choreographic intent is realised:

**Politics affecting human life:** varying dynamics and choreography for each character show how humans respond differently to certain situations. Ambiguity of what is outside means the audience is open to interpret the narrative for any political circumstance, historical or present day

**Family in deprivation and poverty:** distressed dynamics and supportive actions for each other demonstrate the difficult times they are going through

**What lies outside family home:** characters repeatedly travel towards and away from DSR (exit of home) and son uses props to hide from this corner. Closing actions of putting on outer garments and walking forwards lead audience to believe they are stepping outside family home and make them wonder what will become of this family

## Constituent Features/Aspects of Production

### Description and Interpretation

#### Costume Analysis

- 1930s/40s style represent the era in which the dance is set although Bruce states that this piece could be interpreted for modern day war scenarios
- Shirts, trousers, skirts, blouses and dress suggest gender with longer material for mother reflecting her older age. Daughter wears a more school uniform style to suggest her younger age
- Colours used are faded and worn which suggests deprivation and the family's low status
- Oversized coats worn at the end of the piece suggest hand-me-downs symbolising they are living in poverty and reflecting the difficult time they are going through
- Different garments are worn to help the audience identify with each character
- Everyday clothing worn to reflect everyday people and help the audience connect with each character
- Tight fitting and non-restrictive allow the audience to see movements clearly and show off the lines of the body
- Hair is tied up to help the audience connect with the narrative and emotions by seeing their facial expressions

#### Staging and Setting Analysis

- Black box setting – minimal set with bare walls and floor theatre space. Emptiness suggests poverty and low status as they have few belongings
- Table, benches, two stools (USL) suggests the location is in a family home centred around the dining table. Worn out clothes are placed on a coat stand. This allows the audience to enter the heart of the kitchen and reinforces the notion of hardship. The family home is where the narrative and relationships unfold
- Tables and stools are used by the son – thrown and used as a barrier which helps the audience connect with his fear and create the sad, fearful mood
- Use of props is paramount to the piece and is used consistently with seamless transitions as the family keep returning to their place at the dining table and end with the putting on of clothes

At the end of the piece, the dancers put on overcoats and carry suitcases and bags to communicate to the audience that they are about to embark on a journey and will not be returning home for some time



## Description and Interpretation

### Lighting Analysis

- Dim lighting suggests that families had to ration their electricity during the war showing the historical context
- Shadows are creative which Bruce wanted to be a metaphorical shadow or literally a shadow passing at the window which the family were afraid of. Bruce wanted this to be interpreted in any time frame – historical or present day. The lighting also reflects the Shadows title of the piece
- Lighting is focussed USL at the family table where the piece starts and the dancers return to throughout the piece. This draws the attention of the audience to where the family unit is centred around. Subtle change in lighting here makes it seem like a shadow has been cast over them – something fearful walking past the window
- Bright lighting is used in the son's solo which enhances his emotional distress therefore communicating the narrative
- Dark lighting with 23 subtle changes create a fearful atmosphere
- Sidelights light the stage during solos/duets/trios where the dancers leave the table and come into the space. This highlights the movement and makes it easier to see throughout the piece
- Localised lighting creates an intimate space which suggests the feeling of a room within a house which enhances the theme of what is outside the family home
- Lighting changes during each solo/duet/ trio etc enhance the overall structure of the piece. Overhead lamp used at the ending which is paramount as they make their way into the light

### Aural Setting Analysis

- Pre-recorded version of Arvo Part's for piano and violin has an Eastern European feel which sets the location
- Minor key throughout adds to the dark and solemn atmosphere
- Structure of the music enhances the structure of the choreography with each section relating to a character
- Frantic strings using hemi-demi-semi quavers show the anxious emotions of the daughter
- Softer tones of piano and violin are used to show the family's support for each other and tender relationship between them
- Sudden changes to chord like sounds with the violin build to the climax echoing the emotions of the distressed son








# Camera Analysis






<p style="text-align: center;"><b>A Linha Curva</b></p> <ul style="list-style-type: none"> <li>• Use of wide camera angle throughout to capture all changes in formation and lighting states</li> <li>• Very little variation in camera direction/angle or effect to allow audience to focus on movement and lighting</li> </ul>	<p style="text-align: center;"><b>Within Her Eyes</b></p> <ul style="list-style-type: none"> <li>• Close up during poignant moments – first time they look at each other to ensure audience understand the importance</li> <li>• Wide lens used to ensure audience see vast open landscape enhancing the idea that they are isolated</li> <li>• Quick camera angle changes in forest section compliment the music and add to the tension and fast dynamics</li> <li>• Camera on tracks provide a smooth finish and allow audience to focus on movement</li> <li>• Handheld camera for the ending brings the audience closer to the action and tilts downwards towards her feet to enhance the idea of her finally touching the floor</li> </ul>
<p style="text-align: center;"><b>Artificial Things</b></p> <ul style="list-style-type: none"> <li>• Opening uses a close up to give a filmic atmosphere</li> <li>• Long shots allow full length tableaux to be viewed which make them appear as one of GD paintings</li> <li>• Camera pans to follow actions as if gliding with the movement and travelling sections</li> </ul>	<p style="text-align: center;"><b>Infra</b></p> <ul style="list-style-type: none"> <li>• Close up of female dancer crying to highlight emotional distress</li> <li>• Wide shot to show group ensemble on stage in crowded section – allows audience to see full crowd together with LED screen</li> <li>• Mid shots allow for audience to clearly see shapes of the body and intricate gestures ie in duets where male performs choking gestures on female</li> </ul>
<p style="text-align: center;"><b>E of E</b></p> <ul style="list-style-type: none"> <li>• Mid shots used to focus in on more intricate isolations – action reaction section</li> <li>• Long shots to view the large formations – final section</li> <li>• Mid shot in opening to view facial expression of dancer in the middle</li> </ul>	<p style="text-align: center;"><b>Shadows</b></p> <ul style="list-style-type: none"> <li>• Mid shots to view the distressed facial expression of son – positioned DSR. Allows audience to connect with narrative</li> <li>• Long shots to view travelling pathways to DSR corner from table</li> <li>• Mid shot to enhance the poignancy of dancers walking into light – what will await them outside the home?</li> </ul>






## Examples of Highlights and Climaxes

	<p><b>Highlights:</b> high energy, engaging opening with chants. Contrasting, slower, mysterious Adage Septet section.</p> <p><b>Climax:</b> Section 7 uses Liris in accumulation to enhance sense of building and growing to a climax. End group ensemble – all dancers together for final high energy section after slow Adage Septet. Fast dynamics, repetitions, quick formation changes.</p>
	<p><b>Highlight:</b> Each time female is suddenly dropped to the floor and caught provides contrast and sense of shock. Dancers look at each other for the first time - music pauses and close up achieves these poignant highlight.</p> <p><b>Climax:</b> First seen in forest section – fast dynamics of circling around the head and wrapping gestures together with more urgent dynamics and quick camera angle changes builds up to this climax. Second in final section when female is seen to give up and male leads the fast movement followed by the suspense of will she touch the floor?</p>
	<p><b>Highlight:</b> contrast in formation and energy in scrum section. Solo dancer uses frantic, rapid dynamics to show struggle whilst ensemble hold in position in stillness. Interesting formation and concept for the end of this section.</p> <p><b>Climax:</b> Final section includes full ensemble in unison with powerful dynamics and musicality. Includes large actions such as lifts, dragging across the space and expansive arm gestures. Feeling of empowerment in climax.</p>

## Examples of Highlights and Climaxes

	<p><b>Highlights:</b> each new section provides highlights as different to section before. Male solo – very different, masculine rippling material provides contrast</p> <p><b>Climax:</b> section 4 (6 rectangular boxed lighting with 6 duets) large number of dancers on stage with changing devices – counterpoint, unison, canon etc. Frantic, intricate movement. 2<sup>nd</sup> climax in section 6 with crowd walking past and woman crying in centre. Full ensemble on stage and large number of LED figures above whilst emotional solo.</p>
	<p><b>Highlights:</b> Lifts and memorable supporting moments – leaning on each other, use of table provide contrast throughout</p> <p><b>Climax:</b> son’s solo is major climax of piece and provides contrast from mother’s softer solo before. Distressed, powerful dynamics with slamming and throwing actions whilst quickly travelling in the space builds with loud, high pitched chords of aural setting. Use of set – throwing, hiding behind also provides contrast and builds intensity.</p>
	<p><b>Highlights:</b> moments of stillness in the tableaux provide contrast and a moment of reflection within the piece. Highlights provided by contact between able and disabled bodied dancers and manipulation of wheelchair</p> <p><b>Climax:</b> unison of textures section with quick complementary actions which travel throughout the space. Larger number of dancers and expansive movements create climax and contrast. Resolution is with calmer solo from Toole.</p>

## Anthology Dance Styles and Their Features

<p><b>Contemporary</b></p> 	<p><b>WHE/Artificial Things/Infra/Shadows/ALC</b></p> <ul style="list-style-type: none"> <li>• Parallel foot positions</li> <li>• Contractions of spine</li> <li>• Floor work</li> <li>• Flexed feet</li> </ul>
<p><b>Ballet</b></p> 	<p><b>Infra/Shadows (classical)</b></p> <ul style="list-style-type: none"> <li>• Recognisable foot and arm positions – first, second, third</li> <li>• Partner work – lifts and supports</li> <li>• Arabesque, attitudes</li> <li>• Upright spine and tall posture</li> <li>• Male supporting female role</li> <li>• Mid/high centre of gravity</li> </ul>
<p><b>Samba</b></p> 	<p><b>A Linha Curva</b></p> <ul style="list-style-type: none"> <li>• Rotations of hip and spine</li> <li>• Fast dynamics</li> <li>• Low centre of gravity</li> <li>• Fast foot work</li> <li>• Shimmy of shoulders</li> </ul>
<p><b>Capoeira</b></p> 	<p><b>A Linha Curva</b></p> <ul style="list-style-type: none"> <li>• Jinga step</li> <li>• Kicking over partner</li> <li>• Low centre of gravity</li> <li>• Jumping over partner's legs</li> <li>• Acrobatic actions – cartwheels etc</li> <li>• Brazilian martial arts</li> </ul>
<p><b>Hip Hop</b></p> 	<p><b>Emancipation of Expressionism</b></p> <ul style="list-style-type: none"> <li>• Isolations of limbs</li> <li>• Top rock/six step/flexed feet</li> <li>• Breaks or freezes</li> <li>• Angular arm gestures</li> <li>• Pointing and chest isolations</li> <li>• Locking of limbs</li> <li>• Low centre of gravity</li> </ul>

## Examples of Physical and Expressive Skills



**Strength:** height achieved during pike jumps

**Flexibility:** high leg extensions in Capeoira kicks, deep lunges in Adage Septet section

**Alignment:** knees turned out in low 2<sup>nd</sup> positions

**Musicality:** timing and energy with Samba rhythms

**Focus:** head turning with torso rotations

**Strength:** male dancer constantly lifts and supports female

**Flexibility:** Female performs high leg extensions away from male

**Posture:** Male demonstrates upright spine during lifts

**Projection:** female projects energy towards sky (past lover)



**Isolation:** intricate isolations in action reaction section

**Strength:** lifting female dancer over another

**Mobility:** quick changes of direction performing ninja walk

**Focus:** used to enhance isolations – looking at body

**Musicality:** music visualisation in animation section

**Projection:** High energy throughout

### Technical Skills:

- If questioned, think about specific actions, dynamics, space and relationship features used in the dance
- Give clear examples using correct terminology and detailed analysis



## Examples of Physical and Expressive Skills

**Flexibility:** Grand battements and split positions

**Strength:** strength to hold positions and lift females

**Posture:** balletic posture demonstrated with an upright spine

**Alignment:** turn out of ankles and knees in first, second positions

**Facial Expression:** crying woman showing pain and anguish



**Strength:** Toole demonstrating upper body strength, turning and supporting on arms

**Coordination:** Butler moving different limbs at the same time – circular fluid arms and quick galloping steps in Gliding section

**Focus:** Toole looking up and out at audience during solo section to engage and connect

**Mobility:** daughter performing fast, frantic actions with fluid transitions

**Balance:** mother balancing in arabesque position

**Extension:** full extension of legs and toes in arabesque

**Facial expressions:** son uses distressed face to convey narrative

**Musicality:** daughter's frantic dynamics echo quick string notes



### Mental Skills:

- If questioned, give specific examples of how muscle memory, concentration, commitment and confidence is shown throughout
- Give detail on a particular moment of the dance that demonstrates these skills

## The 6 Mark Movement Questions

There are two types of 6 mark question:

1. **Own work:** Relates to your own choreography or performance – you can lie in this one – they do not know what your choreography or performance piece look like!
2. **Professional work:** Relates to a professional work – they do know these – make sure you can give specific movement examples and explain what they mean

### THE RULES FOR SUCCESS:

1. Follow the structure of **point, example, explain, detail** (PEED)
2. Give 3/4 detailed examples
3. Give extra evaluative detail (The D in PEED) after each one for top band marks

### Own Work 6 Marker Example - Space

*“Explain how your use of space contributed to the overall effectiveness of your choreography” 6 marks*

Explain how your use of space contributed to the overall effectiveness of your choreography.

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



Step 1: Think of four different components of space ie levels, directions, pathways, size of action that you used in your choreography (if you can't think of any that you used – lie!)

Step 2: Follow the structure: **point**, **example**, **explain**, **extra detail**

### **Answer Example – 6 Marks (Concept: gravitational orbits)**

I used a lot of **low level floor work** including **expansive shapes lying on my back or low level lunges**. This **communicated the concept of being pulled to the centre of the Earth by the inevitable force of gravity**. **Lying on my back showed how my core was connecting to the core of the Earth**.

The **size of my actions were also large and expansive** including **large circular sweeps of the arms whilst standing on tip toe and large circular leg extensions**. This suggested the **gigantic size of the force of gravity and also how gravity has a hold over everything in the universe**.

I used **circular pathways** throughout my choreography, for example I started DSL moving in a **curved pathway around the space and then finished DSL**. This represented the **circular shape of orbits for example, the orbits of satellites, planets etc**. I also used **circular pathways of my arms and legs in the space to enhance this idea**.

I used included **every possible direction** in my dance including **towards and away from the audience and to each diagonal**. This again **reinforced the curcular patterns of orbits**. It **communicated that I also orbited in a circular motion, as if a satellite myself**.

- ✓ 4 spatial features discussed – level, size, pathway, direction
- ✓ Clear examples given – able to visualise movements
- ✓ Clear explanations of how related to choreographic intent
- ✓ Extra detail given to reinforce ideas



## Professional Work 6 Marker Example

*“Explain how technical skills have been used in A Linha Curva to enhance the idea of celebration of Brazilian culture and having fun” 6 marks*

Step 1: Think of four technical skills to talk about – action, dynamics, space, relationships. Think of specific examples of each

Step 2: Follow the structure: **point**, **example**, **explain**, **extra detail**

### Answer Example – 6 Marks

In A Linha Curva, typical **Samba Brazilian actions are used** such as **rotating hips with a low centre of gravity**. This can be seen in the **figure of 8 hips position in the Robson motif**. This style gives the feeling of **Brazilian influence and the free flowing action gives a celebratory feel**. This is also **repeated throughout the dance to reinforce this feeling of having fun**.

**Lively, upbeat, energetic dynamics** are used in the first section whilst **performing Robson and Liris motifs**. These dynamics **encapsulate the high energy atmosphere and party vibes of a Brazilian carnival**. These can be seen in the famous **Rio De Janeiro Carnival where dancers perform vibrant, energetic dance displays and parades**.

**Changing linear formations are created**, for example, **7 dancers are in a line positioned SR facing SL and travel forwards in canon**. This also **enhances the idea of a carnival parade and therefore creates a fun and positive celebratory vibe**.

The dancers perform various **motifs and phrases in unison** (relationships.) For example, the **opening and closing sections of the dance use strong moments of unison with large numbers of dancers to create a feeling of a unified party atmosphere and large groups of people together celebrating**. Just like in **Brazilian carnivals, large ensembles would move together united in the streets of Rio**.

- ✓ 4 technical skills discussed – actions, dynamics, space, relationship
- ✓ Clear examples given – able to visualise movements and moments in dance
- ✓ Clear explanations of how related to Brazilian culture/having fun
- ✓ Extra detail given to reinforce ideas



## The Two 12 Mark Questions

### First 12 Marker

One professional work e.g. Infra

Two Constituent Features e.g.  
costume and lighting

### Second 12 Marker - Compare

Two works e.g. Infra and Shadows

One Constituent Feature e.g.  
lighting

**DIC – Describe, interpret,  
compare**

**Top Tip: Make little plans on the side of your questions like below:**

Costume	Lighting	Infra	Shadows
Sculpts body	Divides the stage	Mood	Mood
Compliments set	Mood	Narrative	Era
Style	Entrance/exit	Divides stage	Audience focus
		Highlights m/m	Highlights m/m

### In Both 12 Mark Questions:

- Use as much detail in descriptions as possible
- Explain contributions and give full interpretations and evaluations
- State the choreographic intent (say the choreographer's name and what they intended)
- Follow the simple structure throughout and use as much dance terminology as possible

## First 12 Mark Question

### The One With The Two Constituent Features!

#### Level 4 (11–12 marks):

1<sup>st</sup> 12 marker

- Well structured
- Convincing
- Highly descriptive, analytical, interpretational and evaluative
- References the choreographic intent of both works
- Accurate use of subject terminology
- Both constituent features discussed in exceptional detail
- Around 8+ contributions discussed in detail

#### Level 3 (8–10 marks):

- Descriptive, analytical, interpretational and evaluative
- Highly developed writing with coherent structure
- One constituent feature may be discussed more than the other
- Includes specific references
- 6–8 contributions discussed

#### Level 2 (4–7 marks):

- General explanations given in moderate detail with one feature discussed more than the other
- Mainly analytical with some interpretation and evaluation
- Some subject terminology with some accuracy
- Less than 6 contributions

#### Level 1 (1–3 marks):

- Only simple descriptions given, no contributions
- Limited subject terminology

### Example Question and Level 4 Answer:

*“Discuss how the staging/set and lighting in *Infra* contribute to the **mood** of the work” 12 marks*

Step 1: create table plan of constituent features

Step 2: remember to only talk about the mood/atmosphere created

Step 3: show off your knowledge!

## Example Level 4 answer:

Detailed description (accurate subject terminology)

Analysis of mood

The **overhead** lighting changes with a variety of **coloured washes**. The **green, mid- intensity wash** adds to the **uneasy mood** of the duet which uses choking gestures creating an **uncomfortable and threatening mood**. The **wash of amber gold during the male solo** gives a more **warm feeling and could represent the hot, stuffy atmosphere** of the underground.

**Deep blue beams of light from downstage left and downstage right together with white sidelights** give a **colder feeling** contrasting to the previous amber state. This colour leads into **stark lighting with only bright white sidelights shining from stage left into the faces of the crowd**. This adds to the **lonely feeling and the painful mood of the emotional woman** in the crowd.

The **shadowy outskirts** of the stage together with the **emptiness of the setting** add to the **mysterious mood and the idea that we do not see below** the surface.

The **monochrome, LED screen with figures walking from each side of the stage is placed high above the dancers**, out of reach, adding to the **atmosphere of loneliness** below and that the relationships are isolated in their own worlds. The **emotionless, white figures** adds a **cold, clinical feel** to the work – a **contrast** to the very real and relatable relationships viewed below. The **soft edges of the washes and pools** and light creates an **air of mystery** as they seamlessly allow the light to **blend into the darkness**.

In the final section, the **low intensity white follow spot with soft edges together with the empty, isolated set** creates an **atmosphere of intimacy** as it highlights the couple as they move.

- ✓ Detailed descriptions – type of lighting, colour, intensity, position, edges
- ✓ A variety of moods/atmospheres analysed and explained
- ✓ Extra detail mentioned on solos/sections/action content
- ✓ Correct terminology used throughout
- ✓ Convincing and well structured



## Second 12 Mark Question

### The One With The Two Professional Works!

#### Level 4 (11–12 marks):

- Well structured
- Convincing
- Highly descriptive, analytical, interpretational and evaluative
- References the choreographic intent of both works
- Accurate use of subject terminology
- Both works discussed in exceptional detail
- 10–12 contributions discussed

#### Level 3 (8–10 marks):

- Descriptive, analytical, interpretational and evaluative
- Both works discussed in good detail although one may be discussed more
- Includes specific references
- 6–10 contributions discussed

#### Level 2 (4–7 marks):

- General explanations given in moderate detail with one work discussed more than the other
- Mainly analytical with some interpretation and evaluation
- Some subject terminology
- Less than 6 contributions

#### Level 1 (1–3 marks):

- Only simple descriptions given, no contributions
- Limited subject terminology

### Example Question and Level 4 Answer:

*“Using your knowledge of the similarities and differences in the costumes used in A Linha Curva and Infra, discuss how costume is used to enhance our appreciation of these two works” 12 marks*

Step 1: create table plan of two professional works and all contributions

Step 2: remember to only talk about costume but as many contributions as possible

Step 3: show off your knowledge using DIC!



## Example Level 4 answer:

Detailed description (accurate subject terminology)

Interpretation/evaluation

Comparison

The male and female dancers in A Linha Curva wear brightly coloured, wet-look lycra, mini shorts including red, blue, green, yellow etc. The vibrant colours (as well as the short length revealing the arms and legs) enhances Itzik Galili's choreographic intent of having fun and celebrating Brazilian culture. The colours and fit suggest the vibrancy of a carnival parade where the performers would wear revealing, colourful costumes.

In contrast, the costumes worn in Infra are monochrome – greys, blacks, whites and nude. These do not enhance a particular mood but instead compliment the monochrome, simplistic set. Similarly to A Linha Curva, the costumes in Infra are also revealing – skin tight shorts, mini skirts, strapless tops, however this is to enhance the intricate Balletic movements and allow the audience to see Mc Gregor's complex, undulating choreography and clean lines of the body.

In both dances, the costumes are non-restricting and made from stretchy, light weight fabrics to allow the physically demanding choreography to be performed accurately for example, the high pike jumps in A Linha Curva and the numerous grande battements in Infra.

Bare feet are used in A Linha Curva depicting the contemporary and capoeira styles of dance. This is similar to Infra as pointe shoes are worn for the balletic style and beautiful pointe work.

The black mesh vests, worn with an open front for males and open back for females reinforce gender whilst similarly the women in Infra wear skirts and strap tops with some men in trousers and topless. In both works, the costumes are similar to show uniformity, however differences in hairstyle add a sense of individuality.

Simple, minimalistic costumes in Infra do not detract from the movement or meaning whereas the coloured zips adds to the sense of fun. The silver, reflective, circular discs worn around the neck by the male dancers create an engaging and memorable opening for the audience. In contrast, no particular special effects are made by the costume to create striking, highlights.

- ✓ Detailed descriptions – colour, fit, hairstyle, material
- ✓ A variety of contributions analysed and explained
- ✓ Extra detail mentioned on solos/action content
- ✓ Choreographer and intent mentioned
- ✓ Convincing and well structured, correct terminology
- ✓ Similarities and differences throughout



## Top Tips for Achieving Level 4 Answer

**TIP 1:** Try not to repeat contributions – give as much variety as you can to show off how much you know and can interpret

**TIP 2:** Use correct dance terminology, show off your language and vocabulary skills

**TIP 3: Use phrases like:** “This suggests that...” “This communicates...” “This demonstrates...” “This suggests...” “This would show...” “This could be interpreted as...” “This is effective because...”

**TIP 4:** STATE THE SCENE/SECTION YOU ARE TALKING ABOUT. This will help the examiner give you the mark easily.

**TIP 5:** Refer and link to the choreographic intentions

**TIP 6:** You must talk about both professional works/constituent features

**TIP 7:** Use as much detailed description as possible

**TIP 8:** “Constituent Features” and “Aspects of Production” are the same thing: **Aural setting, costume, lighting, set design/physical setting**

**TIP 9:** Start by making a plan (mini table) and even if you can’t think of any more, get writing! More will come back to you!

**TIP 10:** Be convincing – make it sound like you really know your stuff (which you do!)

## Wow Words – Impress with your Vocabulary!

### Costume

Fabric  
Design  
Pattern  
Texture  
Length  
Minimalistic/patterned  
Uniformity/individuality

### Aural Setting

Tone  
Pitch  
Melody  
Semi/demi quavers  
Volume  
Dynamic  
Drone  
Major/minor key  
Tempo

### Lighting

Pools  
Wash  
Intensity  
Overhead  
Sidelights  
Follow spot  
Positioning

### Setting/Staging

Backdrop  
Props  
Stage directions  
Cyclorama  
Black box set  
Wings

<b>Personal Learning Checklist – Component 2</b>	<b>RED</b>	<b>AMB</b>	<b>GRN</b>
<b>Performance Skills and Safe Working Practices</b>			
I can identify all of the performance skills: technical, expressive, physical and mental			
I can explain how you develop and improve each performance skill over time			
I can explain the importance and effect of each performance skills			
I can describe how I have used performance skills in my own dance practice and how I can improve the rehearsal process			
I can explain how to keep safe in the studio			
I can explain safe practise in terms of movement including in my PP and the set solos			
I can describe an appropriate warm up and explain the importance of warming up before a dance class			
I can describe an appropriate cool down and explain the importance of cooling down after a dance class			
I can identify the correct nutrition and hydration needed for a dancer			
I know how to explain the procedure for injury			
<b>Choreography</b>			
I understand what a motif is, it's importance and how to describe motifs using action, dynamic and spatial references			
I am able to describe and explain different types of action, dynamic, space and relationship features			
I can identify and explain different types of structure in dance and structural devices			
I can identify a variety of choreographic devices and explain their effect and importance. I am able to apply appropriate choreographic devices to a variety of stimuli			
I understand the choreographic process and can reflect on the effectiveness of my own choreography and identify ways in which I can improve it			
I know a variety of methods of motif development through action, dynamic and space			
I can be given any stimulus and can write about how I would use it to create choreography			
<b>Artificial Things</b>			
I know all the key information: choreographer, date premiered, number of dancers, structure, dance style, staging, choreographic approach			
I can identify both the different stimuli and choreographic intent of the work and can explain how they have informed the dance work in terms of movement and constituent features			
I can describe the lighting in detail and analyse at least 5 contributions of the lighting giving full interpretations and evaluative comments			
I can describe the aural setting in detail and analyse at least 5 contributions of the aural setting giving full interpretations and evaluative comments			
I can describe the costume in detail and analyse at least 5 contributions of the costume giving full interpretations and evaluative comments			
I can describe the setting in detail and analyse at least 5 contributions of the setting giving full interpretations and evaluative comments			
I can identify different performance skills used in the work and explain how they are demonstrated			
I can explain a variety of choreographic devices used in the work including highlights and climaxes			
I can describe two motifs (preferably one solo and one group) and explain how they contribute to the understanding of the dance work			
I can identify and explain a variety of camera effects used within the work			
<b>Infra</b>			
I know all the key information: choreographer, date premiered, number of dancers, structure, dance style, staging, choreographic approach			
I can identify both the different stimuli and choreographic intent of the work and can explain how they have informed the dance work in terms of movement and constituent features			
I can describe the lighting in detail and analyse at least 5 contributions of the lighting giving full interpretations and evaluative comments			

I can describe the aural setting in detail and analyse at least 5 contributions of the aural setting giving full interpretations and evaluative comments			
I can describe the costume in detail and analyse at least 5 contributions of the costume giving full interpretations and evaluative comments			
I can describe the setting in detail and analyse at least 5 contributions of the setting giving full interpretations and evaluative comments			
I can identify different performance skills used in the work and explain how they are demonstrated			
I can explain a variety of choreographic devices used in the work including highlights and climaxes			
I can describe two motifs (preferably one solo and one group) and explain how they contribute to the understanding of the dance work			
I can identify and explain a variety of camera effects used within the work			
<b>A Linha Curva</b>			
I know all the key information: choreographer, date premiered, number of dancers, structure, dance style, staging, choreographic approach			
I can identify both the different stimuli and choreographic intent of the work and can explain how they have informed the dance work in terms of movement and constituent features			
I can describe the lighting in detail and analyse at least 5 contributions of the lighting giving full interpretations and evaluative comments			
I can describe the aural setting in detail and analyse at least 5 contributions of the aural setting giving full interpretations and evaluative comments			
I can describe the costume in detail and analyse at least 5 contributions of the costume giving full interpretations and evaluative comments			
I can describe the setting in detail and analyse at least 5 contributions of the setting giving full interpretations and evaluative comments			
I can identify different performance skills used in the work and explain how they are demonstrated			
I can explain a variety of choreographic devices used in the work including highlights and climaxes			
I can describe two motifs (preferably one solo and one group) and explain how they contribute to the understanding of the dance work			
I can identify and explain a variety of camera effects used within the work			
<b>Shadows</b>			
I know all the key information: choreographer, date premiered, number of dancers, structure, dance style, staging, choreographic approach			
I can identify both the different stimuli and choreographic intent of the work and can explain how they have informed the dance work in terms of movement and constituent features			
I can describe the lighting in detail and analyse at least 5 contributions of the lighting giving full interpretations and evaluative comments			
I can describe the aural setting in detail and analyse at least 5 contributions of the aural setting giving full interpretations and evaluative comments			
I can describe the costume in detail and analyse at least 5 contributions of the costume giving full interpretations and evaluative comments			
I can describe the setting in detail and analyse at least 5 contributions of the setting giving full interpretations and evaluative comments			
I can identify different performance skills used in the work and explain how they are demonstrated			
I can explain a variety of choreographic devices used in the work including highlights and climaxes			
I can describe two motifs (preferably one solo and one group) and explain how they contribute to the understanding of the dance work			
I can identify and explain a variety of camera effects used within the work			
<b>Within Her Eyes</b>			
I know all the key information: choreographer, date premiered, number of dancers, structure, dance style, staging, choreographic approach			

I can identify both the different stimuli and choreographic intent of the work and can explain how they have informed the dance work in terms of movement and constituent features			
I can describe the lighting in detail and analyse at least 5 contributions of the lighting giving full interpretations and evaluative comments			
I can describe the aural setting in detail and analyse at least 5 contributions of the aural setting giving full interpretations and evaluative comments			
I can describe the costume in detail and analyse at least 5 contributions of the costume giving full interpretations and evaluative comments			
I can describe the setting in detail and analyse at least 5 contributions of the setting giving full interpretations and evaluative comments			
I can identify different performance skills used in the work and explain how they are demonstrated			
I can explain a variety of choreographic devices used in the work including highlights and climaxes			
I can describe two motifs (preferably one solo and one group) and explain how they contribute to the understanding of the dance work			
I can identify and explain a variety of camera effects used within the work			
<b>Emancipation of Expressionism</b>			
I know all the key information: choreographer, date premiered, number of dancers, structure, dance style, staging, choreographic approach			
I can identify both the different stimuli and choreographic intent of the work and can explain how they have informed the dance work in terms of movement and constituent features			
I can describe the lighting in detail and analyse at least 5 contributions of the lighting giving full interpretations and evaluative comments			
I can describe the aural setting in detail and analyse at least 5 contributions of the aural setting giving full interpretations and evaluative comments			
I can describe the costume in detail and analyse at least 5 contributions of the costume giving full interpretations and evaluative comments			
I can describe the setting in detail and analyse at least 5 contributions of the setting giving full interpretations and evaluative comments			
I can identify different performance skills used in the work and explain how they are demonstrated			
I can explain a variety of choreographic devices used in the work including highlights and climaxes			
I can describe two motifs (preferably one solo and one group) and explain how they contribute to the understanding of the dance work			
I can identify and explain a variety of camera effects used within the work			
<b>Type of Question</b>			
I can write a top level answer for 6 mark movement question relating to my own practice			
I can write a top level answer for 6 mark movement question relating to professional works			
I can write a top level answer for the 12 mark question which discusses two constituent features			
I can write a top level answer for the 12 mark question which compares two professional works			
<b>My areas of strength are:</b>			
<b>The areas I need to improve are:</b>			