

GCSE DANCE

**C2 WRITTEN
EXAMINATION**



REVISION GUIDE

for thinking dancers





Welcome to your revision guide for the GCSE Dance written paper !

This guide will take you through each section of the C2 written exam, telling you what you need to know, how you can grow strong 6 and 12 mark answers and tips for success. There are exemplars for several types of questions in Chapter 6. This will give you an idea of what to aim for as you revise.

The most important thing to remember is that yes, you do need to know and remember information, but the exam is actually about **how you apply that information**.

Your opinion counts, so get thinking about what things might mean and how the dances are effective.

If you are one of those stressing about the long answer questions in Section C - don't panic! Firstly this guide will help you to build answers and secondly, Sections A & B combined are actually worth more marks than Section C. So make sure you revise hard for those!



WORDS

You can expect to see specific command words on particular sections of the written paper. These are linked to a specific amount of marks.

Here's what to expect.

1 mark	2-3 marks	6 marks	6 marks	12 marks
Identify Name Give How What Outline State Describe	Describe	Explain	Explain	Discuss
SECTION A	SECTION A	SECTION B	SECTION C	SECTION C

There will also be 2 x 1 mark command questions in Section C

CONTENTS

Chapter 1	5
Section A	
Hypothetical Choreography	6
Performance Skills	9
Chapter 2	12
Section B	
Explaining your Choreography	13
Explaining your Performance	18
Chapter 3	22
Section C: Anthology Content	
A Linha Curva	24
Artificial Things	28
Emancipation of Expressionism	31
Infra	34
Shadows	37
Within Her Eyes	40
Chapter 4	43
Section C: Thinking & Linking	
A Linha Curva	45
Artificial Things	47
Emancipation of Expressionism	49
Infra	51
Shadows	53
Within Her Eyes	55
Revision Tools	57
Chapter 5	60
Section C: Answering the Questions	
Chapter 6	72
Exemplars	

CHAPTER 1:

SECTION A

**HYPOTHETICAL CHOREOGRAPHY
& PERFORMANCE SKILLS**

SECTION A : 30 MARKS

HYPOTHETICAL CHOREOGRAPHY

What will the question ask?

The question will give you a stimulus. This could be an image, text, an object, an idea.

You will be asked for a dance idea/ choreographic intent based on this stimulus.

You will then be asked a range of questions about how you might choreograph a dance based on the dance idea.

What do I need to know

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

How do I need to answer ?

Short and to the point.

No extended writing in this section.

1-4 mark questions.

Don't waste time on being over creative.

Motif writing can be just two sentences.

TIP! Always link back to the dance idea.

IMPORTANT



These choreographic skills will appear on Section B and Section C of the paper as well as Section A. Make sure you learn them.

They are listed on the next page.

SECTION A : 30 MARKS

CHOREOGRAPHIC SKILLS

LEARN THEM!

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

ACTION

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

SPACE

pathways
levels
directions
size of movement
patterns
spatial design

DYNAMICS

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

RELATIONSHIPS

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

STRUCTURE

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

CHOREOGRAPHIC DEVICES

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

AURAL SETTINGS

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

PERFORMANCE ENVIRONMENTS

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

IMPORTANT

HYPOTHETICAL CHOREOGRAPHY

THE QUESTIONS WILL BE STRUCTURED LIKE THIS

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

You must answer all questions in this section.

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

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

All answers in questions 1 to 7 must relate to this stimulus:



Image: Osman Rana

TIP! Remember you could be asked about any of the choreographic skills listed on page 7. Be prepared!

OUR TIPS

keep it simple

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

keep it simple

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

keep it simple

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

keep it simple

Describe the climax of your dance. Your answer should refer to action, space and dynamics. [3 marks] **TIP!** Show the build up as well as the climax itself.

keep it simple

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

keep it simple

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

keep it simple

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

SECTION A : 30 MARKS

PERFORMANCE SKILLS

What will the question ask?

A range of questions about performance skills.

These could include:

Definitions

Exercises

Rehearsal methods

Advice to dancers

Phrase description

Safe practice

What do I need to know

Physical Skills

Technical Skills

Expressive Skills

Mental Skills

Safe Practice

How do I need to answer ?

Short and to the point.

No extended writing in this section.

1-4 mark questions.

Phrase descriptions can be just two sentences.

IMPORTANT



These performance skills will appear on Section B of the paper as well as Section A. Make sure you learn them.

They are listed on the next page.

SECTION A : 30 MARKS

PERFORMING SKILLS

LEARN THEM!

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

PHYSICAL SKILLS

posture
alignment
balance
coordination
control
flexibility
mobility
strength
stamina

TECHNICAL SKILLS

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

EXPRESSIVE SKILLS

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

MENTAL SKILLS

PREP FOR PERFORMANCE

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

MENTAL SKILLS

DURING PERFORMANCE

movement memory
commitment
concentration
confidence

SAFE PRACTICE

PREP FOR PERFORMANCE

warming up
cooling down
nutrition
hydration

IMPORTANT

SAFE PRACTICE

DURING PERFORMANCE

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

PERFORMANCE SKILLS

THE QUESTIONS WILL BE STRUCTURED LIKE THIS

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

OUR TIPS

Know your skills

Be careful! Some of these questions are tied to others. This means if you get one wrong, the next one might be wrong too.

Know the difference between an exercise to improve performance and a rehearsal method.

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

Alignment Turn Musicality

Define the physical skill you identified [1 mark]

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

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

Place a ✓ in the box next to the correct definition of **projection** in performance.[1 mark]

- ☐ The overall shape and structure of the dance.
- ☐ The energy the dancer uses to connect with and draw in the audience.
- ☐ The use of the eyes to enhance performance.
- ☐ Dance that tells a story.

Outline **one** rehearsal method that would improve projection. [1 mark]

EXERCISE [movement]

Lie on your back with knees bent. Slowly lift your upper body to sitting and then lie back down again.

REHEARSAL [feedback]

I could video myself and then watch it back to view my sensitivity to other dancers. I could then focus on improving the weak parts.

CHAPTER 2:

SECTION B

EXPLAINING YOUR OWN WORK

SECTION B : 18 MARKS

EXPLAINING YOUR OWN CHOREOGRAPHY

What will the question ask?

The questions will ask you to explain:

- 1: How one of the choreographic skills you used supported your dance idea.
- 2: How a different choreographic skill supported the overall effectiveness of your dance.

What do I need to know

All of the choreographic skills listed in Chapter 1.
Do you know them? *Go back and check if not.*

The choreography that you created for your GCSE Dance practical exam.

Why you made your choreographic decisions.

How do I need to answer ?

Extended writing worth 6 marks per question.

1. State your dance idea
2. Give an example of where you used the skill the question asks for
3. Explain how it supported your dance idea
4. Evaluate why it was effective
5. Repeat x 2-4 times

Understanding the question

The question will always be EXPLAIN.

Look for the **choreographic skill** in the question.

Find examples of how the skill helped the meaning of your dance.

Example questions are on the next page.

SECTION B : 18 MARKS

EXPLAINING YOUR OWN CHOREOGRAPHY

The first question could look like this:

Section B – Critical appreciation of own work

You must answer all questions in this section.

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

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

The paper will have **ONE** of these questions

Explain how your use of **dynamics** supported your choreographic intent.

Explain how your use of **action** supported your choreographic intent.

Explain how your use of **space** supported your choreographic intent.

Explain how your use of **choreographic devices** supported your choreographic intent.

Explain how your use of **structure** supported your choreographic intent.



Building an answer in blocks

The answer to this type of question is straightforward and can be built in blocks from the bottom up.

BUT, before you do this - you must make sure you know all the different things you can talk about in relation to the **choreographic skill** asked for.

DON'T GO ANY FURTHER - TEST YOURSELF NOW !

OUR TIPS

Make lists of all the different aspects/parts of:

Action	Space	Dynamics	Choreographic Devices
Structure	Performance Environments	Aural Settings	

Do you know them yet?

SECTION B : 18 MARKS

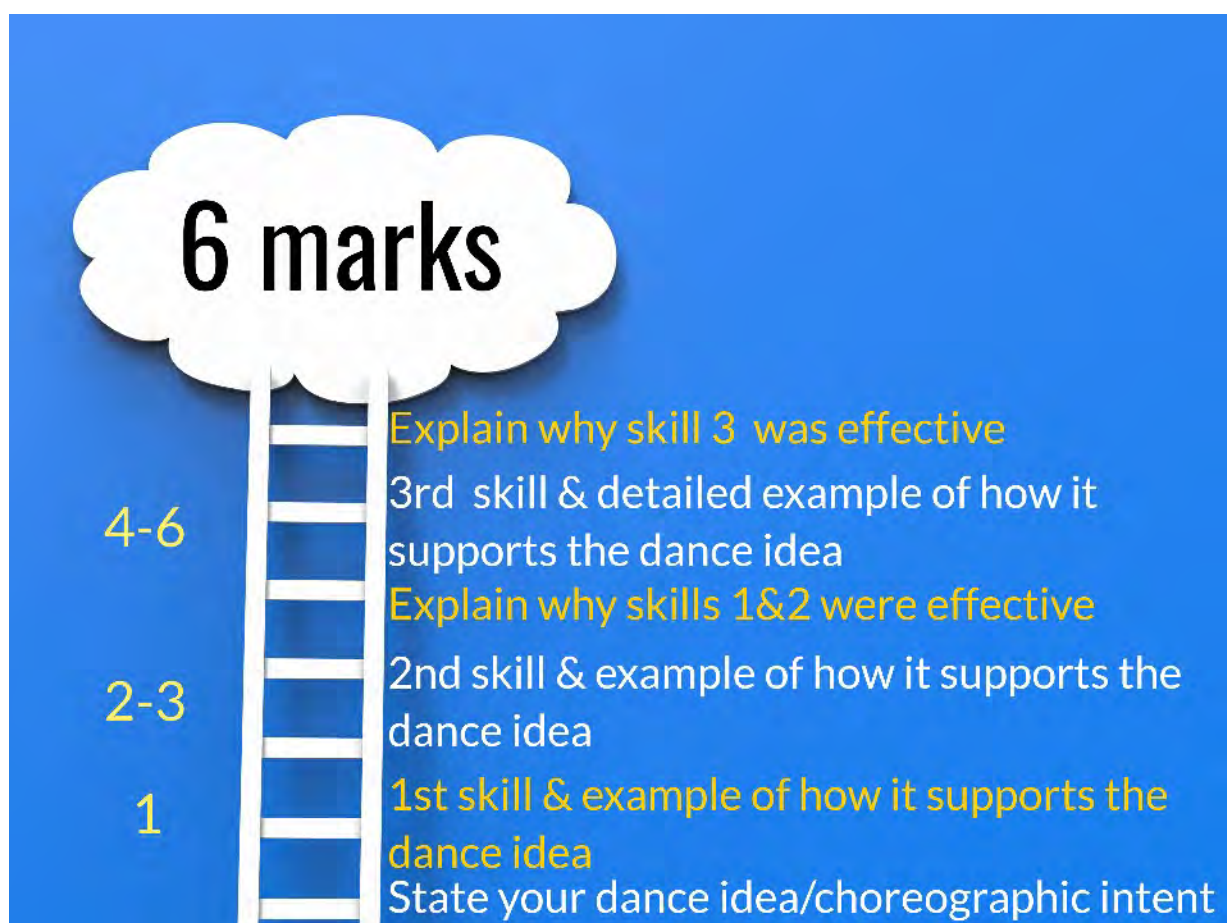
EXPLAINING YOUR OWN CHOREOGRAPHY



Building an answer in blocks
NOW YOU'RE READY!

The first thing you need to state is your **choreographic intent/dance idea**. Without it, the examiner can't mark your answer.

Then build your answer blocks using the ladder below.



SECTION B : 18 MARKS

EXPLAINING YOUR OWN CHOREOGRAPHY

Let's build one!



Explain how your use of **SPACE** supported your choreographic intent.

TYPES OF SPACE we can use

Pathways Level Directions
Size of movement Patterns
Spatial design

The choreographic intention for my dance was magnetic force.

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

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

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

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

Look at how this response is put together. Four different types of space are mentioned and each has a descriptive example of where it was used in the choreography.

Each example is then linked to the dance idea. There are also evaluations stating how the use of space was effective.

The response is also concise and to the point with no 'waffling'. It is only 224 words - as long as it needs to be - but a lot of information has been packed in. When you practice, make sure you don't write too much!

Dance idea

SPACE: levels

Example

Explanation/dance idea

SPACE: direction

Example

Evaluation of effect

Explanation/dance idea

SPACE: size

Example

Explanation/dance idea

Evaluation of effect

SPACE: pathway

Example

Explanation/dance idea

Evaluation of effect

OUR TIPS

SECTION B : 18 MARKS

EXPLAINING YOUR OWN CHOREOGRAPHY

The second question has a slightly different focus

The paper will have ONE of these questions

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

Explain how your use of **action** contributed to the overall effectiveness of your choreography

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

Explain how your use of **choreographic devices** contributed to the overall effectiveness of your choreography

Explain how your use of **structure** contributed to the overall effectiveness of your choreography

What's different?

This question is very similar to the first and you should approach it in the same way. The only difference is that there is more of a focus on evaluation of success, rather than just on the choreographic intent. The key points to think about are....

Why did the use of [space] create impact for my dance?

Why do I think the use of [space] was effective in communicating my dance idea?

Why do I think the use of [space] was a strength?

Ways to start evaluations

I think this was effective because.....

I think this created a highlight because

This was important because.....

This created impact because.....

This successfully showed.....

OUR TIPS

SECTION B : 18 MARKS

EXPLAINING YOUR OWN C1 PERFORMANCE

What will the question ask?

The question could ask you to talk about :

EITHER your performance in a duet/ trio

OR your performance of the set phrases.

What do I need to know

All of the performance skills listed in Chapter 1.

Do you know them? *Go back and check if not.*

The performance that you did for your GCSE Dance practical exam.

The performance skills used in your two set phrases.

How do I need to answer ?

Extended writing worth 6 marks per question.

1. State your dance idea [or state your set phrases]
2. Give an example of where you used the skill the question asks for
3. Explain how the skill made your dance effective.
4. Evaluate why it was effective.
5. Repeat x 2-4 times

Understanding the question

The question will always be EXPLAIN.

Look for the performance skill in the question.

Find examples of how the skill helped the success of your dance.

Example questions are on the next page.

SECTION B : 18 MARKS

EXPLAINING YOUR OWN PERFORMANCE

The question could look like this:

The paper will have **ONE** of these styles of question

Explain how your use of **expressive skills** contributed to the overall effectiveness of your duet/trio performance.

Explain how your use of **physical skills** contributed to the overall effectiveness of **one** of your set phrase performances.

Explain how your use of **mental skills** contributed to the overall effectiveness of your duet/trio performance.

Good news! You can use the same method to build this, as you did for the choreography question!



BUT! DON'T GO ANY FURTHER - TEST YOURSELF

Make lists of all the different types of:

Physical Skill

Technical Skill

Mental Skill

Expressive Skill

OUR TIPS

Do you know them yet?

SECTION B : 18 MARKS

EXPLAINING YOUR OWN PERFORMANCE

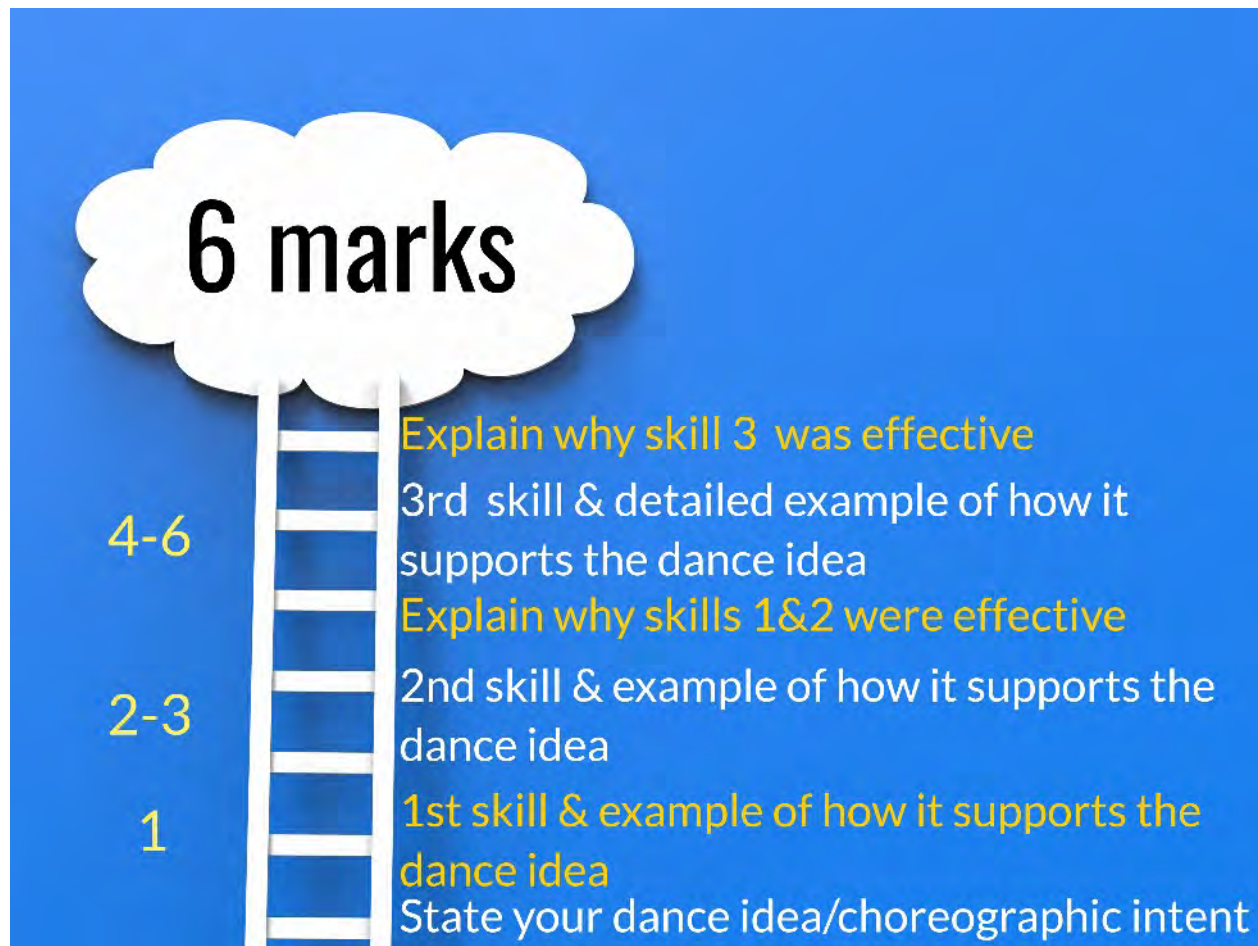


Building an answer in blocks
NOW YOU'RE READY!

Even though this a performance question, it's still a good idea to state your **choreographic intent/dance idea** [not for set phrases]. This gives the examiner an overview of your dance, and would also be important in an expressive skills question.

IMPORTANT

Then again build your answer blocks using the ladder below.



SECTION B : 18 MARKS

EXPLAINING YOUR OWN PERFORMANCE

Let's build one!



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

MENTAL SKILLS we can use

systematic repetition
rehearsal discipline
response to feedback

mental rehearsal
planning of rehearsal
capacity to improve

My performance duet was about a factory, involving fast working machinery.

Overview given

It was very important that we planned our rehearsals carefully. We made sure that we had two rehearsals a week to practice the dance. The regularity of rehearsals meant that our stamina and strength increased. This was vital for being able to perform the dance with the high energy required.

rehearsal
Example
Explanation
Evaluation
Example
concentration
Explanation
Example
repetition
movement mem
Evaluation

There was a fast unison section where there was a sharp gesture on each beat and we had to work for precision. Concentration was very important here because if we were distracted we would miss several movements and the robotic effect would be lost. The other difficulty in this section was that there were so many different gestures that I struggled to get it right. I found that repeating this section over and over again in rehearsal built my movement memory. This was important for the performance because I could then perform at speed on stage with accuracy and on time with the music.

I found I kept forgetting the dance and it looked messy. This had a detrimental effect on my confidence. I therefore started to go through the dance in my head every night to keep it fresh in my mind. My confidence improved and the performance was of a higher standard.

Example
Explanation
confidence
Evaluation

Look at how this response is put together. Five **different mental skills** are mentioned and each has a **descriptive example** of where they were needed for the performance.

Each example is then explained so that we understand why the skills were important. There are also **evaluations linked to improving the success of the dance**.

The response is also concise and to the point with no 'waffling'. It is only 213 words - as long as it needs to be - but a lot of information has been packed in. When you practice, make sure you don't write too much!

OUR TIPS

CHAPTER 3:

SECTION C

THE ANTHOLOGY

CONTENT

SECTION C: 32 MARKS

THE ANTHOLOGY

What will the questions ask?

1 x 1 mark question linked to a 6 mark EXPLAIN movement question

1 x 1 mark question linked to a 12 mark DISCUSS production feature question.

2 production features, 1 work

1 x 12 mark DISCUSS compare & contrast question:
1 production feature, 2 works

What do I need to know?

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

A Linha Curva

Artificial Things

Emancipation of Expressionism

Infra

Shadows

Within Her Eyes

How do I need to answer ?

Extended writing.

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

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

The next pages detail Anthology content

You will have studied a few sections from each work in detail with your teacher.
Only use these sections. You do not need to know every section in detail although it is good to know how they fit into the whole work.

You do **not** need to know the names of lighting designers, costume designers, composers etc. You do **not** need to know premiere dates.

SECTION C: 32 MARKS

THE ANTHOLOGY : What you need to know

This section gives a 3 page spread of factual information about each Anthology work.

1: [Stimulus, Choreographic Intent, Choreographic Approach](#). You must know this information as all questions will ask you to refer to it.

2: [Production Feature Content](#). Here you will find descriptive words and phrases for set, lighting, aural setting, costume, props, use of camera, number & gender of dancers.

3: [Movement content](#). You do not need to know everything in this section as it is likely that you will have focused on just a few sections from each work. Find the sections you have focused on, and learn those. Movement has been colour coded to help you as follows:

ACTION **DYNAMICS** **SPACE** **RELATIONSHIPS** **CHOREOGRAPHIC DEVICES**

This is because the 6 mark Anthology question could ask you to discuss any of these from any of the 6 works. It's good to know what they are!



This section focuses on **factual information**. You need to know this **BUT** there will not be any questions that just ask you to describe.

All of the questions in Section C ask you to either EXPLAIN or DISCUSS. You will therefore need to [apply](#) the content in this section to a range of possible questions.

SECTION C: 32 MARKS

STIMULUS

Brazilian Culture
 Celebration of Brazilian Life
 The title: 'The Curved Line'

CHOREOGRAPHIC APPROACH

Collaboration with dancers -
 phrase created and named
 after dancers
 Task setting: create phrase
 restricted by square
 Improvisation

OUR TIPS

Ask yourself:
*"how does the
 dance tell the
 audience about
 any of these
 things?"*

A LINHA CURVA

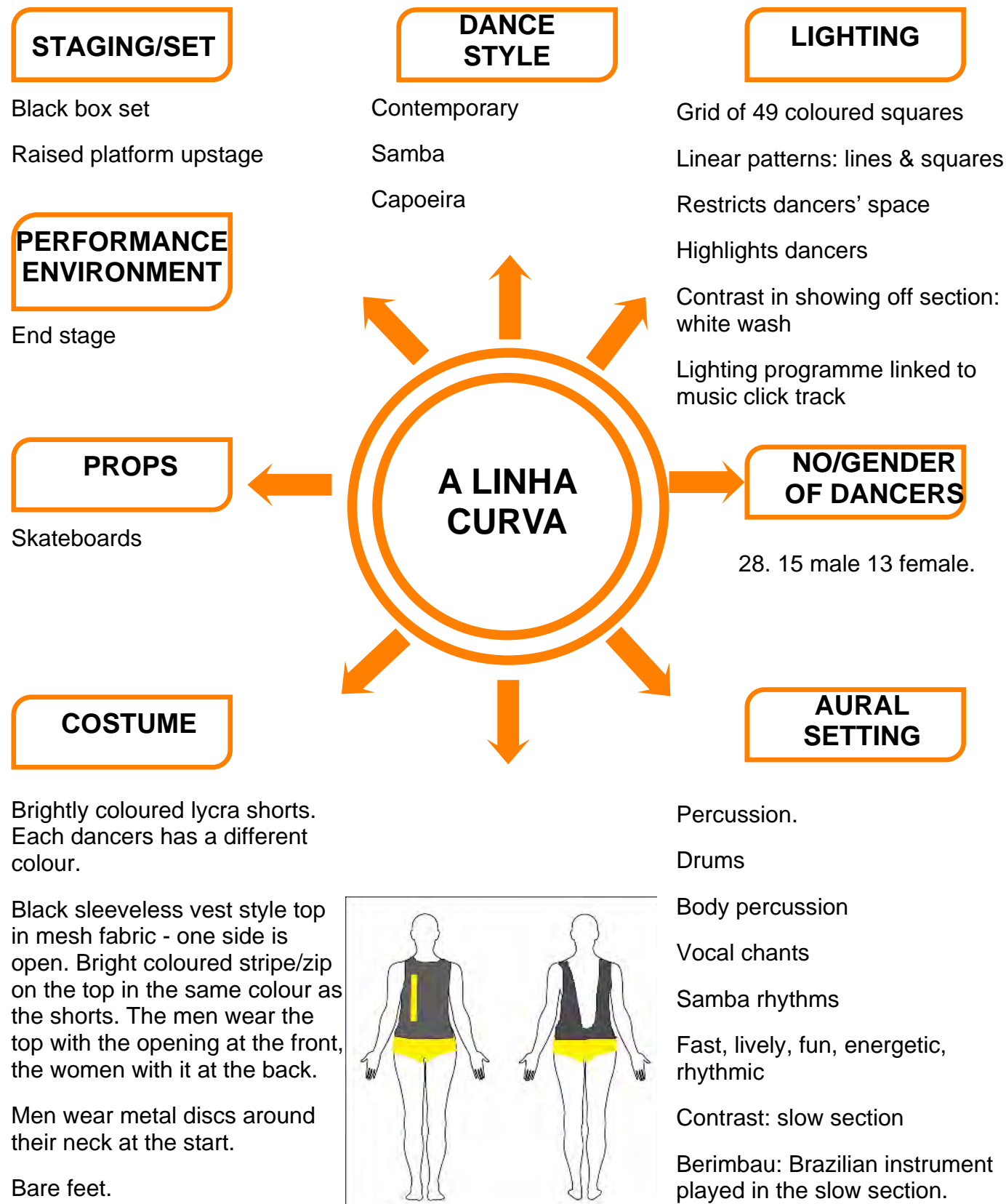
CHOREOGRAPHIC INTENT

Having fun
 Men competing for and showing
 off to the women
 Sense of samba parades



IMPORTANT

SECTION C: 32 MARKS



SECTION C: 32 MARKS

opening

'Tum Tarakka Tum' chant



You don't need to know all of this. Just the sections you have focused on with your teacher. You don't need to know the names of the phrases - we use them only as a guide in case you have used them in lesson.

1st phrase [Liris]

Hip swings, claps, shoulder rolls, hand gestures. Samba influences.

Rhythmic, fluid yet punchy, fast, sensual

Horizontal line downstage facing upstage.

Linear formation

Unison. * Develops in a variety of ways throughout the dance

2nd phrase [Robson]

Arms swing over the head and then across the body.

Lively, fun, driving, rapid

Travels forwards

Linear formation

Unison

Battle

Plie, reach, turn, spin, drop, kick, arabesque. Capoeira influences.

Fluid, smooth, swift, grounded

Centre stage

Counterpoint, contact, action reaction. Unison, manipulation of number, repetition

Samba

Robson & Adage

Fast & punchy vs slow and fluid

Robson travels forwards from US to DS.

Linear formations. Counterpoint. Accumulation.

Unison. Climax.

Showing Off

Jump, thrust, contract, fall, lie, roll, pose

Strong, powerful, sharp, staccato, rigid, sudden,

Travelling on the diagonal US left to DS right.

Contact. Counterpoint.

Unison, canon. Repetition.

Slow section [Adage]

Lunge, reach, ripple, contract, gesture, arch, rise, turn, drop, bounce

Slow, languid, gentle, careful, soft, suspend.

Diagonal direction.

Accumulation. Linear formation. Counterpoint [men on skateboards]

Contrast. Repetition. Manipulation of number. Unison.

3rd phrase [Jelenia]

Walk in wide 2nd, arms wave across the body, shoulder shake

Fluid

Travels forwards

Linear formation

Unison

4th phrase [Wagner]

Arm gestures, elbows raised, twist, arch, drop, reach,

Precise, rhythmic, fast, strong

Unison

Canon Duets

Run, arch, throw, drop, extend, rise & fall, lunge, kick, plie. Capoeira influences.

Fluid, smooth, rapid, suspend

Diagonal: USL > DSR

Contact

Canon

A LINHA CURVA

SECTION C: 32 MARKS

STIMULUS

An isolated figure perched on a collapsed wheelchair, in a snow covered landscape - viewed from afar as if through a snowglobe.

Paintings by Goran Djurovic.

The dancers' personal experiences.

CHOREOGRAPHIC APPROACH

Laura is the source of the movement, adapted by David and Amy.

Collaboration with the dancers.

Task setting.

OUR TIPS

Ask yourself:
"how does the dance tell the audience about any of these things?"

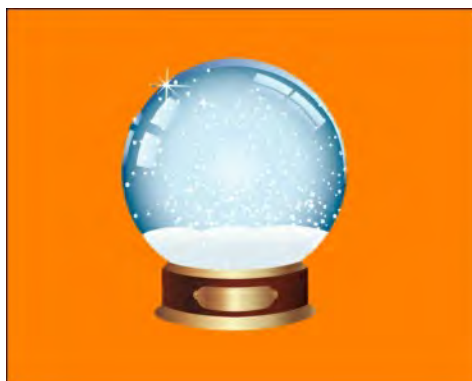
ARTIFICIAL THINGS

CHOREOGRAPHIC INTENT

Life's limitations and resolution.

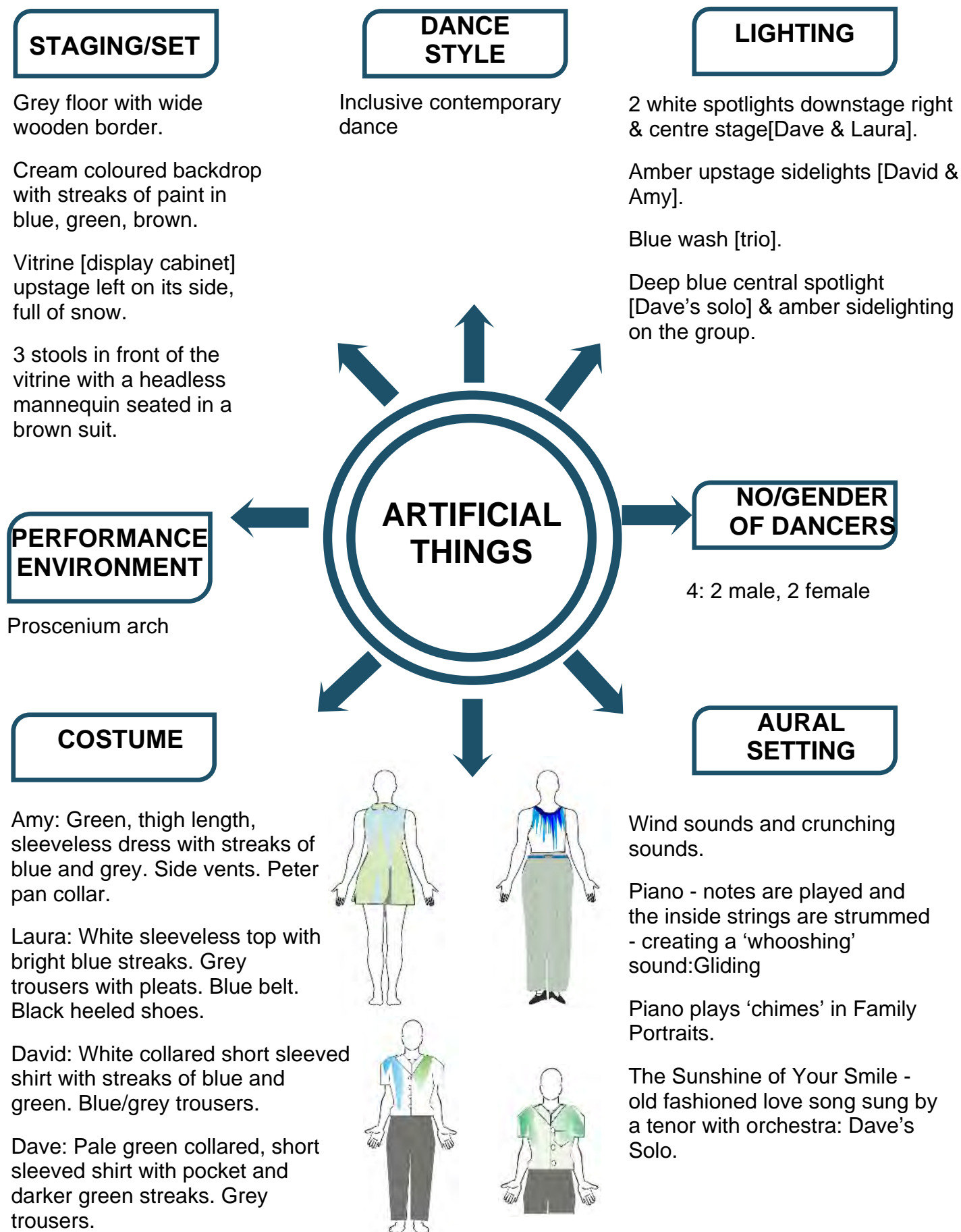
The gaze of the other.

Constricted within the snowglobe.



IMPORTANT

SECTION C: 32 MARKS



SECTION C: 32 MARKS

Dave & Laura's Duet

Laura sits on the floor by a collapsed wheelchair. Dave approaches her.

Sit, reach, pull, stare, embrace, lean, head in hand

Slow, delicate, tender

Downstage right.

Contact.

David & Amy's Duet

Stoop, arm circle, hug, fall, lunge, turn, reach, lift

Slow, fluid, melting, gentle

Linear pathway, upstage

Contact, mirror image, counterpoint

Unison.

Tumbleweed

[Contact quartet - chair is reassembled]

Floorwork: Sit, lie, walk, upper body circle, crouch, turn, roll, slide, pull, push up.

Smooth, fluid, gentle

Downstage right.

Contact, mirror

Unison

Gliding: *[when David & Amy move Laura in the chair]*

Turn, reach, roll, lunge, plie, rise, retire, tilt, drop, gesture

Smooth, fluid, glide, soar, ebb & flow.

Linear and circular pathway. Downstage right to upstage left.

Contact with the chair: push, pull, manipulate, complement & contrast

Motif variation

Tumbling: *['playing in the snow']*

Arm circle, scoop, kick, turn, plie, spin, drop, roll, run, ripple, spin, lunge

Throw, whip, rebound, ebb & flow, suspend, fluid, whirling

Linear diagonal pathways

Counterpoint

ARTIFICIAL THINGS

You don't need to know all of this. Just the sections you have focused on with your teacher. You don't need to know the names of the sections - we use them only as a guide in case you have used them in lesson.

You will need to describe and explain some movement examples in the 6 mark question.

Dave's Solo

Push up [hands], drum fingers, turn, shoulder roll, sit, hand and arm gestures

Gentle, smooth but also sudden

Centre stage

Repetition. Motif variation.

Family Portraits

Sit, stand, pivot, stillness - focus is important

Proud, rigid, formal but also relaxed, casual.

On the stools upstage left

Tableaux style formations

Contrast. Highlight

SECTION C: 32 MARKS

STIMULUS

Til Enda *[the music for Section 4]*

Freedom of expression through
hip hop movement

CHOREOGRAPHIC APPROACH

Exploring hip hop movement
in a contemporary way

Musicality and the relationship
between movement and
music

OUR TIPS

Ask yourself:
“how does the
dance tell the
audience about
any of these
things?”

E of E

CHOREOGRAPHIC INTENT

An emotional journey

Order and chaos

e

IMPORTANT

SECTION C: 32 MARKS

STAGING./SET

The factfile states there is no set. However when you watch the video you can see a change at the end of Section 3.

A black backcloth lifts to reveal a white cyclorama behind.

Smoke/fog is used

DANCE STYLE

Hip hop.

Popping, locking, krumping, animation, waving, waacking, breaking

LIGHTING

Genesis: Pale blue circles of light on the floor, snapping to intense blue wash.

Growth & Struggle: White side-light offstage right. Low intensity blue wash upstage left.

Flow & Connection Between People: Pale blue wash fading to low intensity white sidelighting.

Empowerment: Blue wash

PERFORMANCE ENVIRONMENT

Proscenium arch

E of E

NO/GENDER OF DANCERS

17: 9 male, 8 female

AURAL SETTING

Genesis: music in two parts.
1: laser sounds & electronic rhythms with 'heartbeat' pulse
2: strong repetitive beat with scratching sounds [Ninja Walk.]

Growth & Struggle: a peaceful song with the lyric 'I feel you're the one'. Pulsating electronic drum rhythm.

Flow & Connection : 2 melodies:
1: rapid running violin notes underneath
2: high pitched violin playing long piercing notes over the top.

Empowerment: Soft piano begins - then harsh, 'gun like', aggressive electronic rhythm. Two violin melodies:
1: punchy, staccato accents
2: smoother & fluid

COSTUME

Pale blue T shirt

Stonewashed denim jeans

Grey hi top trainers with white sole

Some dancers wear their own jewellery



SECTION C: 32 MARKS

Genesis

- 1: Lie, reach, contract [main group] vs 1 standing dancer pointing.
- 2: Ninja Walk : running on spot with swinging arms. Contrasting dancer kicks.

Powerful, aggressive, rhythmic, punchy

Centre stage to start with then moving out into general space. Linear patterns

Action reaction, counterpoint, formations

Contrast, unison

Growth & Struggle

Walk & reach to enter [stage right] 2 groups:

- 1: SR: Robotic walking with pulsating arm gestures. 'Rugby Scrum' formation with 1 dancer at the front. Group hold him back as he reaches forwards.

2: USL: unison krumping phrase, on the spot.

Softer than Genesis

Downstage group and group USL.

Formation. Counterpoint.

Unison [US group]. Contrast

You don't need to know all of this. Just the sections you have focused on with your teacher. The section titles for this work are on the AQA factfile .

You will need to describe and explain some movement examples in the 6 mark question.

E of E

Empowerment

- 1: Squat, fists, elbows lift, head tilt, arm reach, twist

Powerful, jerky, slicing, juddering, strong.

On the spot.

Accumulation. Formation.

Contrast in level and direction. Unison.

- 2: Travelling. Chariots of Fire travelling phrase

Powerful, energised

Full space, level.

Contact duets using lift, pull. Counterpoint

Development of signature moves [ninja walk, ninja glide] and earlier movement

Flow & Connection Between People

- 1: Waving duet. Ripple [arms, torso, legs], contract throw, turn, reach, arm gestures.

Fluid, smooth. Centre stage. Action reaction. Complement & Contrast [level]. Motif variation.

- 2: Freestyle ensemble. Breakdance, acrobatics, floorwork.

Powerful, strong, whirling. Open space downstage. Counterpoint. Highlight.

- 3: Group positioned upstage. Krumping arm gestures. Fluid. Small use of space upstage. Counterpoint to freestyle group. Accumulates into the freestyle. Unison.

- 4: Popping phrase: arm gestures.

Jerky, strong. Downstage. Counterpoint. Formation. Contrast, unison.

SECTION C: 32 MARKS

STIMULUS

INFRA : 'below' in Latin

Life beneath the surface of a city

The Waste Land poem: by TS Eliot

The London Bombings
[mentioned in the interview
with Wayne McGregor]

OUR TIPS

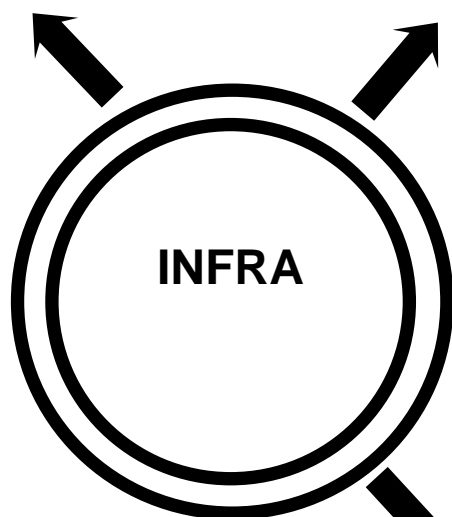
Ask yourself:
"how does the
dance tell the
audience about
any of these
things?"

CHOREOGRAPHIC APPROACH

Showing a phrase and
dancers copy or adapt it

Teaching movement to
selected dancers whilst the
others watch and copy

Task setting



INFRA

CHOREOGRAPHIC INTENT

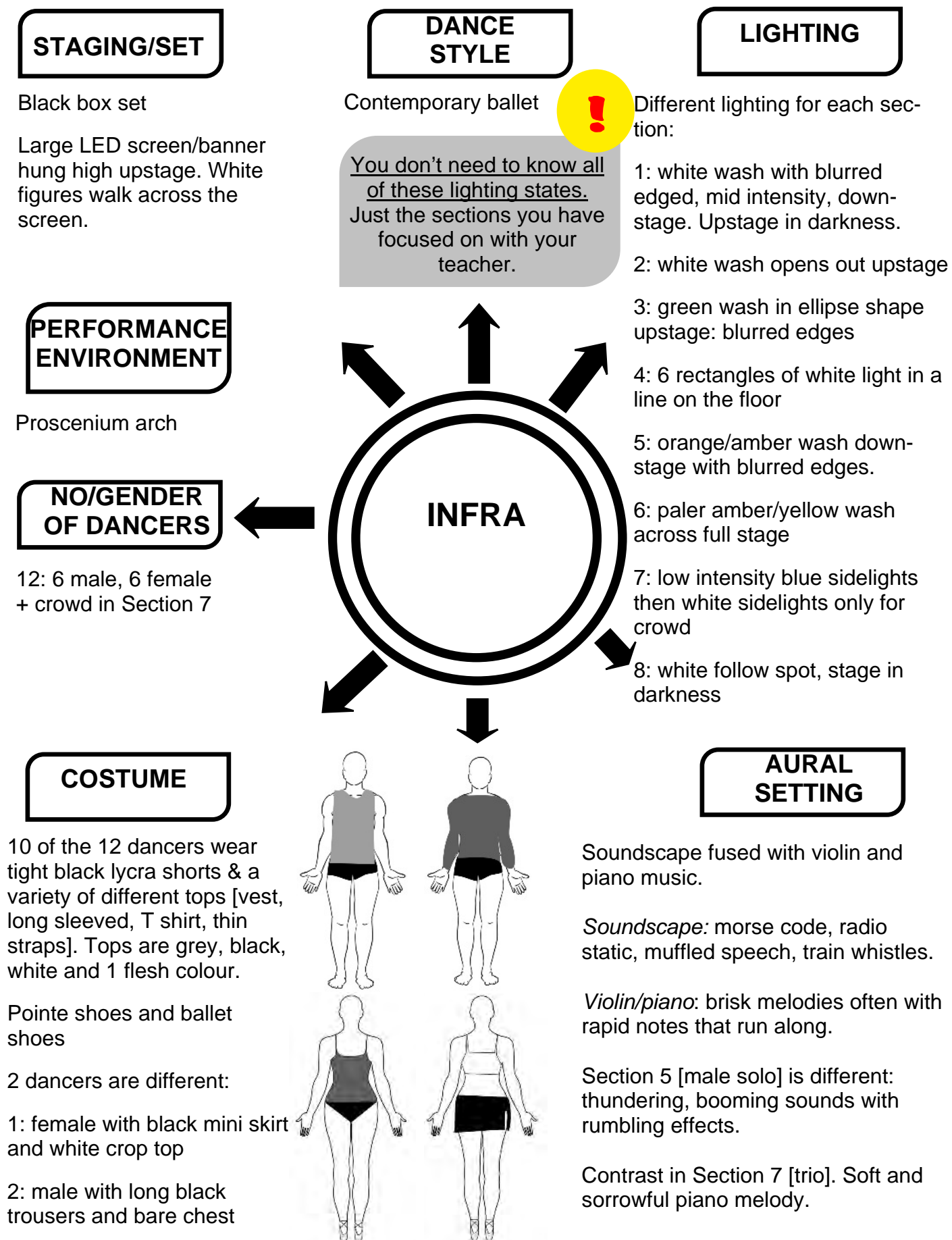
Seeing below the surface of
things

Human relationships

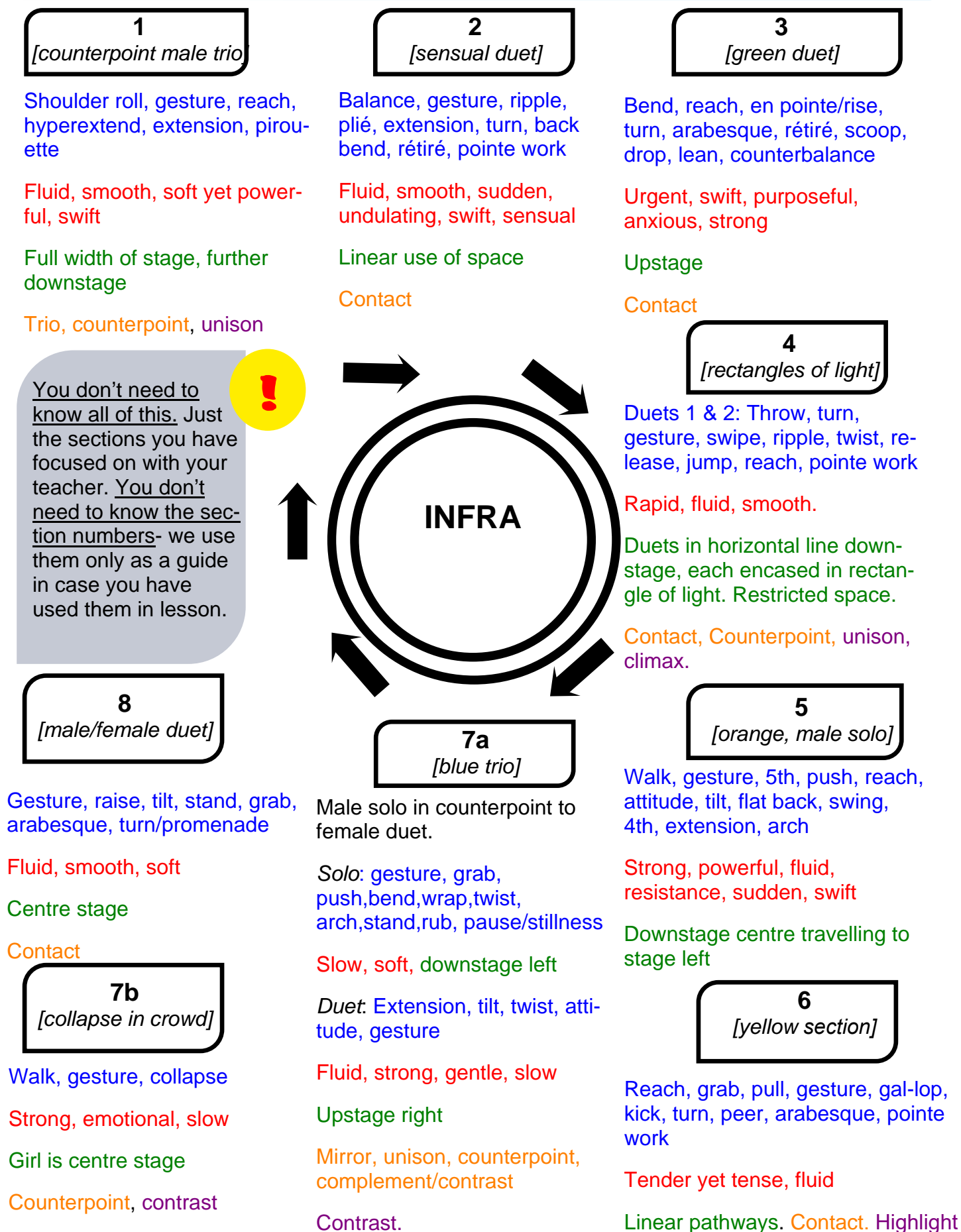


IMPORTANT

SECTION C: 32 MARKS



SECTION C: 32 MARKS



SECTION C: 32 MARKS

STIMULUS

The music: *Fratres* for Violin & Piano by Arvo Part

The relationships between family members as they deal with the fear of an outside force.

CHOREOGRAPHIC APPROACH

Working with the dancers

Furniture used within the choreography

Using the structure of the music to dictate each family member's story

OUR TIPS

Ask yourself:
"how does the dance tell the audience about any of these things?"

SHADOWS

CHOREOGRAPHIC INTENT

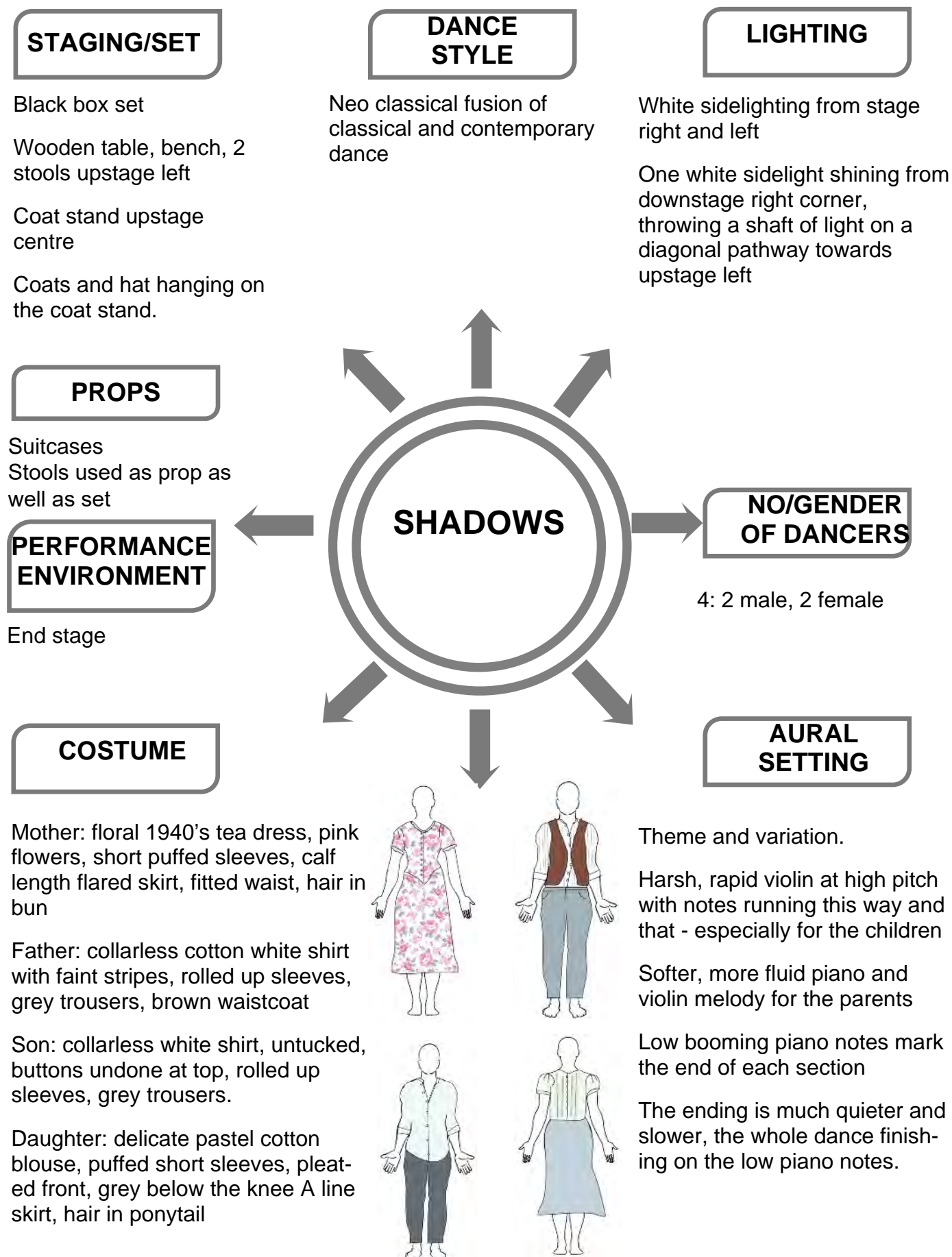
A small family, possibly Eastern European, facing deprivation and the fear of what lies outside their home.

Bruce has stated that the Holocaust could be a reading for the work [interview], with the family waiting to be taken to a concentration camp. However the story and setting is open to interpretation.

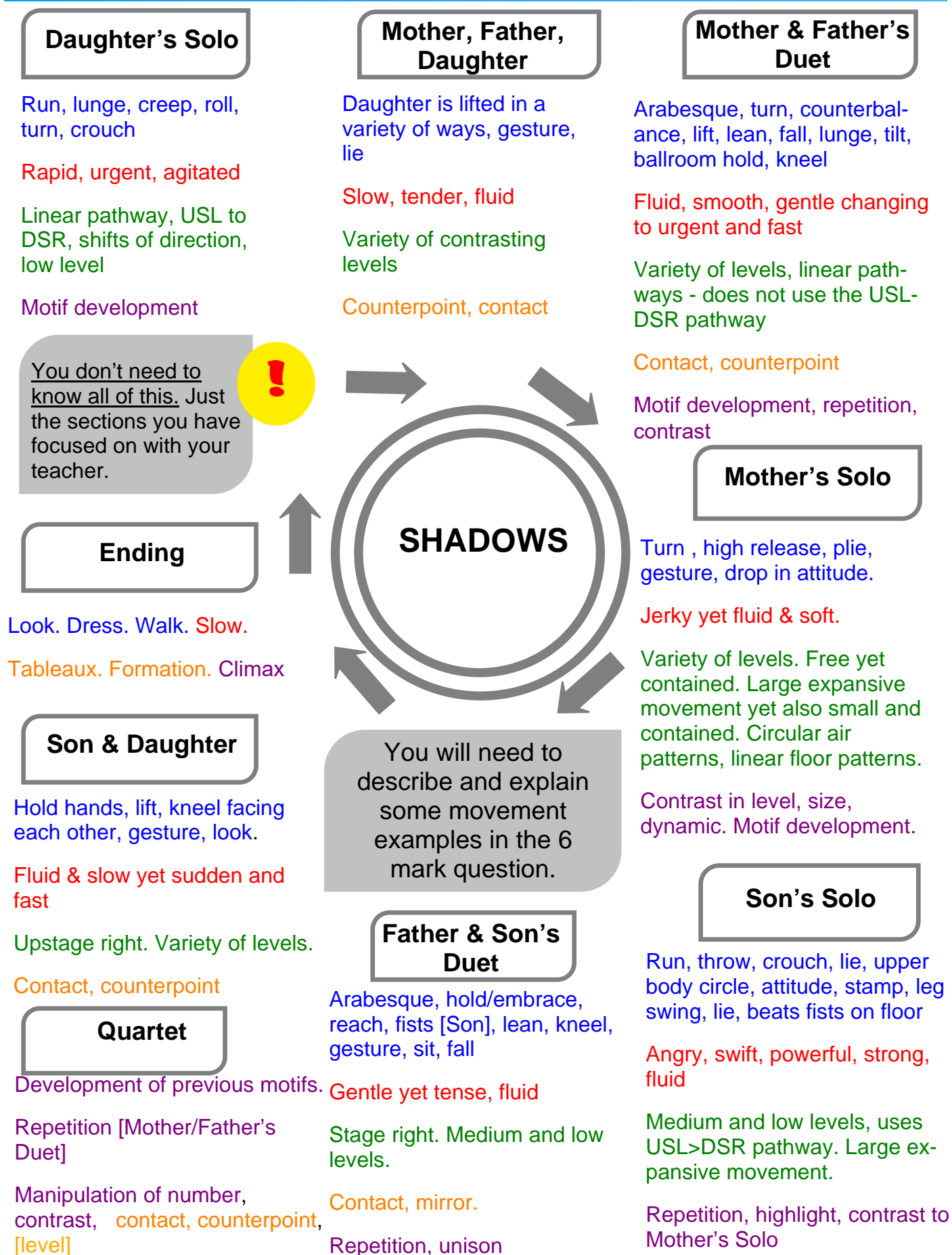


IMPORTANT

SECTION C: 32 MARKS



SECTION C: 32 MARKS



SECTION C: 32 MARKS

STIMULUS

A Love Story with a Twist

The dancers can never be together.

Love and loss

Longing and memory

Dependency and loyalty

OUR TIPS

Ask yourself:
"how does the dance tell the audience about any of these things?"

CHOREOGRAPHIC APPROACH

Using the choreography from a previous work, adapted for an outdoor setting.

Keeping the female dancer off the floor.

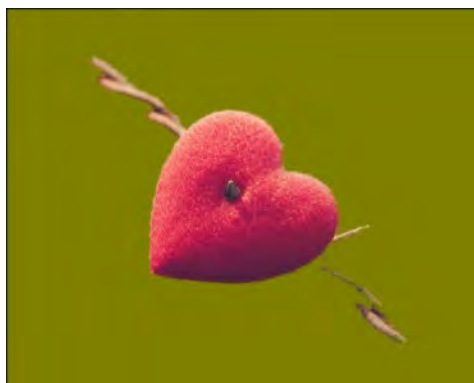
Improvisation

WITHIN HER EYES

CHOREOGRAPHIC INTENT

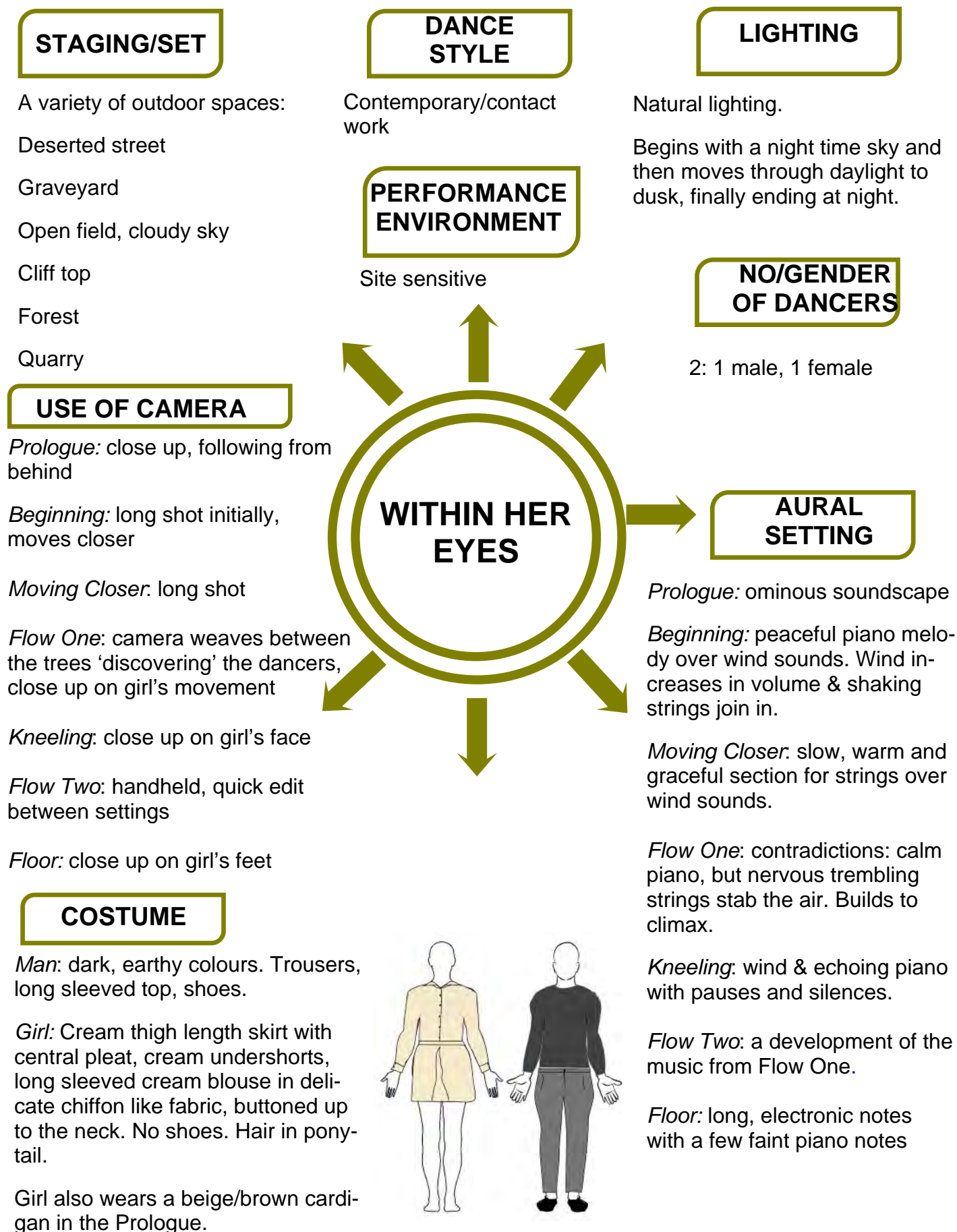
An abstract tragic love story.

The pull back towards the girl's late lover contrasted with the desire to move on.



IMPORTANT

SECTION C: 32 MARKS



SECTION C: 32 MARKS

Prologue

Walk, gesture [hand through hair], lean on wall

Slow

The Beginning

Lift, reach, extend, balance, crouch, lean & pull away, stillness

Slow, tender, fluid, sudden impulse, suspend

Variety of contrasting levels within the contact

Contact - pulling away

Motif development: lean & pull away

Moving Closer

Balance, tilt, extend, sit on shoulder, lean, fall, head gesture

Fluid, smooth with sudden whip & throw, moments of tenderness

Lifts are at a higher level, drops are lower - extremes of level within the contact

Contact, pulling away but some moments where the girl gives weight

Repetition [sitting on shoulder]

Flow One

Arch, wrap, circular leg kick, sit on shoulder, knee lift, turning

Tender, fluid, swing & throw at times, speed builds

Variety of levels within the contact

Contact

Mirror, climax

Floor

Embrace, hold, lie, reach, lift

Gentle, loving, trusting

Lift high and then lower to the ground

Contact - she gives weight to him very freely. At times she gives weight totally so that he doesn't have to hold her any longer.

Repetition: lift high

WITHIN HER EYES

You will need to describe and explain some movement examples in the 6 mark question.

Flow Two

Sit high on shoulder, turning, ripple, fall & scoop from *Moving Closer*, arch, upper body circles, arabesque

Whip & throw, strong, build in speed

Girl's movements wider and more expansive

Contact, weight is given more freely

Repetition, climax

Kneeling

Look, fold upper body down, hand gestures, kneel, hold, stillness, reach & wrap, arch

Soft, gentle, fluid

Low level, kneeling to standing

Contact: touch

Contrast from previous section, highlight [key moment of making eye contact]. Reach & wrap of the arms in a variety of ways

You don't need to know all of this. Just the sections you have focused on with your teacher. You don't need to know the names of the sections. We only use them here in case you have used them in lesson.

CHAPTER 4:

SECTION C

THE ANTHOLOGY

THINKING & LINKING

SECTION C: 32 MARKS

THE ANTHOLOGY : Applying what you know

All of the questions in Section C ask you to either EXPLAIN or DISCUSS. You will therefore need to apply the content from Chapter 3 to a range of possible questions.

The questions will ask you to explain or discuss how the content tells us about the meaning of the dances. Meaning can be asked for in several ways. You could be asked to discuss:

- Choreographic intent/intention
- Meaning
- Dance idea
- Theme

They all mean the same thing - what the dance is about.

You could also be asked to discuss the **mood or stimulus** of the dance, so be prepared!

This chapter uses the content from Chapter 3 to find meaning. There are two pages per work.

A LINHA CURVA

S

STAGING/SET

Lighting	Both work together - empty black box allows lighting squares to stand out.
Aural Setting	Both work together. Platform is upstage for the musicians.
Movement	Empty stage enables multiple linear formations to be used and a large company.
Stimulus	Platform allows for live music, as in a Brazilian carnival.

C

COSTUME

Stimulus	Bright colours suggest party and carnival. Minimal clothing could suggest samba costumes [also minimal]. Minimal clothing could also suggest heat as in Brazil. The way the men wear the costume shows flirtatious interaction with women.
Lighting	Both work together. Both vibrant colours. Black tunic and minimal clothing enable dancers to 'disappear' when lights snap off. Metal discs at start: sole purpose is to reflect the light.
Genre	Tight shorts allow hip movements of samba genre to be seen clearly.
Gender	Gender specific due to men wearing costumes with opening at the front.
Movement	Tight lycra shorts sculpt the body, sleeveless tops allow arm lines to be visible.

L

LIGHTING

Costume	Both work together. Both vibrant colours. Black tunic and minimal clothing enable dancers to 'disappear' when lights snap off.
Aural Setting	Both work together on program. Lighting and music are synced.
Mood	Vibrant colours and constant shift in design creates lively, happy, party-like mood. Lighting change in slow section, creates calmer mood.
Stimulus	Vibrant colours and mood suggest celebration and carnival.
Choreo Intent	Vibrant lighting suggests having fun
Restricts Space	Movement must stay within the square
Time	Change in light in showing off and battle to white wash, could suggest night
Highlights Dancers	Lighting highlights groups and individuals

Aural Setting, Props,
No/Gender of Dancers
follows next....



A LINHA CURVA

A

AURAL SETTING

Stimulus	Samba rhythms are used in Brazil. Berimbau instrument used for slow girls' adage septet is a Brazilian instrument. Dynamic is fun and lively suggesting a celebration. Chants and voices are also celebratory.
Set	Platform upstage allows the musicians to be part of the performance. *Link to Brazilian Culture where live music and dance work together.
Lighting	Music click track and lighting program are synced so that the music is always the correct speed and the squares of light appear at the correct time. Vibrant music matches vibrant lighting but also calm and mysterious music in slow girls' septet matches low intensity yellow.
Location	Percussion and samba give a Brazilian/South American location as well as a carnival.
Mood	Lively, happy, celebratory, party-like, fun * links to <u>theme</u> of 'having fun'
Movement	Close relationship: rhythm and dynamics are closely linked Distant relationship in slow girls' adage septet where the movement works in parallel to the music
Gender	Men's chanting in the showing off section shows masculinity * links to the <u>theme</u> of men showing off to the women

P

PROPS [skateboards]

Choreographic Intent	Inject humour and so supports theme of 'having fun'. Men use the skateboards to show off to the women.
Lighting	Low level movement on skateboards works with low level lighting so that skateboards appear mysterious through the dimness.
Gender	Only the men use the skateboards.
Era	Skateboards are a modern day item.
Level	Enables a contrast in level.


NG

NUMBER/GENDER OF DANCERS

Choreographic Intent	Shows the theme of men showing off to the women.
Stimulus	Large group allows for large formation changes suggesting samba parades and carnival.
Mood	Large group enables the fun, lively, party mood.
Costume	Large group, each dancer in a different colour, which means the stage is full of vibrant colours.



ARTIFICIAL THINGS

S

STAGING/SET

Stimulus Snow on the floor and snow in the display cabinet support the 'snow covered landscape' and the snowglobe idea.

Goran Djurovic: the backcloth was inspired by his paintings. The border on the floor could suggest a picture frame * interpretation.

Season Snow on the floor and snow in the display cabinet suggest winter.

Lighting Colours on the backcloth are faded and washed out, which support the low intensity of the lighting. There is nothing vibrant in either.

Location Centre stage and stage right could suggest outdoors due to the snow on the stage. Stage left might suggest indoors due to the furniture. * interpretation

Mood Washed out colours on the backdrop and the odd nature of the furniture set an uncertain and downbeat mood.

Movement The dancers sit on and stand by the stools in Family Portraits to create a variety of levels and 'photographic' positions. Dave sits on the display cabinet.

Costume The streaks of paint on the backcloth are mirrored in the costume designs, which also have streaks of paint on them.

Aural Setting The snow on the floor is echoed in the music which has wind sounds and crunching noises. The music also has 'tumbling' piano notes which suggest snow flurries * interpretation.

L

LIGHTING

Stimulus White pools of light on the floor suggest snowballs or perhaps the snowglobe.

Season Blue wash is a cold colour and supports the winter theme.

Mood White and blue suggest a cold, stark mood. Amber sidelights suggest a warmer, more intimate mood.

Structure There is a different lighting design for each section of the dance.

Restricts space Pools of light encase the dancers *link to snowglobe from stimulus*.

Wash opens up the space for more travelling.

Divides space Colder whites and blues are reserved for centre stage and stage right in the main, whereas warmer amber is used stage left. * what could this suggest?

Highlights dancers Eg, Dave is lit with a white spotlight/pool of light for his solo.

Theme Limitations & resolution: the dance starts with cold white but ends in warm amber.

C

COSTUME

Stimulus Goran Djurovic: the streaked costumes were inspired by his paintings. They are painted.

Set The streaks on the costumes match the streaks on the backcloth.

Highlights dancers Each dancer has a different costume.

Movement Amy's dress is short and has side splits to help her move freely. Laura has a sleeveless top to show off her arm movements.

Climax Dave wears the suit jacket for his solo at the end, marking the climax.

Gender The costumes are gender specific.

Aural Setting Dave's suit jacket is traditional and old fashioned, matching the old fashioned song he performs with.

ARTIFICIAL THINGS

AS

AURAL SETTING

- Stimulus** Wind sounds at beginning and crunching sounds [footsteps in the snow?] suggest the snow covered landscape.
- Gliding: 'Falling' notes and whooshing piano sounds suggest sliding, perhaps on the ice.
- Dancers' personal experiences: 'The Sunshine of Your Smile' for Dave's solo is the song his father used to sing.
- Season** Wind sounds and crunching sounds suggest winter. Sleigh bells are also used later on.
- Location** Wind sounds and crunching sounds suggest outdoors.
- Theme** Limitations and resolution have the idea of time passing. There are 'chiming' piano chords in Family Portraits which suggest clock chimes.
- Mood** Wind suggests a cold, lonely mood. Sunshine of Your Smile is a love song and so suggests a warmer, loving mood. * link to limitation and resolution*
- Movement** Close relationship in Gliding where David & Amy move Laura in her chair to and fro, forward and back. The music also has a falling and climbing melody to match.
- Distant relationship in Dave & Laura's Duet, which works in parallel to the soundscape.
- Structure** The music changes for each section.
- Lighting** Wind sounds and crunching noises support the cold white pools of light at the start


NG

NUMBER & GENDER OF DANCERS

- Theme** Limitation & the idea of time passing toward a resolution. Family Portraits: the number and gender is important because the dancers represent a variety of roles within a family at this point as they pose for imaginary photographs - each 'photograph' symbolic of more time having passed.
- Limitation & resolution: having 4 dancers enables the idea of isolation and support to be shown - eg Laura is alone & out of her chair at the start, but later on the other 3 help to reassemble it and help her back into it.
- Movement** The number of dancers is important for the movement so that close contact for the whole group can be used.
- Stimulus** Viewing from afar': the number of dancers is important so that one or more dancers can view others from afar whilst they perform. Eg Dave's solo.

EMANCIPATION OF EXPRESSIONISM

S

STAGING/SET

Mood	Black set creates an intense trapped mood. When backcloth lifts for section 4, the mood lifts to freer and lighter.
Lighting	Empty black space provides a blank canvas for the blue pools of light on the floor.
Structure	The backcloth lifts for the final section.
Theme	Emotional Journey: the stage is black and enclosed for the 1st 3 sections from 'birth' and 'beginning' to people connecting. When Empowerment begins, the backcloth lifts to match.
Genre	Empty spaces are typical street dance settings.
Movement	Empty stage allows for large groups of dancers using multiple formations.

L

LIGHTING

Mood	Sets a variety of moods. Eg bright blue wash for Ninja walk sets a powerful mood whereas white sidelights for Growth & Struggle set a mood of mystery.
Structure	There is a different lighting design for each section of the dance.
Restricts space	At times, dancers are restricted to circles of light.
Divides space	Eg: Growth & Struggle: white sidelights create space for downstage dancers, blue wash upstage left creates space for krumping group.
Highlights groups of dancers	as above
Theme	Emotional journey: watery blue light at start might suggest beginning of life for example.

C

COSTUME

Stimulus	Freedom of expression: dancers wear their own personal jewellery.
Theme	Order & Chaos: all the dancers wear the same, showing order
Gender	The costumes are not gender specific as they all wear the same.
Genre	Jeans, T shirt & trainers are typical of street dance wear. Short sleeved T shirt allows arm gestures of popping, locking, krumping to be seen clearly.
Movement	Easy to move in. The trainers help the grounded dynamic and assist in acrobatic breakdance movements.
Lighting	Blue costumes match the blue lighting.
Era	Modern day clothing.

Aural Setting and Number & Gender of Dancers follows.

EMANCIPATION OF EXPRESSIONISM

AS

AURAL SETTING

- Stimulus** Til Enda [music for last section] is a stimulus.
- Working with the music: the movement works closely with the music, eg: Empowerment: elbow jabs on violin accents whilst front group perform fluidly to smooth melody line.
- Theme** Emotional Journey, eg:
- Genesis: pulsating drum sounds like a heartbeat, appropriate for beginning of life
- Empowerment: music is powerful to match.
- Mood** Variety of moods set by the music, eg: sounds at start of Genesis set an eerie mood, aggressive dynamic in Empowerment set a powerful mood.
- Movement** Close relationship : see Stimulus above.
- Flow & Connection: the 'running' violin notes match the rippling waving technique.
- Structure** The music changes for each section.
- Lighting** Music and lighting work closely: eg Ninja Walk - powerful music suddenly hits at the same time as bright blue lighting change.
- Highlights groups of dancers** Often one group will follow one melody line, whilst another group follow a different one. see stimulus above.

Having trouble remembering all this?

DON'T PANIC!
Have a look at the **SOLID FACE** tool at the end of this Chapter to help.


NG

NUMBER & GENDER OF DANCERS

- Theme** Emotional Journey: A small group begin to show Genesis, beginning of life with the whole company on stage to show Empowerment at the end.
- Growth & Struggle: 'rugby scrum' - a large group holding back one dancer shows the struggle.
- Order & Chaos: as all the dancers are all wearing the same, gender is not divided. Gender neutrality shows order.
- Movement** The number of dancers is important for the movement so that the large formations can be used.
- Stimulus** Freedom of expression: using a large number of dancers, all using their own freestyle movement [Flow & Connection], shows freedom of expression more clearly than if there were just two or three dancers.

INFRA

S

STAGING/SET

Stimulus 'Below the surface of a city'; LED figures symbolise people walking above the surface in the street whilst dancers are below.

The Waste Land: blackness of set supports the depressing nature of the poem. LED figures could symbolise the crowd of people walking over London Bridge.

London Bombings: blackness of set suggests an underground location, appropriate for where the bombs were placed. LED figures could represent people above ground in London unaware of what was happening below them.

Lighting Emptiness of the set allows for the dramatic washes to be seen clearly. When the light is white [beginning & rectangles], it matches the monochrome set well.

Location See stimulus: underground location.

Mood Monochrome black/white sets an intense and sombre mood.

Costume Costume colours of black/white/grey match the monochrome set.

Aural Setting Muffled sounds and train whistles heard at the start support the underground location created by the set.

Era Modern day due to the technology and urban feel.

Movement Empty set creates vast open space for the dancers to move in.

L

LIGHTING

Stimulus

Below the surface of a city: lighting designs are mostly washes thrown onto the floor from above - suggesting they are coming from above ground.

White rectangles suggest a variety of things connected with 'below', eg zebra crossing/daylight from drains above. *interpretation

London Bombings; white rectangles could suggest windows in a tube train carriage *interpretation

Washes have blurred 'foggy' edges, link to The Waste Land.

Structure

There is a different lighting design for each section of the dance.

Restricts space

Rectangles of light trap duets within them.

Upstage is often not lit, bringing the action further downstage.

Mood

Variety of moods set according to the colours used. eg; white wash creates a stark, cold mood, orange wash creates a warm, intense mood.

Theme

Seeing below the surface of things/human relationships: the rectangles of light could suggest windows of flats or houses, showing a glimpse of what goes on behind closed doors *interpretation

C

COSTUME

Stimulus Colour palette is urban, supporting the city idea stated in the stimuli.

Set Monochrome colours support monochrome set.

Highlights dancers Whilst most dancers' costumes are based on the same design, they are all different. 2 dancers are costumed very differently: girl with the skirt/man with long trousers and bare chest.

Movement Tight fitting and so sculpt the body, allowing all movement to be seen clearly. Pointe shoes and short shorts enhance the leg lines.

Gender 2 different dancers are gender specific. Shoes are gender specific. Remaining costumes are similar and more gender neutral in their design.

Genre Pointe shoes support contemporary ballet genre

YOUR OPINION

Why might two dancers be costumed differently to the rest of the group?

INFRA

AS

AURAL SETTING

Stimulus	<p>Muffled speech in soundscape sounds as though sound are coming from the distance - possibly above ground.</p> <p>Train whistles link to London Bombings.</p> <p>Soundscape creates the idea of empty space where all the sounds are distant and distorted, almost like through fog. Link to the Waste Land.</p>
Location	Muffled speech in soundscape sounds as though sound are coming from the distance - possibly above ground. Location is therefore set as underground.
Theme	Morse code, muffled speech, radio static are all forms of communication and so support the idea of human interaction.
Mood	Variety of moods: violins often suggest tension and anxiety through the agitated melodies. Gentle piano in the slow trio creates a sad mood, rich strings in the collapse in the crowd set a dramatic, poignant mood.
Lighting	Muffled speech and radio static could suggest sound travelling through fog *interpretation. This then links to the blurred foggy edges of the lighting washes.
Structure	The music changes for each section.
Movement	<p>Distant relationship at start - 3 dancers work in parallel to the soundscape.</p> <p>Close relationship at other time, eg: slow trio, the male dancer performs considered, slow gestures on quiet and slow piano notes, and pauses on the pauses in the music.</p>

There are a few interpretations here - **can you find any more?**


NG

NUMBER & GENDER OF DANCERS

Theme	Human relationships. There are equal male and female dancers meaning that they can pair m/f into 6 duets - each showing different m/f relationships.
Structure	The number of dancers is important for building the structure. Each section has a different set of dancers, starting with 3, then duets, a sextet of duets, solo, trio etc.
Climax	The addition of extra people towards the end [crowd], builds to a climax.
Stimulus	The addition of extra people towards the end [crowd] could be the crowd from The Waste Land poem.
Set	The addition of extra people towards the end [crowd], mirrors the LED figures as they are now all walking the same way and they too have increased in number.
Lighting	Male solo in the middle is very masculine and powerful, supported by the intense orange light.

SHADOWS

S

STAGING/SET

Stimulus	<p>Family: four seats, the stools are higher for the children.</p> <p>Poverty: minimal furnishings given that this is meant to be the kitchen. Table and stools are wooden and basic.</p> <p>Fear of what lies outside: the table is dragged towards downstage right, tipped over and used as a barricade [Son], in front of the imaginary door. Son hides behind it. The stools are used as weapons.[Prop]</p>
Lighting	<p>Black box set enables the white sidelighting to stand out and create shadow. Shaft of light is clearly visible on the black floor in Son's solo.</p> <p>Simplicity of set, lacking colour mirrors simple white sidelighting.</p>
Location	Furnishings suggest a family home.
Mood	Black box set and minimal furniture create a tense, sad mood.
Era	Coat stand is a traditional item and suggests a bygone era.
Movement	Table is used to stand on and lie on to create different levels. Table is placed far upstage to give the dancers room to move.

C

COSTUME

Stimulus	<p>Poverty: muted, faded colours suggest clothing is old and tired. Cotton fabrics suggest low status. Rolled up sleeves for the men suggest manual labour of some sort.</p> <p>Oversized coats at the end suggest hand-me-downs/ can't afford clothes that fit.</p>
Age	Mother's hair in a bun & floral tea dress suggest maturity. Daughter's hair in a ponytail suggests youth. Father has his shirt neatly tucked in and a traditional waistcoat suggesting he is older than the other male dancer. Suggests family **link to stimulus.
Era	Mother's dress is 1940s design due to the puffed shoulders, fitted waist, flared skirt and floral design.
Gender	Gender specific: dress, skirt, trousers.
Location	Cotton fabrics and pastel colours, with collarless shirts and a waistcoat are typical of 1940s Eastern European rural clothing.
Movement	Flared skirts allow for ease of movement and also add to the flow of movement when the dancers turn.

L

LIGHTING

Stimulus	<p>Poverty: the lighting lacks colour and is low intensity, supporting the idea that the family have very little as they wait in the darkness.</p> <p>Fear: white sidelighting creates a mood of tension, mystery and anxiety, supporting the idea of fear.</p>
Set	The lighting helps to create the illusion of a door downstage right. Offstage white sidelight at low level throws a beam across the floor, suggesting the door is open.
Mood	Dark and sinister. See stimulus. The lighting drops to very low intensity at the end, leaving dancers in silhouette. Creates a sombre, poignant mood.
Creates pathway	Beam of light in Son's solo creates a pathway for him to dance along [DSR > USL]
Narrative	<p>Lighting helps to tell the story, eg: door has opened for Son's Solo, low lighting at the end symbolic of the family meeting their fate.</p> <p>Coatstand is not lit until the very end. When it appears the story is moved forward as the family get ready to leave.</p> <p>Spotlight on family at table at the start, sidelighting sculpts the body.</p>

Google Search:

'what did women wear in the 1940s ?'

See how similar the dresses are to Mother's!

SHADOWS

AS

AURAL SETTING

- Stimulus** Fear: music is in a minor key which sets an ominous tone for the work.
- Violin plays rapid, agitated, shrieking notes when the children perform, which suggest anxiety and fear, sometimes anger. Parents perform to calmer music, suggesting they are maintaining control. All of this hints at family.
- Mood** Variety of moods: see stimulus above. Daughter: fear, anxiety, terror, Mother/Father Duet : calm, romantic, peaceful in the 1st half but then anxious in the 2nd. Son: anger.
- Low piano notes end each section; ominous and foreboding.
- Structure** The music varies for each section although the main theme returns developed each time. Low piano notes end each section and mark a section change.
- Character** The dynamic of each section supports each character. Anxious and angry for the children help to show they are young, whilst calmer and more controlled for the parents helps to show they are handling the situation as adults.
- Movement** Distant relationship at the end when the family get ready to leave.
- Close relationship at other times: eg Daughter works closely with rapid dynamic and erratic melody as she shifts direction this way and that. Son works with the pauses in his solo to hold positions.

P

PROPS [luggage]

- Stimulus** Family: one item of luggage per family member.
- Poverty: suitcases are old and battered.
- Era** Suitcases are old fashioned brown leather, possibly 1940s.
- Narrative** Suitcases are vital for our understanding that the family are leaving. Holocaust Jews were permitted one item of luggage per person.


NG

NUMBER & GENDER OF DANCERS

- Stimulus** Family: the gender is important for creating a family and the number is important for understanding that this is a small family, not an extended one. Number & gender is also important for understanding the relationships between family members.
- Structure** Each section has a different number of dancers: Solo, trio, duet, solo, solo, duet, quartet. This is important for being able to see the emotions of each family member as the dance progresses. Link to character. The movement ends as it began, with all four dancers seated around the table. [The ending section is then added as they prepare to leave.]

WITHIN HER EYES

S

STAGING/SET

- Stimulus** Love story with a twist: prologue spaces give a back story, highlighting girl as focal point and lonely. Graveyard tells us she has lost someone close to her.
- Spaces are not warm or welcoming as you would expect for a love story. Instead, barren and cold.
- Narrative** Spaces suggest different stages of the relationship. Eg field is vast, windy, overcast making the dancers look vulnerable. Cliff might suggest risk etc.
- Lighting** Natural lighting matches the outdoor spaces.
- Mood** Overcast outdoor spaces set a dreary, sad mood.
- Costume** Natural colours of the landscape blend with the neutral colours of the costumes.
- Aural Setting** Wind sounds in the aural setting are amplified and match the outdoor location.

L

LIGHTING

- Stimulus** Starts with a night time sky, moving into day, dusk and then night time again. Suggests a timeline for the love story.
- Structure** Lighting gives a structure to the dance as it moves through the course of a day.
- Mood** Dusk creates a melancholy mood because we understand the relationship is coming to an end.
- Set** Natural light matches the outdoor spaces.
- Time** Night time sky at the start gives us a starting point for the dance. We can then assume that the light sky in the next scene is early morning [reinforced by the fact there is no one around].

C

COSTUME

- Character** Girl's blouse buttoned up to neck: sets a reserved character.
- Blouse is a delicate chiffon fabric : reinforces her fragility.
- Girl's colour connects her with the sky. Colour invites a variety of possible interpretations - [what do you think?](#)
- Man's colour is earthy and connects him with the ground. Stable, supportive, solid, dependable.
- Stimulus** see character above - character supports stimulus
- Gender** Gender specific.
- Set** Neutral colours blend with the natural landscape.
- Lighting** Everyday clothing matches everyday natural lighting.
- Era** Modern day clothing.
- Narrative** Girl's blouse has top 2 buttons undone towards the end, marking a closer relationship than at the start.



there are so many interpretations to be made in this work

look for the clues to find meaning !

WITHIN HER EYES

AS

AURAL SETTING

Location	Wind sounds set the dance outdoors.
Set	Wind sounds support the site sensitive environment, particularly the field.
Mood	Variety of moods: ominous and foreboding much of the time. Strings shake violently bringing tension. In contrast there are also calmer and more tender sections [eg Moving Closer] setting a gentle, loving mood.
Stimulus	Love story with a twist/torsion between loyalty and desire to move on. The contrasts between gentle violin notes and the shaking strings shows the uncertainty and inner turmoil the girl is experiencing.
Lighting	Kneeling: intensity of music drops with many pauses and silences. Lighting intensity also drops to dusk.
Structure	The music changes for each section.
Movement	Flow Two: Close relationship. Movement whips and throws with build in speed, matching the tension building in the shaking strings.
Camera	Flow One [forest]. Strings shake and build tension 'stabbing the air'. Matched by the camera which weaves through the trees, spying on the couple. The two features combine to create secrecy, apprehension and suspense.

Ca

USE OF CAMERA

Mood	Variety of moods. Eg: Prologue, camera follows girl closely from behind. Sets a mood of mystery as we want to know who she is. Long shot on field makes dancers look small and so sets a mood of isolation and vulnerability. Close ups later on change the mood to intimacy.
Narrative	Camera angles move the narrative forwards from isolation to intimacy. see above. Key moment of when the girl looks at the man for the 1st time is highlighted with a close up to mark a change in the narrative.
Stimulus	Mood and narrative progression [see above] support the love story with a twist. The 'twist' is reinforced in Flow Two when the film edits between settings to suggest the girl is still uncertain *interpretation.
Set	Camera works closely with the spaces. Eg: Flow One [forest], camera weaves between the trees.
Highlights action	The camera directs the viewer's eye so that we look at what the choreographer wants us to see. Close ups highlight key actions.

NG

NUMBER & GENDER OF DANCERS

Stimulus	2 dancers, 1 m 1 f are important for telling a love story.
Movement	2 dancers are important for the contact work performed throughout the dance and for one dancer keeping the other off the floor the whole way through.
Set	Having just 2 dancers in the middle of vast spaces eg field, cliff top, is effective. Isolation and loss is highlighted.
Narrative	The work starts with just 1 dancer, the girl. This is important for focusing the dance on her, rather than on the man. Using the lone female dancer here tells us this story is about her and highlights her past.



who is the camera?





Anthology at a Glance

PRODUCTION FEATURES SUPPORTING OUR APPRECIATION OF THE DANCE

57

Go through each box and see if you can talk for 1-2 minutes on each contribution, without referring to notes or mind maps.
Find the evidence! Highlight the areas you need to re visit.

	Staging/Set supports the...	Lighting supports the...	Costume supports the...	Aural Setting supports the...	Props support the...	Camera supports the...	NG Dancers supports the...
ALC	STIMULUS; LIGHTING, AURAL SETTING, MOVEMENT	COSTUME, AURAL SETTING, MOOD, STIMULUS, CHOR INTENT, SPACE, TIME, HIGHLIGHTS DANCERS	STIMULUS, LIGHTING, GENRE, GENDER, MOVEMENT	STIMULUS, SET, LIGHTING, LOCATION, MOOD, MOVEMENT, GENDER	CHOREO INTENT, LIGHTING, GENDER, ERA, LEVEL	N/A	CHOREO INTENT, STIMULUS, MOOD, COSTUME
AT	STIMULUS, SEASON, LIGHTING, LOCATION, MOOD, MOVEMENT, COSTUME, AURAL SETTING	STIMULUS, SEASON, MOOD, STRUCTURE, SPACE, HIGHLIGHTS DANCERS, THEME	STIMULUS, SET, HIGHLIGHTS DANCERS, MOVEMENT, CLIMAX, GENDER, AURAL SETTING	STIMULUS, SEASON, LOCATION, THEME, MOOD, MOVEMENT, STRUCTURE, LIGHTING	N/A	N/A	THEME, MOVEMENT, STIMULUS
EofE	MOOD, LIGHTING, STRUCTURE, THEME, GENRE, MOVEMENT	MOOD, STRUCTURE, SPACE, HIGHLIGHTS DANCERS, THEME.	STIMULUS, THEME, GENDER, GENRE, MOVEMENT, LIGHTING, ERA	STIMULUS, THEME, MOOD, MOVEMENT, STRUCTURE, LIGHTING, HIGHLIGHTS GROUPS OF DANCERS	N/A	N/A	THEME, MOVEMENT, STIMULUS

I	STIMULUS, LIGHTING, LOCATION, MOOD, COSTUME, AURAL SETTING, ERA, MOVEMENT	STIMULUS, STRUCTURE, SPACE, MOOD, THEME,	STIMULUS, SET, HIGHLIGHTS DANCERS, MOVEMENT, GENDER, GENRE	STIMULUS, LOCATION, THEME, MOOD, LIGHTING, STRUCTURE, ERA, MOVEMENT	N/A	N/A	THEME, STRUCTURE, CLIMAX, STIMULUS, SET, LIGHTING
SH	STIMULUS, LIGHTING, LOCATION, MOOD, ERA, AURAL SETTING, MOVEMENT	STIMULUS, SET, MOOD, PATHWAY, NARRATIVE, HIGHLIGHTS DANCERS	STIMULUS, AGE, CHARACTER, ERA, GENDER, LOCATION, MOVEMENT	STIMULUS, MOOD, STRUCTURE, CHARACTER, MOVEMENT	STIMULUS, ERA, NARRATIVE	N/A	STIMULUS STRUCTURE
WHE	STIMULUS, NARRATIVE, LIGHTING, MOOD, COSTUME, AURAL SETTING	STIMULUS, STRUCTURE, MOOD, SET, TIME	CHARACTER, STIMULUS, GENDER, SET, LIGHTING, ERA, NARRATIVE	LOCATION, SET, MOOD, STIMULUS, LIGHTING, STRUCTURE, MOVEMENT, CAMERA	N/A	MOOD, NARRATIVE, STIMULUS, SET, HIGHLIGHTS ACTION	STIMULUS, MOVEMENT, SET, NARRATIVE



‘ this could suggest’

‘I think that’

‘this might mean’

‘in my opinion’



*‘ this is important
because’*

*‘this is effective
because’*

*‘this creates impact
because’*



SOLID FACE

Having trouble remembering?
Use this **key** to unlock all the
stuff you could talk about for
the 12 mark questions



S Stimulus. Set. Structure. Season. Space [eg does light or setting restrict space?]

O

L Lighting . Location

I Interpret

D Design →

Era Genre Gender

F Fabric. Fit → Ease of movement, enhances body line [costume], sculpts body [costume & lighting], materials used in setting, does the music fit the movement?

A Aural Setting. Age

C Colour [mood]. Choreographic Intent. Climax. Character

E Evaluate

CHAPTER 5:

SECTION C

THE ANTHOLOGY

ANSWERING THE QUESTIONS

SECTION C: 32 MARKS

6 MARK MOVEMENT QUESTION

What will the question ask?

1 x 1 mark question asking you to identify a given **choreographic skill** that communicates the **choreographic intent** of one Anthology work.

1 x 6 mark question asking you to **EXPLAIN** how the choreographic skill identified is used within the work

What do I need to know ?

Choreographic Skills.

A few movement examples from each work.



Check your choreographic skills on P7

How do I need to answer ?

Extended writing.

1. Provide a descriptive example of where the skill is used.
2. Explain how it supports the choreographic intent.
3. Repeat x 2 more examples with detail.

AQA exemplar for this question is 214 words. Aim for between 190 and 250 max.

Good news! You can build this answer in small blocks ! Have a look at the next page.



Example Question

1. Name a relationship used in **A Linha Curva** that helps create the theme of having fun. [1 mark]
- 2: Explain how the relationship you named in Q1 helps the audience's understanding of the theme of having fun in **A Linha Curva**. [6 marks]

SECTION C: 32 MARKS

6 MARK MOVEMENT QUESTION

Building an answer



1. Name a relationship used in **A Linha Curva** that helps create the theme of having fun' [1 mark]

counterpoint

2: Explain how the relationship you named in Q1 helps the audience's understanding of the theme of having fun in **A Linha Curva**. [6 marks]

STEP 1: Find an appropriate example of counterpoint and describe it in some detail

In the samba section, two phrases are performed in counterpoint. Downstage, a large group performs a slow lunging phrase with soft reaches whilst upstage a line of dancers performs a fast and lively phrase with arms swinging in the air.

STEP 2: Explain how this example supports the theme of having fun.



This supports the theme of having fun because the faster upstage phrase has a fun, infectious feel which overpowers the slower phrase. It travels forwards and more dancers join in maintaining the counterpoint for a little while longer until eventually it breaks down and they all perform the fast phrase together.

STEP 3: Find another example where counterpoint is used: describe & explain

In the slow girls' septet, seven girls perform the calm, serious lunging phrase mentioned earlier. However half way through, men whizz across the stage on skateboards in counterpoint to the girls. They are lying on their backs and waving their arms and legs in the air. This supports the theme of having fun because the men break up the serenity of the girls' movement with their foolish pranks.



Level of response answer alert!

If you have written in some detail up to now, explained clearly and your examples are good, this is enough for 5 marks. However if you have given basic explanations and minimal descriptive examples, you will stay at 4.

STEP 4: Find another example: describe & explain. Make it good!

Earlier on, the dancers work in a cross formation. The horizontal line lifts a leg to the side and places a hand over the mouth. The vertical line performs a counterpoint phrase, stepping with hands on hips and jumping high every now and then. This supports the theme of having fun because the stage is busy with different actions and the contrasting random jumps come as a fun and unexpected surprise.

230 words

SECTION C: 32 MARKS

6 MARK MOVEMENT QUESTION

YOU TRY !



Here are a range of possible questions that you can build answers for as you revise.

1. Name a use of space used in **Shadows** that helps create the mood of fear. [1 mark]
- 2: Explain how the use of space you named in Q1 helps the audience's understanding of the mood of fear in **Shadows**. [6 marks]

1. Name a choreographic device used in **Emancipation of Expressionism** that helps create the theme of order and chaos. [1 mark]
- 2: Explain how the choreographic device you named in Q1 helps the audience's understanding of the theme of order and chaos in **Emancipation of Expressionism**. [6 marks]

1. Name a relationship used in **Within Her Eyes** that helps create the stimulus of a love story with a twist. [1 mark]
- 2: Explain how the relationship you named in Q1 helps the audience's understanding of the stimulus of a love story with a twist in **Within Her Eyes**. [6 marks]

1. Name a dynamic used in **Infra** that helps create the theme of seeing below the surface of things. [1 mark]
- 2: Explain how the dynamic you named in Q1 helps the audience's understanding of the theme of seeing below the surface of things in **Infra**. [6 marks]

1. Name a structure used in **Artificial Things** that helps create the theme of life's limitations and resolution. [1 mark]
- 2: Explain how the structure you named in Q1 helps the audience's understanding of the theme of life's limitations and resolution in **Artificial Things**. [6 marks]

SECTION C: 32 MARKS

12 MARK PRODUCTION FEATURE QUESTION

What will the question ask?

1 x 1 mark question asking you to identify a characteristic of a production feature from **one** Anthology work.

1 x 12 mark question asking you to DISCUSS how **two** production features contribute to the choreographic intent or stimulus of the work.

What do I need to know ?

Production features.

Choreographic Intent and Stimulus.

How do I need to answer ?

Extended writing.

1. Provide descriptive examples of one production feature
2. Give your opinion on what it might suggest [interpret]
3. Evaluate its effectiveness
4. Link to the choreographic intent.
5. Repeat and then repeat with the other production feature.

AQA exemplar for this question is 557 words.

Good news! You can build this answer in small blocks ! Have a look at the next page.



Example Question

1. Name the performance environment used in **Within Her Eyes**. [1 mark]
- 2: Discuss how the staging/set **and** use of camera in **Within Her Eyes** contribute to the mood of the work. [12 marks]

SECTION C: 32 MARKS

12 MARK DISCUSSION QUESTIONS



What's the difference between **EXPLAIN** and **DISCUSS** ?



Provide a descriptive example and then give reasons why it supports meaning or effect.



Provide a descriptive example and then give reasons why it supports meaning or effect.

PLUS!

Give your own opinion with evidence to support [Interpret]

Make a judgement about how the point creates impact for the audience. [Evaluate]

SECTION C: 32 MARKS

12 MARK PRODUCTION FEATURE QUESTION

Building an answer

1. Name the performance environment used in **Within Her Eyes**. [1 mark]

Site sensitive

2: Discuss how the staging/set **and** use of camera in **Within Her Eyes** contributes to the mood of the work. [12 marks]

Use DIL building blocks to build your answer.



D Describe what you see [or hear if its aural setting].

/ Interpret & Evaluate.

L Link to question.

These are the components of discussion - but they don't have to appear in this order.

Here's part of a colour coded example. The full example is in Chapter 6.

Description

Interpretation

Evaluation

Link to question

Within Her Eyes has a variety of moods which change as the dance progresses. The settings and the use of camera support this. At the very start, we see the girl **walking through a deserted street**. She is alone with no-one around. **The emptiness of the scene could suggest early morning, perhaps everyone still sleeping** and is important for setting a lonely mood. **The camera follows her closely from behind** which is effective because at this point we never see her face. **This creates a mood of mystery** and the viewer is left to wonder who she is and what is happening. The girl then **walks past a graveyard** and this setting is vital for understanding her emotional state. The **setting suggests that she has lost someone close to her, perhaps a partner** and **creates a sad mood of uncertainty**. **This creates empathy in the audience, wanting to know more about what has happened.**

The duet between the girl and the man begins **in a large open field with long grass, the weather is overcast and dreary**. **The camera shot is wide** making the field seem vast and **the dancers seem small and vulnerable**. **This creates a cold, barren mood for the couple which is important for the audience's understanding – this is not a normal love story.** This is reinforced further when we see the dancers perform challenging contact work **on top of a cliff**. **This creates a mood of danger and risk** and might give the audience some insight into how the girl could be feeling.

SECTION C: 32 MARKS

12 MARK PRODUCTION FEATURE QUESTION

YOU TRY !



Here are a range of possible questions that you can build answers for as you revise.

1. Name the type of aural setting used in **Shadows**. [1 mark]

2: Discuss how the aural setting **and** costume in **Shadows** contribute to the meaning of the work. [12 marks]

1. Describe one costume used in **Infra**. [1 mark]

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

1. Name a type of lighting used in **Emancipation of Expressionism**. [1 mark]

2: Discuss how the lighting **and** aural setting in **Emancipation of Expressionism** contribute to the mood of the work. [12 marks]

1. Identify the number and gender of dancers used in **A Linha Curva**. [1 mark]

2: Discuss how the number and gender of dancers **and** lighting in **A Linha Curva** contribute to the theme of the work. [12 marks]

1. Name the performance environment used in **Artificial Things**. [1 mark]

2: Discuss how the staging/set **and** aural setting in **Artificial Things** contribute to the stimulus of the work. [12 marks]



D Describe what you see [or hear if its aural setting].

/ Interpret & Evaluate.

L Link to question.

DIL x 6

GOLDEN RULES

*Discuss both production features **equally** - otherwise you will drop to the bottom of a mark band.*



SECTION C: 32 MARKS

12 MARK COMPARE & CONTRAST QUESTION

What will the question ask?

1 x 12 mark question asking you to **DISCUSS** the similarities and differences of **one** production feature in **two** Anthology works.

What do I need to know

Production features.

Choreographic Intent and Stimulus.

How do I need to answer ?

Extended writing.

Thinking on the spot.

Compare and contrast the contribution elements present in the production feature specified, in both works.

AQA exemplar for this question is 411 words.

Good news! You can build this answer in small blocks ! Have a look at the next page.



Example Question

Using your knowledge of the similarities and differences in the costumes used in **Infra** and **Within Her Eyes**, discuss how costume is used to enhance our appreciation of these two works [12 marks]

SECTION C: 32 MARKS

12 MARK COMPARE & CONTRAST QUESTION

Building an answer

Using your knowledge of the similarities and differences in the costumes used in **Infra** and **Within Her Eyes**, discuss how costume is used to enhance our appreciation of these two works [12 marks]

Remember the **SOLID FACE** list of contribution points?

Revisit
them at
P57

This is the stuff you need to be comparing and contrasting. For example, taking **S** for **stimulus**:

Does the costume for Infra support the stimulus of the work?

Yes it does!

Why?

The monochrome black and grey colours create a depressing mood, suitable for the sad nature of The Waste Land poem.

OK - so does the costume for Within Her Eyes support its stimulus?

Yes it does!

So it's a **SIMILARLY**

Why?

The girl's costume is quite reserved with the buttons done up to her neck. This supports the 'twist' in the stimulus because the reserve shows she is unwilling to commit to the relationship at the start.

Putting that 'S' together

The monochrome black and grey colours of the costume in *Infra* create a depressing mood, suitable for the sad nature of the stimulus, The Waste Land poem. **Similarly** the girl's costume in *Within Her Eyes* also supports the stimulus of A Love Story with a Twist, because it is quite reserved with the buttons done up to her neck. This supports the 'twist' in the stimulus because the reserve shows she is unwilling to commit to the relationship at the start.



The two costumes are compared and contrasted for stimulus.

SECTION C: 32 MARKS



Can you now offer your own **interpretation** about what either of these costumes might represent? You can state whatever you wish as long as you can back it up!

Eg: *'the black and grey colours of the Infra costumes could suggest the dirt and grime of underneath a city'*

Add in the interpretation

The monochrome black and grey colours of the costume in Infra create a depressing mood, suitable for the sad nature of the stimulus, The Waste Land poem. **The black and grey colours could suggest the dirt and grime of underneath a city.** **Similarly** the girl's costume in Within Her Eyes also supports the stimulus of A Love Story with a Twist, because it is quite reserved with the buttons done up to her neck. This supports the 'twist' in the stimulus because the reserve shows she is unwilling to commit to the relationship at the start.



Can you now offer a statement about how **effective** the Within Her Eyes costume might be for the audience? Again, you can state whatever you wish as long as you can back it up!

Eg: *This creates impact for the audience because it helps them to understand why the girl is pulling away from the man at the beginning.*

Add in the evaluation

The monochrome black and grey colours of the costume in Infra create a depressing mood, suitable for the sad nature of the stimulus, The Waste Land poem. The black and grey colours could suggest the dirt and grime of underneath a city. **Similarly** the girl's costume in Within Her Eyes also supports the stimulus of A Love Story with a Twist, because it is quite reserved with the buttons done up to her neck. This supports the 'twist' in the stimulus because the reserve shows she is unwilling to commit to the relationship at the start. **This creates impact for the audience because it helps them to understand why the girl is pulling away from the man at the beginning.**

It doesn't always have to be 'similarly'! It can also be 'in contrast' as well!



Now find around 4 more points to discuss from the SOLID FACE list. Discuss them in the same way, and you will have built a strong answer.

SECTION C: 32 MARKS

12 MARK COMPARE & CONTRAST QUESTION

YOU TRY !



Here are a range of possible questions that you can build answers for as you revise.

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

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

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

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

GOLDEN RULES

1. You **must** compare and contrast. If you don't, you risk getting zero as you won't have answered the question.

2. Don't write a paragraph on 1 work and then a paragraph on the 2nd work. This is because you will find it hard to compare & contrast that way. **Always compare and contrast as you go.**

3. Discuss both works **equally** - otherwise you will drop to the bottom of a mark band.

4. This is a **discuss** question.; You must interpret and evaluate.



CHAPTER 6:

EXEMPLARS

SECTION B EXEMPLARS

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

Dance idea	Choreographic Device	Example	Explanation	Evaluation
My dance is about overcoming tragedy.		To show this I created two contrasting motifs.	The first motif used the floor and pushed up with tension to show bearing the weight of a tragic event.	The second motif used elevation and large expansive movements to show freedom. This use of contrast was effective because it showed a progression in the narrative from being overpowered by events to moving on.
	Climax		The first section had been building in tension as I struggled to push upwards from the floor. The movements were becoming more frantic in my panic. Then, I sharply forced my way upwards to standing and performed a large upper body circle with arms outstretched.	This climax showed that I had found a way to move forward and out of grief. It was effective because it matched a loud crash in the music, and came as a surprise.
			I used a lot of repetition in this middle section. I repeated the upper body circle phrase several times to emphasise the point that there were no more restrictions holding me back.	I also developed it by travelling it in circular pathways. This development was effective because until now I had not used much space and so the sudden opening out into general space lifted the mood considerably.

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

Dance idea	Physical Skill	Example	Explanation	Evaluation
My performance was a trio about grief.		A physical skill that I need to be able to perform the dance effectively was balance.	I needed it because we had to hold a position in unison on one leg where our back was curved over and arms hanging by our sides. The balance had to be held for 5 counts in unison and so wobbling would have been very distracting and would ruin the effect.	Just after the balance, I had to slowly lower my leg and turn towards my partner. For this I needed control and it was effective because the calm mood created by the music was maintained.
			The second section of our dance dealt with desperate feelings and used a lot of runs, jumps and contact work. For this we needed the physical skill of stamina to ensure that we could maintain the pace and energy level.	Having good stamina here created impact because it made the build up to the climax effective. The 3rd and final section of the dance needed core strength as it was mainly on the floor with contractions and sudden counterbalances. Core strength was very important to help create the dramatic impact required as well as keep us safe from falling.
			As the dance came to an end, we tried to give the impression of being broken and trying to heal, so our legs and torso moved from bent and contracted to straight and even. Our alignment had to be strong in the extended movements so that the audience understood the contrast between broken and mended.	

SECTION C EXEMPLARS

1. Name a type of dynamic used in *Shadows* that helps to create a mood of tension. [1 mark]

fast/slow

2. Explain how the type of dynamic you have named helps the audience's understanding of the tense mood in **Shadows**. [6 marks]

In *Daughter's Solo*, the dancer runs rapidly from upstage left to downstage right and back again. Her solo also includes fast shifts of weight and urgent rolls on the floor. This use of dynamic shows the mood of tension because it suggests fear and panic as she tries to find somewhere to hide. As this is the start of the dance, the tense mood is set immediately.

Mother and Father's Duet starts differently. It is much slower than *Daughter's Solo* suggesting the tension has passed whilst they reflect on happier times. However, half way through the duet there are ominous loud piano notes followed by a change in music. The dynamic of their movement alters suddenly and they now move into swift and hurried contact work. This supports the tense mood because it suggests that they have moved from memory to reality and the fear has again hit them. It could also imply that they are unable to keep calm for the sake of the children – the tension within them is so great.

The ending is very slow. Mother passes coats to the children who take their time in putting them on and collecting their belongings. The family walk forwards carefully and composed until they come to a gradual stop. This supports the tense mood because the family are now resigned to their fate. The calm appearance only increases the tension because we understand that death is now not far away.

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

Counterpoint

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

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

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

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

SECTION C EXEMPLARS

Discuss how the setting **and** the use of camera in **Within Her Eyes** contribute to the mood of the work. [12 marks]

Within Her Eyes has a variety of moods which change as the dance progresses. The settings and the use of camera support this. At the very start, we see the girl walking through a deserted street. She is alone with no-one around. The emptiness of the scene could suggest early morning, perhaps everyone still sleeping and is important for setting a lonely mood. The camera follows her closely from behind which is effective because at this point we never see her face. This creates a mood of mystery and the viewer is left to wonder who she is and what is happening. The girl then walks past a graveyard and this setting is vital for understanding her emotional state. The setting suggests that she has lost someone close to her, perhaps a partner and creates a sad mood of uncertainty. This creates empathy in the audience, wanting to know more about what has happened.

The duet between the girl and the man begins in a large open field with long grass, the weather is overcast and dreary. The camera shot is wide making the field seem vast and the dancers seem small and vulnerable. This creates a cold, barren mood for the couple which is important for the audience's understanding – this is not a normal love story. This is reinforced further when we see the dancers perform challenging contact work on top of a cliff. This creates a mood of danger and risk and might give the audience some insight into how the girl could be feeling.

Later, the camera focuses the viewer on a key moment – the first time the dancers look at each other. There is a close up on the girl's face as she looks into the man's eyes and this lets the audience know that she may now be slightly more trusting of this person. It creates a warmer mood. Before this section, we see the dancers deep inside a forest. They no longer look exposed as they are encased by the trees. The camera weaves through the trees and 'discovers' the couple, almost as if it is spying on their relationship. This leads the viewer to wonder whose eyes the camera might symbolise – could it be the girls' deceased partner watching from afar? This use of camera is almost seductive, suggesting a more intimate mood and this is enhanced further with close ups of the girl's body as she moves.

Towards the end of the dance we see the couple in a quarry. This setting surrounds the dancers suggesting a more secure mood and yet it is rocky and difficult to move in safely, suggesting the challenge is still there for them both. However it is the camera that really creates the impact now. The edit quickly cuts between quarry, field, cliff and back again creating an uncomfortable mood and suggesting confusion. This creates climax and impact because the viewer experiences an increased tension at this point. The camera allows us to know that all is still not well between the couple.

SECTION C EXEMPLARS

Discuss how the number and gender of dancers **and** the staging/set in **Infra**, contribute to the stimuli of the work. [12 marks]

There is an even gender split in *Infra* and so a variety of different human relationships can be shown in the movement. This is especially apparent in the section where the six male/female duets are trapped in rectangles of light. Each duet shows a different relationship, for example the duet in box 3 using moments of close and tender contact work, whilst that in box 1 is more separate and angular. These duets could suggest a friendly or loving relationship contrasted with one that is more awkward and distant and is effective because it gives the audience a glimpse into the relationships going on 'behind closed doors'. In this way the number and gender of dancers has linked to the stimulus of 'below' – the dancers showing us a snapshot of personal life below the surface of a city.

The 12 dancers are supplemented towards the end by a crowd of people who walk across the stage from right to left. In the middle a single female slowly collapses with a silent scream. This crowd of people could suggest normal city life where hoards of workers walk the streets in a monotonous daily grind. It is particularly effective because having so many people walking in one direction makes the lone dancer stand out as different and ironically, alone, setting a dramatic mood of tension. This could suggest that people can be surrounded by crowds and yet still feel very isolated in their own private grief. The use of the crowd supports two of the stimuli for the work: again the idea of life below the surface of a city where one person's grief is lost in daily life, but also The Waste Land poem. The Waste Land talks of a crowd of people walking across London Bridge. These additional people, all walking across the stage, could be that crowd.

The set design supports these stimuli further. A black box set with a large LED screen high upstage, white figures in outdoor clothing walk to and fro above the action. The dancers are literally 'below' the figures and appear as if they are underground – underneath the surface of a city. In addition, the position of the screen high upstage could possibly suggest a bridge. In this way, the set supports the stimulus of The Waste Land as well. The effect is maximised in the collapse in the crowd section. Whilst the figures have always crossed the stage in random directions, now they all mirror the crowd onstage and walk from stage right to stage left. The effect is large as suddenly the stage is full of real and virtual people going in one direction, creating climax and adding to the dramatic effect.

The set is black and empty allowing the white LED figures to stand out. The monochrome colour palette works well with the black, white and grey costumes to suggest an underground location or subterranean world. The effect of the dancers in this underground world of a city could also suggest people waiting for and travelling on tube trains. The London Bombings of 2005 were another stimulus for *Infra*, where bombs were placed on the London Underground and so the set design has supported this too. The blackness and emptiness of the set creates impact with this stimulus in mind because it is bleak and dark, creating uncertainty and mystery for the audience.

OUR TIPS

Mark this exemplar! Find descriptive examples, explanations, interpretations, evaluations and links to stimuli. Use different coloured highlighters to find the evidence!

SECTION C EXEMPLARS

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

The lighting for Dave and Laura's Duet in *Artificial Things* is two white spotlights which create pools of light centre stage and downstage right. These white, round pools resemble snow or perhaps a snowglobe and so support the stimulus which mentions watching the action through a snowglobe. In contrast, the lighting in *EofE* does not support the stimulus but it does support the costume. The lighting is blue for much of the dance and this works well with the blue T shirts and jeans. The blueness creates a dramatic impact for the audience.

In the Gliding section of *Artificial Things*, David and Amy move Laura's chair to create a trio. The lighting is a cold blue wash covering the stage and could suggest a winter landscape, placing the dance outdoors. It could also bring us in mind of an ice rink, which is effective because it supports the slippery, sliding and gliding nature of the movement on stage at this point. Similarly the pale blue pools of light on the floor at the start of *Genesis* in *EofE*, also suggest a location. However this time it could symbolise an enclosed watery environment suitable for the idea behind this section – the beginning of life. The rest of the stage is in darkness, closing down the space. This is important because the dance starts here in darkness and builds in intensity to show the growth and development as life builds.

Similarly, the lighting for *Artificial Things* also supports its theme – moving on from life's limitations. This is because there is a timeline suggested by the lighting. The dance begins with the stage in darkness, save for two pools of light, builds in colour and intensity as it progresses and then ends with a deep blue wash and central pool of white light for Dave's Solo. This could suggest that time has passed for the dancers. This is important because it brings some resolution for the audience at the end of the dance. There is also some resolution at the end of *EofE*. The black backdrop flies out to reveal a white cyclorama which is lit a pale purple. This change brings a huge lift to the climax of the dance because it is lighter and freer than before. This helps to create extra impact for the Empowerment idea that the dancers are trying to communicate.

The lighting in *Artificial Things* brings contrast in colour between the cold white and blues and a warmer amber sidelight from stage left. The amber is used to highlight the dancers in the Family Portraits tableaux section as well as moments where Dave sits on the display cabinet, watching his fellow dancers. It could also suggest warmth –and given that it is stage left where typical indoor furniture is placed, perhaps out of the snow. The lighting in Section 2 of *EofE*, Growth and Struggle, also highlights the dancers. Two high intensity white sidelights beam in from stage right, throwing a shaft of light into the darkness. A group of dancers walk through this light in silhouette, the mood from the sidelights creating mystery and an eerie atmosphere.

OUR TIPS

Look at the structure of the exemplar. The similarities and differences are discussed throughout each paragraph. Don't separate your works!

SECTION C EXEMPLARS

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

The costumes for *Artificial Things* have a dip dye effect, with paint streaks in blue and green on the dancers' top half. This striped effect has been influenced by one of the stimuli for the dance, Goran Djurovic, whose paintings also had a streaked striped background. The costumes for *A Linha Curva* also support the stimulus, this time a celebration of Brazilian Culture. The bright colours of the shorts and zips on the tops create a happy, party-like mood and could suggest the dance is taking place at a vibrant carnival in Brazil, the zips perhaps echoing the streamers thrown at festivals such as this. The tops however are a black mesh and this is important because the dark colour allows the dancers to become 'invisible' and disappear when the squares of light snap off. This is vital for the effectiveness of the whole dance as part of the excitement of *A Linha Curva* is the way the dancers pop up in unexpected places and formations, only to disappear again when the lighting changes.

The costumes for *Artificial Things* are a short dress for Amy, vest top trousers and heels for Laura, and collared short sleeved shirts and trousers for Dave and David. This makes the costumes gender specific. This is helpful for a point later on in the dance where the dancers take on different family roles eg father, daughter, mother and pose as if having a portrait taken. If the costumes were not gender specific, we would not be able to read the section as a Family Portrait so easily. In contrast, the costumes for *A Linha Curva* are all the same design – lycra shorts and a black mesh top with one side open – however the girls wear the top with the opening at the back and the boys with the opening at the front. In this way these are also gender specific, however the men's version is important for the choreographic intention of the dance, where the men show off to the women – showing their muscular torsos.

Freedom of movement is important for both dances and Amy's costume in *Artificial Things* achieves this by having side vents/splits on the skirt of her dress to allow her leg extensions to be performed with ease. Similarly, Laura's sleeveless vest top is important for her arm gestures as she glides through the space in her wheelchair – the soaring effect achieved when she extends her arms high to the sides would be lost if her arms were covered. Similarly, the tight shorts in *A Linha Curva* allow for ease of movement, but they also allow for the sensual hip swings, thrusts and hip circles of the Samba movement style to be seen clearly. These swinging and circular movements form the 'Curved' part of the title for the dance, the straight zips on the tops perhaps suggesting the 'Line' part to create the contrast.

GOOD LUCK !

From all at ArtsPool

www.arts-pool.co.uk