

AQA GCSE DANCE

REVISION GUIDE



ST GEORGE CATHOLIC COLLEGE DANCE DEPARTMENT

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Action, Space, Dynamics and Relationships

As you will already know Action, Space, Dynamics and Relationships are the 'ingredients of dance'. In your written exam, you may be required to refer to ASDR in the following questions:

- Describing motifs or phrases you would choreograph from a given stimulus using ASDR
- Explaining how you would develop a motif using ASDR
- Giving examples and explanations of ASDR
- Explaining how your use of ASDR enhances your practical work (set phrases, performance or choreography)
- Describing motifs from the professional works using ASDR
- Analysing choreography from the professional works using ASDR
- Explaining and evaluating how the use of ASDR contributes to the understanding of the professional works

Actions

What a dancer does e.g travelling, turning, elevation, gesture, stillness, use of body parts, floor-work and the transference of weight. The movements.

Travel: *An action that moves a dancer from A to B*

Examples: run, walk, step-ball-change, slide, glide.

Turn: *An action that rotates a dancer to a new direction*

Examples: pirouette, step turn step, chaîné turn, half turn.

Elevation: *An action that takes a dancer 'up' without support.*

Examples: jump, leap, hop.

Gesture: *An action performed that does not bear weight*

Examples: pull, grab, reach, head roll, sweep, swing, kick

Stillness: *An action that does not move*

Examples: balances; arabesque, lunge etc or a held position.

Floor-work: *Actions that take dancers into and out of the floor*

Examples: rolls, handstands, slides into/out of the floor.

Revision Tip:

Learn the definitions of each of the different types of actions, and consider how you might improve the execution of each action.

e.g. You could improve elevation by improving strength to gain height from the floor, you could improve turn by practising spotting, you could improve stillness by improving core strength to hold movements for longer.

The “where” of movement such as levels, directions, pathways, shapes, designs and patterns.

Pathway: *Designs traced in space (on the floor or in the air).*

Examples: straight, diagonal, circular, zigzag.

Levels: *Distance from the ground: low, medium or high.*

Examples: low, medium, high

Directions: *The facing of a movement.*

Examples: front, left, right, diagonal, upstage, downstage.

Size of movement: *How large or small the movement is*

Examples: small movement: small circular hand gesture, large movement: fan kick or arm circle

Patterns: *Designs created with dancers on the floor*

Examples: formations, transitions

Spatial Design: *The overall design of the performance space*

Examples: use of spacing, formations, lighting etc.



Revision tip:

Remember: Formations are relationships, not use of space.

Always think about how the use of space relates to the choreographic intent, you may be asked this.

e.g If you used only straight pathways, why did you use these?

Remember: ‘Spacing’ is also not a specific dance term.

The qualities of movement based upon variations in speed, strength and flow.

Examples of contrasting dynamic pairs:

Fast/Slow

Sudden/Sustained

Acceleration/Deceleration

Strong/Light

Direct/Indirect

Flowing/Abrupt

Revision tip:

Remember: Dynamics are NOT an expressive skill OR a choreographic device.

They are an important aspect of choreography that enhances choreographic intent.

They are *how* movements are performed; every action should have a specific dynamic.

Questions you may be asked on dynamics may include:

How your dynamics enhanced your performance piece or own choreography.

How your choice of dynamics enhanced the choreographic intent.

How the use of dynamics in a professional work enhance the mood, intention or stimulus.

Relationships

The ways in which dancers interact; the connections between dancers.

Lead and follow: *One dancer initiating a movement or phrase and others following.*

Examples: One dancer performing an action and all other dancers joining in or responding.

Mirroring: *Replicating the actions of another dancer on the opposite side of the body*

Examples: Two dancers standing opposite one another reaching to the same side of the stage.

Action and Reaction: *A dancer posing a question and another reacting.*

Examples: One dancer asks a question through movement, another responds through another.

Accumulation: *A method of canon where dancers join in*

Examples: One dancer begins a motif, with other dancers joining in at different points.

Complementary: *Performing movement at the same time which have complementary elements*

Examples: One dancer performing the splits whilst another performs a split leap.

Contrast: *Performing movement at the same time which bear no resemblance to each other.*

Examples: performing strong and sharp dynamics alongside soft and sustained dynamics.

Counterpoint: *Performing different motifs or phrases at the same time*

Examples: three dancers performing their own motif at the same time.

Contact: *Dancers interacting with one another through touch*

Examples: lifts, contact improvisation, group or pair balances

Formations: *Shapes or patterns created by dancers in the space*

Examples: lines, windows, transitioning formations, circles.

Revision tip:

Remember: Relationships are an integral part of every group dance performance.

There are **always** questions on relationships in exams, ensure you know what they are and how they enhance or relate to choreographic intention.

'Lifts' are contact, they are not a relationship in their own right.

Canon and Unison are NOT relationships.

Aspects enabling effective performance; relating to technique.

	<u>Definition</u>
Posture	<i>The correct way the body is held with elongated spine and shoulders back</i>
	Improved through pliés in the mirror, keeping the back straight and bottom tucked under. Improved over time by deepening the pliés and performing in various foot positions i.e 1 st , 2 nd , 3 rd , 4 th , 5 th .
Alignment	<i>The correct placement of body parts in relation to other body parts to create lines</i>
	Improved through performing arabesques in the mirror, lining the arm with the opposite foot Improved over time through increasing the tilt to the floor but maintaining alignment of the hand and foot.
Balance	<i>The ability to maintain steadiness in a held position</i>
	Improved through increasing core strength through sets of 30 sit ups 3 times a week. Improved over time through increasing to 50 sit ups 3 times a week.
Co-ordination	<i>The ability to move multiple body parts simultaneously</i>
	Improved through rehearsal of short phrases that use multiple body parts such as arm swings plus use of torso Improved over time through increasing the number of body parts used in the rehearsed phrases.
Control	<i>The ability to start and stop movement, change direction and hold a shape efficiently.</i>
	Improved through increasing core strength through sets of 30 sit ups 3 times a week. Improved over time through increasing to 50 sit ups 3 times a week.
Flexibility	<i>The range of movement available at a joint</i>
	Improved through performing straddle stretches held for 10 seconds each 3 times a week. Improved over time through deepening the stretch by lowering the body or head to the ground.
Mobility	<i>The range of movement in a joint; the ability to move fluently from action to action.</i>
	Improved through performing shoulder rolls, adding the elbows and arm circles every day. Improved over time by enhancing the energy of the rolls and linking them fluidly.
Strength	<i>The ability of the muscles to withhold or resist a force</i>
	Improved through performing 20 press ups 3 times a week. Improved over time through increased to 50 press ups 3 times a week.
Stamina	<i>The ability to maintain levels physical and mental energy over time</i>
	Improved through performing cardio-vascular exercise such as jogging, swimming or running for at least 20 minutes 3 times per week. Improved over time through performing the exercise for at least 40 minutes 3 times per week.
Extension	<i>The ability to elongate the limbs or muscles</i>
	Improved through extending the limbs in performance and using a mirror to check extension. Improved over time through performing demanding actions such as leaps and extending all limbs at once.
Isolation	<i>Manipulating one body part separately from the rest</i>
	Improved through exercises in technique class such as head isolations. Improved through increasing the difficulty of the isolations by performing them at the same time as another action such as a jump.

Expressive Skills

Aspects that contribute to performance artistry and that engage the audience, such as focus and musicality.

Expressive Skill	Definition
Projection	The energy the dancer uses to connect with and draw in the audience. <i>Improved through rehearsing to an audience and exaggerating movement and performance energy. Film and watch back. Get feedback from a teacher or peer.</i>
Focus	Use of the eyes to enhance performance or interpretative qualities. <i>Improved through ensuring specific use of eyes is choreographed into the performance. Film and watch back. Get feedback from a teacher or peer.</i>
Spatial Awareness	Consciousness of the surrounding space and its effective use. <i>Improved through rehearsing formation and spatial changes without the use of a mirror. Film and watch back. Get feedback from a teacher or peer.</i>
Facial Expression	Use of the face to show mood, feeling or character. <i>Improved through exaggerating and enhance use of face throughout the performance. Film and watch back. Get feedback from a teacher or peer.</i>
Phrasing	The way in which the energy is distributed in the execution of a movement phrase. <i>Improved through incorporating a sense of 'rise and fall' in performance energy. Film and watch back. Get feedback from a teacher or peer.</i>
Musicality	The ability to make the unique qualities of the accompaniment evident in performance. <i>Improved through matching specific dynamic qualities to those in the music. Film and watch back. Get feedback from a teacher or peer.</i>
Sensitivity to other dancers	Awareness of and connection to other dancers. <i>Improved through rehearsing without mirrors and using peripheral vision to ensure no one collides. Film and watch back. Get feedback from a teacher or peer.</i>

Revision tip:

Physical Skills:

Revise names of skills, definitions, improvements and improvements over time. Ensure you are specific in saying how MANY of each exercise you would do, not simply state 'sit ups' as an improvement.

Physical Skills relate to technique.

Expressive Skills:

Revise names, definitions and improvements. Always include how you will gain feedback (film, teacher or peer).

Dynamics is NOT an expressive skill.

Technical Skills

These include accuracy of action, timing, dynamic, rhythmic and spatial content and the reproduction of movement in a stylistically accurate way

Technical skills are those which make up *how* choreography is performed. These are used to assess your practical.

<u>Technical Skill</u>	<u>Definition</u>
Action	<i>The accuracy of the replication of action content of a work.</i>
Timing	<i>The accuracy of movement in relation to the timing requirements.</i>
Dynamics	<i>The accuracy of the replication of dynamic content of a work.</i>
Rhythmic	<i>The accuracy of movement in relation to the rhythm; including phrasing.</i>
Spatial	<i>The accuracy of the replication of spatial content of a work.</i>
Style	<i>The accuracy of the demonstration of the style of a work. Eg. contemporary</i>

Mental Skills

These include commitment, concentration, confidence, movement memory, systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve. Technical skills are those which make up how choreography is performed. These are used to assess your set phrases and performance pieces.

<u>Mental Skill</u>	<u>Definition</u>
Commitment	<i>The energy and 'go for it' factor in a performance.</i>
Concentration	<i>The 'being in the moment' factor, not being distracted.</i>
Confidence	<i>The belief in your ability.</i>
Movement Memory	<i>How well movement content is retained by the body.</i>
Systematic Repetition	<i>In rehearsal: repeating sequences or phrases again and again.</i>
Mental Rehearsal	<i>In rehearsal: Imagining yourself performing in your head.</i>
Rehearsal Discipline	<i>In rehearsal: Maintaining focus to repeat, receive feedback and improve.</i>
Planning of Rehearsal	<i>Before rehearsal: Having a distinct aim or goal with steps to achieving.</i>
Response to Feedback	<i>After rehearsal: Acting on feedback positively.</i>
Capacity to Improve	<i>Overall ability to improve by combining the above skills.</i>

Choreographic Devices

Methods used to develop and vary material.

You may be questioned on choreographic devices in the following questions:

- How you would develop a motif you have described.
- How the use of that device enhances the choreographic intent.
- How a device you have used in your choreography enhances the choreographic intent.
- To name a specific device used in a professional work.
- To explain how that device enhances the mood, theme, stimulus, narrative or intention of a work.

Motif and development: *Using specific motifs which underpin a theme, and manipulating and changing them.*

Example: motif A performed in its original form, followed by motif A developed through space.

Repetition: *Performing actions or phrases again.*

Example: motif A is repeated in a rondo structure in its original form.

Contrast: *Movements or shapes that have nothing in common*

Example: motif A is followed by motif B which is performed in an entirely different style and dynamic.

Highlights: *Important moments in a dance*

Example: Adding in a freeze-frame or balance that enhances the intention

Climax: *The most significant moment in a dance*

Example: Developing motif B to be exciting, having impact, suspense and contrast.
(the purpose of a climax: impact, suspense, drama, contrast)

Manipulation of number: *How the number of dancers in a group is used.*

Example: Beginning with 1 dancer on stage and gradually adding more dancers.

Unison: *All dancers performing the same actions at the same time.*

Example: All dancers performing a development of motif A together.

Canon: *When the same movements overlap in time.*

Example: dancer 1 begins performing motif B following 4 counts later by dancer 2.

Structures

The way material is organised to create the whole.

You may be questioned on structures in the following questions:

- To outline a structure you would use in a choreography question
- To explain why you would use that structure
- To explain how that structure supports the choreographic intent
- To outline and explain the structure used for your own choreography
- To explain how the structure of a professional work enhances the intent or if effective.

Binary: *A dance with 2 parts. AB*

Example: Two contrasting sections outlining a theme such as war and peace.

Ternary: *A dance with 3 parts. ABA*

Example: A dance where the opening and ending have similar content. With a contrasting middle.

Rondo: *A dance with a reoccurring section. ABACA*

Example: A dance where a 'chorus' type section is revisited each time.

Narrative: *A dance that tells a story*

Example: A dance with sequential sections that unfold a story.

Episodic: *A dance with several sections linked by a common theme.*

Example: A dance with 4 sections, each displaying the theme of love in different ways.

Beginning/Middle/End: *A dance with a clear opening, middle and ending.*

Example: 3 sections unfolding gradually over time to display a theme, narrative or intention.

Revision tip:

Ensure you know which type of structure you have used for your performance piece and choreography.

Reasons you may have used a specific type of structure:

- Works with the structure of the accompaniment
- Allows ideas to be built on over time
- An AB structure may be used with a choreography about something to do with 'two' eg a partner, friendship, something breaking and so on.
- Allows development of motifs
- Allows different sections to be linked by a theme.
- Adds variety and interest.
- Leads to a climax.
- Creates a sense of unity.
- Adds contrast

You may be asked questions such as:

- **Describe a motif you would choreograph from a stimulus using action, space and dynamics....**

Tip: Always read ahead, think about how the actions, space and dynamics relate to the stimulus the exam paper provides such as a picture or group of words.

Example: Stimulus: Action words: Push, Pull, Throw

Three drag runs upstage whilst pushing the arms forward in a sustained way as though pushing against something heavy, followed by throwing the arm over the head whilst hopping, then pulling the non-working leg back into the body and grabbing it quickly.

- **How does the motif you have described relate to the choreographic intent.....**

Tip: Ensure your reasons why are clear and precise.

The intention of the work is simply the three action words, therefore pushing the arms forward relates to the word 'push'. Throw is shown by throwing the arm in a loose dynamic over the head and 'pull' is shown through the leg being brought back into the body.

- **Describe the opening to your work.... Describe the ending of your work....**

Tip: Ensure your opening is always showing your choreographic intent.

The opening would have 3 dancers performing contrasting motifs. 1 motif would have the dancer moving into and out of the floor, one would have a dancer moving backwards and forwards across the stage and the other would have a dancer moving backwards from left to right.

- **How does the opening/ending you have described relate to the choreographic intent.....**

Tip: Look at the number of marks available, this is how many justifications you need to give. Be specific.

The three dancers represent the three different words. The three contrasting motifs also highlight the words specifically. Moving backwards across stage is suggesting the dancer is being pushed across the stage. Moving into and out of the floor suggests throwing and bouncing back.

- **Describe a climax you would choreograph**

Tip: Read ahead, what are they asking you next? Make sure your description can answer the next question.

The three dancers perform a sharp knee drop to the floor in unison, then scramble up one another before performing a lift which is held still for 8 counts.

- **How is this climax effective?**

Tip: Remember the purpose of a climax: Suspense, drama, impact, contrast.

The dancers suddenly dropping on the climax creates suspense, and the use of contact to a still lift adds a sense of impact and contrast from the section before which would be fluid and softer.

Safe Practice: Rehearsal and Process

Warm Up: Reasons to warm up:

- Prepares body for exercise
- Increases blood flow which warms muscles
- Prepares mind for exercise
- To prevent injury

Stages of warm up:

- Pulse raising: jogging, jumping, star jumps etc
- Stretching: moving or static stretches
- Mobilising: moving of joints, shoulder/head/ankle rolls etc
- Technique/Conditioning: specific exercises to enhance physical skills

Cooling down: Reasons to cool down:

- Prepares body for stopping exercise
- Decreases injury or muscle soreness
- Lowers heart rate

Stages of cool down:

- Gentle stretches
- Breathing exercises

Hydration

A dancer should always have sufficient (at least 1 litre) of water to consume during and after rehearsal or performance.

Hydration ensures:

- Brain is hydrated; important for commitment, concentration and performance energy
- Body is hydrated; important for being able to perform at maximum

Failure to hydrate:

- Dizziness, faintness, weeziness
- Inability to perform at maximal levels
- Loss of concentration

Nutrition

A dancer should ensure they eat a healthy, balanced diet incorporating complex carbohydrates for energy.

- Carbohydrates: such as rice, pasta, bread, potatoes
- Protein: such as meats, eggs, beans and pulses
- Fats: from olives, avocado and natural oils
 - Minerals: fruit, vegetables

Safe Practice: Execution and Performance

Safe Execution

Dancers need to ensure they safely execute the actions; physical skills can help with safe execution.

- Bending the knees (plié) when elevating, landing, lifting or catching another dancer.
- Bending the knees to lower the centre of gravity to the floor when performing floorwork.
- Using the hands to support the weight of the body when moving into the floor to prevent bottom or knee injuries.
- Ensuring the arms and legs are correctly aligned so that muscles are not strained at the joints.
- Ensuring the knees move over the toes when bending to prevent twisting in the knee.
- Turning out from the hip rather than the knee to prevent knee injury.
- Rolling through the feet when landing to prevent achilles injuries.

Dancewear

Dancers should ensure they are appropriately dressed for both rehearsal and performance.

- Clothing should be tight fitted where possible. Such as a leotard and tights.
- Loose fitting or long clothing can be tripped on which could cause injury.
- Clothing should not obstruct the view of the dancer.
- Hoods or hats may obstruct the view of the dancer who may fall or injure another dancer.
- Clothing should have ventilation so that heat can leave the body.
- Fleece or wool type clothing may cause over-heating.

Footwear

Dancers should opt for correct footwear depending on the performance surface and style of dance.

- In most cases, bare feet are preferred.
- Jazz shoes, jazz trainers may be worn for jazz or street style dances.
- Character or modern shoes may be worn for musical theatre, latin and ballroom or modern styles.
- Foot thongs may be worn to alleviate pressure points on the feet from blisters and aid in turns.

Hairstyle

Dancers' hair should be away from the face and secured so that it does not move during performance.

- A ballet bun is usually preferred.
- All hair should be secured, not falling out half way through performance.
- Hair can obscure the view of the dancers which can be dangerous.

Absence of jewellery

Dancers should ensure all jewellery, even that hidden under clothing, is removed for rehearsal and performance.

- Earrings, rings, necklaces, bracelets etc should be removed.
- Piercings should also be removed.
- Piercings and jewellery can catch on costumes, body parts or other dancers and cause injury.

Section B: Critical appreciation of your own practical work

In this section of the exam, you may be asked questions on:

- How your physical skills enhanced your set phrases or performance
- How your expressive skills enhanced your set phrases or performance
- How your action, space, dynamics or relationships enhanced your performance or choreography
- Any other evaluative questions on the process or performance of your practical work.

Ensure you know the following:

How physical skills enhanced set phrases:

Use 'Describe' 'Interpret/Explain' 'Link' to outline the skill, say how it adds and link to how it enhances.

In the set phrase 'Breathe' I used alignment in the lunge sections to allow the clear shapes of the arms and legs to be seen, keeping with the contemporary style. I also used posture in the opening walks to ensure my spine was extended and I had presence as I entered the stage. I also used I used strength to elevate from the floor in the hop section to add a sense of 'rise and fall' to the performance, and used mobility and control to drop to the floor with speed and precision after performing the hop. Finally, I required stamina to ensure my performance energy was maintained throughout the performance adding to a sense of overall performance.

Revision tip: ensure you can say the same for the performance piece.

How expressive skills enhanced performance piece:

Use 'Describe' 'Interpret/Explain' 'Link' to outline the skill, say what it adds and link to how it enhances.

Our performance piece portrayed a storm; the calm before the storm, the storm building and breaking and finally ending – leaving devastation. Firstly, I used projection by exaggerating my performance energy out to the audience, this was especially important in the climax when the storm broke, as the energy and momentum of the storm needed to be shown through my performance. I also used strong and scary facial expressions in the climax section to portray the devastation of the storm and allow the audience to understand that this was the 'height of the storm'. I also used musicality by matching my dynamics, phrasing and choreography to match the unique qualities in the music. There are a series of 'crashes' in the accompaniment towards the end in which I perform strong and sharp movements to portray the storm breaking through the environment. Finally I used sensitivity to other dancers by rehearsing and performing without a mirror to improve my use of my peripheral vision, this ensure we did not collide when dancing close to one another and ensure the work looked intense and precise.

Revision tip: ensure you can say the same for the set phrases.

Also ensure you are able to discuss how expressive skills relate to your own choreography.

Revision tip: Use highlighters in your practice questions to outline where you have described/named a skill, where you have explained how you used it and/or how it adds to the intention of the work and also what impact this has on the audience.

How your selection of action content enhanced your own choreography

Use 'Describe' 'Interpret/Explain' 'Link' to outline the skill, say how it adds and link to how it enhances.

Ensure you give at least 4 examples of how your action content relates to your intention. Remember Describe, Interpret, Link.

For example: *My stimulus was a painting which had several circular motifs on it. To portray this through action I used 3 distinction circular actions. Firstly, I used a circular arm gesture backwards. This related to the circles seen in the painting and allowed the audience to understand this was a direct link to the stimulus. I developed this circular arm gesture by performing arm swings backwards and forwards. This related to the vast number of circles seen on the painting. I also performed a 360* jump on the spot with the arms out to each side, when performed at speed this would create a circle if viewed from above. As the painting was viewed from above, I felt this would add a different dimension to the choreography as it could be viewed from the front or above, just like the painting. Finally, I used a head roll to add another sense of circles to the choreography, once again representing the smaller circles on the painting.*

Now complete for your choreography:

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How your selection of spatial content enhanced your own choreography

Use 'Describe' 'Interpret/Explain' 'Link' to outline the skill, say how it adds and link to how it enhances.

Ensure you give at least 4 examples of how your spatial content relates to your intention. Remember Describe, Interpret, Link.

For example: *My stimulus was a reoccurring feeling of needed to go back to something, like an addiction. I used space to convey this by firstly using circular pathways very often. This referenced the sense of 'going round in circles' when trying to beat an addiction, allowing the audience to put themselves in the shoes of the performer. I also used repeatedly returning to the floor (lower level) throughout the piece. This once again portrayed trying to move away or beat an addiction but then being brought back to it again. I also used directions by performing outwards to different corners, then having the dancer perform to the front to portray trying to look for a way out but then returning to looking in the mirror and being upset or annoyed with themselves for going back to their addiction. Finally, I used the size of movement in the climax by exaggerating and increasing the size of all of the movements, this ensure the audience knew this was the moment the dancer was going to break through the addiction and come out better the other side.*

Now complete for your choreography:

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How your selection of dynamic content enhanced your own choreography

Use 'Describe' 'Interpret/Explain' 'Link' to outline the skill, say how it adds and link to how it enhances. Ensure you give at least 4 examples of how your action content relates to your intention. Remember Describe, Interpret, Link.

For example: *My stimulus was a zoomed in image of a snow flake. To show the harsh edges of a snowflake when zoomed in, I ensured one of my motifs was performed mostly in a sharp and fast dynamic. I also used sudden and jagged dynamics to portray the intricate and jagged designs of a snowflake when you look at it up close. This allowed the audience to appreciate the various layers and dimensions of a snowflake which may be otherwise overlooked. I also used soft and fluid dynamics; not only to contrast the use of harsher dynamics, but also to represent what happens after a snowflake falls – eventually it will melt away into water and then evaporate back into the clouds.*

Now complete for your choreography:

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How your selection of relationship content enhanced your own choreography

For a solo you can discuss: Complementary, Contrast, Relationships with music

For a group you can discuss: All relationships

Now complete for your choreography:

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Revision tip: Ensure you regularly practise these questions.

Always mark your own work using highlighters after you have written it to ensure you have 'earned' all of the marks. For these questions award marks for 1.Naming/Stating/Describing a skill/use of ASDR 2. Saying what it represents or 3.what it adds to the work 4. Linking to the question.

A Lihna Curva

Choreographer: Itzik Galili	Company: Rambert	First Performance: May 2009
Dance Style: capoeira, samba and contemporary	Dancers: 28 15 male 13 female	Performance Environment: End stage

Choreographic Approach

The way in which a choreographer makes the dance.

- Choreographer worked collaboratively with the dancers.
- Motifs choreographed using improvisation.
- Dancers were asked to create a solo of their favourite moves that stayed within an allocated square.
- Motifs and sequences were named after the dancers.
- Motifs and sequences then learnt by everyone to create ensemble work.

Questions you may be asked on choreographic approach

- Discuss/Outline the choreographic approach of this work. (1-3 marks)

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- Discuss how the choreographic approach informed the intention of the work. (3-6 marks)

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- Explain how the choreographic approach supports or enhances the stimulus/theme/idea/intention (6 marks)

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Revision tip: Try to memorise the bullet points and piece together with the work as a whole. Some works have similar choreographic approaches so group these together. No other works had dancers create choreography that shows their personality!

Stimulus

Inspiration or idea for movement

- ❖ Brazilian culture
- ❖ Celebrating the Brazilian way of life



Carnivals

Parades

Celebrations

Football

Dancing

Laid back

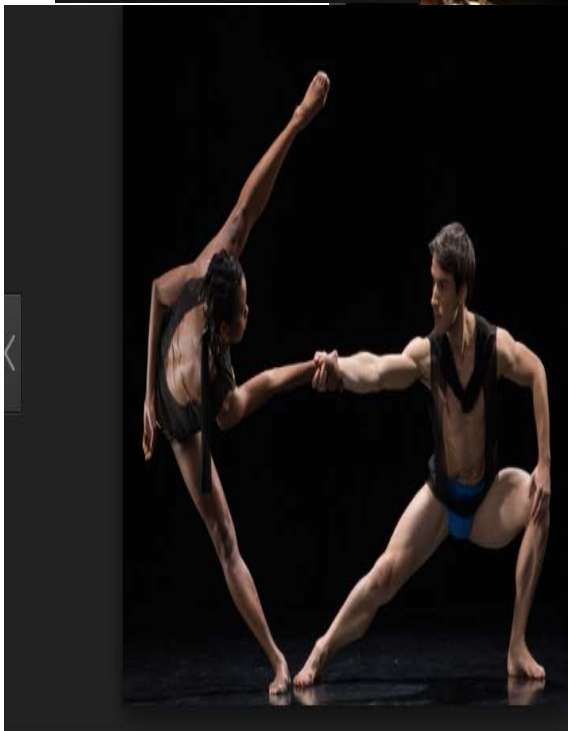
Darker side – crime and sinister (contrast)

Revision tip: Ensure you know the difference between the stimulus and intention, these are different and this is important. When revising the works, think about how every element (features of production and choreography) enhances or shows the stimulus of the work.

Intention

The aim of the dance: what it is trying to say

- ❖ Just have fun
- ❖ With contradictions
- ❖ How Brazilian men communicate with women - hunting in packs
- ❖ Men showing off/competing with each other



Lighting

Descriptions	<p>Use of overhead coloured lighting; blue, green, yellow, pink</p> <p>Creates checkerboard effect on the floor</p> <p>Checkerboard moves around the floor in different spaces including lines and diagonals</p> <p>White light is reflected from the collars of the men in the opening</p> <p>Lighting is dimmed with white side and overhead lights in narrative sections</p>
Contributions	<p>Stimulus – Brazilian way of life – colours reflect colours of Brazil and carnivals</p> <p>Intention – Just have fun – checkerboard moving erratically around the stage as the dancers keep up with the pre-programmed lighting enhances the fun aspect.</p> <p>Mood – Lighting reflected from the collars enhances an unpredictable and fun mood</p> <p>Highlights dancer – Spotlights used in solo and duet sections highlight each dancer</p> <p>Highlights dance space – Checkerboard creates a dance space which each dancer must stay in</p> <p>Sculpts body – Lighting sculpts the bodies of the dancers and enhances movement</p> <p>Geographic context – colours connote the colours of the Brazilian flag – green, blue, yellow</p> <p>Complements other components – colours of light complement the colours of the costumes</p>
Interpretations	<p>The colours of the lighting (blue, yellow, pink, green) represent the bright colours seen on the decorations and costumes seen at a Brazilian carnival.</p> <p>The colours of the lighting also reflect the colours of the Brazilian flag being green, yellow and blue.</p> <p>The checkerboard effect moving across the stage in lines represents the carnival dancers and floats moving through the streets.</p> <p>The darkening of the lights in the narrative sections represents a darker and more sinister side to Brazilian culture which is dark and sinister.</p> <p>The darkening of the lights also represents the heightened tension and emotions felt as males compete for females.</p> <p>The lights reflecting from the collars in the opening could represent the flashing lights of torches and cameras during a carnival.</p>
Moods	Happy, vibrant, exciting, unpredictable, carnival, celebratory

Remember:

- Questions that relate to MOOD require description, interpretation and links (DIL)
- Questions that relate to anything else UNDERSTANDING, APPRECIATION, INTENTION require description, contribution, interpretation and/or evaluation and links (DCIL)
- Ensure you give at least 8 contribution points for contribution questions.
- For ‘understanding/intention’ questions you may refer to the stimulus/intention more than once.
- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis /interpretation will gain additional marks.

Set and Props

Performance Environment	End stage
Descriptions	No set: black tabs and black floor Raised platform at the back of the stage to elevate the samba band Skateboards used to travel across the stage
Contributions	Stimulus – Brazilian way of life Intention – Just have fun Mood - Exciting Complements other components – Black set and floor complement black costumes Context – Stage creates a sense of a live performance at a carnival Creates levels – stage elevates the band and makes them a part of the performance Incorporated into action – Skateboards used by dancers to travel across the stage
Interpretations	The black tabs and floor create a box type environment that represents an empty street about to be filled with carnival The raised platform at the back represents a stage that performers and musicians are seen on at carnival performances The skateboards represent the floats that move through the streets The skateboards also represent a sense of fun, carefree and joyful living
Mood	Happy, vibrant, exciting, unpredictable, carnival, celebratory

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Revision Tip: Analyse the type of performance environment used and add reasons why the use of this type of environment is important for the work.

Costume

Descriptions	Black vest tops Male vest tops have slashes in to expose their torso Multi-coloured (10 colours) lycra shorts Metal collars worn by male dancers
Contributions	Stimulus – Brazilian way of life – colours of the shorts reflect the colours of Brazilian carnivals Intention – Just have fun – the costumes are tight fitted allowing the movement to be performed to its maximum, enhancing the ‘just have fun’ intention. Mood – colours of the costumes reflect a bright and happy mood. Complements other components – colours of the shorts complement the colours of the lighting Sculpts body – costumes are tight fitting sculpting the body Uniformity – costumes are the same creating uniformity Gender – metal collars highlight the male gender in the opening. Slashes in the torso highlight their masculinity.
Interpretations	Colours of the shorts are representative of the colours seen on carnival costumes Slashes in males vests represent their masculinity Metal collars represent strength and power as the males try to impress the females All dancers wearing the same suggests the matching costumes worn by dancers in a samba parade.
Moods	Happy, vibrant, exciting, unpredictable, carnival, celebratory

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Aural Setting

Descriptions	<p>Played live</p> <p>Samba percussion band</p> <p>Repetitive drums</p> <p>Vocals from dancers at the beginning (male) and the middle (all)</p> <p>Clanging, lower pitched sound in female's narrative section</p> <p>Very loud</p>
Contributions	<p>Stimulus – Brazilian culture – Samba bands portray traditional Brazilian style music</p> <p>Intention – Just have fun – rapid tempo and use of vocals where dancers 'feel the moment' creates a sense of fun and excitement.</p> <p>Mood – High energy tempo creates a happy and vibrant mood</p> <p>Complements other components – Use of samba style music complements the carnival coloured lighting and carnival inspired costumes.</p> <p>Geographical context – Live samba band creates a sense of being immersed in Brazil</p> <p>Climax – Re-introduction of fast samba beats with vocals after narrative section creates a sense of climax</p> <p>Contrast – narrative section in the middle with slower, deeper and longer notes creates a contrast from the rapid drumming of the ensemble sections</p>
Interpretations	<p>The live performance if the samba band creates a genuine sense of a live carnival performance – creating a 'one off' performance.</p> <p>The samba style aural setting represents the music played at Brazilian celebrations</p> <p>The repetitive nature of the drumming represents the repetitive music played as it travels through the streets of Brazil</p> <p>The vocals from the dancers portray male domination</p> <p>The vocals from all dancers represent the calls and cheers of people in the crowds at celebrations</p>
Moods	Happy, vibrant, exciting, unpredictable, carnival, celebratory

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- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Action, Space, Dynamic and Relationship overview

Using your interpretive skills, add 3 interpretations for the type of ASDR used

	Examples	Interpretations
Action	Strong and clear arm gestures Low centre of gravity travelling phrases Leaps and jumps Clapping and waving gestures	
Space	Different direction facings Straight and diagonal pathways Front to back and back to front pathways Frequent use of a lower/middle level Large and exaggerated movements throughout	
Dynamic	Strong and energetic dynamics used frequently Slower and sustained dynamics used in female only section in the middle Men perform sharper, heavy dynamics in their showing off section	
Relationship	Varieties of straight and diagonal line formations with transitions. Accumulation frequently used in ensemble sections. Contact used in female/male duets	

Questions you may be asked:

- Discuss how the use of Action enhances the stimulus/intent of the work
- Explain with examples how the dynamic content enhances the mood/intent of the work
- Outline a relationship used in this work and discuss how it enhances the intent/mood/narrative of the work
- Explain how the use of space enhances the choreographic intent of the work

Key Motifs

Liris Motif: - A fast unison septet facing upstage.

ACTIONS: Shoulder roll, clap, gesture, plie, hip swing, arm wrap, reach, drop, throw

SPACE: Downstage, facing upstage, horizontal line, performing inside one square on the grid.

DYNAMICS: Fast, precise, rhythmic, grounded, weighted, release, strong

RELATIONSHIP: Straight line formation

Liris motif developed by:

SPACE: DIRECTION – facing upstage → downstage

RELATIONSHIP: FORMATION -horizontal line → diagonal line.

RELATIONSHIP: ACCUMULATION - Originally performed in Unison → the Liris motif in accumulation

Robson Motif: - A fast motif, swinging the arms over the head over a wide base in 2nd.

ACTION: swing, drop, roll, throw, catch

SPACE: Facing stage left, then the front on the 2nd repetition, performing inside one square on the grid.

DYNAMICS: strong, lively, fast

RELATIONSHIP: Straight line formations

Robson motif developed by:

ACTIONS: FRAGMENTATION – the original motif if broken up and performed in a different order using other motifs.

SPACE: DIRECTIONS – Facing Stage left → Downstage

RELATIONSHIPS: FORMATION - Performed in various different formations throughout e.g. horizontal line → vertical line

RELATIONSHIPS: ACCUMULATION – Used to transition from Adage Septet → Robson motif.

Adage Septet: - A slow, fluid, rippling phrase for 7 girls

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

SPACE: Dancers are spaced and positioned on a yellow square of the grid. They work on the diagonals and verticals of the grid.

DYNAMICS: Slow, languid, gentle, careful, soft, sudden [bounce], suspend

RELATIONSHIP: Accumulation.

Adage Septet motif developed by:

SPACE: DIRECTION: facing upstage left → downstage right

RELATIONSHIPS: SIMULTANEOUS CANON: The 7 dancers fall into different points of the motif creating contrast.

RELATIONSHIPS: COUNTERPOINT: Performed alongside the 'Robson' motif.

RELATIONSHIPS: FORMATION: Originally performed on singular squares across the grid → being performed in clear linear/grouped formation.

Revision tip: Ensure you can describe these motifs using ASDR, and explain with interpretations at least 4 ways they contribute to the intent and mood of the work.

Choreographic Devices

<u>Device</u>	<u>Examples</u>	<u>Interpretation</u>	<u>Link</u>
Unison	<p>Robson motif (arm swing) performed in large ensemble groups.</p> <p>Multiple sections of females performing in unison in straight line formations.</p> <p>Males perform a comedy floor section in unison</p> <p>Females perform sustained lunge motif in unison.</p>	<p>Unison creates a sense of togetherness felt at a carnival.</p> <p>Unison emphasises the fun nature of the choreography</p> <p>Males and females performing in unison highlights the contrast in roles between the genders in Brazil.</p> <p>Females repeating their unison section highlights their importance as a group.</p>	<p>Links to Brazilian carnival and connotes large crowds.</p> <p>Links to intention of ‘just have fun’ as the actions performed in unison creates a sense of enjoyment.</p> <p>Links to happy and vibrant mood as the high energy movement in unison enhances the energy felt in the performance environment.</p>
Canon	<p>Lines of dancers perform shoulder isolation motif in unison gradually joining in from stage right.</p> <p>Male dancers perform pike jumps in canon.</p> <p>Male/Female duet work performed in canon</p>	<p>Lines of dancers in canon represents the energy of the carnival as it ripples through the streets.</p> <p>Males performing jumps in canon symbolises them showing off and trying to beat one another</p> <p>Male/Female duets in canon signifies the ongoing tradition of men showing off to impress women.</p>	<p>Links to stimulus of celebrating the Brazilian way of life as repetitive carnivals move through the streets symbolised by the use of canon.</p> <p>Links to the intention of ‘Just have fun’ as the males are showing off in a light hearted and fun way.</p> <p>Links to a happy mood as the rippling effect of the energy and movement reinforces the happiness felt by the dancers.</p>
Contrast	<p>Use of slowly, more controlled action and dynamic content in the female’s only section.</p> <p>Contrast of smaller numbers of dancers performing closer together</p> <p>Contrast of switching from narrative into ensemble sections.</p>	<p>The slower, controlled actions could represent the women feeling proud that the men are fighting for their attention.</p> <p>The contrast highlights the darker side of Brazilian culture which is sometimes dangerous and sinister.</p> <p>The contrast also exaggerates the vibrancy when it returns.</p>	<p>Linking to the stimulus of the Brazilian culture as despite being fun and relaxed there are darker sides.</p> <p>Linking to the intention of interactions and differences between men and women.</p> <p>Linking to the contrasting moods of the piece between extremely happy and more eerie.</p>
<u>Other devices seen in A Lihna Curva</u>			
Manipulation of number	<p>Revision tip: Revise answering a 6 mark question on how a choreographic device enhances the stimulus, intention or mood of the piece.</p>		
Climax			
Motif and Developments			
Repetition			
Highlights			

Structure
Episodic

Sections linked by a common theme

- Distinct sections of large ensemble work
- Broken up by narrative sections exploring the competitive nature of men and how they interact with women.

Questions you may be asked on structure

- How does the structure of the work enhance the intent of the piece
- Discuss how the structure of the work enhances the stimulus of the work.

The structure of ensemble sections broken up by narrative sections enhances the work in several ways. Firstly, the large ensemble sections pieced together enhance the idea of Brazilian carnivals. This is because the large groups represent the crowds seen at a Brazilian carnival. Performing the large ensemble sections also creates a sense of the carnivals moving through the streets. The use of narrative sections where the females perform alone highlights them as a group of dancers and suggests their femininity and importance in Brazilian culture. The male only narrative sections represent the males showing off and competing for the women's attention. Finally, the narrative sections where the males show off to the females demonstrate how Brazilian men win over women with their over-the-top behaviour.

Revision tip:

To simplify your revision, think of A Lihna Curva as an ensemble dance. However a narrative is embedded to reflect the intention of the relationships between males and females.

Learn and come up with your own interpretations.

Answer these questions using Describe Interpret Link.

Artificial Things

Choreographer: Lucy Bennett	Company: Stopgap	First Performance: Feb 2014
Dance Style: Inclusive contemporary	Dancers: 4 2 male 2 female	Performance Environment: Proscenium arch

Choreographic Approach

The way in which a choreographer makes the dance.

- Choreographer worked collaboratively with the dancers.
- Choreographer initiates work through choreographic tasks.
- Movement was inspired by Laura and her use of the wheelchair, then adapted to able bodied dancers.

Questions you may be asked on choreographic approach

- Discuss/Outline the choreographic approach of this work. (1-3 marks)

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- Discuss how the choreographic approach informed the intention of the work. (3-6 marks)

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- Explain how the choreographic approach supports or enhances the stimulus/theme/idea/intention (6 marks)

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Revision tip: Try to memorise the bullet points and piece together with the work as a whole. Some works have similar choreographic approaches so group these together.

Both A Lihna Curva and Artificial Things have a collaborative approach.

Stimulus

Inspiration or idea for movement

- ❖ An imaginary image of a snow covered landscape, with a person sat in a collapsed wheelchair.
- ❖ This is observed from afar as though inside a snow globe.
- ❖ Paintings by Goran Djurovic.
- ❖ Dancers' own experiences.



Choreographic Intention

The aim of the dance: what it is trying to say

- ❖ **Coming to terms with life's limitations.**
- ❖ **Constricted within a snow globe**
- ❖ **Living with individual regrets**



Lighting

Descriptions	<p>White shaft of light highlighting the floor and dancers from the side.</p> <p>Warmer use of golden lighting.</p> <p>Blue wash.</p> <p>White spotlight.</p>
Contributions	<p>Stimulus – Snow globe – white lighting on the fake snow highlights snow globe,</p> <p>Stimulus – Urban landscape – warm lighting reflects warm lights of homes against a white city landscape</p> <p>Intention – Overcoming life’s limits. Lighting is limited, only simple use of one type of lighting at a time reflects this.</p> <p>Complements other components – White lighting complements the white fake snow used on the floor of the stage.</p> <p>Highlights dancer – The spotlight used on Dave’s solo highlights him.</p> <p>Highlights dance space – The shaft of light across the stage highlights the fake snow and creates a path that dancers dance in.</p> <p>Sculpts body – The spotlight sculpts the upper body of Dave and sculpts Laura’s legs.</p> <p>Mood – The dark intensity of the lighting combined with blue wash highlights a sorrowful mood.</p> <p>Geographical Context – The use of blue and warmer yellows suggests an urban landscape with a blue sky, covered in snow with warm lighting coming through the windows.</p>
Interpretations	<p>The shaft of lighting suggests hope, that there is light at the end of the tunnel whilst fighting life’s limitations.</p> <p>The warmer yellow lighting suggests the lighting coming through the windows of a snowy urban landscape.</p> <p>The warmth also represents the coming together of the dancers to overcome life’s limitations and difficulties.</p> <p>The blue wash suggests coldness, depicting a snowy landscape.</p> <p>The white spotlight suggests a window into another world, where limits are the dancers can escape to a place without limitations and drawbacks.</p>
Moods	Peaceful, sorrowful, sad, hopeful

Remember:

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- Deeper analysis/interpretation will gain additional marks

Set and Props

Performance Environment	Proscenium
Descriptions	Heavy backdrop with paint streaming down Collapsed wheelchair Fake white snow on the floor Glass cabinet on its side filled with fake snow Two stools Headless mannequin
Contributions	Stimulus – paintings by Goran Djurovic – colour streams down as seen in the paintings Intention – life’s limits – use of headless mannequin shows you can have a whole body but not be able to move Mood – dull use of colour suggests a sorrowful mood Complements other components – paint streamed backdrop complements paint streamed costumes Geographical context – use of fake snow suggests the geographical context of a snow covered urban landscape Creates levels – the vitrine on its side and stools creates levels for the dancers to create the portrait photo Incorporated into action – collapsed wheelchair is used by able bodied and disabled dancers as part of the movement as they piece it together
Interpretations	Colour draining from the paintings could represent hope and content draining from the dancer’s lives Paint streaming down the backdrop could represent the water streaming down the inside of a snow globe Collapsed wheelchair represents the support required to get through life’s limitations Collapsed wheelchair suggests a sense of ‘broken hope’ Fake white snow represents the snow seen inside a snow globe Glass cabinet portrays the glass cabinet seen in the Goran Djurovic paintings Glass cabinet suggests a snow globe inside a snow globe Two stools represent the support needed for both the disabled and able bodied dancers Headless mannequin suggests an empty body with no personality
Moods	Peaceful, sorrowful, sad, hopeful

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Revision Tip: Analyse the type of performance environment used and add reasons why the use of this type of environment is important for the work.

Costume

Descriptions	<p>Able bodied dancers' costumes have colour streaming down them</p> <p>Able bodied man wears loose fitting trousers and shirt</p> <p>Laura wears fitted trousers and short sleeved vest</p> <p>Dave wears colour stream tshirt and cut off trousers, puts on a suit jacket</p> <p>Pedestrian style clothing</p>
Contributions	<p>Stimulus – paintings – streaming colours down the costumes of the able bodied dancers and Dave highlights the use of the same technique in the paintings.</p> <p>Intention – life's limitations – the different costume worn by Laura singles her out, as though she is fighting against conforming or battling against regrets.</p> <p>Mood – dull colours in the costumes contributes to the sad mood</p> <p>Complements other components – the colours streaming in the costumes complement the colours streaming in the backdrop</p> <p>Uniformity – the colours streaming in three of the dancers' costumes creates uniformity</p> <p>Gender – the able bodied female dancer wears a dress, signifying her female gender.</p> <p>Sculpts body – Laura's vest top is tight to her body and reveals her arms and shoulders, sculpting and enhancing her upper body.</p>
Interpretations	<p>The colours streaming from the costumes could represent life and hope draining from the dancers.</p> <p>The pedestrian style clothing suggests the dancers are everyday people struggling with everyday issues</p> <p>Dave puts on a suit jacket to show time has passed</p>
Moods	Peaceful, sorrowful, sad, hopeful

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Aural Setting

Descriptions	<p>Mostly piano Futuristic feel Individual notes played one at a time Sound effects: wind and footsteps through snow Song; Sunshine of your smile used for Dave's final solo. Slow tempo</p>
Contributions	<p>Stimulus – snow globe – individual notes played represent individual snowflakes falling and landing on the ground. Intention – life's regrets – low and dull notes create an uneasy tension, suggesting life's regrets. Mood – slow and sustained notes create a sorrowful mood Complements other components – low notes create a sorrowful mood and complement the lighting which enhances a sad mood too. Historical context – futuristic sounds created by the piano create a sense of time moving into the future, suggesting a modern or futuristic historical setting. Geographical context – the sound effects of walking through snow suggest a landscape covered in snow.</p>
Interpretations	<p>Piano notes played one at a time suggests snowflakes falling and landing on the ground. High pitched notes create a cold and eerie atmosphere, as though in a winter landscape. Sound effects of wind suggest the shaking up of a snow globe as everything inside moves around. The slow tempo suggests a long and drawn out process of struggling with limitations. The song sunshine of your smile is a tribute to Dave's father who sang it to him as a child, suggesting Dave has moved from childhood where he faced struggles to a place of adulthood where he is overcoming difficulties.</p>
Moods	Peaceful, sorrowful, sad, hopeful

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Action, Space, Dynamic and Relationship overview

Using your interpretive skills, add 3 interpretations for the type of ASDR used

	Examples	Interpretations
Action	Contact floorwork Lots of reaching gestures Holding, guiding and supporting	
Space	Most work on a lower/middle level Variety of direction facings Straight and circular pathways	
Dynamic	Mostly fluid with a sense of release Some heavier, stronger dynamics used by able-bodied dancers	
Relationship	Formations – triangles Contact – between all of the dancers in duets, trios and as a group Counterpoint – different dancers performing different phrases at once Complementary – dancers performing similar quality and style movements at once	

Questions you may be asked:

- Discuss how the use of Action enhances the stimulus/intent of the work
- Explain with examples how the dynamic content enhances the mood/intent of the work
- Outline a relationship used in this work and discuss how it enhances the intent/mood/narrative of the work
- Explain how the use of space enhances the choreographic intent of the work

3-6 mark questions.

Key Motifs

Tumbling sequences

ACTION: Dancers roll, fall and lean on one another
SPACE: This is usually performed on a low level
DYNAMICS: Flowing, soft and gentle – controlled
RELATIONSHIPS: Contact

Tumbling sequences developed through

ACTION: Taken from floor-work into head and torso gestures
SPACE: Level taken to middle/standing in pair contact work.
SPACE: Performed on different areas of the stage.
RELATIONSHIPS: Ideas translated into other areas which are performed in counterpoint

Reaching Gestures

ACTION: Arm gesture reaching forwards
SPACE: Firstly performed on the floor
DYNAMICS: Sustained and strong
RELATIONSHIPS:

Reaching gestures developed through

ACTION: Developed into hops, leaps and rolls using reaching arm gesture
SPACE: Made bigger, smaller and direction of reach changed to upwards and outwards
DYNAMICS: Slower, heavier, faster, stronger
RELATIONSHIPS: Developed into duet contact work

Questions you might be asked of motifs and developments

- Describe a motif from the work using actions, space, dynamics and relationships
- Discuss how the motif you have described enhances the choreographic intention of the piece
- Discuss how the selection of action content enhances the audience's understanding of the work
- Explain how the use of space enhances the choreographic intention of the piece
- Discuss, with examples, how the dynamic content of the work enhances the mood.
- Discuss how the developments of the motif you have described enhances the theme of the work

Revision tip:

Ensure you can answer these questions for all works

Choreographic Devices

<u>Device</u>	<u>Examples</u>	<u>Interpretation</u>	<u>Link</u>
Unison	<p>The two able bodied dancers and Laura perform a trio in unison. Laura performs similar movements but seated.</p> <p>They then perform a second trio in unison of similar action content shortly after.</p>	<p>Inclusivity of choreography demonstrates that despite limitations, you can still succeed.</p> <p>Chopping arm actions in unison section could represent fighting through personal regrets.</p>	<p>Linking to the intention of living with life's limitations.</p> <p>Linking to the intention of living with personal regrets.</p>
Manipulation of number	<p>Solos: Dave and Laura both have solos.</p> <p>Duets: Dave and Laura perform duets. The two able bodied dancers also perform a contact duet.</p> <p>Trios: The two able bodied dancers plus Laura perform</p> <p>Quartets: All 4 dancers perform floor based contact work.</p>	<p>Dave and Laura having solos highlight their characters and signify personal limitations and life experiences.</p> <p>The use of able-bodied dancers dueting with disabled dancers symbolises the contrast between life with and without limitations.</p> <p>All dancers performing together represents the avenues of support needed to work through life's struggles.</p>	<p>Linking to the choreographic intent of life's limitations.</p> <p>Linking to the stimulus of the dancer's personal experiences.</p>

Other devices seen in Artificial Things

Repetition	<p>Revision tip: Revise answering a 6 mark question on how a choreographic device enhances the stimulus, intention or mood of the piece.</p>
Highlights	
Contrast	

Structure

Episodic

Sections linked by a common theme

- The whole work consists of 3 sections.
 - We focus on section 3:
 - Section 3: Duets, Trios, Solos.
 - Ground based contact work.

Questions you may be asked on structure

- How does the structure of the work enhance the intent of the piece
- Discuss how the structure of the work enhances the stimulus of the work.
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The structure of section 3 consists of solos, duets, trios and all 4 dancers. The use of duets between Laura and Dave firstly portrays the dancers' limitations and difficulties they face in times of adversity. The use of duets between each dancer as they take responsibility for the wheelchair demonstrates the working with and coming to terms with life's limitations. Finally, the ground based contact work demonstrates a connection to being brought down in life, but working with others to overcome difficulties. The dancers also pose as though for a portrait as a group to demonstrate the paintings by Goran Djurovic

Revision tip:

To simplify your revision, think of Artificial Things .

Learn and come up with your own interpretations.

Answer these questions using Describe Interpret Link.

Emancipation of Expressionism

Choreographer: Kendrick Sandy	Company: Boy Blue Entertainment	First Performance: May 2013
Dance Style: Hip-hop (poppin' lockin' waackin' breakin' krumpin')	Dancers: 17 9 male 8 female	Performance Environment: Proscenium arch

Choreographic Approach

The way in which a choreographer makes the dance.

- Choreographer worked collaboratively with the dancers.
- Signature motifs of the company used throughout. (Ninja motifs)
- Developed using devices and formations
- Specific attention to the aural setting – direct correlation.

Questions you may be asked on choreographic approach

- Discuss/Outline the choreographic approach of this work. (1-3 marks)

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- Discuss how the choreographic approach informed the intention of the work. (3-6 marks)

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- Explain how the choreographic approach supports or enhances the stimulus/theme/idea/intention (6 marks)

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Revision tip: Try to memorise the bullet points and piece together with the work as a whole. Some works have similar choreographic approaches so group these together.

Emancipation of Expressionism works closely with the aural setting.

Stimulus

Inspiration or idea for movement

- ❖ The music – Til Enda by Olafur Arnalds
- ❖ The importance of being free to express yourself as an individual and through hip-hop movement



Revision tip: These pictures are not stimuli for the work, but give an idea of the thought process of the choreographer whilst creating the piece.

Choreographic Intention

The aim of the dance: what it is trying to say

- ❖ Emotional journey
- ❖ A journey through life
- ❖ Theme of order and chaos



Lighting

Descriptions	<p>Blue wash from above</p> <p>Spotlights in white and blue to highlight soloists</p> <p>Edges not lit to create a central focus</p> <p>White lights from offstage create a shaft across the side</p> <p>Use of fades and blackouts for dramatic effect</p> <p>Purple colour used on white cyclorama</p>
Contributions	<p>Stimulus – Freedom of expression – spotlights highlight dancers to express themselves in their own moment in the ‘limelight’.</p> <p>Theme – Order and Chaos – flashing lights create a sense of chaos</p> <p>Mood – dark intensity creates an intense mood</p> <p>Complements other components – Blue colour complements blue costumes</p> <p>Highlights dancer – spotlights highlights dancers in their solos</p> <p>Sculpts body – side light sculpts the bodies of the dancers as they scramble towards it</p> <p>Highlights dance space – sides not lit to create a central focus, centre of the stage is lit</p> <p>Context – blue creates a sense of liquid, as though inside a womb.</p>
Interpretations	<p>Blue lighting represents the name of the company ‘Boy Blue Entertainment’</p> <p>Blue colour represents liquid and embryonic fluid found in a womb</p> <p>Dark intensity suggests the sinister struggles of battling against oppression</p> <p>White light offstage suggests hope as dancers struggle towards it</p> <p>Change to purple on cyclorama suggests a change in power and energy</p>
Mood	<p>Serious, intense, powerful, chaotic, energetic</p>

Remember:

- Questions that relate to MOOD require description, interpretation and links (DIL)
- Questions that relate to anything else UNDERSTANDING, APPRECIATION, INTENTION require description, contribution, interpretation and/or evaluation and links (DCIL)
- Ensure you give at least 8 contribution points for contribution questions.
- For ‘understanding/intention’ questions you may refer to the stimulus/intention more than once.
- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Set and Props

Performance Environment	End stage
Descriptions	No set – black walls and floor only Smoke used with lighting White cyclorama revealed towards the end
Contributions	Stimulus – Free to express through hip-hop – No set = no distractions from the movement Intention – Life’s journey – dark and secluded set creates a sense of a womb Complements other components – dark set and floor complement the dark coloured jeans worn by the dancers Context – dark and secluded set creates a context of a womb Mood – dark and secluded set creates a tense and serious mood
Interpretations	Dark walls and floor represent the inside of a womb White cyclorama revealed towards the end represents a change in perspective and change towards empowerment and freedom.
Moods	Serious, intense, powerful, chaotic, energetic

Remember:

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- Ensure you give at least 8 contribution points for contribution questions.
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- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks
- Works with little set/props will likely be asked about set, props and lighting.

Revision Tip: Analyse the type of performance environment used and add reasons why the use of this type of environment is important for the work.

Costume

Descriptions	Blue short sleeved t-shirts Blue denim jeans Grey trainers with white sole Individual tattoos, jewellery and hairstyles allowed.
Contributions	Stimulus – Expressing individuality – allowance of personal jewellery, hairstyles and tattoos reflects the stimulus of expressing yourself. Intention – Intention of ‘Order and Chaos’ is shown as all dancers wearing the same creates order Mood – dark coloured clothing contributes to a dark and serious mood. Complements other components – use of blue colour complements the blue lighting Uniformity – all dancers wearing the same creates uniformity Gender – costumes are gender neutral which represents equality despite of gender Sculpts body – although not tightly fitted, the shapes of the sleeves allow the lower arm to be seen while performing intricate gestures. Historical context – clothing suggests modern day as is typical urban style seen worn from 1990’s onwards. Social context – simple costumes suggests the social context is of middle-lower social class.
Interpretations	Blue colour represents embryonic fluid inside of a womb Urban clothing represents the urban style as per the stimulus of the work Individual tattoos, hairstyles and jewellery reflect individuality. Blue colour represents the name of the company ‘Boy Blue entertainment’.
Moods	Serious, intense, powerful, chaotic, energetic

Remember:

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- Deeper analysis/interpretation will gain additional marks

Aural Setting

Descriptions	Aural accompaniment specifically created for Boy Blue Entertainment Urban dubstep style music Classical sections Repetitive beats and sounds Repeated vocal 'The One'
Contributions	Stimulus – Individuality – use of the vocal 'The One' suggests individuality and being 'one' or unique. Intention – Order and Chaos – rapidly changing tempos and beats create a sense of chaos. Mood – Use of classical section uplifts the mood to a hopeful one Complements other components – use of fluid sounding classical music complements the liquid style lighting creating a sense of being submersed in water. Historical setting – the music starts very modern with dubstep type beats, but progresses to classical music suggesting a step back in time. Climax – Til Enda is used as a climax for the piece contrasting with the previous sections Structure – Each of the 4 sections has its own distinctive section of aural setting aiding the audiences following of the structure.
Interpretations	Fast beats create a sense of chaos and struggle Fluid dynamics of the violins used in classical sections create the feeling of being submersed in water or fluid inside of a womb. The moving from very modern dubstep music in the beginning, classical music in the middle and then a fusion of both at the end suggests moving through time, as though on a journey where backwards steps may be taken. The 4 different sections of accompaniment could represent different stages of life; pre-birth, childhood, adolescence and adulthood – all coming with their own struggles and torments.
Moods	Serious, intense, powerful, chaotic, energetic

Remember:

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- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Action, Space, Dynamic and Relationship overview

Using your interpretive skills, add 3 interpretations for the type of ASDR used

	Examples	Interpretations
Action	Sharp arm gestures Isolated use of torso Pedestrian travelling phrases Floor work including breakin' tricks	
Space	Mostly front and centre Some facing changes to side/diagonal Levels Mostly small intricate gestures performed in large groups for impact	
Dynamic	Dynamic contrasts throughout Strong, sharp and harsh arm gestures Fluid use of body Some actions extremely slow Some extremely fast	
Relationship	Formations key part of choreography Accumulation used Contact Counterpoint used frequently	

Questions you may be asked:

- Discuss how the use of Action enhances the stimulus/intent of the work
- Explain with examples how the dynamic content enhances the mood/intent of the work
- Outline a relationship used in this work and discuss how it enhances the intent/mood/narrative of the work
- Explain how the use of space enhances the choreographic intent of the work

3-6 mark questions

Key Motifs

Ninja Walk

ACTION: Sharp swinging arm gestures as through sprinting, feet running on the spot, torso bent over

SPACE: Running on the spot facing the front

DYNAMICS: Sharp and fast

RELATIONSHIPS: Cube formation

Ninja Walk developed through

ACTION: Head roll added in after each set of runs

SPACE: Facing different directions, moving along straight pathways

RELATIONSHIPS: Accumulation

Ninja Glide

ACTION: Sharp swinging arm gestures that cut across the body and 'glide' from side to side

SPACE: On the spot

DYNAMICS: Smooth

RELATIONSHIPS: Line formation

Ninja Static

ACTION: Sharp swinging arm gestures as through sprinting, feet still

SPACE: Facing front or side

DYNAMICS: Sharp and fast

RELATIONSHIPS: Cube formation

Ninja Static developed through

ACTION: Developed into the Ninja Walk with feet added

SPACE: Directions and pathways

DYNAMICS: Slowed down

RELATIONSHIPS: Various formations

Chariots of Fire

ACTION: Arm gesture crosses in front, moves to the opposite side of the body then opens up at head height

SPACE: Static

DYNAMICS: Jagged lockin' type dynamics

RELATIONSHIPS: Formations

Chariots of Fire developed through

CHOREOGRAPHIC DEVICES: Unison, Canon, Repetition

Choreographic Devices

<u>Device</u>	<u>Examples</u>	<u>Interpretation</u>	<u>Link</u>
Unison	Ninja motifs performed in unison Ensemble sections with body poppi' in unison Strong arm gestures in unison	Representing a journey through time Creating a sense of fluidity Presenting empowerment and strength	Linking to the intention of a personal journey Linking to the stimulus of expressing yourself freely and fluidly Representing overcoming adversity to be individual – stimulus Creates a strong and serious mood.
Manipulation of number	Various use of solos Use of ensemble sections Use of small groups	Represents individuality Represents working as a group to travel through difficulties.	Linking to the stimulus of expressing yourself. Linking to the intention of a personal journey.
Canon	Various use of incredibly fast canon with arm or body gestures to create a rippling effect.	Creates a sense of fluidity. Creates a sense of order. Creates a sense of repetition, revealing trying again and again to be able to express freely.	Linking to the embryotic fluid in a womb. The stimulus of a personal journey through life. Linking to the theme or order and chaos.
<u>Other devices seen in Emancipation of Expressionism</u>			
Repetition		Revision tip: Revise answering a 6 mark question on how a choreographic device enhances the stimulus, intention or mood of the piece.	
Highlights			
Motif and Development			
Contrast			

Structure

Episodic

Sections linked by a common theme

- 4 sections with a connected theme.

- 1. Genesis – the start of life – growing and emerging from a metaphorical womb
- 2. Growth and Struggle – struggle for recognition as an individual
- 3. Connection and flow between people – unison and rippling effects used to show energy moving from a duet to a larger group.
- 4. Empowerment – Energy captured and released with superhuman power

Questions you may be asked on structure

- How does the structure of the work enhance the intent of the piece
- Discuss how the structure of the work enhances the stimulus of the work.

The episodic structure with linking themes of a journey is used to highlight the intention of the work. The opening section which suggests a womb where life starts see's dancers emerging from the floor; this represents the start of life and growing from an embryo that has no individuality or personality. The growth and struggle second section uses aggressive type actions to highlight the struggle to express yourself as an individual, whilst the connection and flow between people section demonstrates a coming together to fight against oppression. Dancers also perform solos to demonstrate breaking away from the norm. The final section highlights empowerment and unison is used to suggest strength and power.

Revision tip:

To simplify your revision, learn the themes of each section and think about how the movement within those sections enhances the theme and stimulus of the work.

Infra

Choreographer: Wayne McGregor	Company: Royal Ballet	First Performance: Nov 2008
Dance Style: Contemporary ballet	Dancers: 12 6 male 6 female	Performance Environment: Proscenium arch

Choreographic Approach

The way in which a choreographer makes the dance.

- Choreographer worked collaboratively with the dancers.
- Motifs choreographed using choreographic tasks:
SHOW – show a motif then replicate or create something similar
MAKE – make a phrase on a dancer – others watch and copy or develop
TASK – a specific choreographic task or problem for dancers to solve.
- Sections then put together to create sentences, paragraphs and finally pieced together with the accompaniment.

Questions you may be asked on choreographic approach

- Discuss/Outline the choreographic approach of this work. (1-3 marks)
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- Discuss how the choreographic approach informed the intention of the work. (3-6 marks)
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- Explain how the choreographic approach supports or enhances the stimulus/theme/idea/intention (6 marks)
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Revision tip: Try to memorise the bullet points and piece together with the work as a whole. Some works have similar choreographic approaches so group these together. Both emancipation of Expressionism and Infra specifically use the accompaniment to structure the works.

Stimulus

Inspiration or idea for movement

❖ Life beneath the surface of a city

❖ Human interactions

❖ “Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.” T.S. Eliot: The Wasteland.



Choreographic Intent

The aim of the dance: what it is trying to say

- ❖ Seeing below the surface
 - ❖ Types of relationships
 - ❖ Pedestrian language
 - ❖ Open for interpretation



Lighting

Descriptions	<p>White side lights light the floor Green side lights light the floor 6 white rectangles on the floor Orange side lights light floor Warmer white side light lights the floor Blue shafts light the edge of the stage Lights used to only light the dancers bodies Dark intensity throughout</p>
Contributions	<p>Stimulus – Beneath the surface – lights light the floor only suggesting ‘below’ or ‘low’ Intention – Human interactions – lighting used to light the duets dancing and no other space, so that whole focus is on the interactions between the dancers Mood – Intense – use of dark lighting creates an intense mood Complements other components – use of white lights to light dancer’s bodies complement the monochrome costumes. Sculpts bodies – white light sculpts the bodies of the dancers Highlights dancer – dancers are specifically lit to highlight them amongst a black stage Highlights dance space – white rectangles dictate dance space.</p>
Interpretations	<p>The lighting being focused on the floor signifies the word ‘below’. The lighting coming from below the LED screen suggests it is all going on ‘below the surface’. The change of colours suggests moving through time and a change in section. The lighting only highlighting the dancers in a completely black space emphasises the idea of isolation. The lighting only highlighting the dancers in a completely black space also emphasises the interactions of the dancers, enhancing them and making them a focal point.</p>
Moods	<p>Serious, intense, animated, tense, sad</p>

Remember:

- Questions that relate to MOOD require description, interpretation and links (DIL)
- Questions that relate to anything else UNDERSTANDING, APPRECIATION, INTENTION require description, contribution, interpretation and/or evaluation and links (DCIL)
- Ensure you give at least 8 contribution points for contribution questions.
- For ‘understanding/intention’ questions you may refer to the stimulus/intention more than once.
- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Set and Props

Performance Environment	Proscenium
Descriptions	Black stage and floor 18M LED screen showing animated figures walking across
Contributions	Stimulus – Life beneath the surface – dancers literally performing below the surface of the LED screen. Intention – Human interactions – lack of set underneath the screen enhances the focus on the dancers and their interactions with one another Mood – darkness with light only focusing on dancers’ bodies creates a serious mood Complements other components – black set and white lights on the LED screen complement the monochrome costumes Geographical context – the LED screen has animations of everyday people walking across, suggesting a city location. Context – as they are underneath the screen, the location could be dwellers who live in basements or homeless people who live under bridges.
Interpretations	Figures walking across the screen represent everyday people Walking figures are dressed in business attire suggesting they are corporate working people who may ignore or belittle those living beneath or alongside them The use of a totally black stage represents the darker side of city life.
Moods	Serious, intense, animated, tense, sad

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- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Revision Tip: Analyse the type of performance environment used and add reasons why the use of this type of environment is important for the work.

Costume

Descriptions	Fitted shorts, vests, t-shirts in flesh, black, grey. One female dancer wears a wrap-around skirt. One male dancer wears long trousers. Females wear pointe shoes. Street clothes worn for brief appearance of crowd.
Contributions	<p>Stimulus – Life beneath a city – monochrome colours used to reflect the dark and depressing nature of those living below the poverty line in a city.</p> <p>Intention – Seeing below the surface – top of the body is covered and bottom exposed is many of the costumes, giving a sense of focus on the legs of the dancers, which could reference ‘below’ or the ‘bottom’.</p> <p>Mood – Dull, monochrome colours create a dark and serious mood.</p> <p>Complements other components – The use of monochrome coloured costumes complement the use of white lighting.</p> <p>Sculpts body – The tight fitting costumes and bare legs sculpt the lines of the dancers’ bodies.</p> <p>Uniformity – The use of black shorts for most of the dancers creates a sense of uniformity</p> <p>Gender – one male dancers wears trousers but no top to highlight his masculinity and male gender</p>
Interpretations	<p>The simple black, grey and white colours could reflect a black and white picture of a city, which highlights the stimulus of TS Eliot’s quote from the poem Wasteland.</p> <p>The bare legs of all of the dancers except one male draws the eyes to the legs, which are the bottom of the body, representing ‘life below the surface’ whereby the waist is the surface.</p> <p>The pedestrian style clothing worn by the crowds represent the everyday people living and working in a city.</p>
Moods	Serious, intense, animated, tense, sad

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- Deeper analysis/interpretation will gain additional marks

Aural Setting

Descriptions	String instruments, electronic sounds and everyday sounds such as train whistles
Contributions	<p>Stimulus – The use of everyday sound such as a train whistle highlights the stimulus of ‘life below the surface of a city’ as this is a typical everyday sound you would hear when living or working in a city.</p> <p>Intention – The use of sound effects such as the sound of a train passing highlights the intention of ‘life below the surface’ as it sounds the sound is similar to if you were stood under a rail bridge listening to trains passing over.</p> <p>Mood – the use of string instruments creates a sombre and sad mood.</p> <p>Complements other components – the use of classical strong instruments complements the classical ballet style of the piece</p> <p>Structure – the aural setting works with the lighting to support each section of the work, informing the audience of the structure of the piece.</p>
Interpretations	<p>The uses of string instruments to portray sadness reveal the thoughts and feelings of those living ‘below the surface’; trapped and feeling sad and isolated.</p> <p>The electronic sounds resonate with the fast-paced city lifestyle and replicate the sounds of pedestrians footsteps as they walk through the streets and over bridges.</p> <p>The use of everyday sounds such as trains passing and train whistles highlight the pedestrian thoughts and represent everyday people living and working in a city.</p> <p>The use of a train passing could be what is heard if you were stood under a rail bridge listening to a train pass, highlighting the idea of being ‘below the surface’.</p> <p>The use of train sounds could represent someone feeling suicidal and standing near train lins considering ending their sad lives.</p>
Moods	Serious, intense, animated, tense, sad, sombre.

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- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Action, Space, Dynamic and Relationship overview

Using your interpretive skills, add 3 interpretations for the type of ASDR used

	Examples	Interpretations
Action	Traditional ballet movement Contemporary movement of the torso Hyper-extended balances Frequent leg actions, kicks and extensions	
Space	Mostly facing the front Use of foreground and background Very little performed on lower levels Little use of pathways – mostly on the spot	
Dynamic	Fluid movement of duets Highlighted with strong and still poses Jagged dynamics almost creating a sense of the dancers being animated	
Relationship	Contact throughout Counterpoint Lead and follow in duets Action and reaction in duets Complementary in duets	

Questions you may be asked:

- **Discuss how the use of Action enhances the stimulus/intent of the work**
- **Explain with examples how the dynamic content enhances the mood/intent of the work**
- **Outline a relationship used in this work and discuss how it enhances the intent/mood/narrative of the work**
- **Explain how the use of space enhances the choreographic intent of the work**

3-6 mark questions.

Key Motifs

Pedestrian style movement

ACTION: Walking, sitting, running

SPACE: Straight line pathways

DYNAMICS: Grounded, steady, controlled

RELATIONSHIPS: Contrast, counterpoint

Pedestrian style movement developed through

ACTION: Translated into the language of ballet using turns, pliés, partner work and leg extensions

ACTION: Idea of sitting in a pedestrian way developed into various types of lunge

RELATIONSHIPS: Once developed into the language of ballet, then developed into contact work

Choreographic Devices

<u>Device</u>	<u>Examples</u>	<u>Interpretation</u>	<u>Link</u>
Unison	<p>Duets performing in unison in rectangular lit squares.</p> <p>Duets performing in unison in the background of final section.</p>	<p>Represents all of the everyday people as they walk over London Bridge.</p> <p>Represents the idea of people living below the poverty line fade into the background and are forgotten.</p>	<p>Links to stimulus of life below the city as the unison symbolises crowds of people walking through a city.</p> <p>Links to intention of human relationships as dancers are performing duets.</p> <p>Creates a strong and serious mood.</p>
Manipulation of number	<p>Regular changes in number of dancers.</p> <p>Changes between odds and evens, solos, duets and ensemble.</p>	<p>Changes from solos to duets represent isolation from the rest of the world.</p> <p>Large ensemble sections highlight the vast number of sad people living below the surface of a rich city.</p> <p>Use of odd numbers signifies feeling left out or left behind.</p>	<p>Links to stimulus of life below the city as often places are crowded in cities but you can still feel alone.</p> <p>Links to intention of human relationships as some people have lots of connections and people (larger groups) and some people have very few.</p> <p>Creates a strong and serious mood.</p>
Climax	<p>Duets performing in unison in rectangular lit squares creates a climax.</p>	<p>Contrasting large ensemble section of duets creates impact and drama. Representing vast crowds of people as they walk past those struggle to survive.</p>	<p>Links to stimulus of life below the city as they represent the crowds walking through the streets of a city.</p> <p>Links to intention of human relationships and being one person within a crowd of people you will never see again.</p> <p>Creates a climatic atmosphere.</p>
<u>Other devices seen in Infra</u>			
Repetition	<p>Revision tip: Revise answering a 6 mark question on how a choreographic device enhances the stimulus, intention or mood of the piece.</p>		
Highlights			
Motif and Development			
Contrast			

Structure

Episodic

Sections linked by a common theme

- Solos, duets and ensembles.
- 6 duets dancing as one.

Questions you may be asked on structure

- How does the structure of the work enhance the intent of the piece
- Discuss how the structure of the work enhances the stimulus of the work.

The structure of Infra uses solos. These solos highlight the 'everyday' person living or surviving alone in a city. Where a city's 'hustle and bustle' may appear exciting from the outside, but the demands of life in a city can put strain on a person and result in isolation. Similarly, the use of duets correspond to the intention of human interaction, some humans in cities look down on poorer people who 'live below the surface' surviving on the streets or in homeless hostels. The duets could represent the interaction of rich and poor, and also the two sides of a person's personality; that one who is presenting as happy and successful, and the other side battling with guilt and sadness. The use of ensemble work with several duets highlights the different people who live 'below the surface', being homeless, refugees, victims of domestic abuse, drug addicts, rich and successful business men or the everyday family. Living and surviving side by side to make up a city that has more sadness and difficulty than initially meets the eye.

Revision tip:

As there isn't much information on the structure of Infra, there may be a question on the use of solos, duets and ensemble.

Learn and come up with your own interpretations.

Answer these questions using Describe Interpret Link.

Shadows

Choreographer: Christopher Bruce	Company: Phoenix Dance Theatre	First Performance: Nov 2014
Dance Style: Contemporary	Dancers: 4 2 male 2 female	Performance Environment: End stage

Choreographic Approach

The way in which a choreographer makes the dance.

- Choreographer worked collaboratively with the dancers. Nothing is pre-prepared, specifically created with and for the dancers.
- Choreography based around the table and chairs set which are incorporated into the action
- Each dancer had a 'voice' through their movement and a story to tell.

Questions you may be asked on choreographic approach

- Discuss/Outline the choreographic approach of this work. (1-3 marks)

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- Discuss how the choreographic approach informed the intention of the work. (3-6 marks)

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- Explain how the choreographic approach supports or enhances the stimulus/theme/idea/intention (6 marks)

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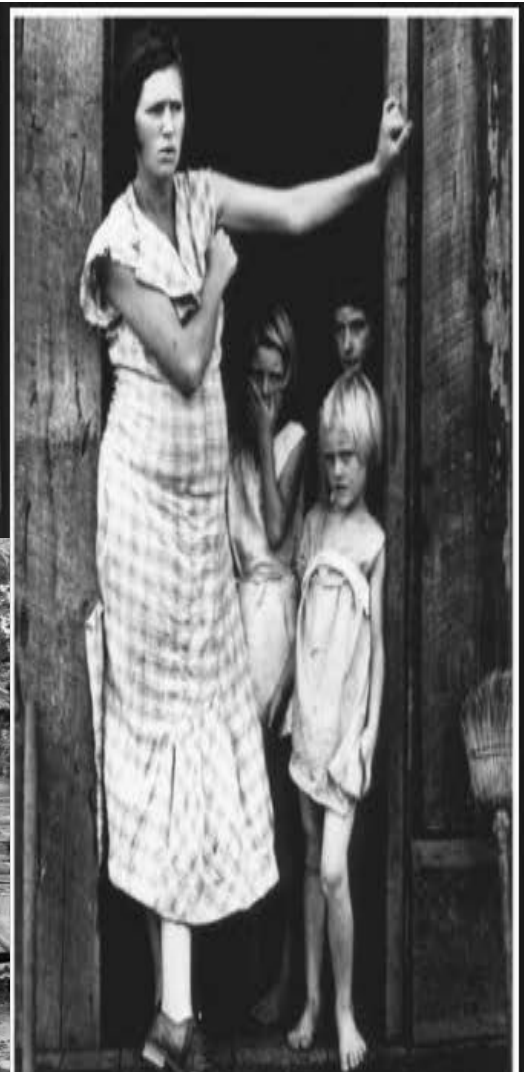
Revision tip: Try to memorise the bullet points and piece together with the work as a whole. Some works have similar choreographic approaches so group these together.

Only shadows uses set as an important part of the choreographic approach.

Stimulus

Inspiration or idea for movement

- ❖ **Frates for violin and piano (aural setting)**
 - ❖ **European history**
 - ❖ **Family relationships and dynamics**
 - ❖ **Unseen but present outside force**



Choreographic Intention

The aim of the dance: what it is trying to say

- ❖ 1930's family coming to terms with poverty and depravity
- ❖ Coming to terms with realities outside of family home
- ❖ Loose narrative



Lighting

Descriptions	<p>Intimate to create a sense of a room</p> <p>White light only</p> <p>White shaft from stage right</p> <p>Side lights create shadows</p> <p>Always dark intensity</p> <p>Lighting blacks out very quickly occasionally</p>
Contributions	<p>Stimulus – poverty – lack of lighting suggests an poverty stricken family with little electricity</p> <p>Intention – forces unknown outside – lighting towards downstage right shows where the force is coming from</p> <p>Mood – dark intensity creates a sinister and scary mood</p> <p>Complements other components – simple lighting complements simple set</p> <p>Highlights dancer – side lights highlight dancers as they move into the light</p> <p>Sculpts body – side lights sculpt the lines of the female’s body as they perform contemporary movement</p> <p>Context – side lights create a sense of a room lit by candles</p>
Interpretations	<p>Use of white light suggests candles used in a poor family home</p> <p>White shaft from stage right suggests this is where a door is</p> <p>Side lights create shadows owing to the name of the piece and creating a tense and sinister atmosphere.</p> <p>Always darkness creates a sense of anticipation and fear</p> <p>Lighting black outs is similar to lights used in a scary film when a figure runs across the camera.</p>
Moods	<p>Sinister, scary, eerie, frightening, fearful, anticipatory</p>

Remember:

- Questions that relate to MOOD require description, interpretation and links (DIL)
- Questions that relate to anything else UNDERSTANDING, APPRECIATION, INTENTION require description, contribution, interpretation and/or evaluation and links (DCIL)
- Ensure you give at least 8 contribution points for contribution questions.
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- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Set and Props

Performance Environment	End stage
Descriptions	Black box stage – black floor and walls/tabs Worn looking table, bench, two stools, coat stand and suitcase
Contributions	<p>Stimulus – Family dynamic – Table and chairs create a sense of a family home, highlighting the stimulus of a family dynamic.</p> <p>Intention – Poverty/deprivation – Table, chairs and stools are all worn out and drab, highlighting the idea that the family are poor with no money for finer things.</p> <p>Mood – The use of a black box type stage creates a dark atmosphere and sinister mood.</p> <p>Complements other components – The worn out and drab table and chairs complement the dull and drab costumes of the dancers.</p> <p>Historical context – The table, stools, coat stand and suitcase all look old fashioned and worn, highlighting the historical context of 1930's Europe.</p> <p>Context – The table, chairs and coat stand depict the context of a family home.</p> <p>Social context – The worn out table, chairs and suitcase all suggest the family are living in poverty.</p> <p>Creates levels – The table is used to create levels when the daughter stands on it.</p> <p>Narrative – The table, chairs and coat stand highlight the narrative of a family home, the suitcase enhances the narrative idea of the family wanting to flee from the troubles outside the home.</p> <p>Incorporated into action – The table is moved by the son towards the door and hidden behind, therefore incorporated into the action rather than just static set.</p>
Interpretations	<p>The table, chairs and stools represent the furniture found inside a typical family home.</p> <p>The distressed and worn look of the furniture and suitcase suggest the family are poor.</p> <p>The use of a black box stage enhances an enclosed environment, represent a dark and dreary unlit family home in 1930's Eastern Europe.</p> <p>The use of a suitcase suggests the family wants to flee it's troubles that lie outside the home.</p> <p>The moving of the set suggests the family are desperate to block out the outside forces that are scaring them.</p>
Moods	Sinister, scary, eerie, frightening, fearful, anticipatory

Remember:

- Questions that relate to MOOD require description, interpretation and links (DIL)
- Questions that relate to anything else UNDERSTANDING, APPRECIATION, INTENTION require description, contribution, interpretation and/or evaluation and links (DCIL)
- Ensure you give at least 8 contribution points for contribution questions.
- For 'understanding/intention' questions you may refer to the stimulus/intention more than once.
- Ensure you DIL 5-6 times for mood questions.
- Deeper analysis/interpretation will gain additional marks

Revision Tip: Analyse the type of performance environment used and add reasons why the use of this type of environment is important for the work.

Costume

Descriptions	<p>Clearly gendered – skirts and dresses for females, shirts and trousers for males.</p> <p>Large overcoats</p> <p>Colours are muted and worn (dull)</p> <p>Shoes and over-sized coats are put on towards the end</p>
Contributions	<p>Stimulus – European history – The design of the costumes with knee length skirts and dresses for the females and a shirt and waistcoat for the father highlight the stimulus of European history as this was typical dress for the era</p> <p>Intention – Poverty – The drab and dreary colours used in the costuming highlights the intention of poverty.</p> <p>Mood – The dull colours in the costuming highlight a sad and dull mood.</p> <p>Complements other components – The worn out colours in the costumes complement the worn of textures of the set design such as the table and stools.</p> <p>Historical context – The design of the costume is clothing typically worn in the 1930's, highlighting the historical context</p> <p>Social context – The dull colours and use of oversized coats for the children suggest the family are of a low social status and poor.</p> <p>Gender – females wear skirts or dresses and males wear trousers and shirts to highlight their gender</p> <p>Age – the daughter wears a child-like smock dress and the son does not wear a waistcoat or highlight their younger age</p> <p>Highlights character – the different costuming for each character highlights which member of the family each of them are. For example the father wears a waistcoat to signify he is an elder.</p> <p>Sculpts body – The costumes are tight fitted to the tops of the body to allow contact work to be safe and the lines of the arms to be seen.</p>
Interpretations	<p>The clearly gendered clothing of skirts or dresses for females and trousers for males highlights the traditional family dynamic.</p> <p>The large overcoats worn in the final section by the children are clearly too big for them, highlighting the family is too poor to buy new, well fitted clothes.</p> <p>The muted colours of the costumes not only represent deprivation, but also highlight the sad inner feelings of the family who may never escape poverty.</p> <p>Shoes are put on towards the end to signify the family trying to move on from their traumas and difficulties.</p>
Moods	<p>Sinister, scary, eerie, frightening, fearful, anticipatory</p>

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Aural Setting

Descriptions	<p>Violin and piano No breaks in tempo. A continuous fast paced section followed by contrasting slower sections. Broken chords and staccato sounds used throughout Changes in speed and dynamic used to introduce different characters</p>
Contributions	<p>Stimulus – Outside force – the high pitched, eerie and erratic tempo of the aural setting highlights the sense of an outside force, with some specific sections sounding very much like something could be banging on the door trying to enter Intention – Eastern Europe family – the music is typical of Eastern Europe, the composer is also from Eastern Europe which adds to the intention of a European family. Mood – The low notes and broken chords create a sombre, sad and sorrowful mood. Complements other components – The use of European style music complements the European style costumes Historical Context – The piece was composed in 1977, but was inspired by earlier classical work and sounds similar to some war-time classical music which is of the same era as this piece. Geographical Context – The composer is from Estonia which is in Eastern Europe, this influence contributes to the geographical context of the work being set in Eastern Europe</p>
Interpretations	<p>The violin and piano are classical instruments, and the sounds they create being fast and high pitch in the opening connote the frantic feelings felt by the family as they are confronted with a scary outside force. The slower sections portray the feelings of sadness felt by the family, at their poverty and also their fear of what lies outside their home. The music is similar to war-time music composed around WW1 and WW2, connoting the sad and dreary feelings of people living at that time.</p>
Moods	<p>Sinister, scary, eerie, frightening, fearful, anticipatory</p>

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Action, Space, Dynamic and Relationship overview

Using your interpretive skills, add 3 interpretations for the type of ASDR used

	Examples	Interpretations
Action	<p>Daughter: Travelling phrases, looking towards DSR, floor work, clambering up from the floor</p> <p>Father: Steady and supportive balances and gestures. Frequently supporting other family members.</p> <p>Mother: Turns, leaps, use of floor, variations of plié</p> <p>Son: Upright pedestrian running, angry banging on the floor actions with arms,</p> <p>Hand holding</p>	
Space	<p>Frequent travelling on a diagonal pathway from USL to DSR.</p> <p>Use of levels throughout</p> <p>Dancers mostly face one another or towards DSR</p>	
Dynamic	<p>Daughter: Extremely frantic, sharp, precise, fast</p> <p>Father: Strong, sustained, fluid.</p> <p>Mother: Controlled, fluid with moments of heaviness.</p> <p>Son: Contrasts of extremely frantic/jagged to smoother moments</p>	
Relationship	<p>Contact in duets</p> <p>Counterpoint</p> <p>Contrast</p> <p>Complementary</p>	

Questions you may be asked:

- **Discuss how the use of Action enhances the stimulus/intent of the work**
- **Explain with examples how the dynamic content enhances the mood/intent of the work**
- **Outline a relationship used in this work and discuss how it enhances the intent/mood/narrative of the work**
- **Explain how the use of space enhances the choreographic intent of the work**

Key Motifs

Daughter's head turning towards DSR

ACTION: 2nd grande plié whilst looking over right shoulder

SPACE: Middle level, body faces upstage left, head turns to downstage right

DYNAMICS: Sharp and frantic

Daughter's head turning developed through

ACTION: Head look performed in isolation and incorporated into the action of other dancers' sequences

RELATIONSHIPS: Complementary – other characters performing similar actions with head turns

DEVICES: Repetition – head look repeated over and over by all characters

Sense of leaning and supporting

ACTION: Daughter and mother lean towards Father

SPACE: Close proximity, middle level, facing front

DYNAMICS: Sustained and soft

RELATIONSHIPS: Complementary – mother and daughter perform similar action at same time

Sense of leaning and supporting developed through

ACTION: Leaning, rolling and falling into the floor instead of father

SPACE: Leaning and falling from various heights to the floor or onto another character

DYNAMICS: Softer and controlled falling developed to faster, sharper more dramatic falls and leans

RELATIONSHIPS: Developed onto contact work and lifts to see the father supporting all family members.

Choreographic Devices

<u>Device</u>	<u>Examples</u>	<u>Interpretation</u>	<u>Link</u>
Unison	Two duets are performed in unison. Dancers look downstage right in unison. Female characters collect and return the stools in unison.	Mirroring the sense of feelings felt between all members of the family. Suggesting each of the family members are there to support one another. Suggesting traditional female roles of maintaining the family home.	Looking downstage in unison highlights the stimulus of a fear of an outside force. Linking to the intention of a family and suggesting each member is there to support the others. Creates an enhanced scary mood.
Manipulation of number	Solos, duets, trios and quartets are used throughout the piece as various stages.	Use of solos highlights each individual character with their own personal story to tell. Duets signify the dynamics and relationships between the family members. Trio and quartet sections signify the family working together and supporting one another.	Solos performing towards downstage right highlights the stimulus of fear of an outside force as each dancer individually expresses concern. Solos, duets and trios highlights intention of a family and the different dynamics between each character.
Repetition	Head turning motif towards downstage right is repeated by all dancers. Various duets between the different characters are repeated throughout the piece	Continually looking downstage represents a feeling of fear and paranoia of what lies behind the door. Duets repeated throughout shows their close relationship being maintained despite personal struggles with poverty.	Repeatedly looking downstage enhances the stimulus of fear of an outside force. Interchanging repeated duets signifies the intention of a family dynamic. Creates an eerie mood.
Other devices seen in Shadows			
Highlights	Revision tip: Revise answering a 6 mark question on how a choreographic device enhances the stimulus, intention or mood of the piece.		
Motif and Development			
Contrast			

Structure

Semi-Narrative

A dance that tells a story

- Semi-narrative
- Solos, duets, trios, quartets

Questions you may be asked on structure

- How does the structure of the work enhance the intent of the piece
- Discuss how the structure of the work enhances the stimulus of the work.

The semi-narrative structure enhances our understanding of the work as firstly, each section leads on from the next and implies a story unfolding, for example in the opening section, the children are introduced as characters, they dance towards downstage right, introducing the idea that this is where the outside force they are scared of is. As children would typically be scared of ghosts or noises outside of their home, by introducing the children first, this enhances the idea of a family which is part of the narrative.

The narrative then continues with the use of a duet between the mother and father. They too perform towards and look at downstage right, suggesting that they are being protective of their children and once again enhancing the narrative of a family dynamic.

Finally, the structure then unfolds to the son's solo, where he looks very scared and moves the table towards downstage right. This suggests he is trying to block out the force he is scared of, and is also taking on the 'brave brother' role within the family, which again is part of the narrative.

Revision tip:

Remember: Shadows is a semi-narrative.

Learn and come up with your own interpretations.

Answer these questions using Describe Interpret Link.

Remember to discuss the use of solos, duets, trios and their impact on the piece.

Within Her Eyes

Choreographer: James Cousins	Company: James Cousins Company	First Performance: Feb 2016
Dance Style: contact contemporary	Dancers: 2 1 male 1 female	Performance Environment: Site-sensitive

Choreographic Approach

The way in which a choreographer makes the dance.

- Choreographer worked collaboratively with the dancers.
- Movement content choreographed using improvisation.
- Originated from themes of emotion
- Literal idea of keeping the female dancer from the floor at all times

Questions you may be asked on choreographic approach

- Discuss/Outline the choreographic approach of this work. (1-3 marks)

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- Discuss how the choreographic approach informed the intention of the work. (3-6 marks)

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- Explain how the choreographic approach supports or enhances the stimulus/theme/idea/intention (6 marks)

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Revision tip: Try to memorise the bullet points and piece together with the work as a whole. Some works have similar choreographic approaches so group these together.

This is the only work that originated from a different work previously.

Stimulus

Inspiration or idea for movement

- ❖ **Love story with a twist**
- ❖ **Themes of Love and Loss**
- ❖ **Dependency, Loyalty, Longing & Memory**
- ❖ **No matter what – they cannot be together**

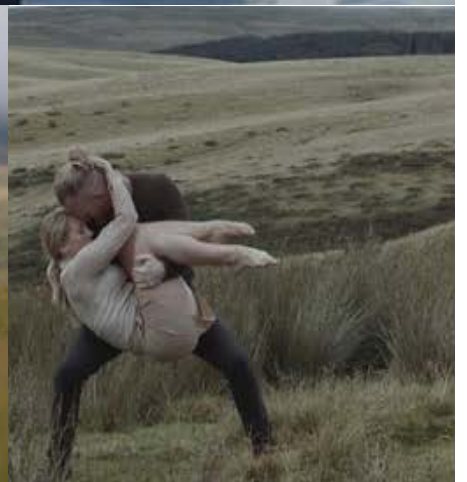


Revision tip: Always consider how every component (features of production and ASDR) contribute to the intention of the work

Choreographic Intention

The aim of the dance: what it is trying to say

- ❖ **An abstract love story open for interpretation**
 - ❖ **Reaching, wrapping, balancing and falling**
- ❖ **Female dancer pulling away and trying to move on**
 - ❖ **Female dancer initiates all movement**
- ❖ **Male dancer supporting and reacting to her every movement**
 - ❖ **Dependency, daring and intimate**



Lighting

Descriptions	Natural lighting from the environment Overcast, grey and dull Lighting becomes darker as the piece progresses Use of camera shows dancers as silhouettes Extra darkness added in editing process to enhance the sense of darkness
Contributions	Stimulus – love story with a twist – impending darkness suggests a dark and twisted love story Intention – intimacy and passion – growing darkness suggests growing dark feelings between the dancers Mood – darkness suggests a deep, dark and passionate mood Complements other components – dull lighting complements the dull colours in the setting and costumes Time of day – Begins early evening, progressing to late evening
Interpretations	Natural lighting suggests real and natural emotions when losing a loved one. Natural lighting progressing from day to night suggests changes in time Lighting becoming progressively darker suggests the darkening of feelings Dancers portrayed as silhouettes suggests they are one person merged; dealing with a split personality. Extra darkness added in ensures a sense of darkness, sadness and sorrow are felt through the film.
Moods	Dark, sad, intense, passionate, sad, sorrowful

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Set and Props

Performance Environment	Site-sensitive
Descriptions	Graveyard Vast open landscape/hilltop Quarry Clearing in woodland Long grass on a hill
Contributions	Stimulus – Love and Loss – The prologue sees the female dancer in what appears to be a graveyard, emphasising the stimulus of loss. Intention – Love story. The changing locations become progressively more intimate, highlighting and suggesting the intimacy of a love story. Mood – The enclosed spaces highlight an intense and passionate mood. Complements other components – The dreary colours of the landscapes complement the dull lighting and earthy colours of the costumes. Geographical context – The piece is literally set in a variety of geographical landscapes including a field, quarry and woodland – stating the geographical context. Historical context – The images in the prologue shown an abandoned town and graveyard, which could be in modern day as the architecture although not modern, is still seen in towns today. Narrative – the changing settings enhances the narrative of a relationship moving through time.
Interpretations	The graveyard could represent the feelings of sadness and loss after losing a loved one. The vast open landscape could represent the beginning of a relationship when each person feels open and free. The quarry could represent the harshness of the feelings in the relationship as it turns sour. The woodland represents enclosing and impending sadness and enhances the intimacy of the relationship. The long grass on the hill could signify everything coming to an end and the surrounding feeling of sadness felt by the characters.
Moods	Dark, sad, intense, passionate, sad, sorrowful

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Revision Tip: Analyse the type of performance environment used and add reasons why the use of this type of environment is important for the work.

Costume

Descriptions	Stylised everyday clothes Female: Beige skirt and shirt Male: Khaki jumper and jeans
Contributions	<p>Stimulus – the everyday clothes portray the stimulus of a love story gone wrong, as everyday people go through love and loss.</p> <p>Intention – the skirt’s flowing nature is romantic but also wraps around the male at times, symbolising the romantic love story and the intention of wrapping around him.</p> <p>Mood – The earthy and dull colours used in the costumes highlight the sad and depressing mood</p> <p>Complements other components – The earthy colours of the costumes complement the earthy colours of the landscapes</p> <p>Gender – The female wears a skirt to highlight her female gender whilst the trousers signify the male’s gender.</p> <p>Sculpts body – the jeans and jumper of the male dancer sculpt his body to clearly see the lines, especially in the silhouette section.</p> <p>Highlights character – the skirt worn by the female highlights her feminine character</p> <p>Historical context - the clothes are modern stylised clothes informing the audience the piece is set in the present day.</p>
Interpretations	<p>The stylised everyday clothing suggest the everyday turmoil people in difficult relationships go through</p> <p>The female having light coloured earthy clothing draws her into the landscape creating a sense of her sense of self slowly fading into the background as her relationship comes to an end.</p> <p>The male’s dark clothing suggests he is stable, solid and secure; the one the female relies on completely.</p>
Moods	Dark, sad, intense, passionate, sad, sorrowful

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Aural Setting

Descriptions	Created specifically for the work Electronic elements with strings and piano Haunting undertones
Contributions	Stimulus – Love story with a twist – The use of haunting tones in the electronic sounds create a sense of a sinister and sad story – depicting the emotions of the dancers as they go through a break up. Intention – Love and Loss – the use of piano and strings create a romantic feeling which enhances the intention of love. Mood – The haunting undertones of the strings create a sad and intense mood. Complements other components – The haunting sounds of the strings and violins complement the haunting and dark lighting of the piece. Narrative – each section of the accompaniment matches the scenes of the narrative becoming darker and more twisted, sections previously heard are repeated but developed with lower notes to complement the narrative of a dark, twisted love story. Structure – each section of the accompaniment flows seamlessly into the next highlighting the structure of the piece with a prologue and 6 sequential sections following.
Interpretations	The single notes played on a piano create a sense of sadness and could represent single tears falling from a person's face. The haunting nature of the accompaniment invites the audience into the emotions of the dancers going through turmoil at the loss of a loved one. The repetition but development of the sections of accompaniment reflect the repetitive nature of trying to fix a relationship that is ultimately doomed.
Moods	Dark, sad, intense, passionate, sad, sorrowful

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Action, Space, Dynamic and Relationship overview

Using your interpretive skills, add 3 interpretations for the type of ASDR used

	Examples	Interpretations
Action	Holding, reaching, wrapping, pulling, falling, catching, balancing, supporting.	
Space	Levels change throughout Directions – facing towards and away from one another	
Dynamic	Mostly controlled, sustained and strong dynamics. Moments of fall and release	
Relationship	Contact Lead and follow – female always leads Action and reaction – female always acts	

Questions you may be asked:

- Discuss how the use of Action enhances the stimulus/intent of the work
- Explain with examples how the dynamic content enhances the mood/intent of the work
- Outline a relationship used in this work and discuss how it enhances the intent/mood/narrative of the work
- Explain how the use of space enhances the choreographic intent of the work

3-6 mark questions.

Key Motifs

Female sitting on male's shoulders

ACTION: Sitting on male shoulders, hands on his head
SPACE: High level, close proximity
DYNAMICS: Gentle placement of hands
RELATIONSHIPS: Contact

Female sitting on male's shoulders developed through

CHOREOGRAPHIC DEVICE: REPETITION: Performed again later but with a downward focus towards him
SPACE: Developed onto a lower level when she sits on his knee whilst he is in a lunge

Female straddle split leg gesture

ACTION: Legs arranged into a straddle sit position
SPACE: Initially in an overhead lift
DYNAMICS: Fluid and controlled
RELATIONSHIPS: Contact

Female straddle split leg gesture developed through

ACTION: Performed into a front leg split upside down, leg folds through the front to a front leg extension, legs are folded at the knee but still in a straddle style position over the head.

CHOREOGRAPHIC DEVICE: REPETITION: Performed again later but in a different setting

Female forward reaching with two hands

ACTION: Both arms extended forwards in a reaching gesture
SPACE: Balanced in a middle level on the male's knees
DYNAMICS: Slow and sustained

Female forward reaching with two hands developed through

ACTION: Body part: Leg gesture performs similar reaching motion, performed with one arm, performed and taken over the head, performed with just the hand. Performed with different focus. Performed towards him.

CHOREOGRAPHIC DEVICE: REPETITION: repeated later in the piece in the same way

Choreographic Devices

<u>Device</u>	<u>Examples</u>	<u>Interpretation</u>	<u>Link</u>
Contrast	Contrasting types of contact including wrapping, reaching, pushing, pulling, falling and catching used throughout	<p>The contrast is types and dynamic qualities signifies the various stages of the relationship.</p> <p>Closer pulling together represents the closeness.</p> <p>Falling and wrapping represents the dependency they have on each other.</p>	<p>Links to stimulus of love story as the changing types of holds and lifts signifies the romance and passion felt between the dancers.</p> <p>Links to the intention of a doomed relationship as the drops and catches signify trying to break away from a relationship that you know isn't healthy.</p> <p>Links to a romantic mood as the complete trust the female has in the male adds an intimate feel to the piece.</p>
Highlights	In The Beginning the female turns away from the male and drops, eventually caught by him.	<p>Represents the need for him to catch her.</p> <p>A highlight establishing the intimacy felt by both characters.</p>	<p>Links to the stimulus of a love story gone wrong as facing away from the male shows she is trying to pull away.</p> <p>Links to the intention of a doomed relationship as she falls you aren't sure if he will catch her.</p> <p>Links to an intense mood as the audience aren't sure if she will be caught.</p>
Repetition	The female repeats sitting on the males shoulders is repeated using different facings and grips.	<p>Portraying her trying to elevate above her sadness and emotions.</p> <p>Portraying his strength and willingness to protect and support her.</p>	<p>Linking to the stimulus of a love story as the female is reliant on the male.</p> <p>Linking to the intention of a doomed love story as the repetition demonstrates the same emotions being felt over and over again.</p>

Other devices seen in Within Her Eyes

Revision tip: Revise answering a 6 mark question on how a choreographic device enhances the stimulus, intention or mood of the piece.

Can you name some other examples of the devices named above?

Structure

Episodic

Sections linked by a common theme

- Prologue followed by 6 continuous sections
 - Defined by changing locations

Questions you may be asked on structure

- How does the structure of the work enhance the intent of the piece
- Discuss how the structure of the work enhances the stimulus of the work.
-

The structure of Within Her Eyes sees a prologue followed by 6 continuous sections. Each section enhances the idea of a doomed relationship, and this is supported by the changing landscapes of the work that become more enclosed and sinister as the piece progresses. Each section could represent the stages of grief, from an open state of disbelief, gradually turning into anger where the setting is darker and more enclosed and finally acceptance which is symbolised by the graveyard scene. Each section flowing seamlessly from one into another demonstrates the relationship over time, whilst the prologue introduces the characters, their personalities and immediately informs the audience that they are dependent on one another.

Remember: Prologue followed by 6 continuous sections.

Learn and come up with your own interpretations.

Answer these questions using Describe Interpret Link.

Dance for camera

Filmed by Scratch.

The film is shot and graded to reflect the dark atmosphere of the inspiration.

After the prologue the camera starts very far away from the dancers giving the feeling that they are completely isolated and in their own world; the viewer is a secret observer.

Gradually as the dancers' relationship grows closer, the camera moves in closer but still keeps distance until the first time the dancers look at each other when it moves right in to close up on their faces.

The majority of the film is shot with the camera on a track, giving a very smooth quality.

For the penultimate section it switches to a hand held camera giving a much more raw and unstable feeling reflecting the female character's heightened emotional state.

Darker lighting is added in the editing to create a more intense dance film.

Questions you may be asked:

- Outline how the use of camera highlights the mood of the work
- Explain how the use of camera enhances the intention of the work
- Discuss how the use of camera enhances our appreciation of this work