

GCSE Dance**1. Technical Skills**

ACTION CONTENT What a dancer does eg travelling, turning, elevation, gesture, stillness, use of body parts, floor-work and the transference of weight	DYNAMIC CONTENT The qualities of movement based upon variations in speed, strength and flow.
SPATIAL CONTENT The 'where' of movement such as levels, directions, pathways, shapes, designs and patterns	RELATIONSHIP CONTENT The ways in which dancers interact; the connections between dancers.
TIMING The use of time or counts when matching movements to sound and/or other dancers.	RHYTHMIC CONTENT Repeated patterns of sound or movement.
MOVING IN A STYLISTICALLY ACCURATE WAY Movements and actions relating to genre/style The genre of the dance dictates a variety of weight and dynamic qualities.	

2. Physical Skills definitions**Aspects enabling effective performance**

Posture	The way the body is held
Alignment	Correct placement of body parts in relation to each other.
Balance	A steady or held position achieved by an even distribution of weight.
Coordination	The efficient combination of body parts
Control	The ability to start and stop movement, change direction and hold a shape efficiently.
Flexibility	The range of movement in the joints (involving muscles, tendons and ligaments).
Mobility	The range of movement in a joint; the ability to move fluently from action to action.
Strength	Ability to maintain physical and mental energy over periods of time
Stamina	Muscular power
Extension	Lengthening one or more muscles or limbs.
Isolation	An independent movement of part of the body.

3. Expressive Skills definitions**Aspects that contribute to performance artistry and that engage the audience**

Projection	The energy the dancer uses to connect with and draw in the audience
Focus	Use of the eyes to enhance performance or interpretative qualities.
Spatial Awareness	Consciousness of the surrounding space and its effective use.
Facial Expressions	Use of the face to show mood, feeling or character
Phrasing	The way in which the energy is distributed in the execution of a movement phrase
Musicality	The ability to make the unique qualities of the accompaniment evident in performance.
Sensitivity to other dancers	Awareness of and connection to other dancers.
Communication of Intent	The ability to communicate The aim of the dance; what the choreographer aims to communicate

4. Mental Skills – Process definitions

Systematic repetition	Repeating something in an arranged or ordered way
Mental rehearsal	Thinking through or visualising the dance
Rehearsal discipline	Attributes and skills required for refining performance such as commitment, systematic repetition, teamwork, responsibility and effective use of time.
Planning of rehearsal	No definition in AQA specific vocab
Response to feedback	No definition in AQA specific vocab
Capacity to improve	No definition in AQA specific vocab

5. Mental Skills – During performance definitions

Movement Memory	The automatic recall of learned movement material, without conscious thought.
Commitment	No definition in AQA specific vocab
Concentration	No definition in AQA specific vocab
Confidence	No definition in AQA specific vocab

6. Technical Skills effectiveness

ACTION CONTENT Travel Use of different body parts Elevation Transfer of weight Gesture Floor work Turn Stillness	DYNAMIC CONTENT Fast/slow Sudden/sustained Acceleration/deceleration Strong/light Direct/indirect Flowing/abrupt
SPATIAL CONTENT Pathways Patterns Levels Size of movement Directions Spatial design	RELATIONSHIP CONTENT Lead and follow Mirroring Action and reaction Accumulation Complement and contrast Counterpoint Contact Formations
TIMING The use of time or counts when matching movements to sound and/or other dancers. Having accurate timing is important for hitting important accents in the music as well as maintaining precise unison and canon. It is also important in contact work	RHYTHMIC CONTENT Repeated patterns of sound or movement. This links to timing so the aural setting can be drawn out to make a more musical performance. It is also important for maintaining unison and canon.
MOVING IN A STYLISTICALLY ACCURATE WAY Movements and actions relating to genre/style The genre of the dance dictates a variety of weight and dynamic qualities. Being able to perform these with accuracy makes the style identifiable and brands the performance. It may also link to the music.	

9. Mental Skills - Process effectiveness

Systematic repetition	Builds movement memory. Improves physical & technical skills. Improves expressive skills. Builds confidence.
Mental rehearsal	Builds movement memory. Prepares the mind prior to performance. We can rehearse in our heads outside of the studio to keep momentum going.
Rehearsal discipline	Regular dance attendance means we don't miss important learning. Breaking down sections in rehearsal builds movement memory. Working on complex moments improves physical skill.
Planning of rehearsal	Being organised ensures our skills build in enough time for the final performance. Planning group rehearsals ensures we build sensitivity to other dancers properly.
Response to feedback	Helps us improve. Important that an outside person/video recording helps us spot where we can improve further - we may not be aware of it ourselves.
Capacity to improve	When we use planned rehearsal, rehearsal discipline, commitment, mental rehearsal, systematic repetition, concentration & responding to feedback - we are showing that we have the capacity to improve our skills. All of them work together.

7. Physical Skills effectiveness

Posture	Creates a 'presence' & makes performance appear confident & sincere. Important for weight bearing in contact work. Helps with focus & projection
Alignment	Clarity of shape. Helps us appear confident. Helps extension & balance. Enables safe practice in landing a jump
Balance	Maintains stillness. Accents pause in music. May show character. May show narrative/ intent. Avoids falling.
Coordination	Builds complexity by helping us layer different movements at the same time. Assists with contact work so we can catch & lift safely. Safely move in & out of floor
Control	Smooth transition into/out of floor. Helps to support dynamic changes .Supports slow dynamic .May support character/ intent. Supports balance
Flexibility	helps with extension May create dramatic impact Enables a greater range of movement Helps to show clear shape Can make movements much bigger
Mobility	Helps with quick changes of direction. Enables dynamic variety. Helps smooth transitions between movements. Makes moving in and out of the floor easier.
Strength	Health & safety in contact work. Accents dynamic force in music Confident performance. May show narrative/ intent. Supports balance
Stamina	Means we can keep going to the end. Helps build climax or character. May support intent. A strong performance. May keep unison intact
Extension	Helps project energy outwards. Makes shapes larger. Creates a much more confident performance. Helps to show clear shape
Isolation	Can support character and intent. Assists with dynamic change & impact. May work closely with music

10. Mental Skills – During performance effectiveness

Movement Memory	Links with Systematic Repetition so we don't forget the dance & can then use expressive skills better. Health & safety in contact work. Helps with timing
Commitment	We can make it through to the end, no matter what. Makes movement larger and more expansive. Makes performer appear confident. Energy increase
Concentration	keeps us & our partners safe in contact work. Works with Commitment to get us from the start to the end. Helps with complex sections
Confidence	we can't just 'be confident' - it takes rehearsal. It builds after using mental skills in rehearsal - so that we know what we are doing. Makes a strong performance. May support character.

8. Expressive Skills effectiveness

Projection	Connects with the audience. Builds a confident performance. Makes a performance look sincere & committed. Energises movement.
Focus	Makes a performance look confident & sincere. Health & safety in contact work. May show character or intent. Helps with turns.
Spatial Awareness	Helps group formations. Patterning & clear floor pathways. Important contact for work.
Facial Expressions	Creates character. Supports narrative & intent. Can make a performance appear more confident.
Phrasing	Works closely with music. Allows us to feel the dynamic quality of the movement. Helps show where sections start & end. May support unison/ canon.
Musicality	Helps create both close & distant relationships with music. Helps to express important dynamic qualities in the music. May show character/story
Sensitivity to other dancers	Important for safety in contact work. Important for unison and canon. Can support narrative if group relationships are key.
Communication of Intent	Uses all/any of the expressive skills to show narrative & meaning within a dance. Uses all/any of the physical, technical & expressive skills to show variety in mood

Dance Choreography

11. Choreographic Process

Stimulus – an inspiration for an idea or movement

12. Structuring

Researching	Investigate background information and meaning around a chosen stimulus.
Improvising	To create and explore movement without any forethought or preparation.
Generating	Create movement or phrases from initial ideas.
Selecting	Carefully choose as being the best or most suitable movement ideas.
Developing	Elaborate or expand by manipulating and developing the movement material.
Structuring	Organise the movement material into a whole, by creating sections and a climax.
Refining and Synthesising	Perfect and polish.

15. Motif Development

Ways in which a movement phrase can be varied

Retrograde
Change levels
Fragmentation
Change directions
Add actions
Repetition
Take away actions
Change dynamics

Binary AB	A composition in 2 parts or sections
Ternary ABA	A composition in 3 parts.
Rondo ABCBDB	Music or dance form with alternating & repeating sections e.g. chorus
Episodic ABCD	A choreography with several sections, linked by a theme
Narrative	Dance that tells a story.
Beginning/middle/end	Beginning, middle and end of a dance.
Unity	A sense of 'wholeness' or harmony
Logical sequence	The flow of phrases or sections of a dance.
Transitions	Links between dance phrases or sections.

13. Choreographic Devices

16. Production Features

14. Relationship Content

Motif	A movement phrase encapsulating an idea that is repeated and developed throughout the dance.
Motif Development	Ways in which a movement phrase can be varied.
Repetition	Performing the same action or phrase again.
Contrast	Movements or shapes that have nothing in common.
Highlights	Important moments of a dance.
Climax	The most significant moment of the dance.
Manipulation by number	How the number of dancers in a group is used.
Unison	Two or more dancers performing the same movement at the same time.
Canon	When the same movements overlap in time.

Performance environments	<ul style="list-style-type: none"> • Proscenium arch • End stage • Sit sensitive • In-the-round
Aural Setting	<ul style="list-style-type: none"> • Song • Instrumental • Orchestral • Spoken word • Silence • Natural sound • Found sound • Body percussion

Lead and follow	One dancer moves, the other follows.
Mirroring	Performing the same action but opposite.
Action and reaction	When one dancer performs a movement which cause another to react.
Accumulation	Dancers performing a series of movements and join in at different times.
Complement and contrast	Where dancers movements are different but similar/ when dancers movements are different style.
Counterpoint	Where dancers perform different motifs at the same time.
Contact	Physical support or touch between dancers
Formations	Shapes or patterns created in space by dancers

17	Artificial Things	Infra	Shadows	A Linha Curva	Within Her Eyes	Emancipation of Expressionism
Stimulus	<ul style="list-style-type: none"> An isolated figure perched on a collapsed wheelchair, in a snow covered landscape - viewed from afar as if through a snowglobe. Paintings by Goran Djurovic. The dancers' personal experiences . 	<ul style="list-style-type: none"> INFRA : 'below' in Latin Life beneath the surface of a city The Waste Land poem: by TS Eliot The London Bombings [mentioned in the interview with Wayne McGregor] 	<ul style="list-style-type: none"> The music: Fratres for Violin & Piano by Arvo Part The relationships between family members as they deal with the fear of an outside force. 	<ul style="list-style-type: none"> Brazilian Culture Celebration of Brazilian Life The title: 'The Curved Line' 	<ul style="list-style-type: none"> A Love Story with a Twist The dancers can never be together. Love and loss Longing and memory Dependency and loyalty 	<ul style="list-style-type: none"> Til Enda [the music for Section 4] Freedom of expression through hip hop movement
Choreographic Intent	<ul style="list-style-type: none"> Life's limitations and resolution. The gaze of the other. Constricted within the snowglobe. 	<ul style="list-style-type: none"> Seeing below the surface of things Human relationships 	<ul style="list-style-type: none"> A small family, possibly Eastern European, facing deprivation and the fear of what lies outside their home. 	<ul style="list-style-type: none"> Having fun Men competing for and showing off to the women Sense of samba parades 	<ul style="list-style-type: none"> An abstract tragic love story. The pull back towards the girl's late lover contrasted with the desire to move on. 	<ul style="list-style-type: none"> An emotional journey Order and chaos

Your Formula

S – Stimulus, Set, Structure and Season

O

L – Lighting, Location

I

D – Design

F – Fabric , Fit

A

C – Colour (mood), Choreographic Intent, Clock

E

EPIC GANG

E – Era G - Gender

P – Place A - Age

I – Interpret N - Narrative

C – Character G - Genre



19. Features of Production

- **STAGING/SET** eg projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials
- **LIGHTING** eg colour, placement, direction, angles etc
- **PROPERTIES** eg size, shape, materials, how used etc
- **COSTUME** (including footwear, masks, make-up and accessories): features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify dancers, enhance or sculpt the body and enhance the action
- **DANCERS** (number, gender)
- **AURAL SETTINGS** eg song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm
- **DANCE FOR CAMERA** eg placement, angle, proximity, special effects

Emancipation of Expressionism

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

Aural Setting
Urban dubstep style music. Classical sections. Repetitive beats and sounds. Repeated vocal 'The One'.

Dance Style
Hip-hop (poppin' lockin' waackin' breakin' krumpin')

Choreographer
Kendrick Sandy

Costume
Blue t-shirts and jeans. Tattoos and jewellery. Grey trainers white sole

Performance Environment
Proscenium arch

Lighting
Blue wash, blue pools, white sidelight from off stage. Purple on cyclorama.

Set
No set. Smoke is used. Black walls and black floor. White cyc for ending.

Themes
Order, chaos, unity, individuality

Dancers
17
9 male
8 female

Choreographic Intention
Emotional journey
A journey through life
Theme of order and chaos

Choreographic Approach
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.



NINJA

2 Costume 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.

3 Aural Setting 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.

4 Set 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



5 Lighting Contributions
Stimulus – Freedom of expression – spotlights highlight dancers to express themselves in their own moment in the 'limelight'.
Theme – Order and Chaos – flashing lights create a sense of chaos
Mood – dark intensity creates an intense mood
Complements other components – Blue colour complements blue costumes
Highlights dancer – spotlights highlights dancers in their solos
Sculpts body – side light sculpts the bodies of the dancers as they scramble towards it
Highlights dance space – sides not lit to create a central focus, centre of the stage is lit
Context – blue creates a sense of liquid, as though inside a womb.

Artificial Things

1 Stimulus
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.

Themes
Life's limitations, memories, own experiences

Choreographic Intention
Coming to terms with life's limitations.
Constricted within a snow globe
Living with individual regrets

Aural Setting
Mostly piano. Futuristic feel. Individual notes played one at a time
Sunshine of your smile
Slow tempo

Choreographic Approach
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.

Set
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

Dance Style
Inclusive contemporary

Choreographer
Lucy Bennett

Costume
Have colours streaming down. Fitted dress, suit jacker, trousers, vests, pedestrian in style

Performance Environment
Proscenium arch

Lighting
White light, warmer lights, use of orange, blue wash

Dancers
4
2 male
2 female

2 Costume Contributions
Stimulus – paintings – streaming colours down the costumes of the able bodied dancers and Dave highlights the use of the same technique in the paintings.
Intention – life's limitations – the different costume worn by Laura singles her out, as though she is fighting against conforming or battling against regrets.
Mood – dull colours in the costumes contributes to the sad mood
Complements other components – the colours streaming in the costumes complement the colours streaming in the backdrop
Uniformity – the colours streaming in three of the dancers' costumes creates uniformity
Gender – the able bodied female dancer wears a dress, signifying her female gender.
Sculpts body – Laura's vest top is tight to her body and reveals her arms and shoulders, sculpting and enhancing her upper body.

4 Aural Setting Contributions
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.

3 Set 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

5 Lighting Contributions
Stimulus - white lighting on the fake snow highlights snow globe,
Stimulus – warm lighting reflects lights of homes against a white city landscape
Intention – Overcoming life's limits. Lighting is limited, only simple use of one type of lighting at a time reflects this.
Complements other components – White lighting complements the white fake snow used on the floor of the stage.
Highlights dancer – The spotlight used on Dave's solo highlights him. Highlights dance space – shaft of light across the stage highlights the fake snow and creates a path.
Sculpts body – The spotlight sculpts the upper body of Dave and sculpts Laura's legs.
Mood – The dark intensity of the lighting combined with blue wash highlights a sorrowful mood.
Geographical Context – use of blue and suggests an urban landscape with a blue sky, covered in snow with warm lighting coming through the windows.



Inclusive

Shadows

1
Stimulus
Fratres for violin and piano. European history. Family relationships and dynamics. Unseen but present force outside.

Aural Setting
Violin and piano. No breaks in tempo. Broken cords, staccato sounds. Continuous fast paced section, contrasted by slower sections.

Dance Style
Modern dance. Classical and contemporary dance. 'Neo-classical'

Choreographer
Christopher Bruce

Costume
Simple shirts, skirts, trousers and dresses. 1930s-40s in style. Shoes and coats added.

Performance Environment
End Stage

Lighting
White light only. Used to create sense of a room. Dark intensity.

Set
Worn looking table, bench, two stools, coat stand and suitcase

Themes
Family dynamic, fear, poverty, depravity

Dancers
*4
2 male
2 female*

Choreographic Intention
A small family coming to terms with deprivation, poverty and the realisation of what lies outside their family home.

Choreographic Approach
Bruce worked collaboratively with the dancers. Ideas started from a family sitting at a table. Use of the furniture. Anxiety of the music. Each dancer had a voice in the family to tell their story.

Use of Camera
Mid shots to view the distressed facial expression of son – positioned DSR. Long shots to view travelling pathways to DSR corner from table. Mid shot to enhance the poignancy of dancers walking into light



2
Costume Contributions
Stimulus - design of the costumes highlight the European history as this was typical dress for the era
Intention –drab and dreary colours used highlights the intention of poverty.
Mood –dull colours in the costuming highlight a sad and dull mood.
Complements other components –worn out complement the worn of textures of the set design such as the table and stools.
Historical context –clothing typically worn in the 1930's
Social context –dull colours and use of oversized coats for the children suggest the family are of a low social status and poor.
Gender – females wear skirts or dresses and males wear trousers and shirts to highlight their gender
Age –daughter wears a child-like smock dress and the son does not wear a waistcoat to highlight their younger age
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.
Sculpts body –tight fitted to the tops of the body to allow contact work to be safe and the lines of the arms to be seen

4
Aural Setting Contributions
Stimulus - high pitched, eerie and erratic tempo 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 Easter Europe

3
Set Contributions
Stimulus - Table and chairs create a sense of a family home
Intention –all worn out and drab, highlighting the idea or poverty
Mood –black box type stage creates a dark, sinister atmosphere
Complements other components –worn out and drab table and chairs complement the dull and drab costumes of the dancers.
Historical context –table, stools, coat stand and suitcase all look old fashioned and worn, highlighting historical context of 1930's Europe.
Context – set depicts the context of a family home.
Social context – set suggests the family are living in poverty.
Creates levels – table is used to create levels when the daughter stands
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.
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.

5
Lighting Contributions
Stimulus – poverty – lack of lighting suggests an poverty stricken family with little electricity
Intention – forces unknown outside – lighting towards downstage right shows where the force is coming from
Mood – dark intensity creates a sinister and scary mood
Complements other components – simple lighting complements simple set
Highlights dancer – side lights highlight dancers as they move into the light
Sculpts body – side lights sculpt the lines of the female's body as they perform contemporary movement
Context – side lights create a sense of a room lit by candles

A Linha Curva

<p>1</p> <p><u>Stimulus</u> Brazilian culture</p> <p>Celebrating the Brazilian way of life</p>	<p><u>Aural Setting</u> Played live. Samba percussion band. Repetitive drums. Vocals from dancers at the beginning (male) and the middle (all) Very loud</p>	<p><u>Dance Style</u> Capoeira, samba and contemporary</p>	<p><u>Choreographer</u> Itzik Galili</p>	<p><u>Costume</u> Black mesh tops, bright coloured neon hot pants (lycra), matching zip</p>	<p><u>Performance Environment</u> End Stage</p>	<p><u>Lighting</u> Overhead. Chequerboard, bright colours, white shaft</p>	<p><u>Dancers</u> 28 15 male 13 female</p>
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Set
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

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

Choreographic Approach
Worked collaboratively with the dancers.
Motifs created using improvisation. Dancers were created a solo of their favourite moves within an allocated square. Motifs and sequences were named after the dancers. Motifs and sequences then learnt by everyone to create ensemble work.

Themes
Carnival, relationships between men and women

2

Costume 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.

4

Aural Setting Contributions
Stimulus – Brazilian culture – Samba bands portray traditional Brazilian style music
Intention – Just have fun – rapid tempo and use of vocals where dancers ‘feel the moment’ creates a sense of fun and excitement.
Mood – High energy tempo creates a happy and vibrant mood
Complements other components – Use of samba style music complements the carnival coloured lighting and carnival inspired costumes.
Geographical context – Live samba band creates a sense of being immersed in Brazil
Climax – Re-introduction of fast samba beats with vocals after narrative section creates a sense of climax
Contrast – narrative section in the middle with slower, deeper and longer notes creates a contrast from the rapid drumming of the ensemble sections

3

Set 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

5

Lighting Contributions
Stimulus – Brazilian way of life – colours reflect colours of Brazil and carnivals
Intention – Just have fun – checkerboard moving erratically around the stage as the dancers keep up with the pre-programmed lighting enhances the fun aspect.
Mood – Lighting reflected from the collars enhances an unpredictable and fun mood
Highlights dancer – Spotlights used in solo and duet sections highlight each dancer
Highlights dance space – Checkerboard creates a dance space which each dancer must stay in
Sculpts body – Lighting sculpts the bodies of the dancers and enhances movement
Geographic context – colours connote the colours of the Brazilian flag – green, blue, yellow
Complements other components – colours of light complement the colours of the costumes



<p>1</p> <p><u>Stimulus</u> 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 7/7 bombings.</p>	<p><u>Aural Setting</u> String instruments, electronic sounds and everyday sounds such as train whistles</p>	<p><u>Choreographer</u> Wayne McGregor</p>	<p><u>Costume</u> Fitted shorts, vests, t-shirts in flesh, black, grey. One female dancer wears a wrap-around skirt. One male dancer wears long trousers.</p>	<p><u>Performance Environment</u> Proscenium arch/theatrical setting</p>	<p><u>Lighting</u> White, green, orange, blue, dark intensity throughout, side lights, 6 white rectangles.</p>	<p><u>Dance Style</u> Contemporary Ballet</p>	<p><u>Set</u> Black stage and floor 18M LED screen showing animated figures walking across</p>
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<p><u>Themes</u> Relationships, seeing below the surface, human interactions</p>	<p><u>Dancers</u> 12 6 male 6 female</p>
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<p><u>Choreographic Intention</u> Seeing below the surface Types of relationships Pedestrian language Open for interpretation</p>	<p><u>Choreographic Approach</u> SHOW MAKE TASK Choreographer worked collaboratively with the dancers. Sections then put together to create sentences, paragraphs and finally pieced together with the accompaniment.</p>
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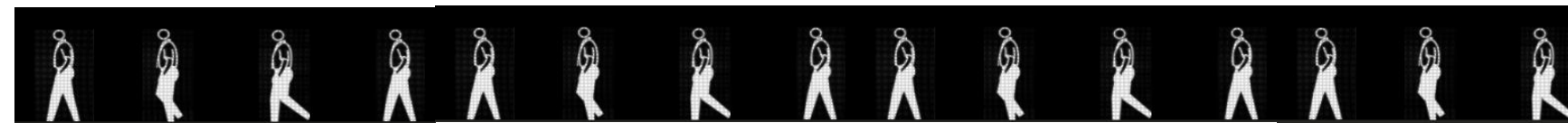


<p>2</p> <p>Costume Contributions Stimulus – Life beneath a city – monochrome colours used to reflect the dark and depressing nature of those living below the poverty line in a city. Intention – Seeing below the surface – top of the body is covered and bottom exposed is many of the costumes, giving a sense of focus on the legs of the dancers, which could reference ‘below’ or the ‘bottom’. Mood – Dull, monochrome colours create a dark and serious mood. Complements other components – The use of monochrome coloured costumes complement the use of white lighting. Sculpts body – The tight fitting costumes and bare legs sculpt the lines of the dancers’ bodies. Uniformity – The use of black shorts for most of the dancers creates a sense of uniformity Gender – one male dancers wears trousers but no top to highlight his masculinity and male gender</p>

<p>4</p> <p>Aural Setting Contributions 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. 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. Mood – the use of string instruments creates a sombre and sad mood. Complements other components – the use of classical strong instruments complements the classical ballet style of the piece 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>
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<p>3</p> <p>Set 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.</p>

<p>5</p> <p>Lighting Contributions 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>



Within Her Eyes

1 Stimulus
Love story with a twist.
Personal experiences/well known narratives.

Aural Setting
Electronic elements, strings and piano creates a haunting and emotive accompaniment.

Dance Style
Contemporary / Contact work

Choreographer
James Cousins

Costume
F – beige skirt and shirt
M – Khaki jeans and jumper
Everyday clothing

Performance Environment
Site-sensitive

Lighting
Natural light, daytime and night time

Locations
Graveyard, hilltop (vast/open), quarry, woods, long grass

Themes
Love, loss, dependency, loyalty, longing and memory

Dancers
2
1 Male - Aaron
1 Female - Lisa

Choreographic Intention
The main intention is to convey the narrative of the two characters by translating the emotional intensity and visceral energy of the original stage show, portraying an abstract love story.

Choreographic Approach
Choreography used from stage production of 'There We Have Been'. Physical idea of the female dancer never touching the floor. Collaboration with the dancers through improvisation.

Use of Camera
Wide variety of shots including far away (secret observer), close up faces, long shots, panning, hand held camera used in the final section giving a raw and unstable feeling.



2
Costume Contributions
Stimulus – everyday clothes portray everyday people go through love and loss.
Intention – the skirt’s flowing nature is romantic but also wraps around the male at times, symbolising the romantic love story.
Mood – earthy and dull colours used in the costumes highlight the sad and depressing mood
Complements other components – earthy colours complement the earthy landscapes
Gender – female wears a skirt to highlight gender whilst the trousers signify the male’s gender.
Sculpts body – jeans and jumper of the male dancer sculpt his body to clearly see lines
Highlights character – the skirt worn by the female highlights her feminine character
Historical context - clothes are modern stylised clothes.

4
Aural Setting Contributions
Stimulus sounds create a sense of a sinister and sad story – depicting the emotions of the
Intention - use of piano and strings create a romantic feeling
Mood – haunting undertones of strings create sad and intense
Complements other components –haunting sounds of the strings and violins complement the haunting, dark lighting
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.

3
Set Contributions
Stimulus– prologue sees the female dancer in a graveyard, emphasising loss.
Intention changing locations become progressively more intimate, highlighting the intimacy of a love story.
Mood – enclosed spaces highlight intense and passionate
Complements other components – dreary colours of the landscapes complement dull lighting and earthy colours of costumes.
Geographical context –literally set in a variety of geographical landscapes
Historical context – images in the prologue show 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.

5
Lighting 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

