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DANCE

Year 10

EXAM BOARD: **AQA**

COURSE CODE: **8236**

| TOPIC NUMBER | TOPIC |
|--------------|---|
| 1 | PHYSICAL SKILLS |
| 2 | TECHNICAL SKILLS |
| 3 | EXPRESSIVE SKILLS |
| 4 | SAFE PRACTICE AND MENTAL SKILLS |
| 5 | CHOREOGRAPHIC PROCESSES |
| 6 | STYLING AND CHOREOGRAPHIC SPACES |
| 7 | PERFORMING IN A DIVERSE CULTURAL SETTING |
| 8 | FEATURES OF PRODUCTION: LIGHTING, SET, PROPERTIES AND COSTUME |
| 9 | DANCE FOR CAMERA |
| 10 | DANCE ANTHOLOGY: ALL SIX WORKS (A Linha Curva, Artificial Things, Emancipation and Expressionism, Infra, Within Her Eyes, Shadows) |

These parts of the Dance SP will be covered in Year 11

Name:

Tutor Group:

TRS SP TOPIC NUMBER: 1**Physical Skills****INTRODUCTION**

There are a number of physical skills that a dancer needs to demonstrate. To achieve a grade 7 or above you need to demonstrate these skills at an exceptional level in both your performance pieces and your choreography. Why would that be?

KEY WORDS

| | |
|--------------|---|
| Posture | The way the body is held |
| Alignment | Correct placement of body parts in relation to each other |
| Balance | A steady or held position |
| Coordination | The efficient combination of body parts |
| Control | The ability to stop and start and change |
| Flexibility | Range of movement in the joints |
| Mobility | Moving fluently from one action to another |
| Strength | Muscular power |
| Stamina | Ability to maintain physical and mental energy over time |

FURTHER LINKS

Revision guide pages 9-11
Past papers on class charts and AQA website for more example questions.

EXAM TIPS:

Revise the definition of each term, learn how to improve this skill, know where you can identify it in your work and the work of others, know how and why it enhances the performance of others through choreographic intent, or of your own performance. Learn how to spell the key word correctly.

Explain how your use of physical skills contributed to your performance.

How to improve this skill?

- Can it be improved by increasing strength of core muscles and increasing reps over time?
- Can it be improved by systematic rehearsal?
- Can it be improved via the use of feedback?
- What exercise would particularly improve this skill?
- What motif or action would clearly demonstrate this skill?
- Can this skill be performed in isolation?

KEY FACTS TO MEMORISE

Acronym to memorise the physical skills.

P.A.B.C.C.F.M.S.S

FAB 2XC 2XS PM.

EXAM QUESTIONS

1. Which of the words below is a physical skills?

Alignment Turn Musicality

2. Define the physical skill you identified.
3. Put a tick in the box next to the correct definition of mobility in performance.

☐

The range of movement in a joint. Moving fluently from one action to another.

☐

Being flexible.

STRETCH

Physical skills are part of the wider performing skills umbrella. Discuss in detail how each set work uses physical skills to enhance their performance.

How can you ensure that you demonstrate physical skills to an exceptional level in both your solo and trio/duet work?

Technical Skills

INTRODUCTION

There are a number of technical skills that a dancer needs to demonstrate. To achieve a grade 7 or above you need to demonstrate these skills at an exceptional level in both your performance pieces and your choreography. Why would that be?

KEY WORDS

| | |
|--------------------------------------|--|
| Action | What a dancer does e.g. turn, travel, gesture |
| Space | The where of the movement e.g. level, pathways |
| Dynamics | Quality of the movement in speed and flow |
| Relationships | Interaction between dancers |
| Timing | The use of counts when matching movements |
| Rhythmic Content | Repeated patterns of sound or movement |
| Movement in a stylistic accurate way | Characteristics way of dancing. |

FURTHER LINKS

Revision guide pages 9 & 10 & 16 -17.
AQA website for more question's and reading.

EXAM TIPS:

Revise the different types of actions, space, relationship content and spatial content in order to be able to write a succinct motif that clearly communicates the given stimulus in the hypothetical question.

How to identify technical skills in the set works.

- Why has the choreographer chosen to include this ASRD in his/her work?
- How does the use of ASDR enhance the work?
- How does the use of ASDR compliment the production features of the chosen work?
- What style is the set work? How do you know?
- Describe and write a motif using action, space and dynamics.
- How could you develop this motif?

KEY FACTS TO MEMORISE

Action content includes:

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

Dynamics include:

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

Relationship content includes:

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

Spatial content includes:

- pathways • levels • directions • size of movement • patterns • spatial design.

EXAM QUESTIONS

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

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

Name a relationship used in Infra that supports the theme of The Waste Land by TS Eliot.

How does this relationship help the audiences understanding of the stimulus in Infra?

Name a dynamic used in Shadows that creates the mood of tension.

STRETCH

Make a list of all the different types of technical skills be sure to check spelling and definition.

How is the choice of actions effective? How does it create a highlight? This created impact because. How was my choice of actions/dynamics/space effective in communicating my dance idea?

Expressive Skills

INTRODUCTION

There are a number of expressive skills that a dancer needs to demonstrate. To achieve a grade 7 or above you need to demonstrate these skills at an exceptional level in both your performance pieces and your choreography. Why would that be?

KEY WORDS

| | |
|---------------------------------------|---|
| Projection | To use energy to draw in an audience |
| Focus | Using the eyes to enhance meaning |
| Spatial awareness | Effective use of the space |
| Facial expression | Using the face to show mood or feelings |
| Phrasing | Distribution of energy in a movement phrase |
| Musicality | Ability to use the accompaniment |
| Sensitivity to other dancers | Connection to other dancers |
| Communication of choreographic intent | The aim of the dance |

FURTHER LINKS

Revision guide pages 9-11. AQA WEBSITE for more reading and information.

EXAM TIPS:

Revise the definition of each term, learn how to improve this skill, know where you can identify it in your work and the work of others, know how and why it enhances the performance of others through choreographic intent, or of your own performance. Learn how to spell the key word correctly.

How to improve this skill?

- Can it be improved by increasing strength of core muscles and increasing reps over time?
- Can it be improved by systematic rehearsal?
- Can it be improved via the use of feedback?
- What exercise would particularly improve this skill?
- What motif or action would clearly demonstrate this skill?
- Can this skill be performed in isolation?
- How does this skill help to portray the artistic intention of the dance?

KEY FACTS TO MEMORISE

Acronym to memorise the expressive skills.

P F S F P M S C

2XSPF MC

EXAM QUESTIONS

1. What advice would you give to dancer that needs to improve their musicality?
2. Explain how your use of expressive skills contributed to the overall effectiveness of your duet/trio?

More questions available on class charts. Mock papers 1 through to 10.

STRETCH

Comment of your use of expressive skills in your performance and choreography.

Discuss the use of expressive skills in all of the six works. How does the use of expressive skills enhance the work and the choreographic intent?

Dance anthology: A Linha Curva

INTRODUCTION

Choreographed by Itzik Galili and performed by Rambert. First premiered in May 2009.
A Linha Curva is a celebration the Brazilian way of life and the ability to live in the moment.

Production features

| | |
|-------------------------|--|
| Costume | Male and female dancers both wear black vests with different coloured Lycra shorts. The men wear metallic disc-shaped collars that reflect the light for the opening of the dance. |
| Lighting | The different coloured and timed lighting creates a chequer-board effect on stage and defines the lines and spacing for the dancers in large ensemble sections of the piece. |
| Performance environment | End Stage |
| Set/Staging/props | A raised platform at the back of the stage upon which 4 percussionists perform. In one section skateboards are used to propel 5 dancers across the stage. |
| Aural setting | The music, which includes vocal sounds, is played live by four percussionists and is influenced by Brazilian samba music. The dancers also contribute to the vocal sounds. |
| Dancers | 28 |
| Dance style | capoeira, contemporary dance. |

FURTHER LINKS

Revision guide: The main part of the GCSE Dance revision guide by artspool.

EXAM TIPS:

Make a point: the costume in A linha curva is brightly coloured. **Link it to intent straight away** – this reminds me of a party and one of the choreographic intents of ALC is for the audience to feel like they are watching a Brazilian party. **Then state what effect this has on the audience**– this allows the audience to see the lights reflecting in the costume as the material is shiny and wet looking. The bright colours symbolise a fun vibrant party look.

KEY FACTS TO MEMORISE

Choreographic content includes: Movement, Structure, and devices.

- **Movement** (when describing movement include the action and how (dynamic) it is performed and where it is performed and with who) Relationship content used formations.
- **Structure** big ensemble dance sections interspersed with scenes that have more of a sense of narrative and character
- **Devices seen** repetition, manipulation of number, canon, unison, climax.

Choreographic approach:

When originally creating A Linha Curva, Itzik Galili worked collaboratively with the dancers and nearly all of the motifs were composed from improvisation. One of the tasks set by Galili was quite simple, he asked the dancers to choreograph a very short solo (2 – 3 counts of eight) of some of their favourite moves which stayed within the boundaries of their allocated square within a chequer-board grid (see lighting) that takes up the floor space of the stage. Galili believes that you can see essences of the dancers' personalities in these sequences. Each of these sequences was named after the dancer who made it and the dancers then learnt each other's sequences to form the basis of this large ensemble work.

Choreographic intent:

The intention behind the choreography is simply to have fun - but there are also a few contradictions, as touched upon in the title. Large ensemble sections of vibrant Brazilian inspired movement are performed in regimental straight lines, creating a sense of samba parade. There are also a number of narrative sections that through the choreography present observations of how Brazilian men communicate with women, for example men in tribes hunting the girls as well as showing off and competing with each other.

EXAM QUESTIONS

Section C 6 mark example.

Explain how the aural setting help the audience's understanding of the choreographic intent of Shadows.

STRETCH

12-mark question to try:

Using your knowledge of the similarities and differences in the lighting in Emancipation of Expressionism and ALC, discuss how lighting enhances our appreciation of these two works.

Using your knowledge of the similarities and differences in the costume in Shadows and ALC, discuss how lighting enhances our appreciation of these two works.

Dance anthology: Artificial things

INTRODUCTION

Choreographed by Lucy Bennett and performed by Stop Gap dance Company. First premiered Feb 2014. Artificial things is about coming to terms with life's limitations

Production features

| | |
|-------------------------|---|
| Costume | Gender specific reflecting the backdrop. |
| Lighting | For much of the piece the lighting focuses in on one or two spots. It opens out in the middle, with a blue wash and warm and cool side lighting before closing down to another spot for the final solo. |
| Performance environment | Proscenium arch. |
| Set/Staging/ props | Painted backdrop. Paper snow, headless mannequin, three stools, upturned vitrine. Light grey edge on the dance floor. |
| Aural setting | The whole of the piano both inside and out to create a cold, ambient sound. He also used the sound of the paper snow and incorporated other sound effects such as a distant rumble, wind and footsteps through snow. Elements of the song 'The Sunshine of Your Smile' were mixed into the atmosphere often sounding distorted or as if drifting in on the wind |
| Dancers | 4 dancers (2 male / 2 female) |
| Dance style | Inclusive contemporary dance |

Brief notes that you will need to expand on.

FURTHER LINKS

Revision guide: The main part of the GCSE Dance revision guide by artspool.

EXAM TIPS:

Make a point: the costume in **Link it to intent straight away** – this reminds me **Then state what effect this has on the audience**- this allows the audience

KEY FACTS TO MEMORISE

Choreographic content includes: Movement, Structure, and devices.

- **Movement** (when describing movement include the action and how (dynamic) it is performed and where it is performed and with who) Use of stillness. Initiated with the arms. Tumbling.
- **Structure** Duet, group work, trio, solo.
- **Devices seen** contact. Unison of textures. Repetition. Climax

Choreographic approach:

Lucy Bennett uses a collaborative approach within her choreography. Stopgap's dancers are encouraged to actively contribute to the process through choreographic tasks that Bennett initiates. Much of the material from scene three has been driven by Laura Jones' movement in her wheelchair and has been translated by the standing dancers David Willdridge and Amy Butler.

Choreographic intent:

Scene three is the final scene of Artificial Things. The undertone of the scene is about the characters coming to terms with life's limitations - we all live within certain confinements, and we are subject to the gaze of 'the other'. The characters acting out this sorrowful but peaceful scene are still constricted within a snow globe that signifies these ideas. Within the scene however, the characters find a resolution by coming together, and as the scene comes to a close, they surrender to the fact that we all have to live with individual regrets.

EXAM QUESTIONS

Section C 6 mark example.

Explain how the properties (props) and items of furniture help the audience's understanding of the choreographic intent of **Artificial things**.

STRETCH

12-mark question to try:

Discuss how costume and the different types of aural setting contribute to the choreographic intent of **Artificial things**.

Using your knowledge of the similarities and differences in the lighting in **Emancipation of Expressionism** and **Artificial things** discuss how lighting enhances our appreciation of these two works.

TRS SP TOPIC NUMBER: 10**Dance anthology:
Emancipation of Expressionism****INTRODUCTION**

Choreographed by Kenrick H20 Sandy and performed by Blue Boy Entertainment. First premiered in May 2013. It is about the importance of being free to express ourselves both as individuals and using hip hop movement vocabulary.

Production features

| | |
|-------------------------|--|
| Costume | The dancers wear short-sleeved pastel blue t-shirts, blue denim jeans and grey trainers with a white sole. |
| Lighting | A prominent feature is the lighting from above the stage casting an intense blue colour on the dancer |
| Performance environment | Proscenium arch. |
| Set/Staging /props | This is no set |
| Aural setting | The music shifts from two urban pieces utilising powerful drum beats and electronic sounds, to a modern classical composition (November), to a fusion piece of music (Til Enda) that incorporates urban percussive elements and classical string instrumentation |
| Dancers | 17 dancers (8 female / 9 male) |
| Dance style | Hip hop, including krumping, popping, locking, animation, breaking and waacking techniques. |

FURTHER LINKS

Revision guide: The main part of the GCSE Dance revision guide by artspool.
Interviews with Kendrick Sandy and you tube clips.

EXAM TIPS:

Make a point: the costume. **Link it to intent straight away** – this reminds me. **Then state what effect this has on the audience-** this allows the audience to

KEY FACTS TO MEMORISE

Choreographic content includes: Movement, Structure, and devices.

- **Movement.** (When describing movement include the action and how (dynamic) it is performed and where it is performed and with who). Running i.e. ninja walk. Waving. Relationship content- formations.
- **Structure** The dance is in 4 section
- **Devices seen** Unison and manipulation of number.

Choreographic approach:

Exploring and abstracting hip hop movement and 'signature' company movements in a contemporary way. Working closely with the accompaniment and paying attention to musicality. Whilst the choreographer and the dancers created material for the work, Kenrick very specifically selects certain movement vocabulary and 'signature' motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire), choreographic devices, formations and use of space.

Choreographic intent:

Kenrick seeks to express himself by using hip hop as a tool to create art that affects an audience in a theatrical setting. He wants the audience to feel that they are witnessing and sharing an emotional journey through the piece and appreciating hip hop dance as an art form. Each section is a scene, a moment in life, and the whole work is a journey. The theme of order and chaos highlights the restrictions of an individual style of hip hop dance. Kenrick seeks to create variations within these parameters to create a sense of chaos in contrast with the potential limitations of set styles. Often individual dancers split from the ensemble and at other times the ensemble are all in unison. Kenrick uses these contrasts to show different relationships between order and chaos.

EXAM QUESTIONS**Section C 6 mark example.**

Explain how the use of costume help the audience's understanding of the choreographic intent of EofE.

STRETCH

12-mark question to try:

Discuss how costume and the different types of aural setting contribute to the choreographic intent of E of E.

Using your knowledge of the similarities and differences in the lighting in Emancipation of Expressionism and Within Her Eyes, discuss how lighting enhances our appreciation of these two works.

TRS SP TOPIC NUMBER: 10

Dance anthology: Infra

INTRODUCTION

Choreographed by Wayne McGregor and performed by The Royal Ballet. First premiered in November 2008. Infra is about seeing below the surface of things. The dancers perform under an enormous LED screen at the back of the stage.

Production features

| | |
|-------------------------|---|
| Costume | Fitted shorts, vests, t-shirts in flesh, black, white, grey colours for the dancers |
| Lighting | The lighting, which relates closely to the structure, lights the width of the stage and often focuses downstage. Occasionally dancers are lit by shafts of light and at one point 6 rectangles of light frame 6 duets. Colours are used to highlight different sections |
| Performance environment | Proscenium arch |
| Set/Staging /props | Set design by artist Julian Opie. An 18m LED screen is placed high on the black back wall. It runs the width of the stage, along which there is a mesmerizing flow of electronic walking figures. |
| Aural setting | The score mixes melancholy string melodies with electronic sounds and everyday sounds such as train-whistles. |
| Dancers | 12 dancers male and female. |
| Dance style | Contemporary ballet. |

FURTHER LINKS

Revision guide: The main part of the GCSE Dance revision guide by artspool.
Interview notes and guide book see KMY.

EXAM TIPS:

Make a point: the costumes are **Link it to intent straight away** – this reminds me which also links to the mood/theme of **Then state what effect this has on the audience**– this allows the audience to

KEY FACTS TO MEMORISE

Choreographic content includes:

Movement, Structure, and devices.

- **Movement** (when describing movement include the action and how (dynamic) it is performed and where it is performed and with who)
- **Structure** solos, duets and ensemble
- **Devices seen** contact, highlight, climax, unison, repetition, contrast.

Choreographic approach:

1. **SHOW** a phrase to the whole or part of the cast – dancers watch and either recreate the phrase exactly or create a version.
2. **MAKE** a phrase on a target dancer or dancers – others watch and copy or develop.
3. **TASK** – set a choreographic task for dancers to complete or pose a choreographic problem for dancers to solve. Typically the task or problem involves imagery as a stimulus for creating movement. The movement vocabulary is then structured into longer “sentences” and “paragraphs”. Finally he works musically with the structure and pieces it all together like a jigsaw.

Choreographic intent:

Infra is about seeing below the surface of things. Quite literally in this case, below Julian Opie's design. You can see people, walking in the street. Infra is about people and the choreography has found a pedestrian language which is recognizably human. When you look at a body on stage, you have some understanding of what that body is doing. The piece is about inferences. It infers particular types of relationships and therefore the emotional content implies itself. One of McGregor's choreographic aims is to help the audience's eye in watching a complex structure. But in Infra, McGregor has purposefully left open the full visual field to let the audience make their own selections.

EXAM QUESTIONS**Section C 6 mark example.**

Explain how the set design helps the audience's understanding of the choreographic intent of Infra.

STRETCH

12-mark question to try:

Discuss how costume and the different types of aural setting contribute to the choreographic intent of Infra.

Discuss how the set design and the lighting contribute to the choreographic intent of WHE.

Dance anthology: Within Her Eyes

INTRODUCTION

Choreographed by James Cousins and performed by James Cousins company. First premiered in Feb 2016
The intention behind Within Her Eyes was to create a dance film that maintained the emotional intensity and visceral energy of the live stage performance of There We Have Been and to portray an abstract tragic love story that is open for interpretation

Production features

| | |
|-------------------------|---|
| Costume | Gender specific, stylised everyday clothes |
| Lighting | Natural light of the environment. |
| Performance environment | Site sensitive; dance for camera. Filmed by Scratch. |
| Set/Staging/ props | The film is set in remote location |
| Aural setting | The music combines electronic elements with strings and piano |
| Dancers | Two |
| Dance style | Contemporary contact work |

These notes need to be expanded.

FURTHER LINKS

Revision guide: The main part of the GCSE Dance revision guide by artspool.
Interview with James Cousins on you tube and written transcript.

EXAM TIPS:

Make a point: the costume is **Link it to intent straight away** – this reminds me of **Then state what effect this has on the audience**– this allows the audience to

KEY FACTS TO MEMORISE

Choreographic content includes:

Movement, Structure, and devices.

- **Movement** (when describing movement include the action and how (dynamic) it is performed and where it is performed and with who.)
- **Structure:** A prologue followed by 6 continuous sections, defined by changing locations, physicality and music that reflect the developing relationship. The overall effect is one seamless journey.
- **Devices seen:** Contact, highlights and climax

Choreographic approach:

The film uses the choreography from Cousins' critically acclaimed stage production There We Have Been and sets it outdoors in a bleak landscape. For the original choreography James worked from two starting points; narrative and emotional themes and the physical idea of keeping the female dancer off the floor. The movement was created in collaboration with the dancers through improvisation, which was all filmed and then learnt back from the video. James then pieced these segments together into a structure that reflected the narrative arc of the story.

Choreographic intent:

The female dancer is constantly reaching, wrapping, balancing and falling on and around the male dancer. The choreography contrasts the folding in to him with the pulling away to highlight the pull she feels to her late lover whilst trying to allow herself to move on with the man who cares so much for her. The male dancer never initiates or manipulates, he merely responds to her every move, devoted to her. He needs her as much as she needs him. The mood is very tender, emotional and somber. Intensity is also achieved by having the dancers perform in complete contact, totally dependent on each other, with the female dancer never once touching the floor throughout the entire duet. This creates a very unique vocabulary and style both physically and emotionally. The duet combines both the impressive physicality with a dark, emotional heart, resulting in a daring and intimate work that both moves audiences emotionally and inspires with its physicality.

EXAM QUESTIONS

Section C 6 mark example.

Explain how the use of the camera help the audience's understanding of the choreographic intent of WHE.

STRETCH

12-mark question to try:

Discuss how costume and the different types of aural setting contribute to the choreographic intent of WHE.

Discuss how lighting and the different types of locations contribute to the choreographic intent of WHE

Dance anthology: Shadows

INTRODUCTION

Choreographed by Christopher Bruce and performed by the Phoenix dance theatre. First premiered in November 2014.

In this piece, Bruce invites the audience into the world of a small family, possibly set in Eastern Europe (though this is left up to individual interpretation) coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home.

Production features

| | |
|-------------------------|---|
| Costume | Gender specific depicting a family |
| Lighting | The lighting creates an intimate space on stage depicting the feeling of 'a room' |
| Performance environment | End stage. |
| Set/Staging /props | Black box stage with a table, a bench, two stools, a coat stand and suitcases |
| Aural setting | Arvo Part's <i>Fratres</i> (composed in 1977), the version for violin and piano pre-recorded for use in performance |
| Dancers | Four dancers. |
| Dance style | Modern dance |

These are brief recall notes that you will need to expand upon.

FURTHER LINKS

Revision guide: The main part of the GCSE Dance revision guide by artspool.
Interview with Christopher Bruce.
You tube clips of Shadows.

EXAM TIPS:

Make a point: the costume **Link it to intent straight away** – this reminds me of **Then state what effect this has on the audience** – this allows the audience

KEY FACTS TO MEMORISE

Choreographic content includes: Movement, Structure, and devices.

- **Movement.** (when describing movement include the action, the how (dynamic) it is performed and the where it is performed and with who.)
Movement vocabulary linked explicitly to aural setting in speed and tempo. Used to introduce a character.
- **Structure: Semi-narrative. Solo, duet, trio, quartet.**
- **Devices seen include** motif development, repetition, climax and contact.

Choreographic approach:

Bruce does not prepare movement before entering the studio, preferring to wait and work with the dancers so that he can be influenced by them. For Bruce, as well as being appropriate to the piece, the movement must also sit well on the dancers. He started Shadows with the idea of a family unit sitting around the hearth or around a dinner table and knew that the furniture would become an intrinsic part of the choreography as opposed to being a static set. The "anxiety of the music" greatly influenced the movement content, with the form of the piece allowing each member of the family to have a voice and tell their story.

Choreographic intent:

Christopher Bruce's works are often 'politically aware', in reference to past or current political events happening across the world, exploring their effect on human life. In this piece, Bruce invites the audience into the world of a small family, possibly set in Eastern Europe (though this is left up to individual interpretation) coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home. Bruce describes this piece as "a darker work, with a sort-of narrative", allowing the audience to apply their own context to the material danced on stage.

EXAM QUESTIONS

Section C 6 mark example.

Explain how the properties (props) and items of furniture help the audience's understanding of the choreographic intent of Shadows.

Explain how the performance environment and staging help the audience's understanding of the choreographic intent of Shadows.

STRETCH

12-mark question to try:

Discuss how costume and the different types of aural setting contribute to the choreographic intent of Shadows.

Discuss how the lighting and the different types of aural setting contribute to the choreographic intent of Shadows.

Discuss how costume and the use of dancers contribute to the choreographic intent of Shadows.

This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Y11 GCSE Exam Dates

Y11 Mock(s):

Y11 PPE(s):

Final GCSE(s):

Success Programme Sessions:

Revision Guide (if applicable):

Notes
