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DANCE

Year 11

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	STRUCTURE AND CHOREOGRAPHIC DEVICES
7	PERFORMANCE ENVIRONMENT & AURAL 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)

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?

Safe practice and mental skills.

INTRODUCTION

Being safe as a dancer is vitally important. Knowing how to prepare your body for activity, how to take care of it when it is moving and how to contribute to a productive and safe working environment is fundamental to your experience as a dancer.

A good understanding of the importance of mental skills and the right attitude before and during your performance will also contribute to your experience as a successful dancer.

What is safe practice?

- A healthy diet
- Hydration
- Warming up and cooling down
- Supporting and lifting
- Landing after a jump
- Dealing with common injuries
- The right clothing
- The right type of dance space

FURTHER LINKS

Page 9 & 10 of revision guide.

EXAM TIPS:

Ensure that you know the difference between an exercise used to improve performance and a rehearsal method. (more detailed explanation on p11 of revision guide.)

Mental skills before and during a performance.

The following are examples of using mental skills prior to a performance to ensure most success. Make sure you can discuss each term in detail and how they are important.

- Systematic repetition
- Mental rehearsal
- Rehearsal discipline
- Planning of rehearsal
- Response to feedback
- Capacity to improve.

The following are examples of using mental skills during a performance to ensure most success. Make sure you can discuss each term in detail and how they are important.

- Movement memory
- Commitment
- Concentration
- Confidence

KEY FACTS TO MEMORISE

Core stability: using the centre of the body to stabilise the body during movement.

PREP FOR PERFORMANCE: SMRPRC
DURING PERFORMAMNCE: M3XC

EXAM QUESTIONS

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

Identify two reasons why it is important to warm up before exercise.

Identify two things you would look for when carrying out a risk assessment for a potential dance space.

Name an exercise to improve posture.

Name a rehearsal methods that would improve focus.

STRETCH

Design a warm up that you could lead in class.

Create a bank of exercises that you use on a regular basis to improve performance.

How do you react to feedback? What are the types of feedback most commonly used in dance?

Create a rehearsal schedule for your three practical components to ensure maximum success and confidence in performing.

Choreographic processes

INTRODUCTION

Creating a dance can be challenging. At times you will be completely stuck, other times you will be on a roll. Remember you are in control and the dance will not make itself up, so keep going and do not be beaten. The choreographic process flow chart is designed to help you along the way

Flow chart

1. Stimulus or set question
2. Research and plan you dance
3. Improvise around a set theme.
4. Select and discard.
5. Develop.
6. Structure.
7. Refine
8. Systematic rehearsal
9. Feedback
10. Refine

FURTHER LINKS

Flow chart in room 104 with evaluation checklist.

EXAM TIPS:

Research the idea and make a plan. Explore a suitable range of actions and dynamics to communicate the idea, improvise and explore around potential movement.

How to improve your choreography?

Check if your dance communicates your original idea. Video the finished piece and show it to friends and family, then talk to other to see if they are able to understand what your dance is about. What do you want your audience to feel?

Use the studio for just your group.

Ask for feedback along the way.

KEY FACTS TO MEMORISE

Failing to plan is planning to fail!

Improvise: To explore and create movements without planning.

EXAM QUESTIONS

Practical question to be shared in the September of the year you are entering your GCSE Dance exam.

STRETCH

Watch lots and lots of different dance clips and choreographer's.

Listen to lots of choreographer's in interview. How do they create successful dances?

Structure and choreographic devices

INTRODUCTION

Structure is the framework on which a dance can be built. Devices such as motif and development, climax, contrast and repetition work with the framework to build the overall form of the dance. It is vital for your dance to have a good overall form with a clear beginning, middle and end.

KEY WORDS

Motif development	Ways in which a motif can be developed
Climax	Significant part of the dance
Contrast	Movements that have nothing in common
Repetition	Performing the same action again
Form	The overall shape and structure of a dance
Binary	Two parts or sections
Ternary	Three parts or sections

Structure key words are in bold.

FURTHER LINKS

PAGE 43-59 OF REVISION GUIDE
PAGE 7 OF REVISION GUIDE

EXAM TIPS:

Ensure that you can discuss both terms in relation to your work and the work of others. Know how the choreographers of the anthology works used structure in their dancers. Know how choreographic devices helped to support/enhance the theme/idea of the dance.

KEY WORDS 2

Highlights: Important moments of a dance

Unison: Two or more dancers performing the same movement at the same time

Canon: When the same movements overlap in time

Logical sequence: The flow of sections of a dance

Narrative: Dance that tells a story

KEY FACTS TO MEMORISE

Choreographic devices: (motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon)

Choreographic structure and form: (binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions)

EXAM QUESTIONS

Discuss how the similarities and differences in the use of structure in WHE ad AT help to support the intention of the piece. (These two set works could be replaced with any of the six anthology works.)

SOLID FACE

Describe the use of choreographic devices in your own work. How did your use of these devices enhance your intention?

STRETCH

How do the different types of structure such as binary, ternary and rondo that we use in dance link to classical music?

Compare and contrast all six works in terms of structure.

List all choreographic devices and their definition. Do the same with structure and form. Which devices are present in your work?

Performance Environment and Aural setting

INTRODUCTION

Dance is performed in many different spaces which can be of varying sizes. Traditionally dance was performed on a proscenium stage. The aural setting relates to the sound used to accompany dance. This can include music, drumming, natural sound, voice, or a mix of the above.

KEY WORDS

Proscenium Stage	Traditional theatre space with wings where dancers can exit and enter
End Stage	A performance space with the audience on one side.
Cyclorama	A backdrop which is mainly black or white in order for the lighting to create a wash of colour
Site-sensitive	Dances that are designed for non-theatre spaces
Found sound	Sound created by everyday objects

FURTHER LINKS

Section C of the dance revision guide for additional detail.

EXAM TIPS:

Choreographers choose their music with care. Think carefully about the accompaniment you choose for your performance and choreography tasks as a badly chosen/edited piece of music can easily lose you marks.

Know how different performing spaces can contribute to dance works.

Understand the relationship between music and dance in all six works. How does the aural setting support the theme of the work?

KEY FACTS TO MEMORISE

Which dance work uses which performance environment?

End Stage: ALC. SHADOWS

Proscenium arch: AT. EE. INFRA

Site sensitive: WHE

EXAM QUESTIONS

Discuss how the use of the performance environment in ALC and WHE helps to support the intention of the piece.

Name the type of aural setting used in WHE?

Name the type of performance environment in WHE?

Discuss how the use of aural setting and performance environment in Within Her Eyes contribute to the meaning of the work.

STRETCH

Compare and contrast all the different types of performance environments used in the six anthology works.

How does the use of the chosen performance environment help to support the intention of the piece?

Compare the use of aural setting in all six works.

Features of production: lighting, set, properties, costume

INTRODUCTION

Choreographers may use many features to enhance the set design such as lighting, props and projections. These features can often make the work clear to an audience as well as creating a visual impact.

KEY WORDS

Props	A portable object that is used in dance e.g. a suitcase
Features of production	Lighting, set, properties, costume and aural setting
Staging / Set	The presentation of dance in the performance space including set, furniture, props, projection and backdrop

FURTHER LINKS

Section C of the dance revision guide.

EXAM TIPS:

Create a similarities and differences table for all of the six works for all of the production features. Learn this knowledge see page 57 & 58 of the revision guide for more detail.

KEY WORDS 2

Lighting	The illumination of the performance area
Costume	Clothing worn by dancers in performance
Projections	Projected images onto a cyclorama to add meaning to the dance

KEY FACTS TO MEMORISE

The theme/idea of each work and how the use of costume, lighting and props help to enhance our understanding of the work.

EXAM QUESTIONS

Discuss how the use of costume is used to enhance our appreciation of a chosen set work.

Compare the use of staging/set in AT and Shadows.

What props are used in Shadows?

Describe the costume used in WHE.

Compare the use of costume of WHE to EE.

STRETCH

Compare and contrast how each choreographer uses colour, texture, decoration, shape and levels in relation to lighting choices, costume choice and use of props, to add meaning to the dance work.

TRS SP TOPIC NUMBER: 9**Dance for Camera****INTRODUCTION**

Filming a piece of dance can totally change how an audience views a dance work. Using different camera techniques allows a dance work to take on a new meaning.

KEY WORDS

Top shot	The camera is above the dancers looking down on them
Close up	Highlights the action. Why?
Long shot	A scene from a distance. Why?
Medium shot	Used to show the relationship between the dancers. Which is?

FURTHER LINKS

Revision guide pages 41 & 42 & 55 & 56

EXAM TIPS:

Understand how the camera is allowing you to see the dance action as a viewer. It is controlling what you see

The audience is a voguer.

KEY FACTS TO MEMORISE

Use of camera in WHE

Prologue: Close up following from behind

Beginning: Long shot

Flow one: Close up on girl

Kneeling: Close up in girls face

Flow two: Hand held, quick editing between settings

Floor: Close up in girls feet.

EXAM QUESTIONS

Discuss how the use of camera in WHE contributes to the mood of the work.

Describe different types of camera shots and why they are used in WHE.

STRETCH

DIL or PEEL. Use these techniques when building your answer.

Who is the camera?

Dance for camera e.g placement, angle, proximity, special effects. Discuss all key terms for each location. What mood does this create?

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.

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This image shows a single sheet of white paper with horizontal 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.

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Y11 GCSE Exam Dates

Y11 Mock(s):

Y11 PPE(s):

Final GCSE(s):

Success Programme Sessions:

Revision Guide (if applicable):

Notes
