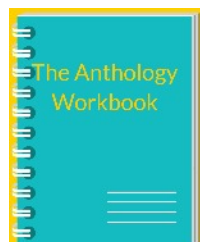
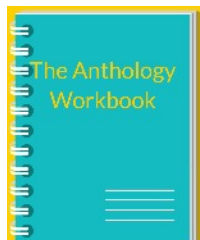


TEACHER GUIDANCE





This teacher guide to the Anthology Workbook is intended to give some of the more concrete answers to questions asked of the students. It does not give interpretation or evaluation guidance as these should be the students' own ideas.



A LINHA CURVA

Itzik Galili

The 2 starting points are [**stimuli**]

1 *Curved Line*

2 *Brazilian Culture*

The 2 **choreographic intentions** are [what it's about]

1 *Having Fun*

2 *Men showing off to the women*

2 ways the choreographer created the work are [**choreographic approach**]

1 *Task setting : dancers created signature phrases that reflected their personalities, and stayed within a square on the floor.*

2 *Improvisation*

Select the correct genre and movement styles below

ballet

contemporary

locking

hip hop

samba

krumping

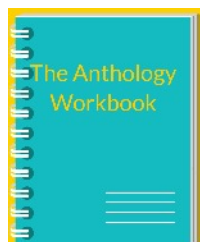
popping

inclusive

breaking

contact
work

capoeira



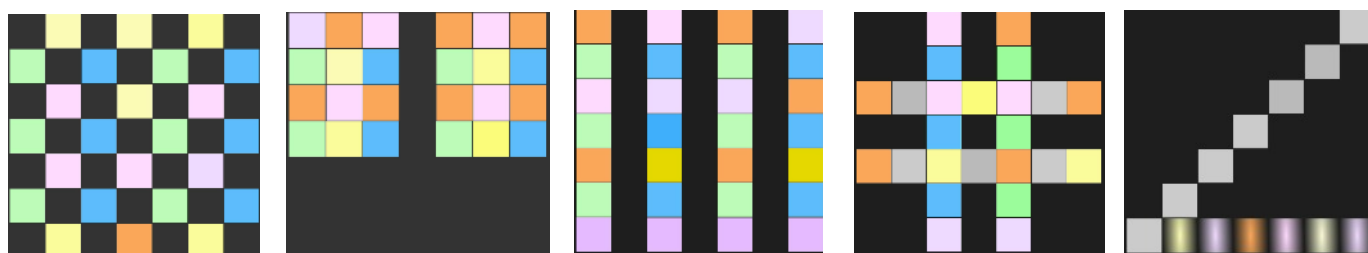
A LINHA CURVA

Lighting

There are two kinds of lighting in A Linha Curva:

1. Multi-coloured squares of light. There are [number] 49 squares
2. A white wash . When does this happen? *Samba, showing off section, battle section.*

Colour in the squares below to show 4 different lighting formations from A Linha Curva.



For example

How does the lighting in A Linha Curva communicate:

Stimulus - Brazilian Culture:

Vibrant colours suggest festival, party & carnival

Stimulus - The Curved Line:

Grid lighting is always in a linear formation.

Choreographic Intent - Having Fun:

Vibrant colours suggest celebration and party.

What different **moods** does the lighting create? Write as many different mood words as you can think of.

Fun, lively, energetic, exciting [grid]

Mysterious [slow girls' septet - 7 low intensity yellow squares]

Intense [white wash]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

Bright colours, discs reflect the light

structure

Changes for different sections

character

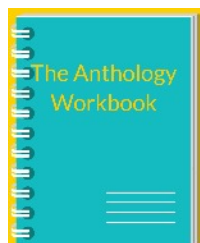
era

location

Carnival

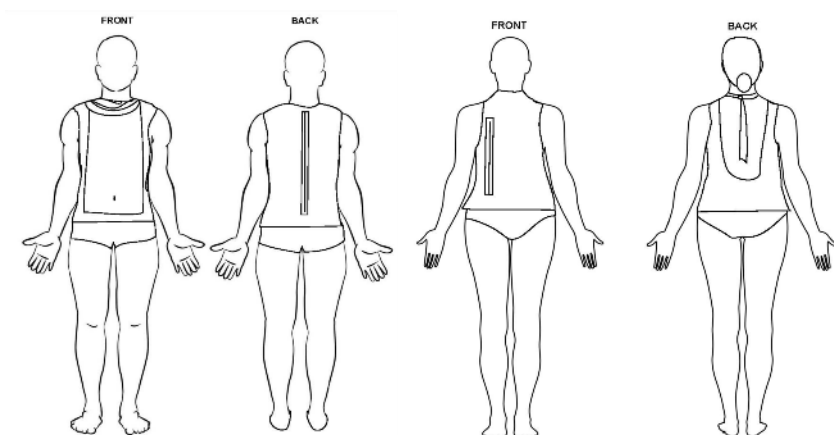
space

Restricts space



A LINHA CURVA

Costume



Colours must be: black vest, bright coloured shorts with matching colour zip.

At the beginning ,some dancers also wear metal discs around their necks

How does the costume in A Linha Curva communicate:

Stimulus - Brazilian Culture:

Bright colours suggest carnival/festival/party. Revealing costume hints at samba costumes.

Stimulus - The Curved Line:

Zips/lines on vest tops.

Choreographic Intent - Having Fun:

Bright colours suggest carnival/festival/party.

Choreographic Intent - Men showing off to the women:

Men wear the top with the opening at the front showing their muscles/chests.

What different **moods** does the costume create? Write as many different mood words as you can think of.

Happy, lively, athletic [can see movement], sensual, flirtatious, humorous [discs], masculine [men's chests], exciting [variety of colour]

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Bright colours, discs reflect the light

genre

Tight shorts show hip movements > samba

character

era

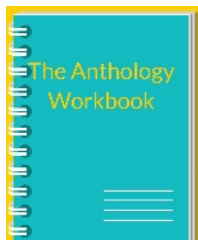
Lycra and revealing nature suggest modern era

gender

Different way the genders wear the costume

movement

Sculpts body, easy to move in, enhances body line



A LINHA CURVA

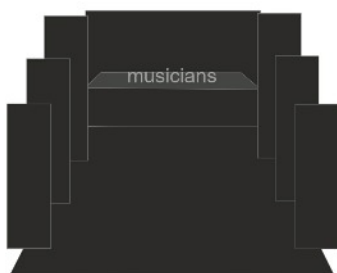
Staging/Set & Props

The set design for A Linha Curva is very simple. It is a plain **black box**

Upstage there is a **raised platform**

The **musicians** are placed on this **platform**

Draw the set design in the box below.



Skateboards are also used as a prop. Describe how these are used, by whom and when.

Slow girl's septet. Men lie on them on their backs, waving arms and legs in the air. Shoot across the stage on them from stage left to stage right.

How does the staging/set and the props in A Linha Curva communicate:

Stimulus - Brazilian Culture:

Raised platform enables musicians to be part of the performance and for the music to be live - as in a carnival.

Choreographic Intent - Having Fun:

Use of skateboards injects fun and humour into a more serious section.

Choreographic Intent - Men showing off to the women:

Men's use of skateboards is showing a need for attention from the women, or male bravado.

What different **moods** does the staging/set and the props create? Write as many different mood words as you can think of.

Humorous [skateboards], fun [skateboards], shady, sultry, claustrophobic [blackness enveloping the stage], surprising, unexpected [musicians on platform]

What are the advantages of an empty stage for this work?

Allows lighting grid of squares to change formation, enables large company of dancers, enables large formation changes, enables travelling sections, allows room for the skateboards to whizz by.

Does the staging/set and /or the props support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Empty black floor means lighting squares are seen

aural setting

Allows live music [platform]

character

Skateboards show mischievous male characters

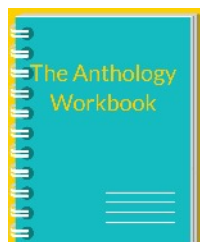
era

Skateboards are modern day items

gender

Skateboards allow male bravado to be seen

structure



A LINHA CURVA

Aural Setting



berimbau

1. **Fast percussion using samba rhythms** opening phrase until slow girls' septet

Close or distant relationship with movement? **Close**

Explain why speed followed as well as lively, punchy dynamic, beat is followed, samba style used

2. **Slow and atmospheric berimbau** slow girls' septet/adage

Close or distant relationship with movement? **close.**

Explain why dancers follow slow, atmospheric dynamic, lazy feel to music and movement.

3. **Vocal chant** showing off section

Close or distant relationship with movement? **close**

Explain why men follow rhythm. On 'he he he' there is a jump in canon. Follow masculine dynamic of male vocal chant with athletic and muscular movement.

4. **Body Percussion** battle

Close or distant relationship with movement? **distant**

Explain why the movement is fluid and doesn't follow the fast staccato rhythms in the body percussion.

How does the aural setting in A Linha Curva communicate:

Stimulus - Brazilian Culture: use of samba, use of berimbau

Choreographic Intent - Having Fun: lively, party-like, carnival dynamic, whistles, samba style, vocal chant is playful

Choreographic Intent - Men showing off to the women: male vocal chant in showing off section is masculine, almost tribal.

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

Fun, lively, exciting, ebullient, joyful [samba/percussion], eerie, mysterious, calm, reflective, pensive, meditative [slow section], playful, humorous, flirtatious [vocal chant]

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Lively music, vibrant lighting, both drop in intensity in slow section

costume

Lively music, vibrant colours. Samba music, echoes of samba costume

character

Playful vocal chant suggests playful men

location

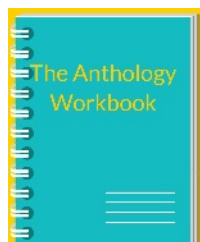
Samba = carnival

gender

Vocal chant is male, for male showing off section

structure

Lively > slow > lively



A LINHA CURVA

Movement

Describe movement examples from A Linha Curva that use: [it's a good idea to find ones that supports stimulus or theme.]

unison

Opening phrase - shoulder roll, clap. Hip swings, heel of hand to chin gesture. [Lots of other examples in unison]

contact

Men's showing off - they jump on each other's backs and are lifted off.

formation

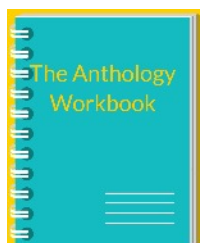
[Lots of examples possible from any point in the dance.]

counterpoint

Samba section - Robson [arms swinging over heads] upstage, Adage [slow lunging phrase] downstage. [There are plenty of other examples.]

accumulation

Samba section - Robson moves forwards and Adage accumulates in. [See above]



ARTIFICIAL THINGS

Lucy Bennett

The 3 starting points are **[stimuli]**

- 1 *an isolated figure on a collapsed wheelchair, in a snow covered landscape, viewed from afar as if through a snowglobe*
- 2 *the paintings of Goran Djurovic*
- 3 *the dancers' personal experiences*

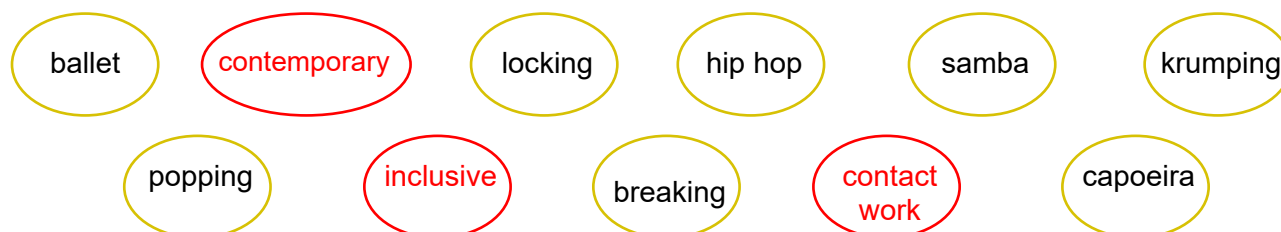
The **choreographic intention** is [what it's about]

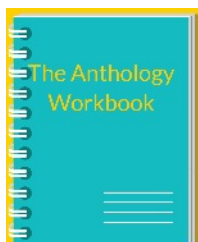
- 1 *life's limitations and resolution*
- 2 *constrained within a snowglobe*

2 ways the choreographer created the work are **[choreographic approach]**

- 1 *task setting*
- 2 *Laura creates the movement and David and Amy adapt to their own bodies*

Select the correct genre and movement styles below

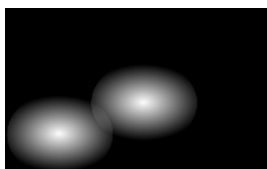




ARTIFICIAL THINGS

Lighting

There are 3 types of lighting in Artificial Things. Colour in the designs accurately and fill in the gaps.



1. Two **pools of white light**. These are positioned **centre stage** and **downstage right**

When do we see this? **Dave and Laura's duet/at the beginning**



2. A **blue wash**.

When do we see this? **The trio for David, Amy & Laura.**



3. An **amber sidelight upstage left**

When do we see this? **Various points: when they re-assemble the wheelchair, Dave's solo, David and Amy's duet**

Dave's solo has a slightly different lighting design - what is it?

Wash is a darker blue. Central pool of white light.

How does the lighting in Artificial Things communicate:

Stimulus - an isolated figure in a snow covered landscape viewed from afar as if through a snow-globe: **White pools of light suggest snow/snowglobe. Darkness at start suggests isolation.**

Stimulus - dancers' personal experiences: **Dark blue wash and central spot for Dave's solo looks like a cabaret setting - reminiscent of his father as a club singer.**

Choreographic Intent - life's limitations and resolution: **cold white and darkness at the start, warmer blue and amber by the end.**

Choreographic Intent - constrained within a snowglobe: **At the start, Dave and Laura are each seen within a round white pool of light.**

What different **moods** does the lighting create? Write as many different mood words as you can think of.

Bleak, cold, eerie, melancholy [design 1]; cold, icy [design 2]; warm, supportive, hopeful [design 3]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

White pools suggest snow outdoors or inside a snow-globe

structure

Different lighting design for each section

aural setting

White pools support wind sounds at start - both suggesting wintry scene

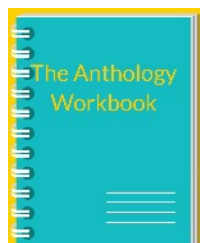
costume

season

White pools and blue wash suggest snow/ice and therefore winter

space

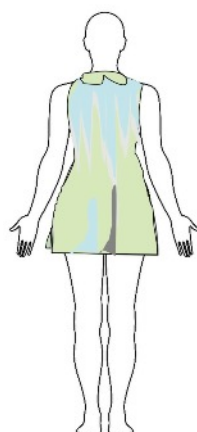
Spotlight for Dave restricts his space



ARTIFICIAL THINGS

Costume

There are 4 dancers in Artificial Things all with different costumes. Colour them in accurately.



Amy



Laura



David



Dave

At the end, Dave also wears a brown suit jacket.

How do the costumes in Artificial Things communicate:

Stimulus - the work of Goran Djurovic: they are painted with streaks of paint, similar to the streaks of paint on the backcloth in some of Djurovic's paintings.

Stimulus - dancers' personal experiences: the old fashioned brown suit jacket Dave wears could represent what his father wore when he was a club singer. [interpretation]

What different **moods** does the costume create? Write as many different mood words as you can think of.

Cold, dreary, simple, subdued. Nostalgic, sentimental [Dave's jacket]

How do the costumes support the movement for all or any of the dancers?

Amy's dress is short and has side vents/splits to allow for leg work. Laura's sleeveless top allows her arms to move freely, given that this is her main area of movement. Men's trousers and shirts are loose fitting.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

Streaks of paint also feature on the backcloth

genre

Everyday clothing and bare feet typical of contemporary dance

character

era

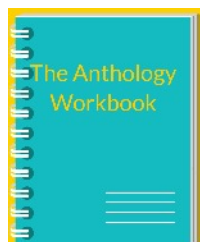
A mix of eras: modern for the men, Laura's trousers more 40s, Amy's dress more 60s

gender

Gender specific

structure

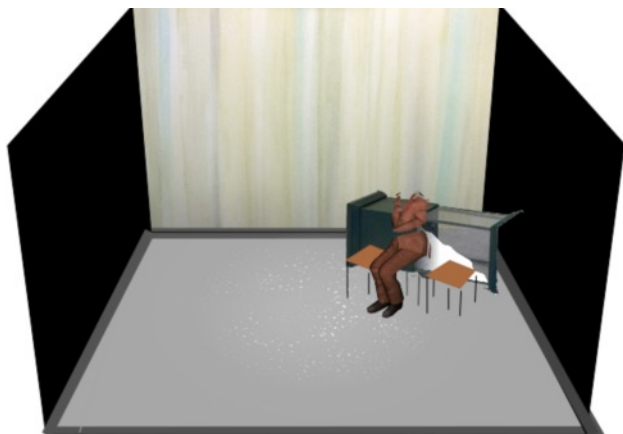
Dave wears a jacket at the end



ARTIFICIAL THINGS

Staging/Set

The set design for Artificial Things includes a variety of different items.



How does the staging/set in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe: there is snow on the floor and inside the vitrine.

Stimulus - the work of Goran Djurovic: the backdrop has washed out streaks of colour, similar to the backgrounds in Djurovic's paintings. The border looks like a picture frame. The headless mannequin and vitrine also feature in a Djurovic painting.

Choreographic Intent - constrained within a snowglobe: the border constrains the dancers.

What different **moods** does the staging/set create? Write as many different mood words as you can think of.

Confused, chaotic, troubled, surreal, bleak, cold.

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

character

costume

season

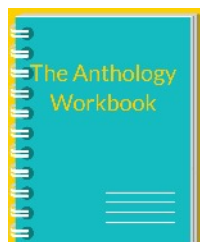
structure

Snow in the set marries with white pools of light to create wintry scene.

Snow in the set marries with wind sounds and crunching sounds to create wintry scene.

Striped streaks on backcloth can also be found on the costumes.

Snow in the set creates wintry scene.



ARTIFICIAL THINGS

Aural Setting

1. A wintry soundscape at the beginning, Dave & Laura's Duet

Close or distant relationship with movement? **close**

Explain why slow and gentle movement matches the calm, mysterious soundscape. Both have tension.

2. Piano notes throughout. One example: falling piano notes in the trio for Amy, David and Laura.

Close or distant relationship with movement? **close**

Explain why the notes fall and climb back up only to fall again - creates ebb and flow. Movement also has ebb and flow, moving forwards and back. Glides across the stage.

3. Inside of the piano [strings] Trio for David, Amy and Laura.

Close or distant relationship with movement? **close**

Explain why as in [2] as they work together. Strings are strummed from top to bottom in glissando.

4. The Sunshine of Your Smile Dave's Solo

Close or distant relationship with movement? **both**

Explain why close: Dave lip syncs the words, works to the phrasing of the music. distant: he doesn't follow the powerful dynamic of the music - keeps it gentle

How does the aural setting in Artificial Things communicate:

Stimulus - an isolated figure on a collapsed wheelchair in a snow covered landscape viewed from afar as if through a snowglobe: *wind sounds at start creates vast empty space in the mind - suggests isolation.*

Stimulus - dancers' personal experiences *The Sunshine of Your Smile was a song that Dave's father used to sing.*

Choreographic Intent - life's limitations and resolution: *There are piano chords which chime in Family Portraits - suggests time is passing as the dancers move forward to resolving their limitations.*

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

Cold, bleak, eerie, mysterious, serene, calm [start], icy, playful, magical [middle], reflective, pensive, calm [Family Portraits], nostalgic, sentimental [Dave's Solo]

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

Wind and crunching sounds support white pools of light to suggest snow

set

Wind and crunching sounds support snow in the set to suggest winter

character

location

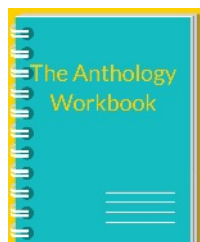
Wind and crunching sounds suggest outdoors landscape

season

Wind and crunching sounds plus falling piano notes suggest winter

structure

Music changes for each section



ARTIFICIAL THINGS

Movement

Describe movement examples from Artificial Things that use: [it's a good idea to find ones that supports stimulus or theme.]

motif development

Trio for David. Amy & Laura. Look for Laura's movement and how David and Amy develop it.

unison

Faster trio for David, Amy and Laura. David and Amy work in unison using whirling travelling turns and spins.

contact

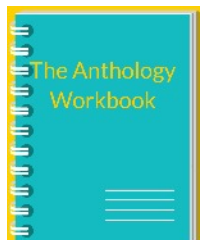
David and Amy's duet, Dave and Laura's duet, quartet. Any of these would be useful.

contrasting dynamics

Contrast two or three different sections. Eg: Dave & Laura's Duet [tender, gentle] with the faster trio for David, Amy and Laura [fast, smooth, sustained, whooshing], with Family Portraits [proud, formal, rigid]

levels

Low level movement at start moving to higher level when Laura is in her chair. Contrasting levels for the trio sections. Higher levels for Family Portraits. Give examples from a selection.



EMANCIPATION OF EXPRESSIONISM

Kenrick H2O Sandy

The 2 starting points are [**stimuli**]

- 1 Til Enda [music].
- 2 Freedom of expression

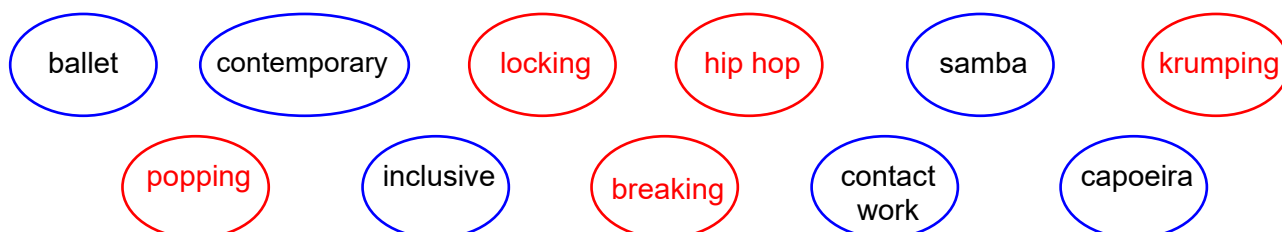
The 2 **choreographic intentions** are [what it's about]

- 1 Order and chaos
- 2 An emotional journey

3 ways the choreographer created the work are [**choreographic approach**]

- 1 Exploring hip hop movement in a contemporary way
- 2 Musicality
- 3 Signature moves

Select the correct genre and movement styles below

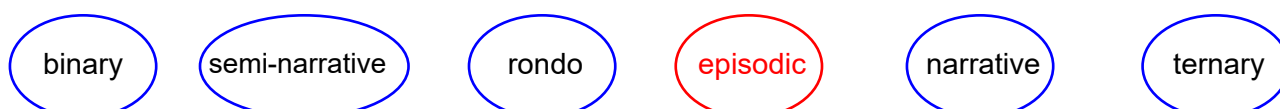


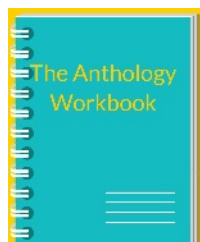
The four section titles are linked to the choreographic intent of an emotional journey.

List them here:

1. Genesis
2. Growth and Struggle
3. Flow and Connection between People
4. Empowerment

Select the correct structure for Emancipation of Expressionism below





EMANCIPATION OF EXPRESSIONISM

Lighting

Which of these colours are used in the Emancipation of Expressionism lighting?



Which of these types of lighting are used?

wash

sidelight

cyc flood

spotlight

floodlight

Type of light: *wash*

When do we see this? *Flow and Connection, Empowerment*

Type of light: *sidelight*

When do we see this? *Growth and Struggle*

Type of light: *cyc flood*

When do we see this? *Empowerment - the cyclorama is lit*

Type of light: *spotlight*

When do we see this? *Genesis - blue circles of light on the floor*

How does the lighting in Emancipation of Expressionism communicate:

Stimulus - Til Enda: the music is powerful and we have an electric blue wash. Til Enda is also the climax and there is a lit white cyc to change the mood.

Stimulus - freedom of expression: **Genesis** - blue pools on floor each house a dancer doing different things.

Choreographic Intent - an emotional journey: watery blue at the start to symbolise birth building to more powerful blues as the dance progresses to symbolise build of energy. White sidelight in Growth and Struggle sets a mysterious mood suitable for struggle.

Choreographic Intent - order and chaos: **Genesis** - at times spotlights are in strict ordered formations.

What different **moods** does the lighting create? Write as many different mood words as you can think of.

Eerie, mysterious [start and Growth & Struggle]; powerful, electric, energetic, exciting [bright blues];

Calm, peaceful [mid intensity blues at the start of Flow & Connection]; intense, dark, warm, [low level sidelighting for freestyle section]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight dancers

structure

aural setting

costume

movement

era

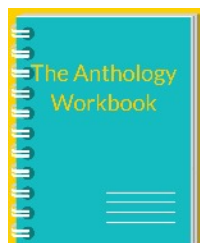
Genesis - blue spotlights highlight a dancer

Lighting changes for each section

Genesis - pale blue for pulsating drum-beat and laser sounds, brighter blue for aggressive rhythms

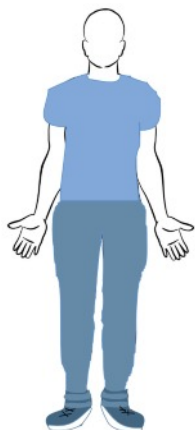
Both are blue

Genesis - pale blue for squirming gestures, brighter blue for powerful Ninja Walk



EMANCIPATION OF EXPRESSIONISM

Costume



There is only one costume for all of the dancers in Emancipation of Expressionism. Colour it in accurately.

Some dancers also wear **their own personal items of jewellery**

How does the costume in Emancipation of Expressionism communicate:

Stimulus - freedom of expression: **dancers wear their own jewellery**

Choreographic Intent - order and chaos: **dancers all wear the same [order]**

What **mood** does the costume create? Write as many different mood words as you can think of. That's quite tricky for this work - think about colour, the lack of gender, a lot of dancers together in the same costume.

Blue could suggest both calm and electric/powerful.

Unified [lack of gender],harmonious, supportive

Powerful, [all dancers together in the same costume]

How do the costumes support the movement for the dancers?

Fitted, easy to move in. Short sleeved T shirt allows arm movements to be clear. Trainers support the shock in breakdance style.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

genre

character

era

gender

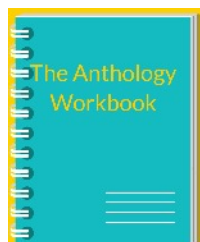
structure

Blue costumes match blue lighting

Typical street dance clothing

Casual clothing of modern era

Not gender specific



EMANCIPATION OF EXPRESSIONISM

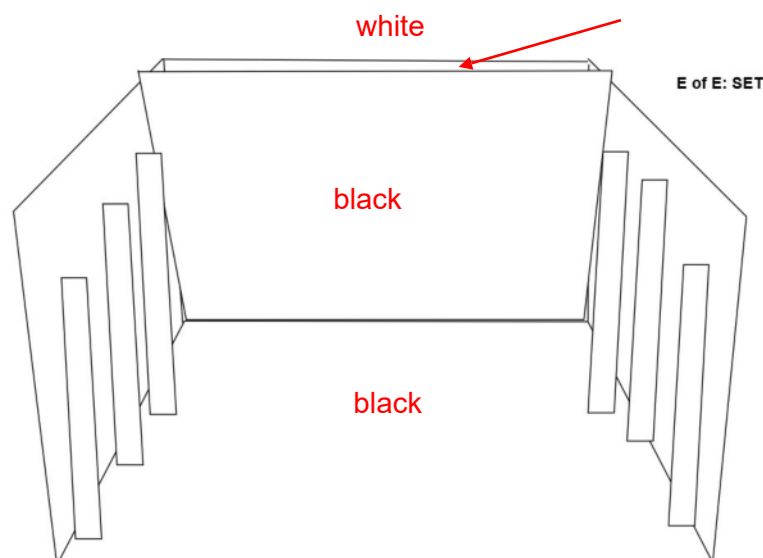
Staging/Set

The set design for Emancipation of Expressionism is very simple.

It is an **empty black box**

At the end of section 3, the **black backdrop** lifts to reveal a **white cyclorama**

** Note: the AQA factfile states there is no set. However on watching the work on the AQA resource, you can clearly see a change upstage at the end of Section 3.*



How does the staging/set in Emancipation of Expressionism communicate:

Stimulus - Til Enda: Til Enda is the climax. The black backcloth lifts to reveal a white cyclorama. The only set change in the whole piece. The mood lifts straightaway.

Choreographic Intent- an emotional journey: the black box set is barren, enclosed and claustrophobic, suitable for the beginning of life. It is also suitable for the idea of struggle. When the black backdrop lifts and the mood changes for the final section, the lighter mood is suitable for Empowerment.

What different **moods** does the staging/set create? Write as many different mood words as you can think of. The area to focus on is the change at the end of Section 3 - how does it change the mood?

Dark, intense, mysterious, [Genesis]; celebratory, powerful, energetic [Empowerment]

The advantages of an empty stage for this work: enables large groups of dancers: formations; travelling section [Chariots of Fire], allows lighting to stand out, lighting shapes on the floor.

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

character

costume

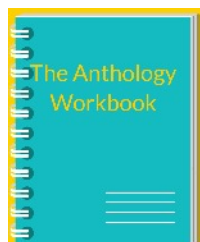
climax

structure

Empty black box allows lighting designs to stand out

Black backdrop lifts for final section supporting climax

Black backdrop lifts for final section supporting structure



EMANCIPATION OF EXPRESSIONISM

Aural Setting

1. **Urban electronic sounds** Genesis - drum beat, swirling laser type sounds. Call & response.

Close or distant relationship with movement? **close**

Explain why **central dancer points on accents in music, dancers respond to laser swirls.**

2. **Hip Hop drum rhythms** Ninja Walk, Genesis

Close or distant relationship with movement? **close**

Explain why **dancers on beat, aggressive rhythm followed in powerful and sharp movement dynamic**

3. **Classical violin: 'November'** Flow & Connection

Close or distant relationship with movement? **close**

Explain why **rippling violin melody followed with waving technique, rippling through the body**

4. **Violin/urban fusion: 'Til Enda'** Empowerment, final section

Close or distant relationship with movement? **close**

Explain why **sharp elbow jabs hit accents in the music, smoother leans and arm reaches follow a more fluid violin counter melody**

How does the aural setting in Emancipation of Expressionism communicate:

Stimulus - freedom of expression: Growth & Struggle - lyric 'I feel you're the one' - suggests individuality

Choreographic Intent - order and chaos: Genesis: laser sounds at start seem random and suggest chaos, but solid repetitive drum rhythms used for Ninja Walk are more regimented and ordered.

Choreographic Intent - an emotional journey: Genesis, pulsating drum sounds like a heartbeat suitable for the beginning of life, music becomes more energetic and powerful. Rippling violins in Flow & Connection suggest electricity and energy [interpretation]

Choreographic Approach- abstracting hip hop movement in a contemporary way:

The piece starts in a very urban way musically, but then moves into more classical accompaniment. The final section fuses the two.

What different **moods** do the different aural settings create? Write as many different mood words as you can think of.

Genesis: eerie, mysterious, other-worldly, then powerful, aggressive, forceful . Growth & Struggle: calm, peaceful, warm. Flow & Connection: charged, electric, tense. Empowerment: energised, aggressive, powerful

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

structure

Different music for each section

set

lighting

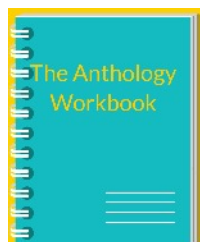
Genesis: eerie music for mysterious lighting, then both change to powerful dynamic for Ninja Walk

location

highlight dancers

Groups follow different melodies in Empowerment

narrative



EMANCIPATION OF EXPRESSIONISM

Movement

Describe movement examples from Emancipation of Expressionism that use: [it's a good idea to find ones that support stimulus or theme.]

unison

Ninja Walk: dancers run on the spot and swing their arms alternately forward and back. Could also use the extended popping/animation section at the end of Flow & Connection.

contrast

Genesis: contrast between squirming dancers on floor and central standing dancer.

Flow & Connection: contrast between downstage freestyle group and upstage unison group.

counterpoint

Use the same example given for contrast. Or, the breakout dancer from the Ninja Walk cube.

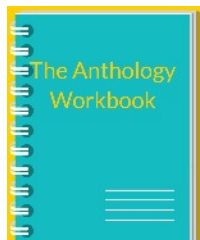
formation

Ninja Walk. Popping/animation section at the end of Flow & Connection. Rugby scrum at end of Growth & Struggle. There are others.

action reaction

Genesis: central dancer points, main group respond with a reach, contraction etc.

Flow & Connection duet: one dancer ripples through the body and arms then throws towards the second, who responds with another similar ripple. The 'energy' throws between the two alternately.



INFRA

Wayne McGregor

The 4 starting points are **[stimuli]**

- 1 Infra means below in Latin
- 2 Life beneath the surface of a city
- 3 The Waste Land : T S Eliot
4. The London Bombings [referred to in the interview]

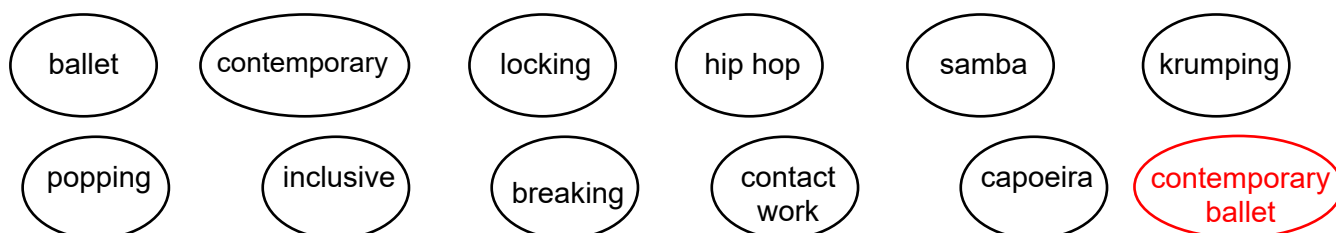
The 2 **choreographic intentions** are what it's about]

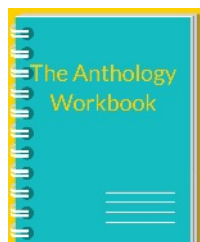
- 1 Seeing below the surface of things
- 2 Human relationships

3 ways the choreographer created the work are **choreographic approach**

- 1 Show a phrase : dancers copy or adapt
- 2 Make a phrase ; McGregor works with selected dancers, remainder copy or adapt
- 3 Task setting

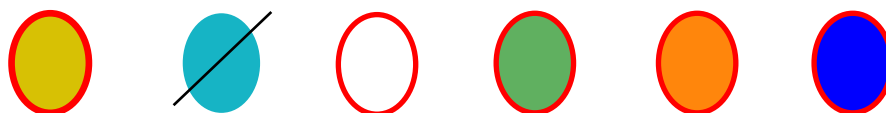
Select the correct genre and movement styles below





INFRA Lighting

Which of these colours are used in the Infra lighting?



Which of these types of lighting are used?

wash **sidelight** **cyc flood** **spotlight** **floodlight**

Type of light: **wash** When do we see this? *throughout using different colours. Eg green wash for duet*

Type of light: **sidelight** When do we see this? *collapse in the crowd. Trio for 2 women and 1 male solo*

Type of light: **spotlight** When do we see this? *final section.*

The lighting throws shapes onto the floor and they are often downstage. Upstage is often in **darkness**

In the middle of the dance, 6 duets are restricted within the light. Draw the lighting design below.



Apart from the lighting design above, the edges of all lighting designs in Infra are
[select the appropriate words]

sharp **blurred** **thick** **rigid** **soft**

How does the lighting in Infra communicate:

Stimulus - below/below the surface of a city: lighting shapes on the floor - as if they have been thrown from above.

Stimulus - the London Bombings: various interpretations - orange could suggest fire for example

Stimulus - The Waste Land: blurred edges suggest fog, especially in the opening

Choreographic Intent - different human relationships/below the surface of things: colours infer different relationships - eg green for jealousy, argument, toxic for example. Other colours might infer raw emotion below the surface - eg low intensity blue for grief.

What different **moods** does the staging/set create? Write as many different mood words as you can think of. **Colour will dictate mood:**

Eg: bleak [opening], intense [green duet], warm [amber] sad, sombre [blue]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight dancers

structure

aural setting

space

season

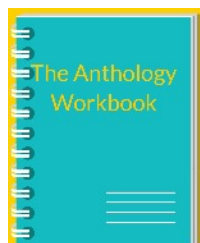
era

Eg follow spot in final section

Different lighting for each section

Intensity and colour often matches aural setting - eg low intensity blue and soft piano

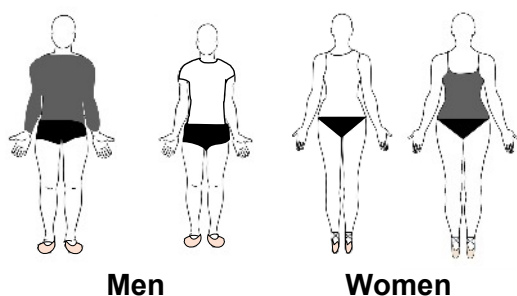
Rectangles restrict dancers' space



INFRA

Costume

There are 12 dancers in Infra, all with a different costume. The majority are based on the same design but one woman and one man stand out as different. The dancers below are those based on the same design. Colour them in accurately.



What do the two 'different' dancers wear?

Woman **black mini skirt, white crop top**

Man **long black trousers, bare chest**

How does the costume in Infra communicate:

Stimulus - below the surface of a city: **black and grey suggest darkness of underground / dirt/ smoke/ industrial**

Stimulus - The Waste Land: **colours are oppressive and gloomy like the poem.**

Choreographic Intent - different human relationships/below the surface of things: **each dancer wears an individual design showing difference in people. Costumes are stripped down to 'personal' wear rather than outdoor wear - shows inner personal life of people.**

What **mood** does the costume create? Write as many different mood words as you can think of.

Sombre, gloomy, industrial, urban, depressing [colour] private, intimate [design]

How do the costumes support the movement for the dancers?

Easy to move in, tight fitting so shows body line, pointe shoes lengthen leg lines

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

genre

character

era

gender

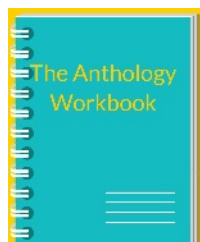
structure

Monochrome colours of costume match monochrome set

Ballet shoes support contemporary ballet genre.

Tight, clean cut, revealing costumes point to modern day

Shoes and two different costumes are gender specific - the rest more gender neutral perhaps



INFRA

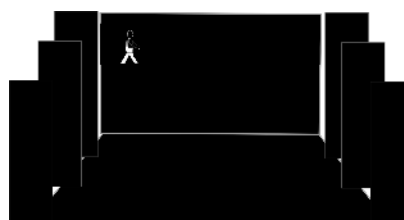
Staging/Set

The set design for Infra is very simple.

It is an **empty black box**. Upstage there is an **LED screen** suspended **high** above the stage.

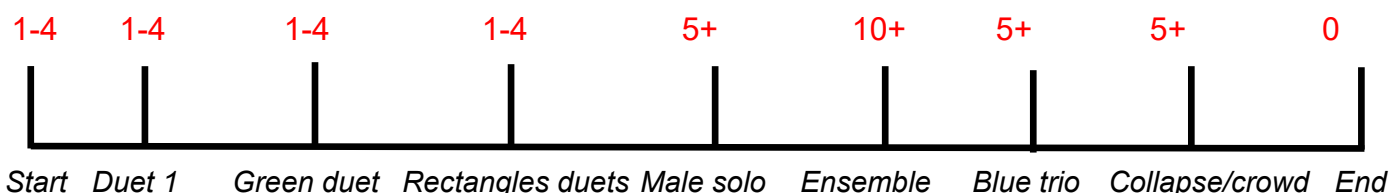
On the **screen** we see the outline of people **walking**.

Draw the set below:



Using the timeline below, roughly mark how many figures can be seen on the **LED screen**.

Use 0 / 1-4 / 5+ / 10+ You don't need to be exact!



How does the staging/set in Infra communicate:

Stimulus - below/below the surface of a city: blackness suggests underground, dancers are physically below LED figures, LED figures could be people walking in the street above.

Stimulus - the London Bombings: the underground location could be the London Underground.

Stimulus - The Waste Land: empty & LED figures could be the crowd walking over London Bridge.

Choreographic Intent - different human relationships/below the surface of things: the LED figures are clearly individuals, showing difference. They show no emotion, contrasted with the dancers. Dancers therefore show real feelings underneath the facade of city life.

What different **moods** does the staging/set create? Write as many different mood words as you can think of. Consider the number of LED figures as well as colour and design.

Sombre, dark, gloomy, oppressive, tense, intense, mysterious, busy, isolated

The advantages of an empty stage for this work: **lighting shapes can be seen on the floor, full company on stage, enables travelling, enables formation, effective use of space to show closeness as well as isolation**

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

lighting

aural setting

structure

era

climax

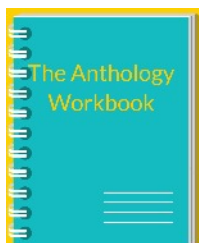
narrative

Empty black box enables lighting shapes to be seen clearly on the floor

Number of LED figures builds and then falls

Use of technology suggests 21st century era

Number of LED figures builds to a climax and then falls away again



INFRA

Aural Setting

The aural setting in Infra uses:

1. **Found sound: what are the sounds?** Morse code, train whistle, radio static, muffled speech, rumbling
2. **Violin and strings**
3. **Soft piano**

1. **Found sound** opening section - snippets return throughout . Rumbling in male solo.

Close or distant relationship with movement? **distant**

Explain why movement works in parallel to soundscape

2. **Violin and strings** throughout, any example suitable. Eg duets section in rectangles.

Close or distant relationship with movement? **close** [using example above]

Explain why music is continuous as is the movement, sense of agitated dynamic in both

3. **Soft piano** trio : duet for 2 women in counterpoint to male gestural solo [blue light]

Close or distant relationship with movement? **close**

Explain why male solo slow and gentle as is the music, he moves on the notes and holds stillness on the pauses.

How does the aural setting in Infra communicate:

Stimulus - below the surface of a city: muffled speech possibly coming from above or could be 'white noise' of a busy city [interpretation], radio static suggests signal has been lost underground

Stimulus - the London Bombings: train whistles, muffled speech could be busy platform, radio static as above, soft piano perhaps suggesting grief after the tragedy, morse code perhaps a distress signal

Choreographic Intent - different human relationships/below the surface of things: music mirrors emotional inferences within the relationships, eg anxious for green duet, soft piano suggests raw emotion of grief

What different **moods** does the different aural setting create? Write as many different mood words as you can think of.

Eerie, mysterious, isolated, anxious, tense, melancholy, grief-stricken, hopeful

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

Soundscape suggests underground location at start

set

Muffled speech potentially coming from the people above on the screen

lighting

Close relationship - eg, soft piano with low intensity blue for trio

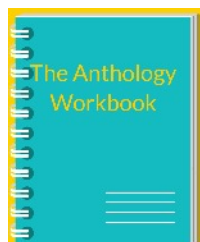
structure

Different music for each section

gender

Male solo uses masculine powerful rumbling, mechanical sounds

narrative



INFRA

Movement

Describe movement examples from Infra that use: [it's a good idea to find ones that support stimulus or theme.]

counterpoint

Various: eg opening trio for 3 men uses rippling through the torso with high leg extensions and twisted turns.

contrast

Various: eg contrast between duets in rectangles section/ contrast between fluid duet and the gestural male solo towards the end.

climax

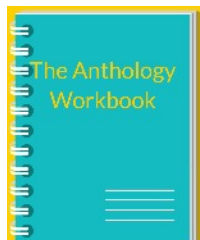
Either ensemble section after male solo - full company using counterpoint phrases and whole space for the first time, or rectangles section.

contact

Various: eg duet in green light using close fast contact with man manipulating girl, she performs high leg extensions, focused out towards audience and reaches away from him

pathway

Various: eg linear pathway from stage right to stage left for the crowd, diagonal pathways used in green duet.



SHADOWS

Christopher Bruce

The 2 starting points are [**stimuli**]

- 1 The music: Fratres by Arvo Part
- 2 the relationships between family members as they deal with an unseen outside force

The **choreographic intention** is [what it's about]

- 1 a family facing poverty and the fear of what lies outside their home

3 ways the choreographer created the work are [**choreographic approach**]

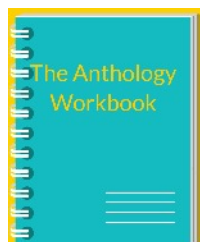
- 1 furniture being part of the choreography
- 2 the music structure informed each family members' section
- 3 ideas grew from sitting around a family table

Select the correct genre and movement styles below

ballet	contemporary	locking	hip hop	samba	krumping
popping	neo classical	inclusive	breaking	contact work	capoeira

Select the correct structure for Infra below.

binary	semi-narrative	rondo	episodic	narrative	ternary
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SHADOWS

Lighting

What colour is the lighting in Shadows? **white**

Which of these types of lighting are used? Tick all that apply but underline the main type of lighting.

square wash

sidelight

cyc flood

shaft of light

floodlight

Type of light: **square wash** When do we see this? **on the table at the start**

Type of light: **sidelight** When do we see this? **throughout**

Type of light: **shaft of light** When do we see this? **Son's Solo**



A diagonal shaft of light appears in Son's Solo.
Draw it accurately on the plan below.

Intensity is important for the lighting in Shadows - how bright or dim it is. Find an example of both.

An example of **high intensity** lighting : **diagonal shaft of light**

When does it happen? **Son's Solo**.

What does it look like? Give stage directions. **Beam of light on floor from downstage right to upstage left**

An example of **low intensity** lighting : **low intensity sidelighting**

When does it happen? **when the family put on coats**

What does it look like? Give stage directions. **Very low level from stage right and stage left reducing further towards the end so that the family end in shadow/silhouette**

How does the lighting in Shadows communicate:

Stimulus - the music 'Fratres': **white sidelighting sets intense mood to match the anxious music. Higher intensity beam for Son matched by shrill, piercing angry violin.**

Stimulus - the unseen outside force: **Son's Solo, white shaft of light suggests a door has opened, the door is the focus of their fear. They don't want it to open in case they are taken away.**

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: **white low intensity lighting is bland and simple, supports poverty, possibly suggesting they cannot afford more. Could be interpreted as candle light/gas lighting as it only gives a glow. Perhaps they have kept it low as they are in hiding [all interpretations].**

What different **moods** does the lighting create? Write as many different mood words as you can think of. Intensity will be important here.

Sombre, oppressive, tense, gloomy, cold, bleak, stark, frightening [son], sad, deathly, haunting [end]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

highlight dancers

costume

set

space

character

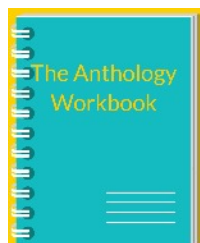
era

Square light on family at start

Lack of colour in lighting supports faded colours of costumes

Basic set, basic lighting

Son's Solo - shaft of light provides pathway



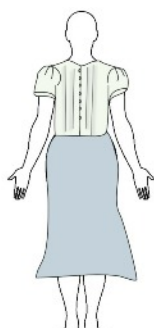
SHADOWS

Costume

There are 4 dancers in Shadows all with a different costume. Colour them in accurately.



Mother



Daughter



Father



Son

What fabrics would you say they are made from? **cotton**

How would you describe the colours? [don't say 'dull!'] **muted, faded, washed out**

Which types of clothing are put on at the end? Tick the ones that apply.
[Note that none of this images are the exact items from Shadows - just the type]



What is unusual about the clothing the children wear at the end? **It is too big for them.**

How do the costumes in Shadows communicate or support:

Stimulus - the family dynamic and relationships: **the costumes show the characters of each family member**

Stimulus - the unseen outside force: **wearing the coats and shoes at the end signifies that they must now leave and face the fear outside.**

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: **washed out faded colours, lack of decoration and cotton fabric suggests poverty - coats at end are too big for the children suggesting hand me downs**

What **mood** do the costumes create? Write as many different mood words as you can think of.

Tired, dignified, weary, homely, shabby

How do the costumes support the movement for the dancers? **Female dress and skirt add flow to the movement, easy to move in. Mother's fitted waist allows upper body line to be seen clearly. Son's shirt is baggy, allowing freedom of movement.**

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

location

character

era

gender

narrative

Costume shows family, as does the set - both basic designs

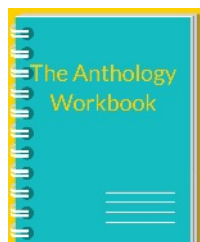
Waistcoat, round neck, loose trousers, colours & fabric all suggest Eastern Europe

Each costume shows a different character

Mother's dress a 1940s design - pattern, fitted waist, length

Traditional gender roles

Coats at end tells us they are leaving



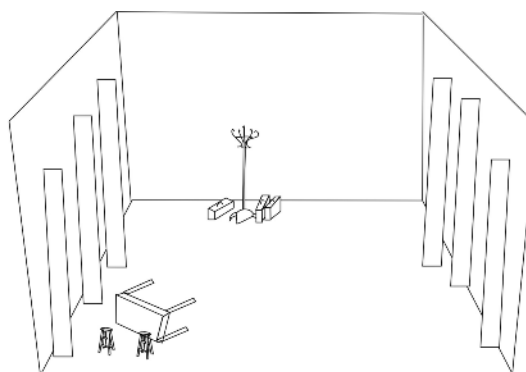
SHADOWS

Staging/Set & Props

The set design for *Shadows* is very simple.

It is a **black** box with several items of **furniture**

Here are the items of **furniture**. Draw them in the correct places on the plan below, for the **beginning** of the dance.



Now draw the items again on the plan, for where they are placed in **Son's Solo**.

How do the staging/set and props in *Shadows* communicate or support:

Stimulus - the music 'Fratres': Son's use of furniture shows the panic and fear present in the music: barricade and using stools as weapons.

Stimulus - the family dynamic and relationships: table shows them all seated around as a family. Daughter sits on Father's lap on stool when Son is performing.

Stimulus - the unseen outside force: table as a barricade towards downstage right suggests the door to the house.

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: minimal furniture and possessions suggest poverty. Suitcases are old and battered.

Choreographic Approach - the furniture being part of the choreography - HOW is it used? Daughter slams hands on table and lies down on her side on the table, all sit on the stools, Mother lies on table on her back, Son drags table to downstage right, Son uses stools as weapons.

What different **moods** does the staging/set and props create? Write as many different mood words as you can think of. Consider the change in mood when it is moved and don't forget the props!

Forlorn, sorrowful, homely, cheerless, frightened, angry, defensive.

Does the staging/set and/or the props support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

aural setting

character

era

climax

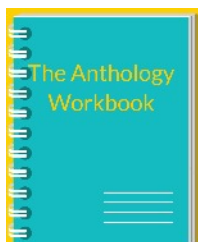
structure

A family home - costume also suggests family

Table and stools are used defensively when the music becomes high pitched and angry: Son

Characters use it in different ways: Daughter curls up on the table like a child, Mother lies on it as if giving birth

Coat stand and suitcases suggest a bygone era - in the past



SHADOWS

Aural Setting

1. **A fast, harsh, panicked dynamic is heard in Daughter's Solo**

Close or distant relationship with movement? **close**

Explain why **erratic melody line matches constant changes of direction, speed and dynamic matched**

2. **A calm, slow, smooth dynamic is heard in Mother & Father's Duet , Mother's Solo, End**

Close or distant relationship with movement? **[Mother/Father]: close**

Explain why **tender continuous contact work flows, matches long fluid musical phrases**

3. **An angry, aggressive, piercing dynamic is heard in Son's Solo**

Close or distant relationship with movement? **close**

Explain why **large size of movement and confident actions match forceful dynamic, he pauses on the pauses in the music**

How does the aural setting in Shadows communicate:

Stimulus - the family dynamic and relationships: music dictates characters: eg panicky and frightened for Daughter, supportive and tender for Mother/Father.

Stimulus - the unseen outside force: agitation and anxiety of the fear of the outside heard in the music: rapid running violin phrases and high pitched shrill violin notes.

Choreographic Intent - the small family, possibly Eastern European facing poverty and the terror of the outside world: music is Eastern European in flavour [composer is Estonian], minor key and use of violin suggests sorrow.

What different **moods** does the aural setting create? Write as many different mood words as you can think of.

Terrified, frightened, anxious, loving, tender, nostalgic, angry, resigned, compliant, dignified, solemn

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

Eastern European composition suggests this area of the world

narrative

Anxious, frightened start and quiet, solemn end gives a narrative.

lighting

Shrill, angry music for Son matches higher intensity lighting

structure

Each section has a different variation on the musical theme

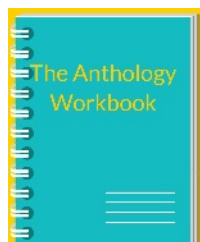
character

Frightened: Daughter

Controlled: parents

Angry: Son

costume



SHADOWS

Movement

Describe movement examples from Shadows that use: [it's a good idea to find ones that supports stimulus or theme.]

contact

Various: Daughter climbs on Father's back, Daughter sits on Father's lap, Mother/Father close tender contact in their duet, Son lifts Daughter towards end.

pathway

Both Daughter and Son use diagonal linear pathway from upstage left to downstage right.

motif development

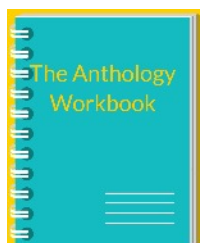
Quartet at the end: previous motifs return. Mother/Father duet is an easy one to spot.

direction

Daughter's Solo uses constant shifts in direction. She also directs much of her movement towards downstage right. Son also does similar.

level

Daughter uses a lot of low level movement such as crouch, sit, lie, lunge. Son uses higher level movement apart from when he hides behind the table. Parents work on higher levels.



Within Her Eyes

James Cousins

The starting point is [**stimuli**]

1 A Love Story with a Twist - they can never be together.

The stimulus can be broken down into these ideas:

Love and Loss Dependency and Loyalty

Longing and Memory

The **choreographic intention** is [what it's about]

1 an outdoors film of an abstract tragic love story

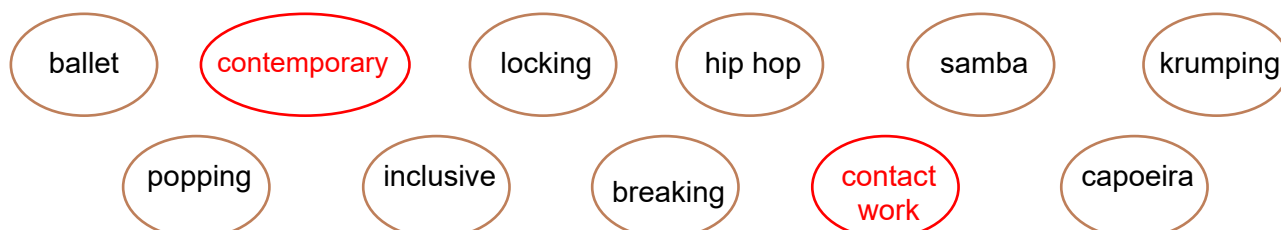
3 ways the choreographer created the work are [**choreographic approach**]

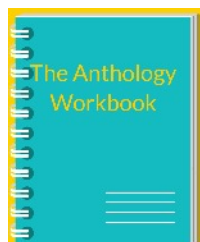
1 collaboration with the dancers

2 keeping the girl off the floor

3 improvisation was filmed, watched back and then developed

Select the correct genre and movement styles below



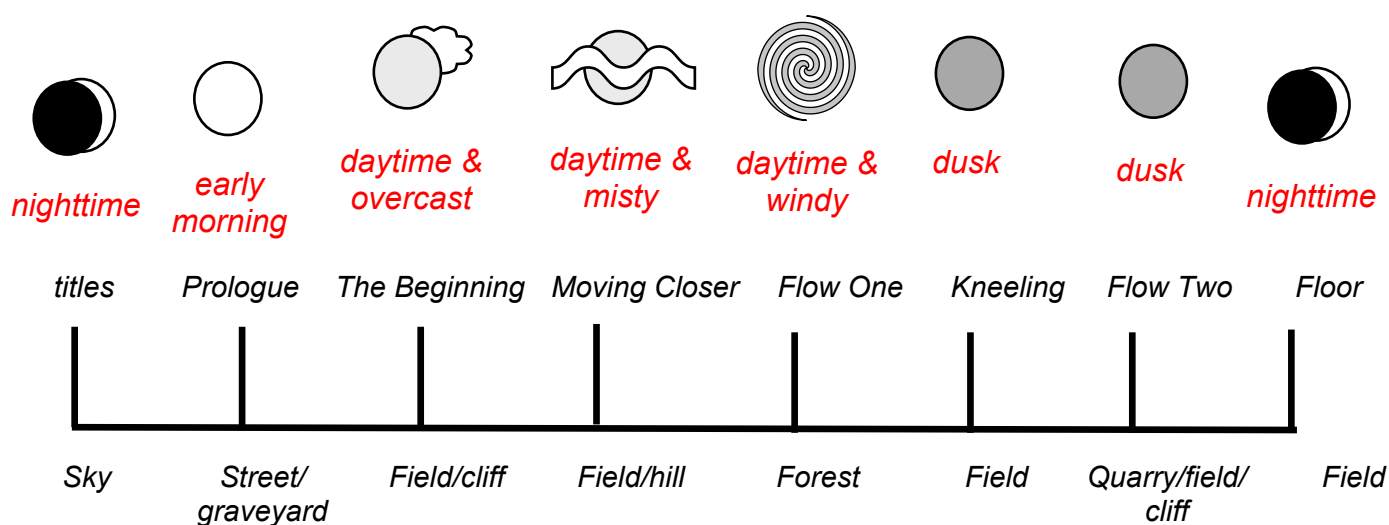


WITHIN HER EYES

Lighting

The lighting for Within Her Eyes is **natural lighting**

It charts the course of a day and forms a timeline. The weather also has a part to play in the lighting. Using the timeline below, draw the lighting using the code. **Beware!** Some of these may not apply!



How does the lighting in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: not sunny as you might expect for a new relationship: overcast, windy - has sense of foreboding. Timeline could chart the length of the relationship

Choreographic Intent -an abstract tragic love story: as above

What different **moods** does the lighting create? Write as many different mood words as you can think of. Intensity will be important here.

Bleak, forlorn, dreary, lonely, cheerless, unhappy, intimate [Floor]

Does the lighting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

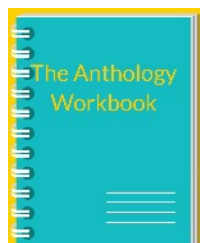


Overcast weather and mid intensity of the light works with the bland and neutral colours of the costume

Outdoors environment and so light and setting complement each other. However parched field and green forest suggest spring /summer which is not obvious due to the weather.

Light moves from night to day to night and so sets a structure for the work - shows a timeline.

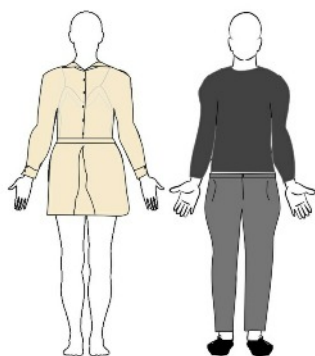
Light moves from night to day to night and so sets a structure for the work - shows a timeline or perhaps charts the course of the relationship from start to end.



WITHIN HER EYES

Costume

There are 2 dancers in Within Her Eyes. Each has a different costume. Colour them in accurately.



Female

Male

What fabrics would you say they are made from?

Girl's blouse a delicate fabric, sheer like chiffon. Man more solid fabrics.

How would you describe the colours? Girl: cream; Man: earthy, dark khaki

How do the costumes in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: colours are opposites - cream connects girl with the sky and perhaps more distracted and less grounded. Man's colours strong, supportive, reliable, grounded with earth. Shows the differences in where they are each starting the relationship from. Blouse fabric suggests fragility, buttons done up to the neck suggests closed, reserved character. Buttons undone slightly in Flow Two perhaps suggesting she is relaxing a little.

Choreographic Intent -an abstract tragic love story: as above

What **mood** do the costumes create? Write as many different mood words as you can think of.

Formal, bland, cautious, haunting, delicate, relaxed [buttons undone], supportive

How do the costumes support the movement for the dancers?

Girl: skirt is short with lycra undershorts - freedom of leg movement. Skirt also has a pleat in the centre to allow for leg extensions.

Man: wears shoes to support weight in difficult terrain. Clothing is fitted.

Do the costumes support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

set

location

character

era

gender

narrative

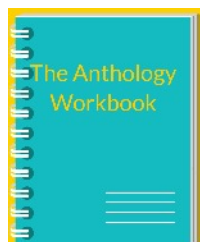
Neutral colours of costumes blend in with natural landscape

Formal design with buttons done up to neck suggest closed character [girl], colours suggest support[man] and fragility [girl]

Modern day style of clothing

Gender specific

Buttons undone suggests girl is relaxing a little



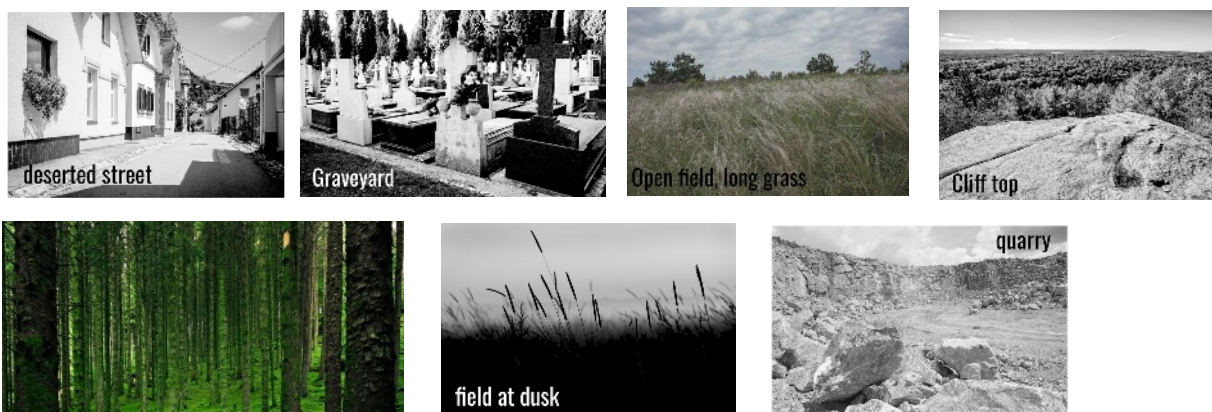
WITHIN HER EYES

Staging/Set

The setting for Within Her Eyes is **site sensitive**.

This means that it does not use a theatre or traditional performance space.

Draw a selection of different spaces from Within Her Eyes in the boxes below.



How do the difference spaces used in Within Her Eyes communicate or support:

Stimulus - A Love Story with a Twist: Prologue spaces set the back story for the girl before she meets the man. Spaces chart different emotions and moods as the relationship progresses.

Choreographic Intent -an abstract tragic love story: as above

Find **2** mood words for **each space** used in Within Her Eyes !

Deserted Street	Mood 1 lonely	Mood 2 sad
Graveyard	Mood 1 grief-stricken	Mood 2 troubled
Field	Mood 1 isolated	Mood 2 vulnerable
Cliff	Mood 1 risky	Mood 2 dangerous
Forest	Mood 1 intimate	Mood 2 secretive
Quarry	Mood 1 strenuous	Mood 2 safe

these are merely suggestions - there are other possibilities

Does the staging/set support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

costume

aural setting

character

genre

climax

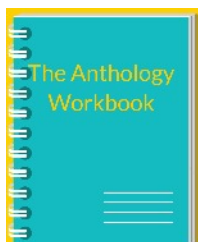
structure

Neutral colours of costumes blend in with natural landscape

Wind sounds match environment, soft piano and use of pause & silence match isolated spaces

Different spaces could represent different inner feelings of the girl.

Change of space for most sections



WITHIN HER EYES

Aural Setting

1. **Wind sounds** *The Beginning - in the field*

Close or distant relationship with movement? **distant**

Explain why **the sounds are background sounds, the movement runs in parallel to it.**

2. **Electronic sounds** *Prologue: street & graveyard*

Close or distant relationship with movement? **close**

Explain why **reverberating low long drawn out sound suits slow walk and moments of stillness**

3. **Soft piano** *The Beginning - in the field. Also in Flow One [Forest]*

Close or distant relationship with movement? **close**

Explain why **slow, gentle piano suits the slow unfolding of the girl's leg, held lifts, pauses and stillness**

4. **Trembling, shaking strings** *Flow Two [Quarry]*

Close or distant relationship with movement? **Close**

Explain why **strings have an urgency to them driving the action forward - matched in faster paced lifts, more of a throwing dynamic and whirling spins.**

How does the aural setting in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: **soft piano, pauses and stillness show tenderness of new relationship whereas trembling strings show anxiety and inner turmoil for the girl in leaving her past behind. Ominous electronic note at the start gives a sense of foreboding that all will not end well.**

Choreographic Intent -an abstract tragic love story: as above

What different **moods** does the aural setting create? Write as many different mood words as you can think of. Think about volume, dynamics, how 'busy' the melodies are, pitch, use of silence and wind.

Ominous, sinister, isolated, lonely, free, tender, gentle, anxious, agitated, tense

Does the aural setting support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

Wind sounds support outdoors location

camera

Strings marry with fast film edit in Flow Two [Quarry] to create a build up of tension

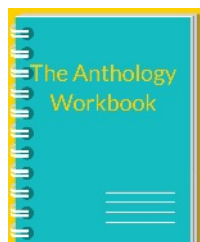
lighting

structure

character

narrative

Low note at start suggests something bad has happened, tender piano tells of the love, strings tell of the turmoil



WITHIN HER EYES

Use of Camera

Here are a range of camera shots. Tick the ones that are used in Within Her Eyes:

close up **long shot** **pan** **mid shot** **low angle shot**
extreme close up **bird's eye view/top shot**

Here are a range of camera angles. Tick the ones that are used in Within Her Eyes:

from behind **weaving through the trees** **circling the dancers**
from the side **from the front** **hand held**

Here are the spaces used in Within Her Eyes. Watch the sections and identify the way the camera is used in each.



Camera shot
Mid shot.

Camera angle
From behind.



Camera shot
Mid shot.

Camera angle
From behind.



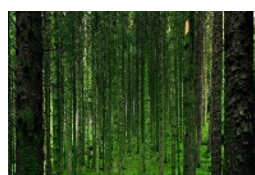
Camera shot
Long shot. Pan

Camera angle
From front



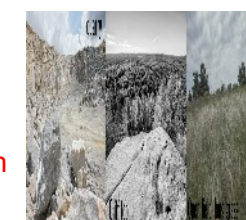
Camera shot
Long/Low angle

Camera angle
From front



Camera shot
Close up/Long

Camera angle
Weaves through trees



Camera shot
Mid shot/Long.

Camera angle
Hand held

Film edit
Quick cuts between shots

How does the use of camera in Within Her Eyes communicate:

Stimulus - A Love Story with a Twist: Following from behind creates mystery and uncertainty at the start. Close ups put focus on the girl. Low angle on cliff increases sense of risk in the lifts/relationship, long shot highlights vulnerability, quick film edit increases tension and the sense of confusion. Weaving through trees suggests the couple want to remain hidden.

Choreographic Intent -an abstract tragic love story: as above

What different **moods** does the use of camera create? Write as many different mood words as you can think of.

Lonely, isolated, mysterious, uncertain, sad, vulnerable, risky, secretive, tense

Does the use of camera support any of these things too? Tick the ones that apply. There is a space at the bottom for you to **explain why**.

location

set

aural setting

structure

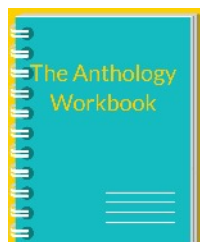
character

narrative

Camera and setting work closely - camera angles and shots maximise vastness of field for eg or height of cliff, denseness of forest etc

Quick edit at the end supports the tension building in the strings

Camera shots and angles suggest uncertainty at the start, getting closer and more intimate, and ending in tension



WITHIN HER EYES

Movement

Describe movement examples from Within Her Eyes that use: [it's a good idea to find ones that support stimulus or theme.]

contact

Throughout: different forms: lift, counterbalance, manipulation, pull, fall, catch, support .
Examples can be found through the whole piece.

climax

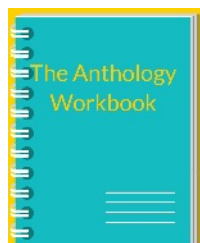
Flow Two [Quarry]. Movement becomes faster paced, lifts become more risky as a result, lifts incorporated into turns and for the first time, travel.

contrast

Flow One [Forest] for eg. Contrast between continuous phrases and stillness. More forceful leg kicks and tender lowering of the head. Contrast between sections could also be discussed.

level

Use of level is used thoroughly all the way through. Eg The Beginning [Field]: mid level tuck lift leads into lower level horizontal reach forwards and then a slow high lift rolling over the man's shoulder with extended legs.



ALL WORKS

Number & Gender of Dancers [NGD]

A Linha Curva

Number of dancers 28

Gender 15 m

13 f

Artificial Things

Number of dancers 4

Gender 2 m

2 f

Emancipation of Expressionism

Number of dancers 17

Gender 9 m

8 f

Infra

Number of dancers 12

Gender 6 m

6 f

Shadows

Number of dancers 4

Gender 2 m

2 f

Within Her Eyes

Number of dancers 2

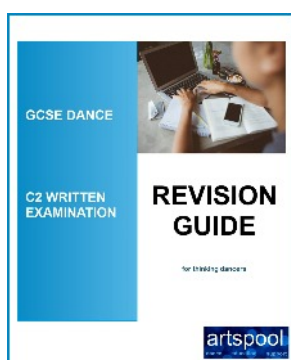
Gender 1 m

1 f

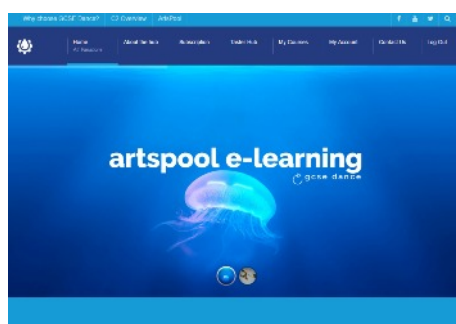


www.arts-pool.co.uk

More support



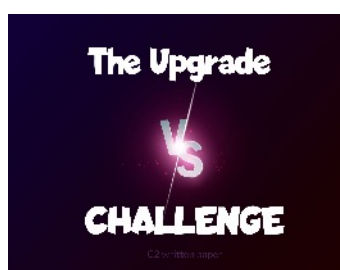
Revision Guide



e learning portal for the written paper

heads up

Online revision weeks



Online workshops



12 days of questions leading up to the paper



The EXIT escape room covering the whole paper



Anthology board game



Face to face student workshops