



A Linha Curva – Itzik Galili



A Linha Curva – Key information

1. Choreographer	Itzik Galili
2. Date	12 th May 2009
3. Company	Rambert Dance Company
4. Dance Style	Samba, Capoeira and Contemporary
5. Stimulus	Brazilian culture. The title <i>A Linha Curve</i> which means <i>A Curved Line</i> in Portugese
6. Dancers	28 (15 male/13 female)
7. Duration	23 minutes
8. Performance Environment	End Stage
9. Choreographic Approach	Done through improvisation work where dancers choreographed a short solo each of their favourite moves that stayed within the boundaries of their allocated space on a chequer grid board and these then became the motifs.
10. Composer	The music is written by Percossa, a percussion group based in Holland.
12. Structure	Distinct parts to the piece that are made up of big ensemble dance sections interspersed with scenes that have more of a sense of narrative and character.
13. Choreographic Intention	Simply to have fun with 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.



<u>Aspects of Production</u>	<u>Descriptions</u>
Costume	All dancers wear the same but in different colours. Multi-coloured lycra shorts with a black mesh top with a matching coloured zip. Bare feet and hair tied back. Bare legs and arms. Men wear silver metallic discs around their necks in the opening section.
Physical Setting	There is not set, the stage looks like an empty black box with a black floor, tabs and backdrop. Skateboards are used to propel 5 dancers across the stage in one section. There is a raised platform at the back of the stage.
Lighting	49 coloured squares of lighting is used to look like a chequer board grid on the floor. These patterns change and shift to make single squares, rows or lines of different coloured light on the floor, lighting comes from above. During narrative sections the lighting is a white wash from the side.
Aural Setting	The music, which includes vocal sounds, is played live by four percussionists and is influenced by Brazilian samba music. The female dancers shout 'Tum Tarakka Tum' and the rest of the cast respond with 'HEE HEE HEE' at the beginning of the piece, followed by a rapid, intense rhythm on conga and bongo which follows the chants. The music starts on a high with intense chanting and a driving samba rhythm, drops to a gentler pace in Section 2 before climbing to a full blown samba score until the end.
Movement	<p>3 key motifs – Liris, Robson and Adage Septet.</p> <p>Liris Motif: <i>A fast unison septet facing upstage.</i> ACTIONS: Shoulder roll, clap, gesture, plie, hip swing, arm wrap, reach, drop, throw DYNAMICS - Fast, precise, rhythmic, rounded, weighted, release, strong. SPACE - Downstage, facing upstage, horizontal line, performing inside one square on the grid. RELATIONSHIP – Unison</p> <p>Robson Motif: <i>A fast motif, swinging the arms over the head over a wide base in 2nd.</i> ACTION - swing, drop, roll, throw, catch DYNAMICS: - strong, lively, fast. SPACE - Facing stage left, then the front on the 2nd repetition, performing inside one square on the grid. RELATIONSHIP - Unison.</p> <p>Adage Septet: <i>A slow, fluid, rippling phrase for 7 girls.</i> ACTION - Lunge, reach, ripple, contract, gesture, arch, rise, turn, drop, bounce. DYNAMICS - Slow, languid, gentle, careful, soft, sudden [bounce], suspend. SPACE - Dancers are spaced and positioned on a yellow square of the grid. They work on the diagonals and verticals of the grid. RELATIONSHIP - Accumulation. Unison.</p>

Costumes

Costumes are the same which gives sense of uniform as well as equality between men and women. Multi-coloured lycra shorts link with the theme of Brazilian culture and are carnival inspired. They also impact the lighting. Metallic discs reflect the lighting. Bare legs and arms allows the audience to see the dancers alignment and extension.

Analysis and Contributions

Lighting

The dancers can be immediately illuminated and hidden when the lights go on or off. This means that the dancers can enter the stage without being seen and surprise the audience, it makes entrances and exits incredibly slick like an illusion.

The lighting grid provides pathways for the dancers to travel along. The single squares, rows and lines of light that appear help the dancers know where to stand.

The lighting also compliments the costumes and supports the stimulus. The different bright colours are the same as the dancers' hot pants and are reminiscent of the colours seen in the costumes worn in a Rio Carnival which creates a sense of fun.

The lighting also directs the audience where to look. Rows and lines of light appear, with dancers inside them, which the audience immediately look at as their attention is directed to these illuminated areas.

Aural Setting

This is effective in creating instant rhythm and energy as well as grabbing the audiences' attention from the start.

The rapid, intense rhythm on conga and bongo which follows the chants then sets the pace for the whole dance which is matched by the dancers' powerful and fast movements. This is effective in creating a fun, party-like atmosphere dictated by the stimulus; celebration of Brazilian life.

The accompaniment is key in structuring the dance and reflects the structure of a curved line which is also the title and choreographic intention of piece. The music starts on a high, drops to a gentler pace in Section 2 before climbing to a full blown samba score. This is also effective in grabbing the audiences' attention immediately and then following the calmer middle section helps to create a climax to finish the dance.

Movement

- 'Robson motif' is performed in unison with a large group of dancers using contrasting levels and directions of arm swings. These waving arm gestures resemble waving the arms in a carnival or party-like atmosphere. The fast and energetic dynamic of the Robson motif also helps to suggest a happy and vibrant mood.
- Contrast is used through the shift of tempo in the accompaniment and the movement dynamics between section 1&2 as a solo dancer begins the Adage Septet motif which creates a mystical mood.
- ALC manipulation of number in all ensemble sections supports the idea of a Brazilian Carnival as the ever changing lines of dancers build in and out of the space.

Physical Setting

The set design allows the musicians to be part of the performance. The raised platform where the musicians play supports the stimulus of Brazilian Culture where music and dance share equal importance.

The empty stage is particularly important in allowing the dancers to move in and out of formations quickly and safely.

The black-box stage, acts as the perfect environment for the vibrant lighting design and means the colored squares seen across the floor can be easily seen by both the dancers and audience.



Emancipation of Expressionism – Kenrick H2O Sandy

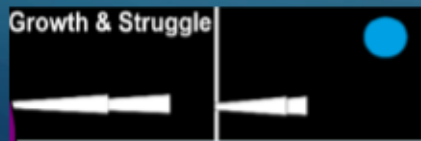


Key information

1. Choreographer	Kenrick H2O Sandy
2. Date	May 2013
3. Company	Boy Blue Entertainment
4. Dance style	krumping, popping, locking, animation, breaking & whacking
5. Stimulus	Music Til Enda, freedom to express as individuals
6. Dancers	17 (8 female/ 9 male)
7. Duration	11 minutes
8. Environment	Proscenium arch
9. Approach	Hip hop in contemporary way, signature motifs, music
10. Composer	Michael 'Mikey J' Asante, Max Richter, Olafur Arnalds
11. Inspiration	Hip hop movements to show individuality
12. Structure	4 sections – Genesis, Growth & Struggle, The connection & Flow between people and Empowerment
13. Intention	Audience on emotional journey, theme of order & chaos
14. Costume Designer	Kenrick H2O Sandy
15. Lighting Designer	Kenrick with Sadler's Wells Theatre lighting team



<u>Aspects of Production</u>	<u>Descriptions</u>
Costume	All dancers wear the same casual clothing- Blue T-shirt, blue denim jeans, grey trainers, hair tied back and some dancers wear everyday jewellery
Physical Setting	There is not set, the stage looks like an empty black box. A white cyclorama is used in Empowerment.
Lighting	1. Blue scattered overhead spotlights. 2. High intensity white sidelights. 3. Blue spotlights. 4. Purple flood lights, white rectangle
Aural Setting	1 & 2. Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment Two Urban pieces utilising powerful drum beats and electronic sounds. 3. November composed by Max Richter is a modern classical composition. 4. Til Enda by Olafur Arnalds is A fusion piece of music that incorporates urban percussive elements and classical string instrumentation.
Movement	3 key motifs are Ninja Walk, Ninja Glide and Chariots of Fire. In the first section the dancers are in a cube formation. The inspiration of that was a Rubik's cube - if it moves a dancer reveals themselves. Everyone is running, (ninja walk) within that someone comes up and they are showing themselves, then it moves again, then the next person comes, then it moves again. So you have chaos coming up from order. 2nd section, one dancer is krumping and there's a link and connection inspired from a rugby scrum, Everyone flows in to it, so it feels like a wave of people coming in. They hold him, so as much as they are allowing him to have the chaos there is an order in which the chaos can happen. It starts off facing stage right and then it moves and faces the front but there is still this order happening. 4 th Section the way the ensemble moves and the individual comes out of the piece, again is this chaos coming out from order.





<u>Aspects of Production</u>	<u>Analysis and contributions</u>
Costume	All dancers wear the same which gives a sense of uniform and equality between genders. Clothing represents the company, enhances the dancers body and gives a clean and casual look. The everyday jewellery gives dancers a sense of individuality and personality. Hair tied back allows audience to see facial expressions.
Physical Setting	The empty black box allows lighting to be seen clearly by the audience and dancers. Allows dancers to move in and out of formations quickly and safely this gives the audience an element of surprise as they cannot see where the dancers enter and exit from. Creates swift entrances and exits. Cyclorama suits the theme of empowerment and makes the mood much lighter – it removes the dark enclosed lighting to give a sense of freedom.
Lighting	2. The effect is almost as if a door is open offstage and the bright light is shining through, invading the blackness, the dancers backlit and appearing like zombies in a horror film. This changes the mood to one of mystery and power as the dancers advance through the light toward the solo dancer centre stage.
Aural Setting	This development of music from section to section relates to the journey that Kenrick wants the audience to experience.
Movement	<p>Movement is key in showing the theme of order and chaos.</p> <p>They are all moving like an electrical current is hitting them and that to me is like them back in the womb, the womb of expressionism.</p> <p>section two, is about growth and about struggle. It's about the people walking past and one guy is expressive into the light. That was about everyday life, we tend to want to express ourselves and people just walk by and we're just living our life, but sometimes there is a bit of a struggle and people want to hold you back or stop you. Section three is about flow, it's about relationships it's about connection. The duet at the beginning is about this energy and it flows from one person to another.</p> <p>The last section, which is <i>Til Enda</i>, is about empowerment, it's about superpowers, super human powers it's about letting yourself go to the fullest.</p>



Within Her Eyes – James Cousins



Key Information	
1. Choreographer	James Cousins
2. Date	February 2016
3. Company	James Cousins Company
4. Dance Style	Contemporary/contact work
5. Stimulus	James wanted to create a love story with a twist. Inspired by both personal experiences and well known narratives
6. Choreographic Intention	The intention behind <i>Within Her Eyes</i> was to create a dance film that maintained the emotional intensity and visceral energy of the live stage performance of <i>There We Have Been</i> and to portray an abstract tragic love story that is open for interpretation. The mood is very tender, emotional and sombre. The female wants to move on but feels a pull to her late lover. The duet are totally dependant on each other.
8. Choreographic Approach	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.
9. Performance Environment	Site-Sensitive; Dance for camera
10. Dancers	2, 1 male and 1 female
11. Structure	A prologue followed by 6 continuous sections,
12. Duration	17 minutes
13. Aural Setting	Created by composer Seymour Milton in collaboration with James





<u>Aspect of Production</u>	<u>Description</u>
Costume	Costumes are stylised everyday clothes. The female dancer wears a beige shirt and skirt, the male dancer khaki jumper and jeans.
Physical setting	The film is set in remote locations. The locations progress from very open landscapes to more intimate settings. Wide open field, Cliff top, Forest, Quarry & Cliff top.
Lighting	The film uses only the natural light of the environment. There is a development from daytime to evening into night.
Aural Setting	The music combines electronic elements with strings and piano creating a haunting and emotive accompaniment that blends seamlessly with the choreography, flowing as one.
Movement	Performed in complete contact with the female never touching the floor, she 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. 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.





lighting



cloudy & overcast,
mid intensity light




forest has lower
intensity light



dusk, intensity
lowers further

night falls,
very little light
at the end


violins build
intensity
creates change
in mood
climax
builds tension

Aspects of Production	Analysis and Contributions
Costume	The darkness of his costume contrasted with the lightness of hers adds to the illusion of her just floating on him in the space. Costumes are gender specific . Having bare legs allows the audience to see leg extension and alignment .
Physical Setting	The film is shot and graded to reflect the dark atmosphere of the inspiration. Camera starts far away from the dancers giving the feeling that they are completely isolated and in their own world ; the viewer is a secret observer. The remote locations to give the feeling of isolation and highlight the characters separation from society . The locations progress from very open landscapes to more intimate settings to show a passage of time and to reflect their relationship getting more intimate and restricted as it progresses. The fast paced switching between locations at the end highlights the climax of the piece.
Lighting	There is a development from daytime to evening into night to show the passage of time of the relationship . Field – The grey weather highlights the gloomy mood between the two dancers Forest - Thick beams of sunlight coming through the trees could show the dancers beginning to feel suffocated by their feelings as the relationship heads for doom. The darker setting towards the end of the duet also adds to the intensity and intimacy of the final section.
Aural Setting	The music creates a haunting and emotive accompaniment . The music changes the mood . The wind sounds highlight the natural location . Choreography and movement work as one . The build in tempo highlights the climax and growing conflict between the dancers and builds tension .
Movement	The contrasting folding and pulling away actions 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.

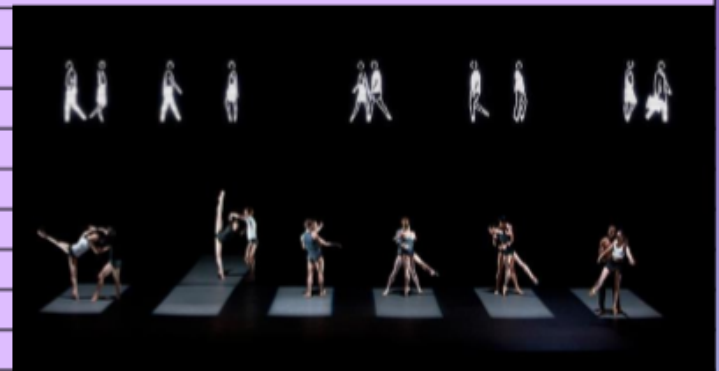


Infra – Wayne McGregor



Key information

1. Choreographer	Wayne McGregor
2. Date	13 th November 2008
3. Company	The Royal Ballet
4. Dance style	Contemporary ballet
5. Stimulus	Infra = Latin for below & T.S. Eliot: The Wasteland
6. Dancers	12 (6male & 6 female)
7. Duration	28 minutes
8. Environment	Proscenium arch/theatrical setting
9. Composer	Max Richter. Sound design = Chris Ekers
10. Inspiration	Infra = 'below', The Wasteland and London bombings.
11. Costume	Designer is Moritz Junge
12. Lighting	Designers are Lucy Carter with Wayne McGregor
13. Physical Set	Designer is Julian Opie
14. Choreographic Approach	<p>McGregor uses three methods:</p> <p>SHOW a phrase to the whole or part of the cast – dancers watch and either recreate the phrase exactly or create a version.</p> <p>MAKE a phrase on a target dancer or dancers – others watch and copy or develop.</p> <p>TASK – set a choreographic task for dancers to complete or pose a choreographic problem for dancers to solve.</p> <p>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.</p>
15. Choreographic Intention	Seeing below the surface, relationships & visual points
16. Structure	solos, duets and ensembles with many arresting moments





contemporary ballet

pointe work pointed feet
 high leg extensions turnout
 set positions pas de deux
 traditional gender roles

fusion of ballet & contemporary styles



contact hyperextension
 high speed use of curve, contraction, tilt, arch
 gesture

costume

grey, black, 1 trousers
 white, flesh 1 skirt



briefs/shorts
 tight fitting
 vest
 ballet shoes

based on everyday casual clothing

set



LED figures walk across a screen ABOVE the dancers

empty black box

black screen/banner suspended upstage

white LED figures walk across the screen

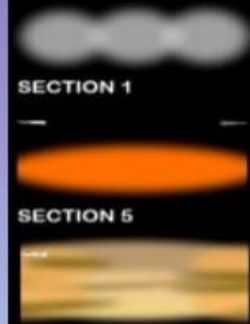
aural setting

morse code beeps
 ambient soundscape
 distant speech

 train whistle
 violin, cello, piano
 energy

Describing Aspects of Production

Most lighting designs have blurred edges, almost like a fog



lighting

Sidelights highlight the action and create a tense mood

Section 4 creates a CONTRAST with 6 rectangular boxes of light



Trapped? Individual rooms?



Costume

The costumes reveal the dancers **alignment and sculpt the body**. This allows the audience to fully appreciate their extension and **intricate leg work**.

The flexible material also allows the dancers to **move freely**. The fact that the dancers wear very little contributes to the **stimulus and theme** of the piece 'Infra' the minimal clothing make the dancers appear **exposed and vulnerable**.

The monochrome colours **compliment the set design**. This creates a **harmonious feel** to all the features and also reinforces the **location of a city**.

The costume is effective **in uniting the dancers** as a group as their costumes are allied in colour, this shows the **similarity between the dancers**, yet being slightly different in design also indicates the **uniqueness** of each dancer and the **story they tell**.

Physical Setting

LED screen links to the **title and stimulus** of the dance 'Infra' as the dancers literally perform below the surface of the screen. The LED people on the screen could **represent the crowd flowing** over the city which is portrayed by the dancers below.

The black colours of the stage and the white LED people on the screen above also **compliment the costume colours**. The stage being dark and empty creates an **eerie and stark atmosphere**. It makes the dancers appear **isolated and alone**.

This large, empty set allows the **dancers movements** be the focal point. An empty stage means the audience are mainly concerned with the **dancers emotive stories**.

Aural Setting

Sounds suggest the **location** of a city.

The electronic noises associating with **the trains and the footsteps** being the sound of people walking overhead. The electronic beeps also create a **tense and eerie mood** as they sound similar to **Morse code**. This creates a **sense of distress** linking to the **stimulus** of the London bombings.

The accompaniment also reinforces the **dance style** of the piece.

The music in Section 4 'Grids' also helps to create **climax**.

In section 8 'Hope Duet' the intertwining of melodies replicates the intertwining of the dancers movements. It creates a **sense of happiness and hope**.

A crowd flowed over London

T.S Eliot The Wasteland

Analysis and Contributions

Lighting

The lighting helps create unexpected and **swift entrances** for the dancers.

In several sections of the dance side lighting is used to **illuminate the dancers profiles and sculpt their bodies**.

The dim lighting creates a **dark atmosphere** and the lack of any natural looking light could suggest the piece takes **place underground**.

In Section 4 'Grids' 6 rectangles of light appear these rectangles provide a **specific space** for each pair to perform in. The rectangles also appear like the **skyline of a city** with each rectangle representing the **window** of a small apartment which each couple live in.



Key Facts	
1. Choreographer	Christopher Bruce
2. Date	26 th November 2014
3. Company	Phoenix Dance Theatre
4. Dance Style	Modern dance techniques with a combination of contemporary and classical 'neo-classical'
5. Stimulus	Avro Part's Fratres for violin and piano
6. Dancers	4 dancers, 2 male/2 female
7. Duration	12 minutes
8. Environment	End Stage
9. Approach	Anxiety of the music influenced the movement. Bruce likes to be influenced by dancers.
10. Composer	Arvo Part's Fratres
11. Inspiration	European history and tradition steeped in thousands of years of human suffering.
12. Structure	Semi-narrative. Solo, duet, trio, quartet.
13. Intention	Small eastern European family dealing with deprivation and poverty.



Shadows –
Christopher Bruce





Shadows – Christopher Bruce

<u>Production features</u>	<u>Description</u>
Costume	Simple/dull shirts, skirts, trousers, dresses, large over coats, shoes & coats. Oversized clothes for the children. Gender specific.
Physical Setting	Bare walls/floor, table, bench, 2 stools, stand, suitcase, worn-looking & drab. Looks like an empty room.
Lighting	Subtle changes are made. The majority of the work is lit through side lights. In the beginning the lighting changes, as though something/one has passed in front of a door / window causing a shadow. There is a focus on the family at the table, the rest of the stage is dimly lit (with the use of side lights). During the son's solo, a corridor like affect is created. The end of the piece an overhead lamp is used.
Aural Setting	Music is in Minor Key. Daughter's solo – Frantic violin is played. Mother, Father, Daughter trio - music is soft and slow, The softer tones are led by the piano with the violin shimmering in deep tremolo textures or in contrast with high pitched harmonics before returning to chords on the piano whilst the violin gently plucks at the strings. Son's Solo – The climax within the music. The music suddenly changes to chord like sounds. Music is faster and pitch has increased.
Movement	Constant touching of the shoulders. Head turns towards DSR. Climax (sons solo) - fast actions, runs with the stool and slams it down to the floor. Thumping fists. Contact work. Travelling in diagonal pathways.



Shadows – Christopher Bruce

<u>Production Features</u>	<u>Analysing/Contributions of Features of Production</u>
Costume	Gender specific, depict the era, signify character. Oversized items highlights the deprivation and poverty.
Physical Setting	The worn looking props indicate the family are living in poverty. Son incorporates the set into the action and uses the table as a barricade. Family use suitcases and bags to signify they are about to embark on a journey.
Lighting	The use of side lights creates an intimate space and invites you into a family home. The shadow indicates what is waiting outside. subtle lighting changes assist in creating a dark and fearful atmosphere. The lighting design assists in shifting the audience's attention.
Aural Setting	There is a clear relationship between movement and music. The music changes for each character. Creates mood and atmosphere.
Movement	Shows the family are a unit and comfort each other. The repeated look towards DSR shows they are fearful of what is waiting outside. The Son is trying to protect his family by barricading the door.



Artificial Things – Lucy Bennett

Key Information	
1. Choreographer	Lucy Bennett
2. Date	5 th February 2014
3. Company	Stopgap Dance Company
4. Style	Inclusive Contemporary Dance
5. Stimulus	A snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is being observed from afar as if through a snow globe. Paintings by Goran Djurovic influenced the design and costume.
6. Dancers	4 – 2 male and 2 female
7. Duration	20 minutes
8. Performance Environment	Proscenium Arch
9. Costume Designer	Anna Jones
10. Lighting Designer	Chahine Yavrovan
11. Composer	Andy Higgs
12. Structure	3 scenes (only study scene 3)
13. Choreographic Intention	The characters acting out this sorrowful but peaceful scene are still constricted within a snow globe. However, they find resolution by coming together, and surrender to the fact that we all live with individual regrets.
14. Choreographic Approach	A collaborative approach, dancers are encouraged to contribute through choreographic tasks. Material from scene three has been driven by Laura's movement in her wheelchair and has been translated by the standing dancers.





Costume

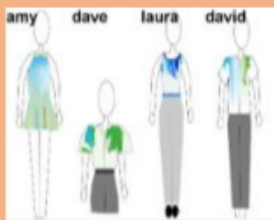
Mannequin – dip die jacket

Dave – Short sleeved white shirt with green and blue paint running, grey trousers.

Laura – vest top green and blue paint dripping, grey trousers, black shoes.

David – Short sleeved white shirt with green and blue paint running, grey trousers and bare feet.

Amy – sleeveless mini dress with green and blue paint dripping, bare feet and legs



Describing Aspects of Production

Physical setting

Beige backdrop with faint stripes of blue, green, grey and brown.
Grey floor with wooden border
Paper snow scattered from vitrine to DSR
Broken vitrine USL on its side filled with snow.
3 stools
Suited headless mannequin.

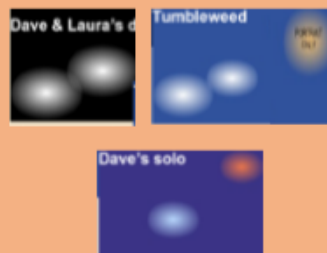
Aural Setting

Crackling distorted sounds.
The song – *Sunshine of your smile*
Piano inside and out – plucked and rubbed
Wind sounds
Paper snow
Percussion including sleigh bells



Movement

Weaving and manipulating the wheelchair
Unison and gesture
Facial expression
Support and contact work
Smooth dynamics



Lighting

Duet – Stage in **darkness**, 2 **white spotlights DSR**
Tumbleweed – **Low intensity Orange side wash**, **white spotlight DSR**, **blue wash low-mid intensity**
Dave's Solo – **blue wash low-mid intensity**, **Orange Side light USL**, **white spotlight CS.**

Costume

Costumes are a wash of blue and green, **merging with the backdrop.**

It looks as if paint is running from the garments, **which is a reference to being stuck in one of the paintings by Djurovic.**

Outer garments worn in previous scenes, such as jackets and jumpers, are removed in scene 3 to **depict that time has moved on.**

Analysis and Contributions

Physical setting

Dance floor **reflects the colour, shape and restriction of the vitrine.**

This emphasises the fact that the audience is looking into the snow globe of artificial things.

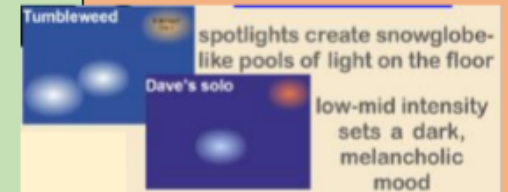
Lighting

Spotlight pools create the **effect of the snow globe** shape on the floor. Shape the spotlight creates on the floor **restricts the dancers movements** this could link to the **stimulus** of being restricted in the space of a snow globe as well as linking to the **choreographic intention of being restricted by a disability.**

Low intensity creates a **dark and melancholic mood.**

Spotlights **highlights performers** and **defines dancers space**

Orange lighting creates a warm glow could be **perceived as sunlight shining on the snow globe linking to the weather.**



Movement

Dancers all move to seated position **reflecting Laura's wheelchair action.**

Accumulation of number in the opening tumbling sequence that starts as duos then develops to whole group this could be **suggestive of the group rebuilding and moving forward.**

Aural Setting

A **futuristic atmosphere** acknowledging that **time had passed.**

The piano both inside and out to **create a cold, ambient sound.**

Song – Was a song Dave used to listen to with his father allowing him to use past memories to **create an emotional performance.**



Safe Practice during performance

- **Safe execution of movement** – hands down to control movement, bend knees
- **Appropriate clothing** – leotard, leggings
- **Footwear** – barefeet or jazz shoes
- **Hair tied back** – no long pony tails
- **No jewellery**

Safe Practice

- **Warming up** – To prevent injury, to mentally prepare for exercise, to improve technique
- **Cooling Down** – To avoid the build up lactic acid in the muscles, to prevent pooling of blood, to reduce heartrate
- **Nutrition** – Obtaining the food necessary for health and growth
- **Hydration** - Dancers require more fluids per day due to the classes and performances

Health and Safety within Dance

Performance Environments

Types of stage

- **End Stage** – Audience on one side, no arch way surrounding the stage
- **Proscenium Arch Stage** – Audience on one side, archway surround the front of the stage
- **Site Sensitive/Specific** – Takes place in a natural environment (usually outside)



<p>Technical Skills <i>The skills needed to accurately perform</i></p>		<p>Mental Skills <i>The skills used when mentally preparing/rehearsing and performing choreography</i></p>	
<ul style="list-style-type: none"> • Action Content – travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight • Dynamic Content – fast/slow, sudden/ sustained, acceleration/deceleration, strong/ light, direct/indirect, flowing/abrupt • Relationship Content – lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations • Spatial Content – pathways, levels, directions, size of movement, patterns, spatial design • Timing Content - The use of time or counts when matching movements to sound and/or other dancers. • Rhythmic Content - Repeated patterns of sound or movement. 		<p>During creative process:</p> <ul style="list-style-type: none"> • systematic repetition • mental rehearsal • rehearsal discipline • planning of rehearsal • response to feedback • capacity to improve. 	<p>During Performance:</p> <ul style="list-style-type: none"> • movement memory • commitment • concentration • confidence
<p>Performance Skills</p>			
<p>Expressive Skills <i>The skills used to communicate emotion and meaning to an audience</i></p>		<p>Physical Skills <i>The skills needed to be an effective dancer</i></p>	
<ul style="list-style-type: none"> • Projection - The energy the dancer uses to connect with and draw in the audience. • Focus - Use of the eyes to enhance performance or interpretative qualities. • Facial Expression - Use of the face to show mood, feeling or character. • Spatial Awareness - Consciousness of the surrounding space and its effective use. • Phrasing – The way in which the energy is distributed in the execution of a movement phrase. • Musicality - The ability to make the unique qualities of the accompaniment evident in performance. • Sensitivity of other dancers - Awareness of and connection to other dancers. 		<p>Posture – The way the body is held Alignment – The placement of one body part in relation to another body part Balance – A steady or held position Coordination – The effective use of multiple body parts Control – The ability to change direction fluently Flexibility – The range of movement achievable in a joint or muscle Mobility – Moving from one action to another fluently Strength – Muscular power Stamina – Maintain physical and mental energy Extension – Elongating limbs Isolation – An independent move of one part of the body</p>	

GCSE Dance Anthology <i>Critical appreciation of the 6 professional set works.</i>			Written Exam 1 hour 30 minutes			Features of Production/Constituent Features	
Artificial Things	Stopgap Dance Company	Lucy Bennett	Section A 30 mins <i>Knowledge & understanding of choreographic processes & performing skills</i>	Section B 25 mins <i>Critical appreciation of own work</i>	Section C 35 mins <i>Critical appreciation of professional works</i>	Staging/Set	Projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape decoration, materials
A Linha Curva	Rambert Dance Company	Itzik Galili				Lighting	Colour, placement, direction, angles etc
Infra	The Royal Ballet	Wayne McGregor					Aural Setting
Shadows	Phoenix Dance Theatre	Christopher Bruce				Costume	
Within Her Eyes	James Cousins Company	James Cousins					Properties
Emancipation of Expressionism	Blue Boy Entertainment	Kenrick H2O Sandy				Dance for Camera	
Suggestions to support analysis of costume/lighting/setting/aural setting			Theory GCSE Dance Component 2 – 40% 1 hr 30 min Exam				Dancers
Supports stimulus /choreographic intent	Shows mood /atmosphere	Complements other components				Performance Environments <ul style="list-style-type: none"> • Proscenium Arch • Site Sensitive • End Stage • In-the-round 	
Supports narrative	Defines space	Sculpts body	Command Words				
Highlights structure	Defines gender	Suggests era	Describe	Set out characteristics			
Highlights climax	Defines character	Symbolic	Define	Specify/provide meaning			
Supports genre	Identifies dancer	Creates contrast	Discuss	Present key points			
Incorporated in dance action	Geographical context	Historical context	Explain	Give reasons			
Supports narrative	Defines space	Sculpts body	Compare	Identify similarities and/or differences			
			Comment	Give informed opinions			
			Choreographic Content				
			Movement content				
			Structuring devices & form				
			Choreographic devices				
			Choreography				