

ANTHOLOGY

ANALYSIS OF THE CONTRIBUTION OF EACH OF THE FEATURES OF PRODUCTION

Complete the missing information in each section;

- Aural
- Costume
- Lighting
- Set

(You have a spare box in each to add additional ideas – feel free to add more as we analyse)

AURAL SETTING



REMEMBER to think about:

- R -rhythm
- I - instruments
- D - dynamics
- O – other sounds
- M - melody
- S - speed

Music-Dance Relationships:

DIRECT CORRELATION – The dancers work closely with the complex rhythms of the music.

MUTUAL COEXISTENCE – The dancers and accompaniment occur simultaneously, but are unrelated.

DISASSOCIATION – The dancers work independently of it and contrast it.



A LINHA CURVA: AURAL SETTING

<u>Description</u> (Say what you hear)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
The accompaniment played by the percussion band, Percossa has a range of interesting rhythms and dynamics and a typical Samba style.	G _____ C _____ Context	
Having the accompaniment played live on stage	A _____	
The chant is cleverly used at the start of the piece. The female dancers shout 'Tum Tarakka Tum' and the rest of the cast respond with 'HEE HEE HEE' This is then repeated by the musicians at other times in the work.	R _____	
The rapid, intense rhythm on conga and bongo which follows the chants then sets the pace for the whole dance.	S _____ A _____	

The use of accompaniment builds in intensity from the Adage Septet section up until the end of the dance.

C _ _ _ _ x

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.

S _ _ _ _ _ _ _ _

ARTIFICIAL THINGS: AURAL SETTING

<u>Description</u> (Say what you hear)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>Andy Higgs uses a collection of sounds and melodic extracts for the Aural Setting.</p> <p>Higgs decided to use both the inside and outside of a piano</p>	<p>M_____</p>	
<p>Additional sounds such as the moving of paper snow on the floor of the set and recordings of gusts of wind are used.</p>	<p>A_____</p>	
<p>In the scene 'Family Portraits' the sound of Bell Chimes is used. As each chime is heard the four dancers move to a new portrait position in the tableaux.</p>	<p>T_____</p> <p>C_____</p> <p>I_____</p>	
<p>In Dave's Solo we finally hear the entirety of the Song 'Sunshine of your Smile' written in 1913</p>	<p>H_____</p> <p>C_____t</p> <p>S_____</p>	

EMANCIPATION OF EXPRESIONISM: AURAL SETTING

<u>Description</u> (Say what you hear)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>The music for Section One: Genesis and Section Two: Growth & Struggle were both written by one of the Boy Blue Artists, specifically for the piece.</p> <p>The accompaniment for these sections has an urban style with powerful drum beats and electronic sounds.</p>	<p>D_____t C_____n</p>	
<p>Section Three: Connection & Flow used the piece November by Max Richter.</p>	<p>T___e of a J_____y</p>	
<p>The accompaniment 'Til Enda' by Olafur Arnalds was the stimulus for the piece and is used for section 4; 'Empowerment' (6 min 30 – end)</p> <p>Accents in the accompaniment are complex and multi-layered. The layering within the piece is created from the mixing of both strings and piano with loops and beats crossing over</p>	<p>S_____s</p>	
<p>Kenrick uses music visualisation where he writes out the counts and uses specific symbols for certain accents etc.</p>	<p>M_____</p>	

WITHIN HER EYES: AURAL SETTING

<u>Description</u> (Say what you hear)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
The accompaniment for Within Her Eyes is an original score written by Seymour Milton and was created alongside the choreography.	D____t C_____n E_____s N_____e	
Wind sounds are heard in The Beginning and Kneeling enhance the vast open setting, suggesting they are in a world of their own.	Compliments _____ F_____	
In Flow 1 we hear more frequent, denser strings being used	T_____	
The music creates contrast	Adds i_____ and c_____	
Dramatic stringed chords with heavy piano notes increase in pace towards a climax.	Builds to a _____	
In the final section; Floor, we hear a contrast with one long ominous sounding drone with just occasional piano notes echoing themes from earlier. The piece ends with a very heavy piano note.	M____ and a_____	

SHADOWS: AURAL SETTING

<u>Description</u> (Say what you hear)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>The Aural Setting for Shadows was composed by Arvo Part, entitled, Fratres for piano and violin.</p> <p>The music was Bruce's inspiration for this work.</p>	<p>D _____</p> <p>C _____</p>	
<p>The music is written and played in a minor key</p>	<p>A _____</p>	
<p>In Daughter's Solo (.30secs-1.34) the music is played frantically</p>	<p>M _____</p>	
<p>In the Mother, Father, Daughter trio (1.40-3.05) the music is slow and soft. The piano leads the softer tones whilst the violin plays shimmering, tremolo textures.</p>	<p>Adds c _____</p> <p>Aids N _____</p>	
<p>There is a huge climax in the musical score in the Son's solo (6.22-7.39) Here the music suddenly changes to heavy chord like sounds.</p>	<p>_____x</p>	
<p>Bruce felt that this was a real weight to this piece of music</p>		

INFRA: AURAL SETTING

Description (Say what you hear)	Contribution (How it helps our understanding)	Interpretation (Further explanation with your own interpretation)
<p>Music by Max Richter (performed by The Max Richter Quintet with Jonathan Haswell).</p> <p>Sound design by Chris Ekers.</p> <p>The score mixes melancholy string melodies with electronic sounds and everyday sounds such as train-whistles.</p>		
<p>In the opening section sounds such as train whistles, footsteps, and electronic beeps are used.</p>	L_____ n & C _____	
<p>In this section it brings the location underground, with the electronic noises associating with the trains and the footsteps being the sound of people walking overhead.</p>	<p style="background-color: #ff00ff;">Links to _____</p> <p style="background-color: #ff00ff;">M_____ & A _____</p>	

<p>The electronic beeps also create a tense and eerie mood as they sound similar to Morse code.</p>		
<p>The accompaniment is also crucial in reinforcing the dance style of the piece; Contemporary and Classical Ballet. In Section 4 'Grids' classical instruments including violin and cello create a driving melody.</p>	<p>D_____S_____</p>	
<p>The Accompaniment in Section 4 'Grids' also helps to create climax. The melody builds to a climax as it increases in layers and tempo.</p>	<p>_____x</p>	
<p>In this section the powerful music and frantic duets contrast the consistent and slow walking of LED people on the screen above.</p>	<p>Brings C_____</p> <p>S_____</p>	
<p>In Section 8 'Hope Duet' two melodies intertwine and a waltz rhythm (3/3) can be depicted.</p>		

COSTUME



REMEMBER to think about:

- S – Size
- S - Shape
- C - Colour
- F - Fabric
- F – Fit
- D - Design

<u>A LINHA CURVA COSTUME</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>The costumes use a colour palette of __ different bright colours which include</p> <ol style="list-style-type: none"> 1. 2. 3. 4. 5. <p>...the dancer's shorts and their matching zip on the black top.</p>		<p>The bright colored costumes help create a carnival party atmosphere.</p> <p>The colours chosen also compliment the colours used in the lighting palette which enhances the aesthetics of the work.</p> <p>Galili also chose these colours for a practical purpose - so that the dancers could 'disappear' when they stepped out of the light which makes their entrances and exits from the squares very slick.</p>
		<p>The vibrant colours and mesh tops suggest clothes that could be worn for a party or carnival in Brazil. This reinforces Galili's intention that the piece was about 'Having Fun' and a celebration of Brazilian culture.</p>
		<p>The dancers all wear the same design of outfit which brings a sense of unity and helps us appreciate that they might all be friends at a party.</p>

		<p>However the men’s tops are turned around in the section where they are ‘Showing Off’ which enhances our appreciation of this section. The collars worn by the men in the opening section also separate their gender and can be linked to the later section where they fight for the women’s attention.</p>
<p>The dancers are wearing close fitting _____ and _____ semi-see through tops with a hole at the back and diagonal _____ on front which match the colour of the dancer’s shorts.</p>		<p>This could suggest that the country of Brazil is very hot. This design helps to sculpt the body, making it easier for the audience to see the clean lines and shapes created by the dancer’s bodies.</p>
<p>The dancers at the very beginning wear an extra item of costume - large _____ / _____ around their neck</p>		<p>These discs are there to bounce white light into the audience. This instantly catches the attention of the audiences and creates a vibrant start to the piece. They are removed as soon as the percussion begins</p>
<p>The _____ musicians are in costume too! They wear _____ T shirts and brown _____ style trousers.</p>		<p>This successfully brings the musicians into the piece as a whole, rather than just having them as an accompanying band which reflects the idea of music and dance being of equal importance in Brazilian Culture.</p>

<u>ARTIFICIAL THINGS</u> <u>COSTUME</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>The colours of the costumes are mainly a palette of pale</p> <ol style="list-style-type: none"> 1. 2. 3. 		<p>The pale blues, greens and beige enhance the cold ambient mood of the work. These faded colours also present the fact that the dancers are unhappy within their limitations.</p>
<p>The costume colours appear to be...</p>		<p>This was inspired by the backdrop in Durovic's painting and is complemented by the blue colour wash used in the lighting design.</p> <p>The use of the paint dripping effect used on both the costumes and backdrop works well to communicate the idea of time passing.</p>

<p>The costumes are everyday clothing. For example David wears...</p>		<p>Everyday clothing was worn to link to the choreographic intention that the piece has been based on the dancer's own life experiences. The design of each costume has been adapted to reflect each dancer's individuality. For example Dave's trousers are short as he doesn't have legs, whereas David wears full length trousers. Amy wear a skirt which flows with her actions but it has slits in the sides to allow freedom of movement. Laura has no use of her legs and wears baggy trousers to cover them but her top allows her arm actions to be seen clearly showing the audience how important her arms are to her, being integral to enabling her movement.</p>
<p>In Dave's solo...</p>		<p>This could have been done to enhance the narrative for this section as it is likely his Father would have worn a suit to perform in the clubs.</p>

**EMANCIPATION OF
EXPRESSIONISM
COSTUME**

Description
(Say what you see)

Contribution
(How it helps our understanding)

Interpretation
(Further explanation with your own interpretation)

Short sleeved _____,
blue _____ jeans and _____
trainers with _____/_____.

The jeans and tee shirts are representative of the 'street' style of the work, as this is typical of clothing worn by street gangs who often perform hip hop, locking & popping.

This clothing also enhanced the 'everyday' qualities of the piece.

The colours of the clothing were shades of _____

This was complimented by the intense blue lighting that is cast downwards onto the stage

The design of the outfits meant they were _____ fitting

Kenrick wanted a clean, almost clinical look whilst still remaining casual.

This design also easily enabled the audience to clearly see the different movements being made, particularly the intricate torso movements that are used in this style.

<p>The fabric of the jeans was _____ denim</p>		<p>The stretch of the fabric enabled dancers to move easily which was necessary for some of the more acrobatic actions.</p>
<p>Kenrick wanted hair...</p>		<p>This was so that the dancer's facial expressions could be seen clearly and enhanced the clinical, clean look he wanted for the piece.</p>
<p>All dancers wore the...</p>		<p>This brings a huge sense of unity and equality to the piece whilst being non-gender specific</p>
<p>Some dancers wear their own j_____</p>		<p>This is to bring some individuality to the dancers</p>

<u>WITHIN HER EYES</u> <u>COSTUME</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
The female dancer wears... ...that is buttoned up to the neck.		This reflects her vulnerability and also suggests that her character is conservative and fragile.
In The Prologue the female wears...		This makes her costume seem more naturalistic and adds to the sense that it is cold.
Towards the end of the dance the top button of her shirt becomes _ _ _ _ _		This alludes to the fact that she may have lost some of her conservatism and also reflects the distress of her character.
The male dancers wears... ...colours. The female wears _ _ _ _ _ colours		These dark colours link him to the ground and reflect the support and stability that he brings to her. The light colours were to give her an ethereal feel and link her to the heavens. The colours were chosen to compliment the environments the film is shot in.

<p>The male dancer's clothes are _____ fitting and are made of _____ / _____ fabric.</p>		<p>This helps to show off the lines of his body and this helps us to see his strength. This also made all of the lifting safer to do as she isn't likely to catch body parts on any loose costuming.</p>
<p>Both dancer have their hair...</p>		<p>This was important to enable us to see their facial expressions which were instrumental in the telling of their story.</p>
<p>_____ clothing was worn</p>		<p>To help the viewer to see them as normal people and read into and relate to the narrative of their relationship.</p>

SHADOWS COSTUME		
<u>Description</u> (Say what you hear)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>The concept behind Shadows was that it was to reflect the horrors of the second World War in Europe under the Nazis.</p> <p>The costume designs chosen were of a 19_0-19_0s design.</p>		<p>The design of the costumes were reflective of the 1930s and 1940s and were chosen to represent the Historical Era in which he had set the work.</p>
<p>The costumes chosen were shirts and trousers, skirt and blouse with a central feature of a _____ dress.</p> <p>Colours are _____ and worn down.</p>		<p>These were clearly reflective of gender.</p> <p>This successfully symbolises deprivation and low status.</p>
<p>The Mother's costume was selected in softer fabric</p> <p>The daughter's costume was...</p>		<p>This was to make her appear more maternal.</p> <p>Indicative of school uniform to portray her younger age.</p>
<p>Towards the end of the piece the family put on...</p>		<p>These not only match the Era but are oversized to reflect the hard times that the family is living through.</p>
<p>_____ clothing is worn</p>		<p>To help the audience identify with the characters but also that these have been real life situations.</p>

INFRA COSTUME		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>Costume designs by Moritz Junge.</p> <ol style="list-style-type: none"> 1. 2. 3. 4. 5. 6. 7. <p>Colours used were...</p>		<p>The design of the costumes was chosen to sculpt and give an appreciation to the dancer's bodies and their strong physical ability.</p> <p>Allows the audience to clearly see the dancers' limbs. This allows the audience to fully appreciate their extension and intricate leg work.</p>
<p>F_____ fabric</p>		<p>The flexible material also allows the dancers to move freely which is crucial considering the complex choreography which they perform.</p>
<p>The minimal clothing, such as hot pants, sleeveless tops and bare midriffs are very e _____</p>		<p>The fact that the dancers wear very little contributes to the stimulus and theme of the piece 'Infra' meaning 'below the surface'.</p> <p>The minimal clothing, such as hot pants, sleeveless tops</p>

		and bare midriffs almost make the dancers appear exposed and vulnerable, highlighting the emotive choreography which reveals their feelings.
M_____ colours (black, white & grey) were used with a very simplistic design.		The colours chosen compliment the set design which is also monochrome (black dance floor, curtains and a black screen with white LED people walking across it). This creates a harmonious feel to all the features and also reinforces the location of a city. The monochrome colours echo the metal materials found in the city's architecture and underground system.
S_____ clothes are worn for the brief appearance of the crowd.		This brings a contrast and also a sense of reality.

LIGHTING

REMEMBER to think about:

- T - type
- W - where
- I - intensity
- C – colour
- E - effect



<u>A LINHA CURVA LIGHTING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
	<p>Defines the dance space</p> <p>Stimulus</p>	<p>The changing of the lit squares defines both the dancer's space and also dictates the speed of the piece and the pattern changes in the large ensemble sections.</p> <p>It is like the lights are pulling the dancers into the space, enhancing the essence of a Samba Parade</p>
	<p>Highlighting individual dancers.</p>	<p>This shows that the dancers working individually in their squares, but also working as a collective group.</p>
	<p>Brings focus to movement material</p>	<p>The direction and intensity of the lighting helps to accentuate the movement of the upper body and the arm gestures. The movements are very gestural within this section and really helps focus the audience's attention on the complexity and speed of these movements.</p>

	Brings contrast	This brings a contrast to the stage and allows the audience to focus on the men's 'showing off' movement material.

<u>ARTIFICIAL THINGS LIGHTING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
	Atmosphere	The blues and whites largely contributed to the cold, ambient atmosphere that Lucy Bennett wanted to create.
	Stimulus Focus to movement material Mood	The use of the spotlight helps bring focus to both the dancer's movement material but also more importantly, to both of the dancer's physical limitations, therefore bring a link to the one of the stimulus. Now the spotlight is used to bring focus to Dave's facial expressions bringing attention to his sorrowful

		<p>memories and the nostalgic mood of this section.</p> <p>The spotlight used on the dancers at different points brings their disabilities and personal limitations into focus.</p>
		<p>This duet was led by 'inviting touch' and 'leading and following' – the warmth brought by the amber side lights again bring focus to the dancer's this time, more able, bodies and changes the mood to one of hopefulness.</p>
		<p>This helped reflect the sad and sometimes reflective mood of the dancer's due to their limitations</p>

<u>EMANCIPATION OF EXPRESSIONISM LIGHTING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
	Compliments other features	<p>The blue of the wash compliments the blues in the costuming. Kenrick said that he wanted the costumes to be enhanced but not changed by the light.</p> <p>The intensity compliments the dramatic mood that the dance style brings to the piece</p>
	<p>To bring focus</p> <p>Atmosphere</p>	<p>These are used to highlight and bring focus to individuals and smaller groups of dancers when performing important phrases.</p> <p>Kenrick explored the idea of putting something into the light and wanted to bring a symbolic atmosphere.</p>
	Defines space	This keeps the dancers performing in the centre of the stage

	<p>Brings focus</p>	<p>These bring a sharp sense of focus to stage right for both the dancers and the audience. They are significant in the relationship between the soloist and the rest of the group.</p> <p>The second section ends in a type of close knit rugby scrum supporting the soloist whilst he struggles for recognition of individual passion reaching towards stage right and the beam of the two side lights.</p>
	<p>To compliment other features Mood</p>	<p>The blue light was used to signify tranquillity and to match the beauty within this piece of music.</p>

<u>WITHIN HER EYES</u> <u>LIGHTING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
	Compliments other features	The natural light compliments the natural locations of the setting for example in The Prologue the dull and dreary light of the day complimented the deserted streets and natural rain.
	Theme/Idea	The daylight emphasises the vast open spaces and the idea of the characters being in their own world.
	Mood/Atmosphere	Added to the sense of aloneness and the desolate, sombre atmosphere.
	Passing of time	Suggests the passing of time and that the relationship has developed over a longer time period than the 15 minutes of the film. In Kneeling the light is noticeably dimmer and enhances the idea that they are growing closer.
	Mood Atmosphere	Adds to the intimacy and intensity. In Flow Two this creates a tense and dramatic atmosphere in her final struggle and the lack of light

		makes the audience have to really focus on the choreography.
	Complements the costume Enhances the Narrative	The darkness of his costume makes him blend in with the light. The lightness of her costume makes her be seen more easily, bringing significance to her, perhaps reflecting that the final decision of their relationship will be hers to make.

SHADOWS LIGHTING		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
	To create a space: a 'room'	His aim was to create an intimate space depicting the feeling of 'a room', as well as to indicate what is waiting for the family outside that they are so reluctant to step into.
	Atmosphere	These subtle lighting changes assist in creating a dark and fearful atmosphere, with the majority of the work being lit through use of side lights. There are, on occasion, distinctive lighting states which enforce the emotional distress displayed by the dancers in particular the son during his solo.
	Context	The dim light is reflective of the rationing of electric during the war bringing context to the piece.
	To create a shadow To reinforce the theme/idea of fear	This casts a shadow across the light. It could be a metaphorical Shadow or literally a shadow passing in front of the window or the door. And that symbolised the danger, the fear, what everyone was afraid of.

	To draw the audience's focus	For example there is often a sharp focus on the family unit at the table, the rest of the stage is dimly lit (with the use of side lights) this then adjusts accordingly as solo and duets break away;
	To reinforce the Mood/Narrative	These contrasting lighting states are used to enforce the emotional distress displayed by the dancers.

INFRA LIGHTING		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
	Creates entrances & exits	<p>The lighting in the opening section helps create unexpected and swift entrances for the dancers.</p> <p>The dancers can wait in the darkness without being seen by the audience. This allows dancers to suddenly appear on stage out of the shadows.</p>

		<p>In several sections of the dance side lighting is used to illuminate the dancers which effectively reveals their alignment and allows the audience to clearly see their intricate choreography.</p>
	<p>Stimulus</p> <p>Atmosphere</p> <p>Location: Underground</p>	<p>This links to one of the stimuli of the piece which was the 7/7 London Bombings whereby the first explosion was on the underground itself and also the title of the piece 'Infra' which translates from Latin to 'below the surface'. This lack of natural light again reinforces the idea of the dance taking place below the city.</p>
	<p>Defines space</p> <p>Choreographic Intention</p> <p>Reinforces stimulus</p>	<p>The 6 rectangles define space for the 6 duets to perform in. This is suggestive of each pair being seemingly unaware of the others stories being performed next to them, linking to MacGregor's Choreographic Intention.</p> <p>The rectangles also appear like the skyline of a city with each rectangle representing the window of a small</p>

		apartment which each couple live in. This further reinforces the stimulus of the piece 'below the surface' as we peer into the lives of the dancers through the window of their private life.
	Atmosphere	The green has a link with toxins and could suggest a toxic atmosphere. This again could link to the TS Elliot poem which was a stimulus for the piece which talks about London being a 'toxic wasteland'.
	Weather	The yellow could represent the hot, stifling atmosphere of the city, especially in the underground in summer.
	Focus	Here the spotlight is used to direct the audiences' attention on where to look and bring focus to the story of this particular duet.

SETTING/STAGING

Remember: If you are asked a question about Staging/Set Design you are then able to include Lighting in your answer.

REMEMBER to think about:

- S - set
- P - projections
- P - props
- I - images
- L – layout
- T – type of staging
- B – Backdrop
- W - Wings



<u>A LINHA CURVA</u> <u>SETTING/STAGING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
There are a set of wings at each side of the stage.		
A Linha Curva takes place on an End Stage. The staging is very simplistic and only consists of a raised platform at the back of the stage where the percussionists sit and play their instruments.		
The End stage set is clear		
In one section 5 male dancers are propelled across the stage on 5 skateboards		

<u>ARTIFICIAL THINGS</u>		
<u>SETTING/STAGING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
The backdrop consists of a crudely painted heavy vertical lines in which paint looks as if it is running down the canvas		
Other parts of the set include a Vitrine which is laying on its side within a cabinet. There is also a headless suit perched on a mannequin. The dance floor is pale grey and the edge is a wooden frame reflecting the shape and restriction of the Vitrine.		
In the opening of scene three we can clearly see paper snow on the floor of the stage		
During the opening of scene three Laura's wheelchair is laying on its side		
There is also a coat stand with outer garments on it		

<u>EMANCIPATION OF EXPRESSIONISM SETTING/STAGING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
There is no set design or props used for Emancipation of Expressionism		
The lack of scenery/set		

<u>WITHIN HER EYES</u>		
<u>SETTING</u>		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
Within Her Eyes was made for film and is site-sensitive. It was filmed on 6 different locations.		
In The Prologue the female is seen walking through a graveyard.		
Two vast, open landscapes were used; a field and the cliff top.		
The quarry setting is secluded yet also has a harsh landscape		
As the piece progresses the locations become more enclosed.		
The progression of spaces from being more open to more enclosed as the story progresses		

SHADOWS SETTING/STAGING		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>The Performance Environment is End Stage and the Set is designed by Christopher Bruce.</p> <p><i>Shadows</i> uses a minimal set within a black-box (a simple set with bare walls and floor) theatre space.</p>		
<p>The piece includes a table, a bench, two stools, a coat stand and suitcases – all worn-looking, and somewhat drab:</p>		
<p>There are clear moments within the piece when the use of props is prominent for example within the son’s solo. He uses the table to become a barrier</p>		
<p>Within the choreography the use of props is paramount to the piece,</p>		
<p>At the end of the piece the characters put on overcoats and shoes and also collect suitcases and bags.</p>		

INFRA SETTING/STAGING		
<u>Description</u> (Say what you see)	<u>Contribution</u> (How it helps our understanding)	<u>Interpretation</u> (Further explanation with your own interpretation)
<p>Infra is set on a Proscenium Arch Stage and set is created by Julia Opie.</p> <p>An 18m LED screen is placed high on the black back wall. It runs the width of the stage, along which there is a mesmerizing flow of electronic walking figures.</p>		
<p>The black colours of the stage and the white LED people on the screen above</p>		
<p>The stage being dark and empty</p>		
<p>Large, empty Proscenium Arch Stage</p>		

In Section 7 the LED screen is useful in helping to create a climax. We see a lone female dancers seemingly breaking down centre stage whilst a crowd of dancers walk past her. The LED screen at this point also reveals an increase in the frequency of LED people that cross the screen.

Exam style questions:

Using your knowledge of the similarities and differences in the costume between dance work A Linha Curva, Shadows, Artificial Things and Infra, discuss how costume is used to enhance our appreciation of the two works.

(12 marks)

Levels of response

Mark	AO	Descriptor	How to arrive at a mark
Level 4 11–12 marks	4	Discussion is excellent: convincing analysis, interpretation and evaluation of both production features and how they contribute to the mood.	<p>At the top of the level, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.</p> <p>eg The lighting at the beginning of Total Recall is stark, with a white overhead light and side lights. This, together with an empty stage, suggests that the main character is in a cell or an institution as it has a very harsh, clinical feel. Towards the end of the dance the lighting dims and still images of an event unfold on the back screen as the dancer gains his memory and realises what he has done making the mood change to one that is frightening. At this point in the dance, a gauze screen comes down to split the stage vertically in two. Another dancer, dressed identically to the main dancer, performs on the other side of the screen. The second dancer echoes the actions of the main character helping the audience to understand the frightening realisation of what he has done wrong.</p>

Level 3 8–10 marks	4	Discussion is highly developed: coherent analysis, interpretation and evaluation of both production features and how they contribute to mood.	<p>At the top of the level, a student's response will include coherent analytical, interpretative and evaluative responses specific to both production features. There will be specific references to particular aspects of both production features. Subject terminology is used well and is almost always accurate.</p> <p>At the bottom of the level, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both production features. There may be some specific references to particular aspects of one production feature more than the other. Subject terminology is used well but is not always accurate.</p>
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Level 2 4-7 marks	4	Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of both production features and how they contribute to mood.	<p>At the top of the level, a student's response will include more analytical, interpretative and detail of both production features. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p>At the bottom of the level, a student's response will include level 1 and have some analytical/ and interpretative and evaluative responses to the work. One production feature may have more analytical/interpretative and evaluative detail than the other or both production features may have limited analytical/interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>
Level 1 1-3 marks	4	Discussion is limited: simple descriptions of one or both production features with minimal analysis of how they contribute to the mood.	<p>At the top of the level, a student's response is likely to be descriptive in its approach. There may be no use of subject terminology. eg The set is bare and the lighting is dark to create a scary mood.</p> <p>At the bottom of the level, a student's response will be a simple description of one production feature with some detail. eg The lighting is dark for most of the dance and is bright at the end.</p>
0 marks	Nothing worthy of credit/nothing written		