

Choreographer
Lucy Bennett

Stimulus

- Image of a snow-covered landscape, with a person sat in a collapsed wheelchair.
- The idea of being observed from a distance.
- Being constricted in a snow globe
- Paintings by Goran Djurovic
- Dancers' personal experiences.

Choreographic Intention

- Coming to terms with life's limitations
- Being subject to the gaze of others
- Loss and resolution

Dance Style
Contemporary / Inclusive Dance

Choreographic Approach
Choreographer worked with the dancers. Movement was inspired by Laura and her use of the wheelchair, then adapted to able-bodied dancers.

Dancers
4 Dancers
(2 male, 2 female)

Performance Environment
Proscenium Arch

Themes

- Life limitations – dealing with trauma
- Passing of time
- Dancers' personal experiences
- Loss / tragedy
- Resolution / acceptance

Structure

Begins - 2 duets, all 4 dancers unite and perform a ground-based contact sequence. A trio - emphasising the idea of harmony and the movement of the wheelchair. 4 still portraits/tableaux. Dave solo. Dave then returns to the group.

Number and Gender of Dancers:

- First section: Duet (male and female)
- Trio: 2 females and male VS Dave sitting upstage left
- Dave's solo (other dancers sit upstage left)

Features of Production

Costume

- Laura – White sleeveless top, different shades of blue around neck
- Dave – Beige shirt, green/blue painting effect dripping down front, grey shorts.
- Dave puts on suit jacket towards end of dance.
- David – Wears same as Dave but wears grey trousers instead.
- Dull faded colour palette

Lighting

- Start: 2 white pools of light DSR (low intensity)
- Second duet - warmer lights, use of orange/amber sidelights.
- Lights get brighter as dance progresses.
- Lighter blue wash used during trio
- Deeper blue wash and white spotlight during Dave's solo

Aural Setting

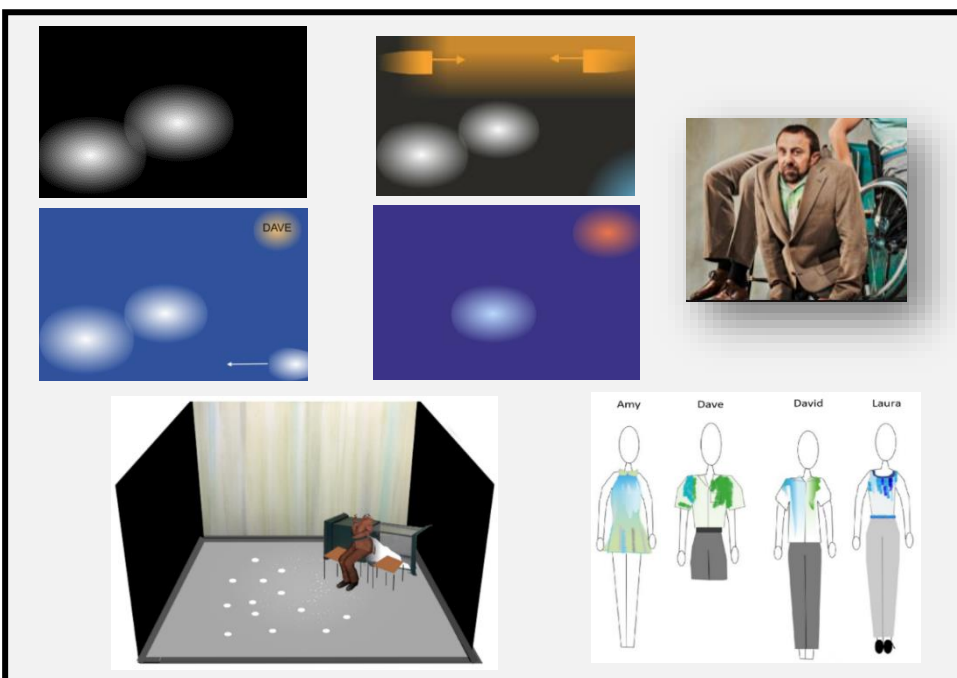
- Laura/Dave duet: Sound of the wind → Slow descending piano notes played one at a time – pauses in between.
- Amy, David, and Laura trio: Lighter, continuous piano melody. Intensity builds gradually.
- Bell chimes during 'family portraits' still images
- 'Sunshine of your Smile' played in Dave's solo at end

Set/Props

- Backdrop with green/blue paint streaming down
- Fake white snow sprinkled on the stage floor
- Glass cabinet on its side filled with fake snow spilling out USL
- Two stools. USL
- Headless mannequin USL
- Brown wooden border marking the edge of the stage

Choreographic Content

Actions	Space	Dynamics	Relationships
<p>Duet: Reach, pull, stare, embrace, lean, head in hand. Moments of stillness.</p> <p>Trio: Pull/push wheelchair, twist, turn, travel, tip tilt</p>	<p>Duet: Small gestures, low levels, Dave walks around Laura on circular pathway.</p> <p>Trio: Large circle/ reaching gestures towards the different dancers. Create pathways in the paper snow across the stage</p>	<p>Duet: Tender, gentle, cautious, slow</p> <p>Trio: Gliding, continuous, smooth, fluid, swift, fast</p>	<p>Duet:</p> <ul style="list-style-type: none"> • Contact • Action-reaction, <p>Trio:</p> <ul style="list-style-type: none"> • Lead and follow • Complementary
Choreographic Devices	<ul style="list-style-type: none"> • Unison or 'Unison of Textures' – towards the end of the trio Laura performs movements such as an arm circle. Amy and David perform a circular leg gesture creating unison of textures. It is similar, but due to Laura's limitation it cannot be the same • Manipulation of number: duet vs duet in first section, quartet, trio VS Dave sitting USL • Highlight: Dave's solo is an important moment in the dance – performing movement which are reminiscent of his father who use to work in the clubs. 		



Choreographer
Kendrick H20 Sandy

Stimulus

- The music – 'Til Enda' by Olafur Arnalds.
- The importance of being free to express yourself as an individual and through hip-hop vocabulary.

Choreographic Intention

- An emotional journey through life
- 'Order' and 'chaos'
- Appreciating hip-hop dance as an artform

Dance Style
Hip-hop (poppin' lockin' waackin' breakin' krumping')

Choreographic Approach
Choreographer worked with the dancers.
Signature motifs of the company used throughout. (Ninja motifs) Developed using devices and formations.
Specific attention to the aural setting – direct correlation / musicality

Dancers
17 Dancers
(9 male, 8 female)

Performance Environment
Proscenium Arch

Themes

- Order (conforming) + Chaos
- Individuality / empowerment
- Equality and unity
- Different stages of life
- Struggling to express yourself.

Structure

- Genesis – Start of life (struggling to be free, conforming)
- Growth + Struggle (struggle to express oneself)
- Connection + Flow between people
- Empowerment – Freedom of expression and unity

Number and Gender of Dancers:

- Genesis: 7 dancers perform ninja walk motif as 1 dancer perform contrasting solo
- Growth and struggle: 1 male dancer centre stage – a group of dancers join him
- Empowerment: All dancers perform onstage

Choreographic Content

Actions	Space	Dynamics	Relationships
<p>Genesis: Running on the spot, arms swinging forwards and back</p> <p>Empowerment: punch, jab of arms, arm extensions, travel, slide, stamping</p>	<p>Genesis: Face different directions, small arm gestures close to body</p> <p>Empowerment: Become larger and more expansive, travel on a variety of pathways</p>	<p>Genesis: Fast, powerful, sharp, purposeful, controlled, strong, rhythmic</p> <p>Empowerment: Aggressive, direct, forceful, energised, frantic</p>	<p>Genesis: Square formation, counterpoint,</p> <p>Growth and Struggle: Rugby scrum formation, contact, accumulation</p>
Choreographic Devices	<ul style="list-style-type: none"> Climax: Final section 'Empowerment' – Explore the space full through travel actions, highly energised breakdance sequences, and lifts Unison: Dancers perform ninja walk motif together at the start Highlight: Rugby scrum formation in 'Growth and Struggle Section – male dancer leans towards white light as others hold him back Contrast: As dancers perform controlled ninja walk motif, solo dancer performs a frantic and energised solo e.g. krumping / waacking. 		

Features of Production

Costume

- All dancers wear the same.
- Loose fitting blue t-shirts and jeans.
- Some have tattoos.
- Some wear jewellery
- Grey trainers white sole
- All hair tied back.

Lighting

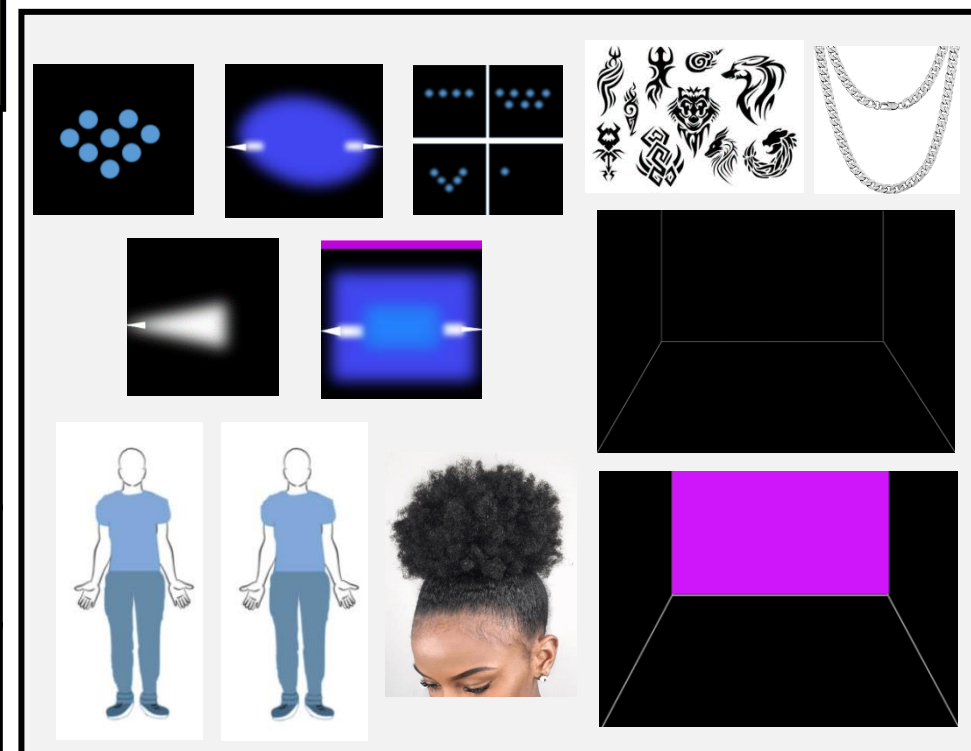
- Genesis: cool blue overhead spotlights shine on individuals → Blue pool of light focuses on centre stage → Overhead spotlights flicker on/off
- Growth + Struggle: White sidelight - stage right create pathway.
- Empowerment: High intensity blue wash of light covers entire stage

Aural Setting

- Genesis: electronic sounds → repetitive and continuous drumbeats
- Growth + Struggle: Repeated vocal 'I think you're the one' in the lyrics.
- Empowerment: slow piano melody at start → fast erratic drumbeats added → Quick repetitive violin melody layered on top – builds in intensity

Set/Props.

- Black box set (black stage, black backdrop, black wings)
- Theatrical smoke used on stage in 'Growth and Struggle'
- A screen lifts and a purple lit screen is revealed during 'Empowerment'.



Start - count 1...



Watch and practice 'Flux' using the YouTube link – You can access this by doing the following:

Google search: GCSE Dance Set Phrases → Teaching Guide: Set Phrases AQA → Set Phrase 2: Flux → Video.

Physical Skills

B – Balance
A – Alignment
S – Strength
I – Isolation
C – Control
S – Stamina
P – Posture
E – Extension
C – Co-ordination
F – Flexibility
M - Mobility

Expressive Skills

M – Musicality
C – Communication of Choreographic Intent
P – Phrasing
P – Projection
F – Facial expression
F – Focus
S – Sensitivity to other dancers
S – Spatial Awareness



Things you might do in rehearsal:

Identify focal point in the room
Film yourself and watch it back
Use mirrors to check accuracy
Systematic repetition
Mark out the floor
Teacher/Peer feedback for accuracy
Go through it slowly
Practice individual movements
Break down the phrase into smaller section

How do performance skills contribute to a performance?

- Enables me to jump higher
- Smoother transition into the floor
- More accurate positioning of my body/arm/leg etc
- Helps me to exaggerate/emphasise certain movements
- Creates more dynamic variety
- Makes the movement look more aesthetically pleasing
- Helps to create contrast in the phrase
- Allows me to sustain my movements for longer
- Helps to communicate the intention of the dance
- Makes my movements look more projected / energised
- Movements are performed with more control
- I have more stability and my balance is improved
- It allows me to perform more complex/challenging movements
- Helps to engage the audience and makes it more exciting to watch
- Makes the lines which I create with my body cleaner and more precise
- Helps to reinforce the dance style / more stylistically accurate
- Allows me to extend movements fully
- Enables me to start and stop movements efficiently
- It makes my turns more consistent
- It stops me from getting tired halfway through the dance
- It helps to reduce the risk of injury
- It allows me to travel further
- It enables to me to move quicker and more efficiently
- I can show a clear character of emotion
- I travel along the correct pathway
- I face the correct direction / I am stood in the correct position

Technical Skills

D – Dynamic content
R – Relationship content
S – Spatial content
T – Timing
A – Action content
R – Rhythm
S – Stylistically accurate

Mental Skills

C – Commitment
C – Confidence
C – Concentration
M – Movement memory
M – Mental Rehearsal
S – Systematic Repetition
R – Rehearsal Discipline
R – Response to Feedback
P – Planning Rehearsals

If you are struggling with any of the GCSE Dance terminology refer to this glossary. This will also be useful if you need to provide a definition...

Accessory	Choreographic Devices	Development	Formations	Motif	Repetition
A additional item of costume, for example gloves	Methods used to develop and vary material	The way in which movement material is manipulated	Shapes or patterns created in the space	A movement phrase encapsulating an idea that is repeated and developed throughout the dance	Performing the same action or phrase again
Actions	Choreographic Intention	Direction	Fragmentation	Motif Development	Relationships
What a dancer does e.g. travel, turn, elevation, gesture, stillness, use of different body parts, floor-work, transfer weight	The aim of the dance; what the choreographer aims to communicate	The facing of movement	Changing the order of a phrase/motif	Ways in which a movement phrase can be varied	The ways in which dancers interact; the connections between dancers
Acceleration	Choreographic Processes	Dynamics	Highlights	Movement Material	Retrograde
Speeding up a movement	Activities involved in creating dance such as improvisation, selection, and development	The qualities of movement based upon variations in speed, strength, and flow	Important moments of a dance	The matter of a dance; actions, space, dynamics, relationships	Reversing a movement phrase
Accompaniment	Choreography	Elements of Dance	Improvisation	Musicality	Rhythmic Content
The sound you hear during dance, for example: percussion	The art of creating dance	Actions, space, dynamics, and relationships	Exploration or generation of movements without planning	The ability to make the unique qualities of the accompaniment evident in performance	Repeated patterns of sound or movement
Air Pattern	Climax	Elevation	In-the-round	Narrative	Rondo
A design that is traced in the air by part of the body	The most significant moment of the dance	The action of 'going up' without support, such as a jump	A performing area with the audience seated on all sides	A dance that tells a story	A music or dance form with alternating and repeating sections e.g. verse and chorus
Alignment	Complementary	End-stage	Intention	Pathways	Safe Execution
Correct placement of body parts in relations to each other	Perform actions or shapes that are similar but not exactly the same	A performance space with the audience on one side; also known as 'end-on'	Aim of desired outcome	Designs traced in space (on the floor or in the air)	Carrying out action safely
Appreciation	Constituent Features	Episodic	Isolation	Performance Environments	Safe Working Practice
Recognition and understanding of the qualities of the dance	Characteristic of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure, physical and aural settings.	A choreography with several sections, linked by a theme	An independent movement of part of the body	Different settings for dance such as in-the-round, proscenium arch, and site-sensitive	Personal care, respect for others, safe execution and preparation

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Artistic Intention	Contrast	Execution	Kinaesthetic	Phrase	Sensitivity to Other Dancers
The aim of the dance; what the choreographer aims to communicate	Movements or shapes that have nothing in common	Carrying out actions with the required intention	Sensory perception	A short sequence of linked movements	Awareness of and connection to other dancers
Artistry	Control	Expressive Skills	Levels	Phrasing	Site Sensitive
Creative skill	The ability to start and stop movement, change direction and hold a shape efficiently	Aspects that contribute to the artistry and that engage the audience	Distance from the ground; low, medium, or high	The way in which the energy is distributed in the execution of a movement	Dances that are designed for non-theatre spaces.
Auditory	Coordination	Extension	Lighting	Physical Skills	Ternary
Relating to sound	The efficient movement of 2 or more body parts	Lengthening one or more muscles or limbs	The illumination of the performance area	Aspects enabling effective performance	A composition in three parts
Aural Setting	Costume	Facial Expression	Logical Sequence	Posture	Timing
An audible accompaniment to the dance such as music, words, song, and natural sound (or silence)	Clothing worn by dancers	Use of the face to show mood, feeling, or character	The flow of phrases or section of a dance	The way the body is held	The use of time or counts when matching movements to sound and/or other dancers
Balance	Counterpoint	Features of Production	Manipulation of Number	Projection	Transitions
A steady of held position achieved by and even distribution of weight	When dancers perform different motifs/phrases simultaneously	Lighting, set, properties, costume, and aural setting	How the number of dancers in a group is used	The energy the dancer uses to connect with and draw in the audience	Links between dances phrases or sections
Binary	Critical Appreciation	Flexibility	Mental Rehearsal	Prop/Property	Types (of music)
A piece of choreography with 2 contrasting sections (AB)	Evaluation of dance based upon knowledge and understanding, including original insights	The range of movement in the joints (involving muscles, tendons, and ligaments)	Thinking through the dance or visualising it	A portable object that is used in a dance, for example a suitcase	Genres of music including orchestral , electronic, percussion, vocal and found sound
Canon	Dancewear	Focus	Mental Skills	Proscenium Arch	Unison
When the same movements overlap in time	What a dancers wears for class and rehearsal	Use of the eyes to enhance performance or interpretive skills	Including commitment, concentration, confidence, movement memory, systematic repetition etc	A stage with an arch or opening that creates the effect of a picture frame and separates the stage from the auditorium	Two or more dancers performing the same movement at the same time
Choreographic Approach	Deceleration	Form	Mobility	Rehearsal Discipline	Unity
The way in which a choreographer makes the dance	Slowing down the movement	The overall shape and structure of a dance	The range of movement in a joint; the ability to move fluently from action to action	Attributes and skills required for refining performance – systematic repetition, teamwork etc	A sense of ‘wholeness’ or harmony

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Choreographer
Wayne McGregor

Stimulus

- Infra: The Latin phrase for 'below'
- Seeing below the surface of a city / below the surface of an individual
- T.S. Eliot: The Wasteland poem "Under the brown fog / A crowd flowed over London Bridge"
- Aftermath of London bombings – changes in people's behaviour

Choreographic Intention

- Seeing below the surface of things e.g. city / persons facade
- Different types of relationships / interactions between people

Dance Style
Contemporary / Ballet

Choreographic Approach

SHOW phrase – copy/ recreate. MAKE a phrase – copy/ recreate. TASK – set choreographic task

Dancers
12 Dancers
(6 male, 6 female)
Brief appearance of a crowd

Performance Environment
Proscenium Arch

Themes

- Relationships
- Seeing below the surface
- Human interactions
- People putting on a façade.
- How people react to situations

Structure

The ballet comprises solos, duets, and ensembles with many highlight/important moments, for instance 6 couples dance duets in six squares of light and a crowd surge across the stage, unaware of one woman's private grief.

Number and Gender of Dancers:

- Start: 3 male dancers perform solos
- First duet: male and female
- Climax: 6 duets – all male and female duets
- Highlight: lone female dancer breakdown + crowd
- Final duet: male and female

Choreographic Content	Actions	Space	Dynamics	Relationships
	<p>Trio at start: Stand, run, walk, turn, stillness (pedestrian everyday movement), mixed with ballet vocabulary</p> <p>First duet: Body ripples, male lifts female, woman peers over the shoulder at audience.</p>	<p>Trio at start: Linear pathways, small gestures</p> <p>First duet: Female often faces away from male end of the duet</p> <p>Women cries: Female lowers to floor, crowd of people walk from stage right to stage left.</p>	<p>Trio at start: Controlled, direct, strong, stiff, smooth, and sustained (at times)</p> <p>First duet: Strong, controlled, fluid, sharp (at times) - forceful and direct.</p>	<p>Trio at start: Counterpoint</p> <p>First duet: Contact, lead and follow</p> <p>Female breaking down: Contrast</p>
Choreographic Devices	<ul style="list-style-type: none"> • Manipulation of number: 3 solo dancers → duet VS solo dancer → duet VS duet (one stage left – one centre stage) → 6 separate duets in rectangle lighting → lone female crying VS crowd of people walking across stage • Climax: 6 duets – fast paced and urgent • Highlight – female dropping to floor and having a breakdown centre stage 			

Features of Production

Costume

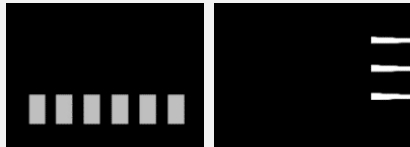
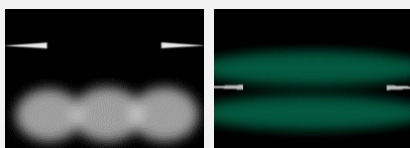
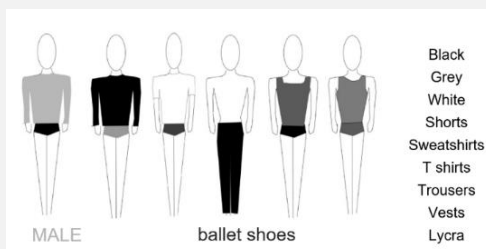
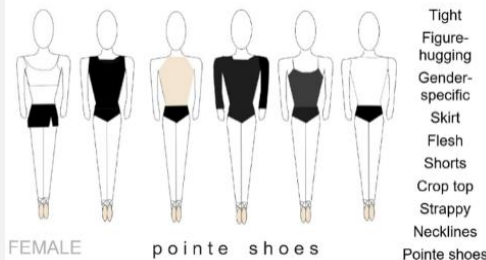
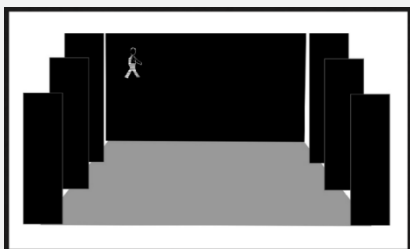
- Monochrome colour palette (grey, white, black)
- Legs and arms exposed. Some dancers have long sleeves
- One female has her stomach exposed.
- One female dancer wears a nude leotard/top.
- One male dancer has his upper body fully exposed

Lighting

- Trio at start: 3 pools of white light at the start - Non lit areas of the stage are in darkness.
- Green light used during one of the duets.
- 6 bright white overhead rectangular shaped spotlights shine on individual duets below.

Set/Props.

- Monochrome colours – black wings, grey stage
- Digital screen positioned above the dancers - LED figures walk across in different direction
- LED figures wear work attire; jacket, skirts, trousers, carry briefcases
- During the highlight all the LED figures walk in the same direction
- In final section – No LED figures



Aural Setting

- Start: Train whistles, beeps, and muffled speech
- String instruments (violin and cello)
- Climax (6 duets) Cello – brisk insistent melody. 2 melodies played alongside each other – builds to a full sorrowful melody.
- Final duet: Tender, calm melody

Physical Skills

Aspects that enable effective performance

BASIC SPEC FM

B	Balance	A steady of held position achieved through an even distribution of weight
A	Alignment	Correct placement of body parts in relation to each other
S	Strength	Muscle power required to perform a movement efficiently
I	Isolation	An independent movement of part of the body
C	Coordination	The efficient movement of 2 or more body parts
S	Stamina	The ability to do physical activity over a period of time without getting tired
P	Posture	The way the body is held when sitting, standing, or lying down
E	Extension	Lengthening the limbs
C	Control	The ability to start and stop movement, change direction, and hold a shape efficiently
F	Flexibility	The range of movement in the joints (involving muscles, tendons, and ligaments)
M	Mobility	The range of movement in a joint; the ability to move fluently from action to action

Expressive Skills

Aspects that contribute to the artistry and that engage the audience. Vital to the communication of the intent

MC PP FF SS

M	Musicality	The ability to make the unique qualities of the accompaniment/music evident in performance
C	Communication of choreographic intent	Making the dance idea clear through appropriate interpretive qualities e.g. facial expressions, focus, and dynamics
Double		
P	Projection	The energy the dancer uses to connect with and draw in the audience
P	Phrasing	The way in which the energy is distributed when performing a movement
Double		
F	Focus	Use of the eyes to enhance performance and the meaning of the dance
F	Facial Expression	Use of the face to show mood, feeling, or character
Double		
S	Sensitivity to other Dancers	Awareness of and connection to other dancers
S	Spatial Awareness	Consciousness of the surrounding space and its effective use

Technical Skills

Skills that support specific requirements of the choreography set by the choreographer.

DR STARS

D	Dynamic content	How an action is performed: Fast/slow, sudden/sustained, strong/light, acceleration/deceleration, direct/indirect, flowing/abrupt
R	Relationship content	How you relate to other dancers: Lead + follow, mirroring, action-reaction, accumulation, complement + contrast, counterpoint, contact, formations
S	Spatial content	Where the action take place in the space: Pathways, levels, directions, size of movement, floor patterns, air patterns, spatial design
T	Timing	The use of time or counts when matching movements to sound and/or other dancers
A	Action content	What the body is doing: Travel, turn, elevation, gestures, stillness, use of different body parts, floor work, and transfer of weight
R	Rhythmic content	Repeated patterns of sound or movement
S	Movement in a stylistically accurate way	Giving the dance a clear identity through the correct posture, movements, and use of energy

CCCC MR MRS P

Mental Skills

C	Confidence	M	Movement Memory	M	Mental Rehearsal	P	Planning Rehearsal
C	Commitment	R	Response to Feedback	R	Rehearsal Discipline		MENTAL SKILLS: Aspects that prepare you physically and mentally for performance / during performance
C	Concentration			S	Systematic Repetition		
C	Capacity to improve						

Warm Up: Reasons to warm up:

- Prepares body for exercise
- Increases heart rate
- Increases blood flow which warms muscles
- Prepares mind for exercise
- To prevent injury

Stages of a warm up:

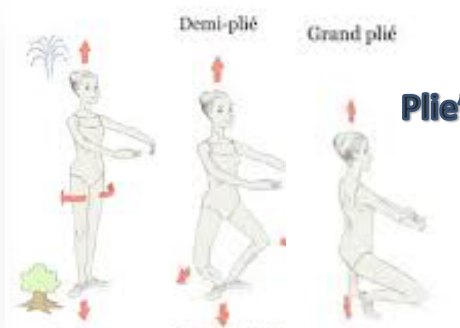
- Pulse raiser: jogging, jumping, star jumps etc
- Stretching: moving or static stretches
- Mobilising: moving of joints, leg swings/roll down + roll ups, shoulder/head/ankle rolls etc
- Technique/conditioning: specific exercises to enhance physical skills

Cooling down: Reasons to cool down:

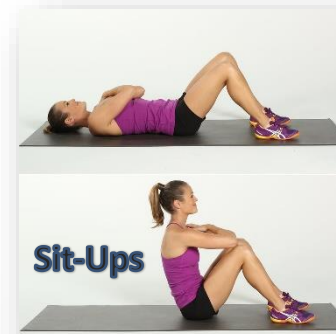
- Helps heart rate return to normal.
- Prevents build-up of lactic acid.
- Prevents muscle soreness.
- Mental preparation for next class
- Helps breathing return to normal.
- Helps avoid dizziness.
- Prevents blood pooling in veins.
- Reduces core temperature.

Examples of cool down exercises:

- Breathing in and out for a count of eight whilst rolling through the spine
- Gentle stretches e.g. Low intensity lunging forwards on one foot and repeat on the other side
- Gentle jogging / walking getting slower every 30seconds till you come to a stop



Head Isolations



Roll Down / Roll Ups



Stretches



Yoga



Press-Ups



Mountain Climbers

Appropriate dance clothing:

- Stretchy fabrics
- Close fitting fabrics
- No jewellery, hair tied up
- Avoid clothing which drags along the floor
- Appropriate footwear/ bare feet



Safe Execution of Action Content:

- Dancers need to ensure they safely execute the actions; physical skills can help with safe execution.
- Bending the knees (plié) when elevating, landing, lifting, or catching another dancer.
- Bending the knees to lower the centre of gravity to the floor when performing floor work.
- Using the hands to support the weight of the body when moving into the floor to prevent bottom or knee injuries.
- Ensuring the arms and legs are correctly aligned so that muscles are not strained at the joints.
- Ensuring the knees move over the toes when bending to prevent twisting in the knee.
- Turning out from the hip rather than the knee to prevent knee injury.
- Rolling through the feet when landing to prevent Achilles' injuries.

Importance of good nutrition and hydration:

- Helps to prevent build-up of lactic acid.
- Helps to avoid cramp.
- Keep muscles working at optimum
- Helps to prevent dizziness

Choreographer

Christopher Bruce

Stimulus

- Music – Arvo Partes 'Fratres' for violin and piano.
- Family relationships / family unit

Choreographic Intention

- A small family coming to terms with deprivation + poverty.
- Realisation of what lies outside their family home.
- History of Eastern Europe / WW2

Dance Style

Classical and contemporary dance. 'Neo-classical'

Choreographic Approach

Worked with the dancers. Ideas started from a family sitting at a table. Use of the furniture. Anxiety of the music. Each dancer had a voice in the family to tell their story.

Dancers

4 Dancers:
(2 male, 2 female)

Performance Environment

End Stage

Themes

- Family dynamics
- Fear
- Poverty and deprivation
- Horrors of World War 2
- Fear of the unknown

Structure

- Semi-narrative – Each section explores the different emotions of the character. They return to the table at the end of some of the sections.
- Daughter solo; mother, father, daughter trio; mother, father duet; mother solo; sons solo;

Number and Gender of Dancers:

- A dancers sat at table (4 dancers)
- Female/daughter performs solo (1 dancer)
- Mother, father, daughter trio (3 dancers)
- Mother, father duet (2 dancers)
- Son's solo (1 dancer)
- Quartet (4 dancers)

Features of Production

Lighting

-Start: Lighting is obscured for a moment as if a person has passed in front
 -Daughter solo: low intensity white sidelights
 -Mother/father duet: white light gets slightly brighter.
 -Son's solo: high intensity shaft of light (DSR → USL)
 -Overhead spotlights at cast shadows on the dancers at end

Costume

-Mother: flowery dress, ruffles on front, hair in bun
 -Father: grey shirt, waistcoat
 -Son: loose fitting shirt with sleeves rolled up, trousers
 -Daughter: cream blouse, blue skirt
 -All 1930s-40s in style
 -Dull / muted colours
 -All put shoes, coats, and hats on at end

Set/Props.

-Black box setting (black backdrop, black stage, black wings)
 -Wooden table
 -Wooden bench
 -Two wooden stools
 -Coat stand
 -4 suitcases
 -All furniture positioned upstage left
 -Set is incorporated into the choreography e.g., sons pick up the stools and moves the table.
 -Mother stands on table

Aural Setting

-Silence at start
 -Played in minor key.
 - Deep piano notes repeated at the end of each section.
 -Daughter solo: fast and frantic rise and fall of violin melody.
 -Mother father duet: calmer and piano/violin melody
 -Son's solo: Extended violin chords. Loud and intense.

Choreographic Content

Actions	Space	Dynamics	Relationships
<p>Daughter: Run, lunge, roll, twist, turn, crouch, clench fists.</p> <p>Mother: Plie, lower onto knees, wide open arms tucks hair behind ears, some moments of stillness</p> <p>Son: Lifts stool overhead, run, crouch, lie on stomach, stamp, kick, hits fists on floor</p>	<p>Daughter: Quick changes in direction and level. Small gestures, diagonal pathway towards DSR</p> <p>Mother: large expansive gestures, yet also small and contained, father lifts her, she also drops to ground</p> <p>Son: Large expansive movements. All dancers travel toward DSR</p>	<p>Daughter: Rapid, urgent, agitated, fast, frantic, swift</p> <p>Mother: Fluid, soft, gentle, some moments of jerkiness</p> <p>Son: Swift, powerful, strong, aggressive, bold, direct,</p>	<ul style="list-style-type: none"> - Contact - Action-reaction - Contrast
<p>Choreographic Devices</p>	<ul style="list-style-type: none"> • Climax: Occurs during the sons solo. The sons perform fast, strong, powerful movements. He also lifts and moves the table and stools to DSR • Repetition: The family repeatedly look towards downstage right • Contrast: The daughter's solo is fast and frantic. This contrasts with the mother and fathers' duet, which is calm and fluid. • Manipulation of number: daughters solo VS 3 dancers sit at table, trio VS son sits at table, mother + father duet VS son and daughter sit at table. 		

