

GCSE

Dance

42301 Critical Appreciation of Dance
Mark scheme

4230
June 2015

Version/Stage: : 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from aqa.org.uk

Introduction

Examiners must read all answers carefully and make every effort to look positively for achievement through the ability range. They must **annotate the scripts** in order to show subsequent readers what evidence they have found for the award of marks and should give a mark for each answer.

Deciding on a mark

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

Award phonetic responses for technical terms e.g. alinement for alignment.

Annotation of answers

It is important that while they are marking, examiners note answers where they have found specific evidence of candidates having achieved a mark. It is likely that examiners will be making more extensive annotations at the beginning of the marking period than at the end, but every mark must be justified. Ticks should not be used randomly but should identify evidence of particular skills.

Quality of Written Communication

Quality of Written Communication (QWC) will be assessed in questions of 6 marks or more.

Written answers may be expressed in bullet points or in continuous prose. For some questions, equally valid responses may be in diagrammatic or tabular form. Wherever communication of the response is clear, in whatever form, the full range of marks is available.

INCLUDE ANNOTATIONS

Int (Interpretation)

BOD (Benefit of doubt)

Words from specification

A (Action)

S (Space)

D (Dynamic)

R (Relationship)

Carry marks across next page

Dance work 1

Name your choice of dance work 1 and the choreographer of that work.

Dance work 1:

Choreographer:

1 (a) (i) Name the type of staging used in dance work 1. *1 mark*

1 mark for correctly citing the staging of chosen work e.g. site specific, proscenium, in-the-round, end stage, black box, theatrical, box frame, dance studio-theatre.

(Check fact file and AQA book for correct answers.)

1(a) (ii) Describe **two** features of the lighting in dance work 1. You may include projection if appropriate. *2 marks*

Up to 2 marks for accurate description of lighting and can include:

e.g. named colour, intensity, shape, pattern, natural, time of day, shadows, types of lighting (spotlights etc.), position, direction, pools, washes, projections etc.

NB NO MARKS FOR BACKDROPS – PLEASE CHECK THE WORKS CAREFULLY – ‘Still Life at the Penguin Café has a painted backdrop of the cactus, African Savannah, hair etc. They are NOT projections.

1(a) (iii) Other than lighting or projections, describe **two** features of the physical setting of dance work 1. *2 marks*

Up to 2 marks for accurate description of the physical setting features and can include:-

e.g. backdrops, props (must be used by the dancers), position on stage, colour, texture, entrances and exits.

DO NOT AWARD MARKS FOR LIGHTING OR PROJECTIONS

1(b) (i) Name a stimulus/starting point, theme or idea for dance work 1. *1 mark*

1 mark for accurately identifying a stimulus/starting point, theme or dance idea of chosen work.

-
- 1 (b) (ii) How does the physical setting help communicate the stimulus/starting point, theme or idea you have named in **1(b)(i)**? *3 marks*

Response in 1b (ii) must link to the named stimulus/starting point/theme or idea in 1 b (i).

Marks awarded for each explanation of how aspects of the physical setting helps to communicate the stimulus/starting point, theme or dance idea of the work.

N.B. any points made must include an explanation/reference to the dance work.

Example1: In Overdrive, the stage is empty so that the dancers can move in the space which is a starting point of the work (1 mark). The empty space makes the audience focus on the movement which is another starting point of the work (1 mark). The lighting contrasts with the dancers' costume, making them stand out which focuses the audience on the movement (1 mark).

Example 2: In Perfect, slings are used by the dancers who swing on them to suggest pendulums (1 mark) which help us understand the theme of time etc. There is sand on the stage and the dancers let the sand run through their fingers, suggesting an egg timer, again reinforcing the idea of time (1 mark). The dancers' faces are projected onto the paper screen and are gradually ripped by water dropping on to it. This makes the dancers' faces look old, suggesting the passing of time and aging, a starting point of the dance (1 mark).

Dance work 2

Name your choice of dance work 2 and the choreographer of that work.

Dance work 2:

Choreographer:

2(a) (i) Name the type of staging used in dance work 2. 1 mark

1 mark for correctly citing the staging of chosen work and can include e.g. proscenium, site specific, in-the-round, end stage, black box, theatrical, box frame, dance studio-theatre.

(Check fact file and AQA book for correct answers.)

2(a) (ii) Other than lighting, describe **two** features of the set design used in dance work 2. 2 marks

Up to 2 marks for accurate description of set design features and can include:-

e.g. backdrops, props, position on stage, colour, texture, entrances and exits, projections.

2(a) (iii) Describe **two** features of the lighting of dance work 2. 2 marks

Up to 2 marks for accurate description of lighting features and can include:

e.g. named colour, intensity, shape, pattern, natural, time of day, shadows, types of lighting (spotlights, gobos etc.), position, direction, pools, washes, projections etc.

2(b) (i) Name **two** choices a choreographer may have to make when lighting a dance work. 2 marks

1 mark for each lighting consideration and can include e.g. position, cost, direction, use of shadow, intensity, use of natural light if site specific, time of day, colours, type of light, mood of lighting etc.

2(b) (ii) Select one of the choices you have named in **2(b)(i)**. How can it affect a dance work?

2 marks

The first mark is awarded for the effect on the dance and the second mark should include a context or a justification for the reason given.

Example 1: The choreographer could use shadows to give the effect of there being lots of dancers on the stage (1 mark).

Example 2: The choreographer would have to plan (1 mark) the performance time carefully if it was outside, as darkness would affect the audience seeing the dance properly (1 mark) if only natural light was being used.

Both works

3(a) Describe the accompaniment used in both dance work 1 and dance work 2.

4 marks

2 marks awarded for accurate answers for each work and can include e.g. instruments, voice, lyrics, natural sound, found sound, pitch, tone, volume, style, genre, audible aspect, silence, sound effects, dynamics of accompaniment, sections etc.

Up to 3 marks can be awarded for one work.

3(b) Explain how the accompaniment is used effectively in both dance work 1 and dance work 2.

10 marks

Marks awarded for appropriate responses to the effectiveness of accompaniment for each work and can include:

- Geographical context
- Historical context
- Social context
- Cultural context
- Context
- Naturalistic
- Time of day
- Enhance narrative
- Enhance theme
- Highlight character/leit motif
- Gender
- Highlight dancer
- Highlight group(s) of dancers
- Enhances the structure of the dance
- Enhances highlight/climax
- Enhance mood/atmosphere
- Complement other components
- Symbolic
- Enhances the audible aspects of the dancer
- Adds humour
- Season
- Climate
- Link to stimulus/starting point
- Enhances the action content
- Close relationship with the movement
- Distant relationship with the movement
- Genre
- Age

2 marks can also be available for interpretive comments and can be awarded for either/both works.

Each of the above contributions can be awarded once only.

Example

Dance Work 1	Dance Work 2
5 marks for contribution	5 marks for contribution
4 marks for contribution + 1 mark for interpretation	4 marks for contribution + 1 mark for interpretation
5 marks for contribution + 2 marks for interpretation	3 marks for contribution
4 marks for contribution	4 marks for contribution + 2 marks for interpretation

Marks can only be awarded if reference is made to one of the two professional dance works. No marks awarded for description.

2 marks for QWC

The assessment of Quality of Written Communication

2 marks	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy. They use a wide range of specialist terms with accuracy throughout.
1 mark	Candidates spell, punctuate and use the rules of grammar with some accuracy. They use a range of specialist terms with some accuracy.
0 marks	Candidates write nothing or the answers are completely inaccurate.

Own work / performing skills



Figure 1

4 (a) In **figure 1** the dancers are demonstrating a range of technical skills. Name **three** technical skills that you can see in **figure 1**.

3 marks

1 mark for correctly identifying each technical skill in Figure 1 and can include e.g. extension, alignment, strength, control, posture, mobility, co-ordination, flexibility, core stability/strength.

Do not award balance or stamina.

4 (b) What is the definition of each of the technical skills that you have named in **4(a)**?

3 marks

1 mark for correctly defining each skill and can include e.g.

Extension – lengthening of one or more muscles or limbs. No marks for extended.

Posture – the way the body is held.

Strength – the ability of the muscles to exert a force against a resistance; the use of muscular power.

Control – the ability to make the body do what you want it to do.

Co-ordination – the ability to use two or more body parts together.

Flexibility – the range of movement at the joint.

Core stability – use of the centre to steady the body.

Alignment – the correct placement of body parts in relation to other body parts.

Mobility – the dancer's ability to move the whole body easily and skilfully.

Accept candidate speak for all the above.

Award definitions only, not examples or explanations of technical skills.

.

4 (c) In **figure 1** the dancers are performing in unison. Give **four** ways that dancers can achieve effective unison. 4 marks

1 mark awarded for naming any one appropriate step and can include:

e.g. systematic rehearsal, knowing the movement content, use of accompaniment cues, timing with each other, break down phrases and rehearse, count phrases, ensure focus/eyeline is the same for each dancer, use mirrors to check for unison, film dancers and check for unison, feedback from peers to ensure unison, check space used within the group, make sure facial expression on all dancers is the same, check all dancers have the same levels of energy, check action accuracy, check dynamic accuracy, portray the same mood/meaning of the performance, use peripheral vision etc.

Award responses for rehearsal process and/or performance.

5 Name **three** expressive skills. How did you demonstrate each skill effectively in your performance in a duo/group dance (unit 3)?

6 marks

One mark for each accurate expressive skill (up to three marks) e.g. focus, projection, musicality, sensitivity to other dancers, energy, commitment, communication of choreographic intent, sense of style, facial expression, characterisation, emphasis.

Award 1 mark for effective use of named skill (up to three marks) e.g. we successfully showed that our characters were evil through our serious facial expressions.

FACT FILE

This fact-file provides key facts and information about the prescribed professional works that were available for purchase on DVD or video when the specification was written in 2008. This is “at a glance” information for teachers. Students will need to learn more about each dance to enhance their practical work and prepare for the written paper. This information can be found in the resources provided by many of the dance companies and independent authors.

Updated February 2011

And Who Shall Go To The Ball?

Choreographer	Rafael Bonachela
Company	CandoCo Dance Company
Date of first performance	April 2007 (reconstructed for film 2010)
Dance style	Contemporary with contact work. This performance features highly-skilled use of wheelchairs by both disabled and non-disabled dancers.
Choreographic style	Collaborative and task-based. Strong sense of connection. Cuts through space. Bonachela describes himself as a “movement junkie” – he explores and experiments with pure movement.
Theme	<i>“In a twisted ballroom bodies are laid out on an empty dance floor and entangled in dysfunctional chairs”</i> Rafael Bonachela
Starting point	Movement-based tasks e.g. name solos, mix and match tasks and speed-dating. The title was the idea of the composer, Scott Walker. The title then further informed the choreography even though Bonachela had started to generate the movement material.
Dancers	7 (3 women and 4 men on DVD)
Structure	4 “movements” that flow seamlessly
Accompaniment	Scott Walker; performed by London Sinfonietta Commissioned for the choreography. Sets the scene for a “sinister and primal” ball. Contemporary, edgy, staccato and uses silence.
Costume	Torsten Neeland Black and red, slim-fitting. Men wear short-sleeved shirts and trousers. The women wear short, almost transparent dresses. Lines and blocks of colour dissect the lines of the body. Bare feet for most dancers, dance shoes are worn where necessary.
Lighting	Guy Hoare Changes for each section from dark to bright to dark. Used architecturally and sculpturally to dissect space. Varied, includes top lights, footlights and an abstract chandelier of tungsten lamps.
Set	Torsten Neeland A framed space (or box) defined by a white line, an abstract metal chandelier hangs up stage left to suggest a ballroom. Dysfunctional, abstract, metal chairs reference the idea of cutting space.
Staging	Filmed in a dance studio-theatre but originally created for a mid-scale theatre stages.
Contact	CandoCo Dance Company 2T Leroy House 436 Essex Road London N1 3QP Email: info@candoco.co.uk www.candoco.co.uk
Resources	Written resource pack & DVD with choreographic tutorials available from company.

Bird Song

Choreographer	Siobhan Davies
Company	Siobhan Davies Dance Company
First performance	3 April 2004 (world premiere)
Dance style	Contemporary, release-based
Choreographic style	Abstract. Collaborative – dancers create their initial material and roles. Movement, sound and design closely relate.
Theme	Movement responding to sound, inner rhythms, territory, signals
Starting point	The call of the Pied Butcher bird; dance/music relationship; in-the-round performance; the central solo.
Dancers	5 women, 3 men
Structure	16 sections. Central solo choreographed first. Most of the sections in the first half are repeated and developed in the second part, in reverse order.
Accompaniment	Andy Pink (sound and music designer) A collage of natural and found sounds, digital samples, classical and jazz music, and silence
Costume	Genevieve Bennett Vests and loose trousers in whites, blues and greys, with glimpses of lemon, adapt to the lighting and enhance the movement.
Lighting	Adrian Plaut Video projection is used as a light source and creates patterns and textures on the floor. Lights set above the audience illuminate the stage and the dancers.
Set	Visual artists David Ward and Sam Collins Patterns and effects are projected on the square dance floor.
Staging	In the round on the DVD (also reworked for proscenium arch)
Contact	Siobhan Davies Dance Company 85 St George's Road, London, SE1 6ER Tel: 0207 091 9650 Email: info@siobhandavies.com www.siobhandavies.com
Resources	Company resource pack can be downloaded from website Birdsong resource pack by Lorna Sanders (NRCD) DVD - order from website Interactive guide: www.arts-pool.co.uk

Dance Tek Warriors

Choreographers	Doug Elkins, Michael Joseph, Charemaine Seet. Artistic Concept: Corrine Bougaard
Company	Union Dance
First performance	12 February, 1998 (London premiere)
Dance style	A mixture of contemporary (release and Cunningham), hip hop, Arabic, Asian, Capoeira and martial arts influenced styles.
Choreographic style	Thematic and episodic
Theme	Warriors, journeys, spiritual paths, life's struggles. "The Spirit of the Dance is inseparable from the human condition"
Starting point	Tekken – a Sony PlayStation game
Dancers	3 women , 3 men
Structure	3 sections, each by a different choreographer and representing part of the journey towards becoming a warrior: 1. Mass Equilibria in the Sea of Tranquility (Joseph); 2. Three Young Blades (Seet) 3. Bright Flames in Dark Waters (Elkins)
Accompaniment	Various, including DJ Shadow, Beethoven, Tunde Jegede, Arrested Development, David Byrne & Nusrat Fatah Ali Khan. An eclectic mix of music from different times and cultures.
Costume	Ursula Bombshell Futuristic and loosely based on space princesses, heroes and warriors. Various, including close fitting tops, leotards, skirts, looser culottes and trousers. Sometimes men are bare-chested. In one section the dancers wear visors.
Lighting	Bill Deverson Lights highlight the dancers and create coloured washes on the floor and backdrop. Mainly blue or gold. In some sections dramatic silhouettes are projected; in others patterns are projected on the floor and backdrop.
Set	A simple set with a short film projection in section 2.
Staging	Proscenium
Contact	www.uniondance.co.uk
Resources	DVD & resource pack available from www.uniondance.co.uk interactive guide: www.arts-pool.co.uk

Faultline

Choreographer	Shobana Jeyasingh
Company	Shobana Jeyasingh Dance Company
First performance	February 2007
Dance style	Combines elements of Bharata Natyam and contemporary, with some pedestrian gestures.
Choreographic style	Narrative and cinematic, combines the everyday with classical Indian mythology.
Theme	Youth culture, gender stereotypes, gangs, city life.
Starting point	<i>Londonstani</i> , a novel by Gautam Malkhani. Peter Gomes's film. Music by Scanner
Structure	Film prologue; three dance sections; film.
Dancers	3 women and 4 men on DVD. 4 women and 4 men in live performances.
Accompaniment	Scanner (composer and sound artist) and Errolyn Wallen (composer for live voice). Soprano: Patricia Rozario Live and recorded solo voice with recorded sounds inspired by Bach and city life.
Costume	Ursula Bombshell Urban and sophisticated. Shades of black and grey with brightly coloured ties for the men. Variety of textures in women's costumes: metallic, shiny, flimsy. Each is different.
Lighting	Lucy Carter Inspired by the film and street images. Highlights tension and the urban environment. Enhances the film idea by zooming in, panning out and 'painting' the screen. Floor lights define the space and harshly light the dancers.
Set	Dick Straker A curved wall provides a surface for the film projection and conceals or reveals the singer. Two curved areas (one large and one narrow) are created for the dancers.
Staging and Film	Proscenium with film. Black and white film, shot by Pete Gomes, is projected in two sections: documentary style, young men in the street and Patricia Rozario.
Contact	Shobana Jeyasingh Dance Company Moving Arts Base, Syracuse, 134 Liverpool Road, Islington, London, N1 1LA Tel: 0207 697 4444 Email: education@shobanajeyasingh.co.uk www.shobanajeyasingh.co.uk
Resources	Resource pack available from company website DVD – education@shobanajeyasingh.co.uk Interactive guide: www.arts-pool.co.uk

Ghost Dances

Choreographer	Christopher Bruce
Company	Various, including Rambert Dance Company
First performance	3 July, 1981
Dance style	A blend of contemporary (Graham-influenced) and ballet with elements of folk and social styles.
Choreographic style	Thematic and episodic with narrative elements. Strong characterisation
Theme	Political oppression in Chile
Starting point	The music and South American rituals and culture.
Structure	Seven sections, each characterised by a different piece of music or song.
Dancers	Five women and six men
Accompaniment	South American songs and folk tunes by Inti-Illamani (Arranged by Nicholas Mojsiejenko) and wind effects
Costume	Belinda Scarlett Ghosts wear wigs and rags and have skull-like masks and bodies painted to suggest bones and muscles. The Dead wear gender-specific, everyday clothes suggesting different walks of life, each wears a unique costume.
Lighting	Nick Chelton Gloomy and shadowy, side lighting highlights the ghosts. Brighter for folk-type dances performed by the Dead. Lighting changes signify deaths.
Set	Christopher Bruce The painted backdrop represents a rocky plain and a cave opening. In the distance there is water and mountains. There are rock-like structures on stage.
Staging	Proscenium
Contact	Rambert Dance Company 94 Chiswick High Road, London, W4 1SH Tel: 0208 630 0615 Email: learning@rambert.org.uk www.rambert.org.uk
Resources	Study notes available from Rambert Learning & Participation DVD not currently available

Nutcracker!

Choreographer	Matthew Bourne
Company	First performed by Adventures in Motion Pictures, now performed by New Adventures
First performance	August 1992
Dance style	Contemporary and balletic. Exaggerated but realistic use of gestures.
Choreographic style	A reworking of a traditional ballet. Narrative and comic. Influenced by film and theatre. Close relationship between dance and music.
Theme	The Nutcracker story retold with references to adolescence, escapism, fantasy and satire.
Starting point	The classical ballet and the music. Images of Victorian childhood
Structure	Two acts with nine episodes (original version).
Dancers	24
Accompaniment	Pyotr Ilyich Tchaikovsky Classical, orchestral. Composed in 1892 for the original Ivanov ballet.
Costume	Anthony Ward Colourful and 'over the top' to show characters. Cultural influences and literal references to sweets.
Lighting	Howard Harrison Theatrical, helps to create atmosphere
Set	Anthony Ward Partly realistic but larger than life and almost cartoon-like. Scene 1 is an austere, drab orphanage with iron beds. There is an interval scene on a frozen lake and Scene 2, entered through a large mouth, represents Sweetieland – complete with a massive three-tier wedding cake.
Staging	Proscenium
Scenario	Matthew Bourne and Martin Duncan
Contact	New Adventures c/o Sadlers Wells, Rosebery Avenue, London, EC1R 4TN Email: helen@new-adventures.net www.new-adventures.net/rebourne
Resources	Nutcracker! resource available on-line Nutcracker! By Lorna Sanders (NRCD) DVD from Amazon or Play.com

Overdrive

Choreographer	Richard Alston
Company	Richard Alston Dance Company
First performance	October 2003
Dance style	Contemporary, Cunningham-influenced and release-based. The torso tips, tilts, twists and curves. Movement is expansive and energetic.
Choreographic style	Pure dance – concerned with the movement itself. Alston works collaboratively with the dancers to create the material. Music and dance have a close relationship. Alston describes his approach as 'architectural', he likes structure and pattern.
Theme	Not specified
Starting point	Music, movement and space.
Structure	16 chapters
Dancers	6 women and 5 men
Accompaniment	Keyboard Study # 1 by Terry Riley. The pianist is Steffan Schleirmacher Minimalist. Written for two keyboard players and structured by computer. Phrases or fragments of melody interact and get shorter and shorter, stopping abruptly after 21 minutes.
Costume	Jeanne Spaziani Simple, elegant, gender-specific costumes enhance the body design and flow of the movement. Men wear grey loose fitting vests and trousers. Women wear halter-neck tunics and trousers; three are all in red and three wear red and grey tunics and grey trousers.
Lighting	Charles Balfour The floor is washed in shades of blue, grey and purple. Colour changes relate to sections of the dance. Lighting from above and the sides create shadows.
Set	The simple set consists of a rectangular space, with white borders at the sides and back. The back wall is black. There are no wings and dancers exit and enter from the sides.
Staging	Theatrical
Contact	Essential Alston, The Place, 17 Duke's Road, London, WC1H 9PY Tel: 0207 121 1030 Email: learning@theplace.org.uk www.theplace.org.uk
Resources	Into Overdrive resource pack available from The Place DVD available from The Place

Perfect

Choreographer	Kevin Finnan and the dancers
Company	Motionhouse
First performance	January 2005
Dance style	Combines dance theatre and aerial work. Strong physicality and contact work. Style uses and defies gravity.
Choreographic style	Physically adventurous and 'filmic'. Strong emotional content. Finnan always begins with the set. Collaborative.
Theme	The way we witness time and how as a force it pulls and shapes us, drawing upon the concepts of waiting, nurturing, time flying by and the aging process.
Starting point	Space and time. A book called The History of Barbed Wire
Structure	13 sections
Dancers	3 women & 2 men
Accompaniment	Sophy Smith and Tim Dickinson A mixture including percussion, voice, electric guitar. Creates atmosphere, sometimes matching and sometimes contrasting with the movement content
Costume	Claire Armitage Simple, everyday, gender-specific. Men wear white shirts and black trousers. Women wear short, strappy, black dresses. Clean lines and shapes, adapted to work around harnesses for flying.
Lighting	Mark Parry The lighting works with the film and the set, sometimes sharpening the focus, other times layering the image. In some sections lighting divides the floor space and creates shadows. In other sections purple and gold lights achieve a bright, colourful effect.
Set	Simon Dormon Box frame set: a white box gradually revealing a wire cage. Many different uses. Set includes projection, sand, a paper screen, water, a gauze screen and slings. Rakes and brooms are used as props.
Staging and Film	Theatrical Film by Caroline Bridges. Film within performance adds another layer to the choreography and meaning. Film is used to set the scene, light the dancers and interact with the dancers.
Contact	Spencer Yard, Leamington Spa, Warwickshire, CV31 3SY Email: info@motionhouse.co.uk www.motionhouse.co.uk
Resources	Perfect education pack including interviews with Kevin Finnan and choreographic DVD available on-line and from Motionhouse. DVD & CD available from Motionhouse Interactive guide: www.arts-pool.co.uk

Romeo and Juliet

Choreographer	Kenneth Macmillan
Company	Various, including The Royal Ballet and Birmingham Royal Ballet (BRB)
First performance	February 1965 (Royal Ballet) June 1992 (Birmingham Royal Ballet)
Dance style	Ballet
Choreographic style	Narrative and dramatic. Macmillan explores behaviour and emotions in depth.
Theme	Forbidden love, family conflict, growing up.
Starting point	Shakespeare's play
Structure	Three Acts with 13 scenes
Dancers	A large cast including 14 soloists
Accompaniment	Serge Prokofiev's Romeo and Juliet, Opus 64 Classical, orchestral.
Costume	Nicholas Georgiadis (BRB version: Paul Andrews) Rich and lavish. Realistic, suggesting time, place and social class (Renaissance Italy).
Lighting	Original design by William Bundy, redesigned by John B Read (both versions). Theatrical. Suggests time of day. Used dramatically in night-time balcony and tomb scenes. The spotlight highlights the romantic duets between the lovers.
Set	Nicholas Georgiadis. (BRB version: Paul Andrews) Realistic, representing various locations, indoor and out. The main set is a timber-framed structure on two levels with staircases, balconies, arches and doorways. The effect is grand, old and worn. Some features are significantly over-large such as birdcages in Juliet's bedroom. A range of realistic props enhances characters and locations.
Staging	Proscenium
Contact	The Royal Ballet Royal Opera House, Bow Street, Covent Garden, London, WC2E 9DD Tel: 0207 240 1200 Email: education@roh.org.uk www.roh.org.uk
Resources	Resource pack from The Royal Ballet Romeo and Juliet – Bringing the Ballet to Life resource from BRB DVD from Amazon, Play.com, Royal Opera House & Birmingham Royal Ballet (ensure you obtain Macmillan's choreography).

Rosas Danst Rosas

Choreographer	Anne Teresa de Keersmaeker.
Company	Rosas
First performance	1983 (live performance). The filmed version was made in 1997
Dance style	Post-modern, physical with pedestrian actions and repetitive, compulsive gestures. Energetic and dynamic.
Choreographic style	Highlights single parts of the body, drawing attention to small human gestures. Movements are patterned and structured to create rhythms and achieve perfect unison.
Theme	Human behaviour, rage
Starting point	Music-dance relationships
Structure	5 sections
Dancers	Four women. Film includes inter-cut scenes with dancers from previous productions.
Accompaniment	Thierry de Mey and Peter Vermeersch Electronic, percussive, minimalist music together with the natural sounds of the dancers in action.
Costume	Designed by Rosas Drab everyday grey skirts and tops, black leggings, socks and shoes. Loose fitting and functional. They appear institutional.
Lighting	Film: natural light through the windows. Live performance: Remon Fromont
Set	Film: takes place in the corridors and rooms of a large, austere, empty school in Belgium. Windows, doors and walls frame the action. An assortment of wooden chairs is used for one section. Live version: set by Keersmaeker
Staging and Film	Site-specific Film directed by Thierry de Mey. The camera becomes both composer and choreographer by taking us on a journey, panning and zooming, selecting and layering images to create rhythms.
Contact	Rosas Van Volxemlaan 164, 1190, Vorst, Belgium Email: mail@rosas.be www.rosas.be
Resources	DVD available from Amazon and Play.com

'Still Life' at the Penguin Café

Choreographer	David Bintley
Company	Birmingham Royal Ballet and The Royal Ballet
First performance	March 1988 (The Royal Ballet)
Dance style	Modern ballet with a mix of social and cultural styles to suggest geographical locations. These include English Morris, Latin American carnival and African. There are also references to contemporary and post-modern dance.
Choreographic style	Episodic. Combines a range of styles and cultural influences to tackle a political theme. Theatrical, using characterisation and humour to good effect.
Theme	Endangered species.
Starting point	The music and the album cover. The Doomsday Book of Animals by David Day.
Structure	Eight scenes (DVD).
Dancers	Nine soloists plus corps de ballet
Accompaniment	Composed by Simon Jeffes for the Penguin Café Orchestra. Re-orchestrated for the Royal Opera House/Birmingham Royal Ballet orchestras. Orchestral, combining classical, rock and country influences.
Costume	Hayden Griffin Combine animal and human characteristics in a dream-like way. Masks and headdresses have animal features such as curly horns and antennae. Costumes and accessories have cultural and social references.
Lighting	John B Read Lighting indicates beginnings and ends of acts. Follow-spots highlight the dancers. Colour is used to enhance the mood. Bright in the first half and dramatic towards the end.
Set	Hayden Griffin Set in a café with chairs and tables. After the open scene the rest of the dances take place on bare stage. Props include waiter's trays. Ever-changing colourful backdrops give a sense of environment, climate and scale.
Staging	Proscenium
Contact	Birmingham Royal Ballet Birmingham Hippodrome, Thorp Street, Birmingham, B5 4AU Tel: 0121 245 3500 Email: education@brb.org.uk www.brb.org.uk
Resources	Resource pack available from Birmingham Royal Ballet. David Bintley's 'Still Life' at the Penguin Café: Lorna Sanders, NRCD. DVD available from Amazon and Birmingham Royal Ballet. Interactive guide: www.arts-pool.co.uk

Swansong

Choreographer	Christopher Bruce
Company	Various, including Rambert Dance Company
First performance	London Festival Ballet (English National Ballet) 25 November 1987 First performed by Rambert Dance Company 12 April 1995
Dance style	Contemporary, with physical contact and some balletic movements. Includes references to social and theatrical dance.
Choreographic style	Episodic, dramatic, thematic.
Theme	Human rights; prisoner of conscience
Starting point	The work of Amnesty International; saying goodbye (to a career as a dancer); the experiences of Chilean poet Victor Jara and the novel, A Man, by Oriana Fallaci.
Structure	Introduction followed by seven sections. The victim remains on stage throughout and performs a solo in section 3 which has motifs that are repeated and/or developed in sections 5 and 7.
Dancers	3 dancers, normally male.
Accompaniment	Philip Chambon Composed in collaboration with the choreographer. Electro-acoustic with digitally sampled sounds, vocals, a reed pipe and popular dance rhythms. Unaccompanied interludes enable us to hear the tapping of feet. The score for the more lyrical solos by the victim includes the sound of a reed pipe.
Costume	Christopher Bruce Everyday clothes associated with roles - uniforms for the interrogators and jeans and T-shirt for the victim. Interrogators also wear baseball caps and the victim wears a clown's red nose in one section.
Lighting	David Mohr Overhead lighting and a diagonal shaft of light to suggest natural light from upstage left. Footlights create shadows. Atmospheric. Overhead lighting focuses on the area of the chair during interrogation and when the victim is alone.
Set	Christopher Bruce Bare stage except for a chair, suggests a cell. Interrogators always exit stage right suggesting a single door. The chair has many purposes and is used symbolically as a weapon, a shield and shackles. Props (canes and a red nose) are used to degrade the victim.
Staging	Proscenium
Contact	Rambert Dance Company 94 Chiswick High Road, London, W4 1SH Tel: 0208 630 0615 Email: learning@rambert.org.uk www.rambert.org.uk
Resources	Christopher Bruce interview www.rambert.org.uk/unmasked_hush Swansong Study Notes & Teachers' Notes, Rambert Learning & Participation DVD from Amazon, Play & Rambert Learning & Participation Interactive guide: www.arts-pool.co.uk