

Choreographic Devices

1	Motif	A movement phrase encapsulating an idea that is repeated and developed throughout the dance.
2	Motif Development	Ways in which a movement phrase can be varied.
3	Repetition	Performing the same action or phrase again.
4	Contrast	Movements or shapes that have nothing in common.
5	Highlights	Important moments of a dance.
6	Climax	The most significant moment of a dance.
7	Manipulation of number	How the number of dancers in a group is used.
8	Unison	Two or more dancers performing the same movement at the same time.
9	Canon	When the same movements overlap in time.

Constituent Features

1	Stimulus	Inspiration for an idea or movement.
2	Structure	The way in which material is organised to create the whole e.g. binary AB), ternary (ABC), narrative, episodic, rondo, beginning, middle, end, unity, logical sequence, transitions.
3	Performance Environment	Different settings for dance including in-the-round, site-sensitive, proscenium and end stage.
4	Aural setting	An audible accompaniment to a dance such as song, instrumental, orchestral, found sound, silence, spoken word, natural sound, body percussion.

Elements of dance

1	Actions	What a dancer does: travel, turn, elevation, gesture, stillness, floor-work, transference of weight.
2	Dynamics	The qualities of movement based on variations in speed, strength and flow. E.g. Fast/slow, sudden/sustained, strong/light, flowing/abrupt, etc.
3	Space	The 'where' of movement such as levels, directions, pathways, patterns, spatial design, size of movement.
4	Relationships	The ways in which dancers interact; the connections between dancers.

Relationships

1	Lead and follow	Where one or more dancers manipulate the actions or pathway of the other dancers.
2	Mirroring	Reflecting the movements of another dancer as if they are a mirror image.
3	Action and reaction	When one dancer moves and the other responds as if they are having a conversation in movement.
4	Accumulation	When a dancer performs a series of movements and others join in at different times until all perform in unison.
5	Complement	Perform actions or shapes that are similar to but not exactly the same as another dancer's.
6	Contrast	Movements or shapes that have nothing in common.
7	Counterpoint	When dancers perform movements simultaneously.
8	Contact	The state of physical touching e.g. holding, lifting, weight-bearing, etc.
9	Formations	Shapes or patterns created in space by dancers.

Fact File

1	Date of first Performance	26 th November 2014
2	Dance Company	Phoenix Dance Theatre, from Leeds. One of the UK's leading contemporary dance companies.
3	Dance style	A combination of classical ballet and contemporary dance termed 'neo-classical'.
4	Choreographic approach	1. Works with dancers. 2. Furniture is used within the choreography. 3. Music structure tells the character's story.
5	Stimulus	1. The music 'Fratres' for violin & piano by Arvo Part 2. The relationship between family members as they deal with the fear of an outside force.
6	1. Choreographic intent	A small family, possibly Eastern European, facing deprivation and the fear of what lies outside their home.
7	2. Choreographic intent	In an interview, Bruce stated that the family may be waiting to be taken to a concentration camp – the Holocaust. However, the dance is open to any interpretation.
8	Dancers	4 dancers (2 male, 2 female)
9	Duration	12 minutes
10	Structure	Semi-narrative Solo, duet, trio, quartet.

Production Features

1	Aural setting	<i>Fratres</i> by Arvo Part for violin & piano. Minor key with broken chords & diatonic scales. Dark, solemn mood.
2	Costume	Gender specific, based on the era of 1930's & 1940's. Muted colours, worn down. Overcoats & shoes at the end.
3	Lighting	White side lighting from stage left and right. One white sidelight shines from DSR making a diagonal pathway to USL.
4	Staging/set	Black box set. Wooden table, bench, 2 stools in upstage left. Coat stand in centre stage. Coats & hat hanging.
	Props	Suitcases and stools are used as props.
5	Performance environment	End stage.

Character/costume

1	Mother	Floral 1940's tea dress, pink flowers, short puffed sleeves, calf-length, flared skirt, fitted waist, hair in a bun.
2	Father	Collarless cotton white shirt with faint stripes, rolled up sleeves, grey trousers, brown waistcoat.
3	Son	Collarless white shirt, untucked, buttons undone at the top, rolled up sleeves, grey trousers.
4	Daughter	Delicate pastel cotton blouse, puffed short sleeves, A-line grey skirt with pleated front below the knee, hair in a pony tail.

Aural Setting

1	Theme and variation, minor key, broken chords, diatonic scales, solemn mood for violin and piano.
2	Harsh, rapid violin at high pitch with notes running this way and that – especially for the children.
3	Softer, more fluid piano melody for the parents.
4	Low, booming piano notes mark the end of each section.
5	The ending is much quieter and slower, the whole dance finishing on the low piano notes.

Contribution of Aural setting

6	Supports the stimulus of fear as the music is in a minor key with an ominous mood. Violin is agitated with shrieking notes for the children suggesting anxiety and anger. Parents music is calm: they are more in control. Hints at a family.
7	Contributes to the mood as stated above. Various moods: fear, anxiety, terror then calm, romantic and peaceful. Then anger for the son. Low ominous piano notes end each section.
8	Supports the structure: The music varies for each section although the main theme returns each time and is developed. The low piano notes end each section and mark a change.
9	Supports the character: The dynamic of each section shows each character. Anxious and angry for the children to show they are young, whilst calmer and more controlled for the parents to show maturity/coping better with the situation.
10	Supports the movement: Close relationship between the music & movement throughout. Daughter matches closely with rapid dynamics & erratic melody with shifts in her direction. Son works with the pauses. Distant relationship at end when the family prepare to leave.