

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.

Fact File

1	Date of first Performance	5 th February 2014
2	Dance Company	Stopgap Dance Company
3	Dance style	Inclusive contemporary dance
4	Choreographic approach	<ol style="list-style-type: none"> 1. Collaboration with the dancers. 2. Laura is the source of movement which is adapted by David & Amy. 3. Task setting.
5	Stimulus	<ol style="list-style-type: none"> 1. An isolated figure perched on a collapsed wheelchair, in a snow covered landscape – viewed from afar as if through a snow globe. 2. Paintings by Goran Djurovic. 3. Dancers' personal experience.
6	Choreographic intent 1	Life's limitations & resolution.
7	Choreographic intent 2	The gaze of others.
8	Choreographic intent 3	Being constricted within a snow globe.
9	Dancers	4 dancers (2 male/2 female)
10	Structure	Artificial Things has 3 scenes. We study Scene 3 only. STRUCTURE: 2 duets, group floorwork section, trio, group portraits, David's solo & final group portrait frozen in time.

Production Features

1	Aural setting	Futuristic mood composed by Andy Higgs. Used the piano inside & out to make a cold atmosphere. Sound effects used including crunching paper & wind. Snippets of the song 'The Sunshine of Your smile' were also used.
2	Costume	A wash of blue & green merging with the backdrop. Looks like paint is streaking down the costumes like the paintings of Djurovic. Jacket for David.
3	Lighting	White spotlights DSR & blackness for opening. Blue wash with white spotlights for Tumbleweed section. Dark blue wash & white spotlight for Dave's solo. Orange upstage sidelight – warm glow for family portraits
4	Staging/set	Painted backdrop with streaky lines running down. A vitrine (glass cabinet) on it's side with snow drift inside. Paper snow scattered on floor. Two stools & a headless suit on mannequin legs perched on a 3 rd stool.
5	Performance environment	Proscenium arch

Contribution of Costume

6	Stimulus	Link to streaks in Djurovic paintings
7	Set	As above
8	Movement	Amy's dress is short with side splits for ease of movement. Sleeveless top for Laura to see her arm movements.
9	Climax	Dave wears a suit jacket for his solo to mark the climax at the end.
10	Gender	Costumes are gender specific.

Contribution of the Aural Setting

1	The wind sounds and crunching paper effects link to the stimulus of a snow covered landscape - footsteps in snow.
2	The wind & crunching sounds suggest the season being Winter.
3	The location of being outdoors is suggested by the wind and crunching sounds.
4	The choreographic intent of Life's limitations and resolution is suggested by the 'chiming' piano chords in the Family Portraits section. The clock suggests the passing of time.
5	The music matches and complements the movement in the Gliding section where the falling notes and whooshing piano create a smooth, flowing melody which matches the flowing of the wheelchair to and fro, across the stage.

Contribution of the Lighting

6	The white pools of light at the start link to the stimulus of a snow covered landscape or even the choreographic intent of the snow globe. The spotlights might suggest snow balls.
7	The blue wash in the lighting is a cold atmosphere which links to ice and snow.
8	The lighting supports the structure as each section has a different lighting design.
9	The lighting restricts the space. Pools of light encase the dancers and link to the snow globe choreographic intent of being constricted inside. Lighting also divides the space. Cold whites and blues are used centre stage and stage right but warm amber is used stage left.
10	The choreographic intent of Limitations and resolution is seen through the lighting. The dance begins very cold with white pools on a black stage. The dance finishes with a warm amber colour which suggests that a resolution has been reached.