

Section A

Question Types

- Small mark questions → Total 30 marks
- Questions related to making choreography based on the stimulus provided
- Create motif, develop motif, including action, space, dynamics, and relationships
- Mention how aural setting, structure, and performance setting support the intention
- Exercise to improve a performance skill

Choreographic Skills

Action	Space	Dynamics	Relationships
Travel	Pathway	Fast and slow	Lead and follow
Use of different body parts	Level	Sudden and sustained	Mirroring
Elevation	Direction	Acceleration	Action and reaction
Fall	Size of movement	Deceleration	Accumulation
Stillness	Pattern	Strong and light	Complement
Gesture	Spacial design	Direct and indirect	Contrast
Floorwork		Flowing and abrupt	Counterpoint
Transfer of weight			Contact
Turn			Formations
Structure	Choreographic Devices	Aural Setting	Performance Environments
Binary	Motif and development	Song	Proscenium arch
Ternary	Repetition	Instrumental	End-stage
Rondo	Contrast	Orchestral	Site sensitive
Narrative	Highlight	Spoken word	In-the-round
Episodic	Climax	Silence	
Beginning, middle, and end	Manipulation of number	Natural sound	
Unity	Unison	Found sound	
Logical sequence	Canon	Body percussion	
Transitions			

Section B

Question Types

- Three 6 mark questions → 18 marks
- Question related to choreography, set phrases, and performance trio
- Include the choreographic intention and what the dance is about
- Describe how the performance skill mentioned makes the dance successful
 - Include 4 ~ 6 skills per question

Physical Skills

Skills	Definition	Exercise
Balance	A steady or held position achieved by an even distribution of weight	Relevé, one-legged stand
Alignment	Correct placement of body parts in relation to each other	Plié, reaches
Strength	Muscular power	Plank, cardiovascular exercises
Isolation	An independent movement of part of the body	Rotations of major joints
Coordination	The efficient combination of body parts	Arm-leg combination exercises
Stamina	Ability to maintain physical and mental energy over periods of time	Plank, squats, jogging
Posture	The way the body is held	Plié, reaches
Extension	Lengthening one or more muscles or limbs	Plié, reaches
Control	The ability to start and stop movement, change direction and hold a shape efficiently	Spotting while turning, lunges
Flexibility	The range of movement in the joints involving muscles, tendons and ligaments	Butterfly sits, splits, reaches
Mobility	The range of movement in a joint or the ability to move fluently from action to action	Swings and sways, reaches

Technical Skills

Skills	Definition
Dynamic	The qualities of movement based upon variations in speed, strength and flow
Relationship	The ways in which dancers interact or the connections between dancers
Space	The where of movement such as levels, directions, pathways, shapes, designs and patterns

Timing	The use of time or counts when matching movements to sound and other dancers
Action	What a dancer does like travelling, turning, elevation, gesture, stillness, floor-work and the transference of weight
Rhythm	Repeated patterns of sound or movement
Style	Characteristic way of dancing

Expressive Skills

Skills	Definition
Focus	Use of the eyes to enhance performance or interpretative qualities
Musicality	The ability to make the unique qualities of the accompaniment evident in performance
Facial expression	Use of the face to show mood, feeling or character
Spatial awareness	Consciousness of the surrounding space and its effective use
Communication	The way a dancer present the choreographic intent, mood, meaning, idea, theme, style, fusion
Projection	The energy the dancer uses to connect with and draw in the audience
Phrasing	The way in which the energy is distributed in the execution of a movement phrase
Sensitivity to other dancers	Awareness of and connection to other dancers

Mental Skills

Skills	Definition
Commitment	The quality of being dedicated to the material
Concentration	The action of focusing one's attention or mental effort
Confidence	The feeling or belief that one can rely on someone or something
Movement memory	The automatic recall of learned movement material, without conscious thought
Systematic repetition	Repeating something in an arranged or ordered way
Mental rehearsal	Thinking through or visualising the dance

Rehearsal discipline	Skills required for refining performance such as commitment, systematic repetition, teamwork, responsibility and effective use of time
Planning of rehearsal	The scheduling and organising of rehearsals
Response to feedback	The ability to receive and proceed feedbacks given during rehearsals
Capacity to improve	The ability to dedicate in order to refine the material learnt

Safe Practice

Skills	Definition
Warming up	Increasing heart rate and blood flow to the body through light exercises
Cooling down	Transitioning body back into its resting state through stretches
Hydration	Drinking water to keep the body hydrated and have the muscles working at optimum level
Nutrition	Consuming nutrients to
Safe execution	Safely performing movements in a way not to injure the body
Appropriate dancewear	Appropriate footwear
	Hairstyle
	Absence of jewellery

Section C

A Linha Curva

Basic information	<ul style="list-style-type: none"> - Choreographer → Itzik Galili - Rambert dance company - 15 male 13 female → 28 dancers <ul style="list-style-type: none"> - Shows the theme of men showing off - Large group allows to have fun showing the theme of samba parades
Stimulus	<ol style="list-style-type: none"> 1. Brazilian Culture 2. Celebration of Brazilian Life 3. Portuguese word 'The curved line'
Choreographic intention	<ol style="list-style-type: none"> 1. Having fun 2. Men competing for and showing off to the women 3. Sense of samba parades
Choreography approach	<ul style="list-style-type: none"> - Collaboration with dancers - Improvisation - Task setting → Phrase named after dancers
Dance style	<ul style="list-style-type: none"> - Contemporary - Samba - Capoeira
Performance environment	<ul style="list-style-type: none"> - End stage
Staging	<ul style="list-style-type: none"> - Black box set <ul style="list-style-type: none"> - Helps to show the lighting better - Raised platform upstage <ul style="list-style-type: none"> - Setted up for live music
Props	<ul style="list-style-type: none"> - Skateboards <ul style="list-style-type: none"> - Supports the intention of having fun - Enables contrast with low level movement
Movement	<ul style="list-style-type: none"> - First phrase → Liris motif <ul style="list-style-type: none"> - Hip swing, claps, shoulder rolls, hand gestures, etc. - Rhythmic, fluid, and fast - Linear formation in unison - Fourth phrase → Wagner motif <ul style="list-style-type: none"> - Arm gesture, elbows raised, twist, arch, drop, reach, etc. - Precise, rhythmic, fast, and strong - Done in unison - Showing off <ul style="list-style-type: none"> - Jump, thrust, contract, fall, lie, roll, etc. - Strong powerful, sharp, and sudden - Uses contact and unison
Costume	<ul style="list-style-type: none"> - Black sleeveless vest style top in mesh fabric - Female → Backless tops

	<ul style="list-style-type: none"> - Male → Chestless tops - Wears metal discs around their neck in the start <ul style="list-style-type: none"> - Masculinity and femininity - Supports the intention of men appealing to women in Brazilian culture - Bright coloured zip with different colours and directions for each dancer <ul style="list-style-type: none"> - Link with samba, celebration and carnivals - Bright coloured hot pants with different colours <ul style="list-style-type: none"> - Costumes complements with the lighting - Tight shorts show movements better - Bare feet
Aural setting	<ul style="list-style-type: none"> - Percussion, drums, body percussion, vocal chants, samba rhythms, etc. <ul style="list-style-type: none"> - Ex: Vocal chants → Section when men are appealing to women - Chants shows men showing off to women - Fast and lively music <ul style="list-style-type: none"> - Supports the intention of having fun and Brazilian culture - Samba rhythms and percussion <ul style="list-style-type: none"> - Supports the idea of samba rhythms - Close relationship with rhythms and dynamics of the movement in the dance
Lighting	<ul style="list-style-type: none"> - Grid of 49 coloured squares in checkerboard shape <ul style="list-style-type: none"> - Contrasts with the curved lights - Linear patterns → Lines and squares - Restrict dancer's space - Have vibrant colours <ul style="list-style-type: none"> - Highlights Brazilian culture - White wash in section of men showing off <ul style="list-style-type: none"> - Shows contrast with previous sections - Lighting programme linked to music click track - Dancer going in and out of lights <ul style="list-style-type: none"> - Supports the idea of having fun - Highlights groups and individuals

Emancipation of Expressionism

Basic information	<ul style="list-style-type: none"> - Choreographer → Kenrick H2O Sandy - Boy Blue Entertainment - 9 male and 8 female → 17 dancers <ul style="list-style-type: none"> - Starts Genesis with a small group and ends with everyone in Empowerment
Stimulus	<ol style="list-style-type: none"> 1. 'Til Enda' 2. Freedom of expression through hip hop movement
Choreographic intention	<ol style="list-style-type: none"> 1. An emotional journey 2. Order and chaos
Choreography approach	<ul style="list-style-type: none"> - Exploring hip hop movement in a contemporary way - Musicality - Signature motifs → Ninja walk, glide, statics
Dance style	<ul style="list-style-type: none"> - Hip hop, popping, locking, krumping, animation, waving, walking, etc.
Performance environment	<ul style="list-style-type: none"> - Proscenium arch
Staging	<ul style="list-style-type: none"> - Slight change of set at the end of section 3 - Black backcloth lifts to reveal white cyclorama <ul style="list-style-type: none"> - Mood lifts to freer and lighter - Matches the section → Empowerment - Smoke and fog is used
Structure	<ul style="list-style-type: none"> - Episodic <ol style="list-style-type: none"> 1. Genesis → Start of the life 2. Growth and struggle 3. Flow and connection 4. Empowerment
Movement	<ul style="list-style-type: none"> - Genesis <ul style="list-style-type: none"> - Lie, reach, Ninja walk, contract, etc. - Powerful, aggressive, and rhythmic - Uses action and reaction with unison and contrast and counterpoint - Growth and struggle <ul style="list-style-type: none"> - Robotic walking with pulsating arm gestures, krumping phrases, etc. - Softer movements than Genesis - Have unison and counterpoint - Flow and connection <ul style="list-style-type: none"> - Ripple, waving duet, throw, turn, reach, etc. - Fluid and smooth - Freestyle ensemble, breakdance, acrobatics, floorworks, etc. - Powerful, strong, and whirling - Uses action reaction, complement, etc. - Empowerment <ul style="list-style-type: none"> - Squat, firsts, elbows lift, head tilt, reach, etc. - Powerful, jerky, slicing, and strong

	<ul style="list-style-type: none"> - Travelling, Chariots of fire, etc. - Powerful and energised - Uses accumulation, contact, etc.
Costume	<ul style="list-style-type: none"> - Pale blue t-shirt - Stonewashed denim jeans <ul style="list-style-type: none"> - Blue costume matches the company's colour - All the dancers wear the same → Order - Matches the lighting colours - Grey high top trainers with white sole <ul style="list-style-type: none"> - Trainers support the genre of hip hop in terms of safety - Some dancers wear their own jewellery <ul style="list-style-type: none"> - Shows individualism of the dancers - Supports the idea of freedom of expression
Aural setting	<ul style="list-style-type: none"> - Genesis <ul style="list-style-type: none"> - Laser sounds and electronic rhythms with heartbeat pulse - Strong repetitive beats with scratching sounds → Does Ninja walk - Growth and struggle <ul style="list-style-type: none"> - A peaceful song, 'I feel you're the one' - Pulsating electronic drum rhythm - Flow and connection <ul style="list-style-type: none"> - Rapid running violin notes underneath - High pitched violin playing long piercing note - Empowerment <ul style="list-style-type: none"> - Soft, piano begins then harsh - Gun like, aggressive electronic rhythm → Two violin melodies <ul style="list-style-type: none"> - Punchy, staccato accents - Smoother and fluid - Supports the intention of emotional journey as aural setting differs for each section - Emphasises the intention of order and chaos due to the chaotic mixes of music
Lighting	<ul style="list-style-type: none"> - Genesis <ul style="list-style-type: none"> - Pale blue circles of light on the floor - Snaps to blue intense wash - Growth and struggle <ul style="list-style-type: none"> - White sidelight offstage right - Low intensity blue wash upstage left - Flow and connection <ul style="list-style-type: none"> - Pale blue wash fading to low intensity white side lighting - Empowerment <ul style="list-style-type: none"> - Blue wash - Colours matches the colour of the company - Different sections of lighting shows the intention of emotional journey - Highlights the dancers and their movements

Infra

Basic information	<ul style="list-style-type: none">- Choreographer → Wayne McGregor- The Royal Ballet- 6 male and 6 female → 12 dancers<ul style="list-style-type: none">- Each section has different set of dancers- Addition of crowd at the climax<ul style="list-style-type: none">- Mirrors the LED figures- Shows human relationships with equal male and female dancers → 6 duets
Stimulus	<ol style="list-style-type: none">1. Infra → 'Below' in Latin2. Life beneath the surface3. The Waste Land poem by TS Eliot4. The London Bombings
Choreographic intention	<ol style="list-style-type: none">1. Seeing below the surface of things2. Human relationships
Choreography approach	<ul style="list-style-type: none">- Showing a phrase and dancers copy or adapt it- Teaching movement to selected dancers- Task setting
Dance style	<ul style="list-style-type: none">- Contemporary ballet
Performance environment	<ul style="list-style-type: none">- Proscenium arch
Staging	<ul style="list-style-type: none">- Black box set<ul style="list-style-type: none">- Blackness supports the Waste Land- Suggests an underground location- Large LED screen hung high upstage<ul style="list-style-type: none">- White figures walk across the screen<ul style="list-style-type: none">- Figures increase as it goes to climax- Symbolise the people above the surface- Figures are not aware of happenings below
Movement	<ul style="list-style-type: none">- Section 3 → Green duet<ul style="list-style-type: none">- Bend, reach, turn, arabesque, scoop, etc.- Urgent, swift, purposeful, and strong- Uses contact- Section 7 → Collapse in the crowd<ul style="list-style-type: none">- Walk, gesture, and collapse- Strong, emotional, and slow- Uses counterpoint and contrast- Section 8 → Male and female duet<ul style="list-style-type: none">- Gesture, raise, tilt, stand, arabesque, etc.- Fluid, smooth, and soft- Uses contact
Costume	<ul style="list-style-type: none">- Tight black lycra shorts- Variety of different tops<ul style="list-style-type: none">- Vest long sleeved, T-shirt, thin straps, etc.- Tops are grey, black, and white- Pointed shoes or ballet shoes<ul style="list-style-type: none">- Fits the genre of contemporary ballet

	<ul style="list-style-type: none"> - 2 dancers <ul style="list-style-type: none"> - Female → Black mini skirt and white crop top - Male → Long black trousers and bare chest <ul style="list-style-type: none"> - Highlights the dancers - Monochrome colours matches the set - Tight costumes → Help to see the movement clearly
Aural setting	<ul style="list-style-type: none"> - Soundscape fused with violin and piano music - Morse code, radio static sounds, muffled speech, and train whistles <ul style="list-style-type: none"> - Shows sounds that are coming from above, supporting the idea of life beneath surface - Train whistles link to London Bombings - Soundscape sounds link to the Waste Land - The forms of communication show the idea of human interaction - Violin and piano <ul style="list-style-type: none"> - Brisk melodies with rapid notes - Suggest tension and anxiety - Thundering sounds with rumbling effects in section 5 - Soft and sorrowful piano melody in section 7 <ul style="list-style-type: none"> - Creates a sad mood and makes it dramatic
Lighting	<ul style="list-style-type: none"> - White, green, yellow, and orange washes with blurred edges → Mid intensity <ul style="list-style-type: none"> - Foggy edges → Link to Waste Land - Creates a stark, cold mood for cold colours and creates a warm mood for warm colours - Suggests that it is coming from above - 6 rectangles of white light in a line → Section 4 <ul style="list-style-type: none"> - White rectangles → Suggest connection below and windows in a tube train carriage <ul style="list-style-type: none"> - Supports London Bombings - Low intensity sidelights for the crowd section

Within Her Eyes

Basic information	<ul style="list-style-type: none">- Choreographer → James Cousins- James Cousins Company- 1 male 1 female → 2 dancers<ul style="list-style-type: none">- Important for contact work- Shows isolation and loss- Starting with one → Focuses narrative
Stimulus	<ol style="list-style-type: none">1. A love story with a Twist2. Two people can never be together3. Love and loss4. Longing and memory5. Dependency and loyalty
Choreographic intention	<ol style="list-style-type: none">1. An abstract tragic love story2. The pull back towards the female's late lover contrasted with the desire to move on
Choreography approach	<ul style="list-style-type: none">- Using the choreography from a previous work, adapted for an outdoor setting- Keeping the female dancer off the floor- Improvisation
Dance style	<ul style="list-style-type: none">- Contemporary contact work
Performance environment	<ul style="list-style-type: none">- Site sensitive<ul style="list-style-type: none">- Desired street, graveyard, open field, cloudy sky, cliff top, forest, and quarry- Graveyard → Shows how she lost someone close to her- Open field → Not warm, barren, and cold- Matches the lighting and aural setting
Structure	<ul style="list-style-type: none">- Episodic<ol style="list-style-type: none">1. Prologue2. Beginning3. Moving Closer4. Flow One5. Kneeling6. Flow Two7. Floor
Movement	<ul style="list-style-type: none">- Prologue<ul style="list-style-type: none">- Walk, gestures, pedestrian movements, wrap, hug, touch hair, etc.- Slow, uneasy, and anxious- Beginning<ul style="list-style-type: none">- Drop, wrap, balance, reach, etc.- Sudden, rapid, and unexpected- Uses contact- Flow Two<ul style="list-style-type: none">- Throw, reach, ripple, scoop, fall, etc.- Quick, sharp, and strong

<p>Camera</p>	<ul style="list-style-type: none"> - Prologue → Close up, following from behind <ul style="list-style-type: none"> - Sets a mystery mood - Beginning → Long shot initially, moves closer - Flow One → Camera weaves between the trees discovering the dancers <ul style="list-style-type: none"> - Supports the set of the dance - Kneeling → Close up on female's face <ul style="list-style-type: none"> - Camera angles move the narrative forwards - Flow Two → Handheld, quick edit between setting <ul style="list-style-type: none"> - Supports the idea of love story with a twist <ul style="list-style-type: none"> - Suggest female is uncertain - Floor → Close up on female's feet <ul style="list-style-type: none"> - Highlights key actions of the dancers
<p>Costume</p>	<ul style="list-style-type: none"> - Male <ul style="list-style-type: none"> - Dark, earthy colour trousers - Long sleeved top with shoes - Female <ul style="list-style-type: none"> - Cream thigh length skirt with undershorts - Long sleeved cream blouse in delicate chiffon like fabric buttoned up to the neck - Barefoot and hair as a pony-tail - Wears a beige cardigan in the Prologue - Difference in costume colour <ul style="list-style-type: none"> - Female → Reserved character <ul style="list-style-type: none"> - Shows her fragility - Male → Connects him to the ground <ul style="list-style-type: none"> - Shows he is stable and supportive - Natural colours blend with natural landscape
<p>Aural setting</p>	<ul style="list-style-type: none"> - Prologue → Ominous soundscape - Beginning → Peaceful piano melody over wind sounds and shaking strings join in <ul style="list-style-type: none"> - Wind sound matches site sensitive - Moving Closer → Slow, warm and graceful section for strings over wind sounds - Flow One → Contradictions with calm piano with nervous trembling strings, building to climax <ul style="list-style-type: none"> - Creates an ominous mood and uncertainty - Supports female's uncertainty - Kneeling → Wind and echoing piano with pauses and silence <ul style="list-style-type: none"> - Aural setting matches camera movement - Flow Two → Development of music from Flow One - Floor → Long, electronic notes with faint piano notes
<p>Lighting</p>	<ul style="list-style-type: none"> - Natural lighting - Begins with a night time sky - Moves through daylight to dusk → Ending at night <ul style="list-style-type: none"> - Suggests a timeline for the love story - Gives a structure to the dance - Creates melancholy mood - Natural light matches the outdoor spaces

Artificial Things

Basic information	<ul style="list-style-type: none"> - Choreographer → Lucy Bennett - Stopgap Dance Company - 2 male 2 female → 4 dancers <ul style="list-style-type: none"> - Role within a family → Family portrait - Shows the idea of isolation - Important for close contact
Stimulus	<ol style="list-style-type: none"> 1. An isolated figure perched on a collapsed wheelchair in a snow covered landscape <ul style="list-style-type: none"> - Viewed from afar as if through a snowglobe 2. Paintings by Goran Djurovic 3. The dancers' personal experiences
Choreographic intention	<ol style="list-style-type: none"> 1. Life's limitations and resolution 2. The gaze of the other 3. Constricted within the snowglobe
Choreography approach	<ul style="list-style-type: none"> - Laura is the source of the movement, adapted by David and Amy - Collaboration with the dancers - Task setting
Dance style	<ul style="list-style-type: none"> - Inclusive contemporary dance
Performance environment	<ul style="list-style-type: none"> - Proscenium arch
Staging	<ul style="list-style-type: none"> - Grey floor with wide wooden border - Cream coloured backdrop with streaks of paint in blue, green, brown <ul style="list-style-type: none"> - Inspired by the painting - Faded and washed out → Supports lighting - Shows how centre stage is the snowglobe - Display cabinet upstage left on its side, full of snow <ul style="list-style-type: none"> - Supports idea of snow covered landscape - 3 stools in front of the vitrine with a headless mannequin seated in a brown suit <ul style="list-style-type: none"> - Used for family portrait movements
Movement	<ul style="list-style-type: none"> - Dave and Laura's duet <ul style="list-style-type: none"> - Sitting on the floor by a collapsed wheelchair, reach, pull, stare, lean, head in hand, etc. - Slow, delicate, and tender - Uses contact - Family portraits <ul style="list-style-type: none"> - Sit, stand, pivot, stillness, focus, etc. - Proud, rigid, formal, and relaxed - Uses contrast and highlight - Dave's solo <ul style="list-style-type: none"> - Push up, drum fingers, turn, shoulder roll, hand gestures, etc. - Gentle, smooth, and sudden - Uses repetition and motif variation

<p>Costume</p>	<ul style="list-style-type: none"> - Amy <ul style="list-style-type: none"> - Green, thigh length, sleeveless dress - Streaks of blue and grey with side vents - Peter Pan collar - Laura <ul style="list-style-type: none"> - White sleeveless top with blue streaks - Grey trousers with pleats and blue belt - Black heeled shoes - David <ul style="list-style-type: none"> - White collared short sleeved shirt with streaks of blue and green - Grey trousers - Dave <ul style="list-style-type: none"> - Pale green collared, short sleeved shirt with pocket and darker green streaks - Grey trousers - Takes his jacket off <ul style="list-style-type: none"> - Marks the climax - Streaks support the stimulus painting - Supports the streak on the back cloth - Each dancer has different costume <ul style="list-style-type: none"> - Shows the different experiences in life - Matches the old fashioned aural setting
<p>Aural setting</p>	<ul style="list-style-type: none"> - Wind sounds and crunching sounds <ul style="list-style-type: none"> - Suggests the snow crunching - Piano notes are played - Inside strings are strummed → Whooshing sound <ul style="list-style-type: none"> - Sounds of gliding in ice - Suggests a cold, lonely mood - Piano plays chimes in Family portraits - 'The sunshine of your smile' <ul style="list-style-type: none"> - Old fashioned love song sung by a tenor with orchestra → Dave's solo - Song the Dave's father used to sing → Personal experience
<p>Lighting</p>	<ul style="list-style-type: none"> - Dave and Laura's duet → 2 white spotlights downstage right and centre stage - David and Amy's duet → Amber upstage sidelight - Trio → Blue wash <ul style="list-style-type: none"> - Supports the idea of winter theme - Creates cold and stark mood - Dave's solo → Deep blue central spotlight and amber side lighting on the group - Has white pool of light <ul style="list-style-type: none"> - Suggests the idea of a snowglobe - Limits space for dancers → Limits in society

Shadows

Basic information	<ul style="list-style-type: none"> - Choreographer → Christopher Bruce - Phoenix Dance Theatre - 2 male 2 female → 4 dancers <ul style="list-style-type: none"> - Gender and number shows family members - Each section shows a different number of dancers → Solo, trio, duet, etc.
Stimulus	<ol style="list-style-type: none"> 1. Frates for Violin and Piano by Arvo Part 2. The relationship between family members as they deal with the fear of an outside force
Choreographic intention	<ol style="list-style-type: none"> 1. A small family facing deprivation and the fear of what lies outside their home <ul style="list-style-type: none"> - Possibly Eastern European 2. Holocaust with the family waiting to be taken to a concentration camp
Choreography approach	<ul style="list-style-type: none"> - Working with the dancers - Furniture used within the choreography - Using the structure of the music to dictate each family member's story
Dance style	<ul style="list-style-type: none"> - Neo classical fusion <ul style="list-style-type: none"> - Classical and contemporary dance
Performance environment	<ul style="list-style-type: none"> - End stage
Staging	<ul style="list-style-type: none"> - Black box set - Wooden table, bench, and 2 stools upstage left <ul style="list-style-type: none"> - Shows a family of four members - Shows poverty with minimal furnishing <ul style="list-style-type: none"> - Supports idea of Holocaust - Table is dragged downstage right and is tipped over to show barricade - Coat stand upstage centre
Props	<ul style="list-style-type: none"> - Suitcases → One item per family member <ul style="list-style-type: none"> - Shows poverty as it is old and battered - Shows how the family is leaving at the end <ul style="list-style-type: none"> - Supports the idea of Holocaust - Stools used as prop as well as set - Coats and hat hanging on the coat stand <ul style="list-style-type: none"> - Has overgrown coats to show poverty
Movement	<ul style="list-style-type: none"> - Daughter's solo <ul style="list-style-type: none"> - Run, lunge, creep, roll, turn, crouch, etc. - Rapid, urgent, and agitated - Uses motif development - Mother and Father's duet <ul style="list-style-type: none"> - Arabesque, turn, counterbalance, lift, tilt, lunge, fall, etc. - Fluid, smooth, fast, and urgent

	<ul style="list-style-type: none"> - Uses repetition and contrast - Son's solo <ul style="list-style-type: none"> - Run, throw, crouch, lie, upper body circle, stamp, beating fists on floor, etc. - Angry, swift, powerful, and strong - Uses repetition, highlight, and contrast
Costume	<ul style="list-style-type: none"> - Mother <ul style="list-style-type: none"> - Floral 1940s tea dress with pink flowers <ul style="list-style-type: none"> - Suggests maturity - Short puffed sleeves and calf length flared skirt with fitted waist - Hair in bun - Father <ul style="list-style-type: none"> - Collarless cotton white shirt with faint stripes - Rolled up sleeves - Grey trousers and brown waistcoat - Son <ul style="list-style-type: none"> - Collarless white shirt untucked - Buttons undone at top with rolled up sleeves - Grey trousers - Daughter <ul style="list-style-type: none"> - Delicate pastel cotton blouse - Puffed short sleeves with pleated front - Hair in ponytail <ul style="list-style-type: none"> - Suggests youth - Muted clothing → Shows poverty by old clothes - Dress fits the era of 1940s - Has flared skirts → Ease of movement
Aural setting	<ul style="list-style-type: none"> - Harsh, rapid violin at high pitch with notes running this way and that for daughter and son <ul style="list-style-type: none"> - Rapid violin shows the fear of the children - Softer, more fluid piano and violin melody for the mother and father <ul style="list-style-type: none"> - Shows how parents try to maintain calmness - Dynamic of music supports each character - Low booming piano notes mark end of each section <ul style="list-style-type: none"> - Creates ominous tone for the piece - Music varies each section - Ending is much quieter and slower <ul style="list-style-type: none"> - Whole dance finishing on low piano notes
Lighting	<ul style="list-style-type: none"> - Spotlight on family at the table - White side lighting from stage right and left - One white side light shining from downstage right - Throwing a shaft of light on a diagonal pathway towards upstage left <ul style="list-style-type: none"> - Create illusion of door downstage right - Supports the idea of unknown fear - Lighting lacks colour with low intensity <ul style="list-style-type: none"> - Shows poverty and shows darkness - Lighting helps to tell the story