

artspool e-learning

Using your knowledge of the similarities and differences in the costume used in **Shadows** and **A Linha Curva**, discuss how costume is used to enhance our appreciation of these two works. [12 marks]

In *Shadows*, the muted colours and simple old fashioned design create a weary mood. In contrast, the bright vibrant colours of the shorts and stripes on the costumes in *A Linha Curva* suggest a lively, happy mood. The colourful bright stripes could suggest the colourful streamers thrown at a carnival and are effective because the different variety of vertical, horizontal and diagonal lines complement the linear group formations and lighting. The audience therefore experience lines everywhere!

In *Shadows*, mother's calf length floral dress with fitted waist and flared skirt is typical of 1940s dresses and this is important for understanding that this dance is placed in WWII and for interpreting the family as a Jewish family facing the Holocaust. In contrast, the revealing costume and lycra fabrics of the costumes in *A Linha Curva* suggest a more modern era. Whilst the costumes are not traditional samba costumes, the revealing nature of the design could suggest echoes of the type of clothing worn in a samba parade.

The costumes worn in *A Linha Curva* are the same for both men and women: shorts and a black mesh top with one side open. However, the men wear the top with the opening and the front and the women wear it with the opening at the back, making them gender specific. The men's way of wearing it is effective because it highlights shows their bare chests and highlights their masculinity and supports a choreographic intent of the dance where the men show off to the women. The costumes for *Shadows* are also gender specific as the men wear trousers and the women a skirt and dress. They also support the choreographic intent of the unseen outside force because at they end they put on coats, shoes and hats. This is vital for the audience to understand that they must now leave their home and face the terror outside their door. Given the era of the costumes and the dark nature of the work, this terror could be the concentration camps and therefore death.

The costumes in *A Linha Curva* work closely with the lighting in several ways. The bright coloured shorts complement the bright squares of light and the metal discs worn by the men at the start reflect the light. The flashes of white light reflecting off these discs could suggest a disco ball at a party, suitable for the celebratory party mood of the work. The reflection creates impact straightaway for the audience, who are immediately thrown into an exciting visual world. Similarly the costumes in *Shadows* also work with the lighting, but in a very different way. The washed out and plain costumes marry well with the stark white sidelighting, void of colour. Both costume and lighting throw the audience here into a world of fear and hiding, the family's world one of poverty, darkness and desolation.

477 words