

## Stimulus:

Starting point / initial idea used to inspire the dance

## Choreographic Intention:

The aim of the dance; what the choreographer aims to communicate

## Motif:


A movement phrase which communicates the dance idea that is repeated or developed throughout the dance.

Actions:	Space:	Relationships:
Turn Travel Elevation / jump Gesture Stillness Kick Twist Leap Roll Slide Drop Pull Run Walk Reach Tilt	<b>Directions:</b>  <b>Levels:</b>  <b>Size of movement:</b>  <b>Floor Pathways: E.g.</b> <ul style="list-style-type: none"> <li>○ Circular pathway</li> <li>○ Linear/straight pathway</li> <li>○ Curved pathway</li> </ul> <b>Floor patterns (pattern created on the floor)</b> <ul style="list-style-type: none"> <li>○ Meander</li> <li>○ Circle</li> <li>○ Cross (X)</li> <li>○ Diagonal</li> <li>○ Linear</li> <li>○ Zig-zag</li> </ul> <b>Air patterns (shape created by body parts as they travel through the air – like a sparkler in your hand):</b> <ul style="list-style-type: none"> <li>○ Circular</li> <li>○ Linear</li> <li>○ Figure of 8</li> </ul> <b>Spatial Design</b>	<b>Lead + follow</b>  <b>Mirroring</b>  <b>Action + reaction</b>  <b>Accumulation</b>  <b>Complement + contrast</b>  <b>Counterpoint</b>  <b>Contact</b> <ul style="list-style-type: none"> <li>○ Light contact</li> <li>○ Lean</li> <li>○ Counter-balance</li> <li>○ Lift</li> </ul> <b>Formation</b> <ul style="list-style-type: none"> <li>○ Triangle</li> <li>○ Circle</li> <li>○ Line</li> <li>○ Diagonal line</li> <li>○ Vertical line</li> <li>○ Cluster</li> </ul>
Dynamics:		
Fast/slow  Sudden/sustained  Acceleration/ deceleration  Strong/light  Direct/indirect  Flowing/abrupt		


	Choreographic Device	Definition Methods used to develop and vary choreography
C	<b>Climax</b>	The biggest/most significant part of the dance
C	<b>Contrast</b>	Movements/sections of the dance which are completely different
M	<b>Manipulation of Number</b>	How the number of dancers in the group is used
R	<b>Repetition</b>	Performing the same action/motif more than once
C	<b>Canon</b>	One dancer performs an action, the other dancers perform the same action one after another
H	<b>Highlights</b>	Important moments in the dance
U	<b>Unison</b>	Everyone performs the same actions at the same time
M	<b>Motif Development</b>	Making changes to the original motif e.g., change order of actions

**Types of Dance Structures:** (explained through biscuits!)


**Binary:** This dance has two sections or parts.




**Ternary:** This dance has three sections. The dance normally finished with a repeat of the beginning section.




**Episodic:** This dance has several sections and is linked by a theme!



**Narrative:** This dance tells a story!



**Rondo:** A dance with alternating, repeating sections e.g. verse, and chorus.



## Types of Aural Setting (music/sound)

- Song
- Instrumental
- Orchestral
- Spoken word
- Silence
- Natural sound
- Found sound
- Body percussion



## Structuring Devices:

- Binary
- Ternary
- Rondo
- Narrative
- Episodic
- Beginning / middle / end
- Unity
- Logical sequence
- Transitions.



## Performance Environments – Different Setting for a Dance

Proscenium Arch    End Stage    Site-Sensitive    In-the-round

## Choreographic Processes =

Activities involved in creating dance such as improvisation, selection and development.

### Researching –

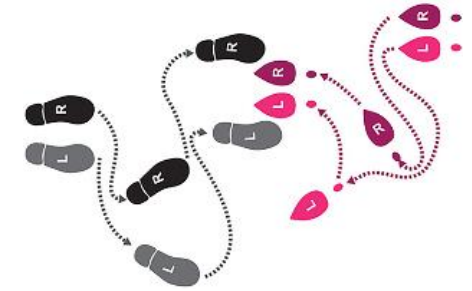
Looking for information based on your chosen stimulus / idea (e.g. images, text, YouTube).

### Selecting –

Selecting appropriate movement material which links to the choreographic intention – creation of motifs

### Structuring –

Decide on the different sections of the dance, development on transitions, type of structure which will be used. Consider beginning / middle / end of dance



### Performance

Final performance of dance.

### Improvising /Generating -

Exploring and generating movement ideas without planning

### Developing

Develop motifs through ASDR. Create and develop additional movement content in relation to the dance idea. Choreographic devices explored

### Refining –

Check and rehearse all movement content – make final adjustments to choreography and structure of choreography. Polish movement material

### How do I describe a motif?

When describing a motif make sure you refer to **actions**, **space**, and **dynamics**

Example: **Kneel down** facing **forward**. **Roll swiftly** towards the **right** and **stand up**. **Swing** the left arm **smoothly** over towards the **left**, **step backwards** on your left foot, **turn** towards the **back**, **bring the hands upwards towards the face** whilst **slowly lowering down** towards the floor.

### How do I describe how to develop a motif?

Example:

- I would start **stood up** instead of **kneeling down**
- At the end I would lower **quickly** to the floor instead if **slowly**
  - I would roll to the **left** instead of the **right**
  - I would **reverse the order of the actions**.

# Physical Skills

Aspects that enable effective performance

## BASIC SPEC FM

<b>B</b>	<b>Balance</b>	A steady of held position achieved through an even distribution of weight
<b>A</b>	<b>Alignment</b>	Correct placement of body parts in relation to each other
<b>S</b>	<b>Strength</b>	Muscle power required to perform a movement efficiently
<b>I</b>	<b>Isolation</b>	An independent movement of part of the body
<b>C</b>	<b>Coordination</b>	The efficient movement of 2 or more body parts
<b>S</b>	<b>Stamina</b>	The ability to do physical activity over a period of time without getting tired
<b>P</b>	<b>Posture</b>	The way the body is held when sitting, standing, or lying down
<b>E</b>	<b>Extension</b>	Lengthening the limbs
<b>C</b>	<b>Control</b>	The ability to start and stop movement, change direction, and hold a shape efficiently
<b>F</b>	<b>Flexibility</b>	The range of movement in the joints (involving muscles, tendons, and ligaments)
<b>M</b>	<b>Mobility</b>	The range of movement in a joint; the ability to move fluently from action to action

# Expressive Skills

Aspects that contribute to the artistry and that engage the audience. Vital to the communication of the intent

## MC PP FF SS

<b>M</b>	<b>Musicality</b>	The ability to make the unique qualities of the accompaniment/music evident in performance
<b>C</b>	<b>Communication of choreographic intent</b>	Making the dance idea clear through appropriate interpretive qualities e.g. facial expressions, focus, and dynamics
Double		
<b>P</b>	<b>Projection</b>	The energy the dancer uses to connect with and draw in the audience
<b>P</b>	<b>Phrasing</b>	The way in which the energy is distributed when performing a movement
Double		
<b>F</b>	<b>Focus</b>	Use of the eyes to enhance performance and the meaning of the dance
<b>F</b>	<b>Facial Expression</b>	Use of the face to show mood, feeling, or character
Double		
<b>S</b>	<b>Sensitivity to other Dancers</b>	Awareness of and connection to other dancers
<b>S</b>	<b>Spatial Awareness</b>	Consciousness of the surrounding space and its effective use

# Technical Skills

Skills that support specific requirements of the choreography set by the choreographer.

## DR STARS

<b>D</b>	<b>Dynamic content</b>	How an action is performed: Fast/slow, sudden/sustained, strong/light, acceleration/deceleration, direct/indirect, flowing/abrupt
<b>R</b>	<b>Relationship content</b>	How you relate to other dancers: Lead + follow, mirroring, action-reaction, accumulation, complement + contrast, counterpoint, contact, formations
<b>S</b>	<b>Spatial content</b>	Where the action take place in the space: Pathways, levels, directions, size of movement, floor patterns, air patterns, spatial design
<b>T</b>	<b>Timing</b>	The use of time or counts when matching movements to sound and/or other dancers
<b>A</b>	<b>Action content</b>	What the body is doing: Travel, turn, elevation, gestures, stillness, use of different body parts, floor work, and transfer of weight
<b>R</b>	<b>Rhythmic content</b>	Repeated patterns of sound or movement
<b>S</b>	<b>Movement in a stylistically accurate way</b>	Giving the dance a clear identity through the correct posture, movements, and use of energy

## CCCC MR MRS P

### Mental Skills

<b>C</b>	<b>Confidence</b>	<b>M</b>	<b>Movement Memory</b>	<b>M</b>	<b>Mental Rehearsal</b>	<b>P</b>	<b>Planning Rehearsal</b>
<b>C</b>	<b>Commitment</b>	<b>R</b>	<b>Response to Feedback</b>	<b>R</b>	<b>Rehearsal Discipline</b>		<b>MENTAL SKILLS:</b> Aspects that prepare you physically and mentally for performance / during performance
<b>C</b>	<b>Concentration</b>			<b>S</b>	<b>Systematic Repetition</b>		
<b>C</b>	<b>Capacity to improve</b>						

### Warm Up: Reasons to warm up:

- Prepares body for exercise
- Increases heart rate
- Increases blood flow which warms muscles
- Prepares mind for exercise
- To prevent injury

### Stages of a warm up:

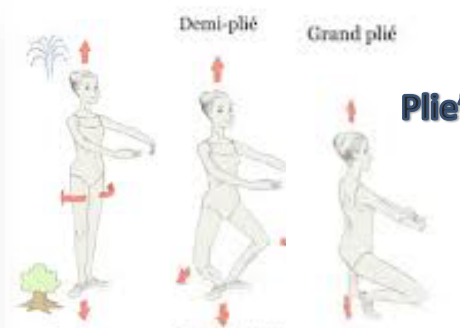
- Pulse raiser: jogging, jumping, star jumps etc
- Stretching: moving or static stretches
- Mobilising: moving of joints, leg swings/roll down + roll ups, shoulder/head/ankle rolls etc
- Technique/conditioning: specific exercises to enhance physical skills

### Cooling down: Reasons to cool down:

- Helps heart rate return to normal.
- Prevents build-up of lactic acid.
- Prevents muscle soreness.
- Mental preparation for next class
- Helps breathing return to normal.
- Helps avoid dizziness.
- Prevents blood pooling in veins.
- Reduces core temperature.

### Examples of cool down exercises:

- Breathing in and out for a count of eight whilst rolling through the spine
- Gentle stretches e.g. Low intensity lunging forwards on one foot and repeat on the other side
- Gentle jogging / walking getting slower every 30seconds till you come to a stop



**Head Isolations**



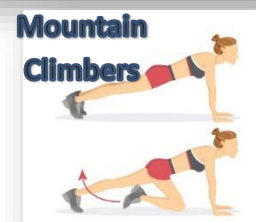
**Roll Down / Roll Ups**



**Stretches**



**Press-Ups**



**Mountain Climbers**

### Appropriate dance clothing:

- Stretchy fabrics
- Close fitting fabrics
- No jewellery, hair tied up
- Avoid clothing which drags along the floor
- Appropriate footwear/ bare feet



### Safe Execution of Action Content:

- Dancers need to ensure they safely execute the actions; physical skills can help with safe execution.
- Bending the knees (plié) when elevating, landing, lifting, or catching another dancer.
- Bending the knees to lower the centre of gravity to the floor when performing floor work.
- Using the hands to support the weight of the body when moving into the floor to prevent bottom or knee injuries.
- Ensuring the arms and legs are correctly aligned so that muscles are not strained at the joints.
- Ensuring the knees move over the toes when bending to prevent twisting in the knee.
- Turning out from the hip rather than the knee to prevent knee injury.
- Rolling through the feet when landing to prevent Achilles' injuries.

### Importance of good nutrition and hydration:

- Helps to prevent build-up of lactic acid.
- Helps to avoid cramp.
- Keep muscles working at optimum
- Helps to prevent dizziness

<b>Accessory</b>	<b>Choreographic Devices</b>	<b>Development</b>	<b>Formations</b>	<b>Motif</b>	<b>Repetition</b>
A additional item of costume, for example gloves	Methods used to develop and vary material	The way in which movement material is manipulated	Shapes or patterns created in the space	A movement phrase encapsulating an idea that is repeated and developed throughout the dance	Performing the same action or phrase again
<b>Actions</b>	<b>Choreographic Intention</b>	<b>Direction</b>	<b>Fragmentation</b>	<b>Motif Development</b>	<b>Relationships</b>
What a dancer does e.g. travel, turn, elevation, gesture, stillness, use of different body parts, floor-work, transfer weight	The aim of the dance; what the choreographer aims to communicate	The facing of movement	Changing the order of a phrase/motif	Ways in which a movement phrase can be varied	The ways in which dancers interact; the connections between dancers
<b>Acceleration</b>	<b>Choreographic Processes</b>	<b>Dynamics</b>	<b>Highlights</b>	<b>Movement Material</b>	<b>Retrograde</b>
Speeding up a movement	Activities involved in creating dance such as improvisation, selection, and development	The qualities of movement based upon variations in speed, strength, and flow	Important moments of a dance	The matter of a dance; actions, space, dynamics, relationships	Reversing a movement phrase
<b>Accompaniment</b>	<b>Choreography</b>	<b>Elements of Dance</b>	<b>Improvisation</b>	<b>Musicality</b>	<b>Rhythmic Content</b>
The sound you hear during dance, for example: percussion	The art of creating dance	Actions, space, dynamics, and relationships	Exploration or generation of movements without planning	The ability to make the unique qualities of the accompaniment evident in performance	Repeated patterns of sound or movement
<b>Air Pattern</b>	<b>Climax</b>	<b>Elevation</b>	<b>In-the-round</b>	<b>Narrative</b>	<b>Rondo</b>
A design that is traced in the air by part of the body	The most significant moment of the dance	The action of 'going up' without support, such as a jump	A performing area with the audience seated on all sides	A dance that tells a story	A music or dance form with alternating and repeating sections e.g. verse and chorus
<b>Alignment</b>	<b>Complementary</b>	<b>End-stage</b>	<b>Intention</b>	<b>Pathways</b>	<b>Safe Execution</b>
Correct placement of body parts in relations to each other	Perform actions or shapes that are similar but not exactly the same	A performance space with the audience on one side; also known as 'end-on'	Aim of desired outcome	Designs traced in space (on the floor or in the air)	Carrying out action safely
<b>Appreciation</b>	<b>Constituent Features</b>	<b>Episodic</b>	<b>Isolation</b>	<b>Performance Environments</b>	<b>Safe Working Practice</b>
Recognition and understanding of the qualities of the dance	Characteristic of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure, physical and aural settings.	A choreography with several sections, linked by a theme	An independent movement of part of the body	Different settings for dance such as in-the-round, proscenium arch, and site-sensitive	Personal care, respect for others, safe execution and preparation

<b>Artistic Intention</b>	<b>Contrast</b>	<b>Execution</b>	<b>Kinaesthetic</b>	<b>Phrase</b>	<b>Sensitivity to Other Dancers</b>
The aim of the dance; what the choreographer aims to communicate	Movements or shapes that have nothing in common	Carrying out actions with the required intention	Sensory perception	A short sequence of linked movements	Awareness of and connection to other dancers
<b>Artistry</b>	<b>Control</b>	<b>Expressive Skills</b>	<b>Levels</b>	<b>Phrasing</b>	<b>Site Sensitive</b>
Creative skill	The ability to start and stop movement, change direction and hold a shape efficiently	Aspects that contribute to the artistry and that engage the audience	Distance from the ground; low, medium, or high	The way in which the energy is distributed in the execution of a movement	Dances that are designed for non-theatre spaces.
<b>Auditory</b>	<b>Coordination</b>	<b>Extension</b>	<b>Lighting</b>	<b>Physical Skills</b>	<b>Ternary</b>
Relating to sound	The efficient movement of 2 or more body parts	Lengthening one or more muscles or limbs	The illumination of the performance area	Aspects enabling effective performance	A composition in three parts
<b>Aural Setting</b>	<b>Costume</b>	<b>Facial Expression</b>	<b>Logical Sequence</b>	<b>Posture</b>	<b>Timing</b>
An audible accompaniment to the dance such as music, words, song, and natural sound (or silence)	Clothing worn by dancers	Use of the face to show mood, feeling, or character	The flow of phrases or section of a dance	The way the body is held	The use of time or counts when matching movements to sound and/or other dancers
<b>Balance</b>	<b>Counterpoint</b>	<b>Features of Production</b>	<b>Manipulation of Number</b>	<b>Projection</b>	<b>Transitions</b>
A steady of held position achieved by and even distribution of weight	When dancers perform different motifs/phrases simultaneously	Lighting, set, properties, costume, and aural setting	How the number of dancers in a group is used	The energy the dancer uses to connect with and draw in the audience	Links between dances phrases or sections
<b>Binary</b>	<b>Critical Appreciation</b>	<b>Flexibility</b>	<b>Mental Rehearsal</b>	<b>Prop/Property</b>	<b>Types (of music)</b>
A piece of choreography with 2 contrasting sections (AB)	Evaluation of dance based upon knowledge and understanding, including original insights	The range of movement in the joints (involving muscles, tendons, and ligaments)	Thinking through the dance or visualising it	A portable object that is used in a dance, for example a suitcase	Genres of music including orchestral , electronic, percussion, vocal and found sound
<b>Canon</b>	<b>Dancewear</b>	<b>Focus</b>	<b>Mental Skills</b>	<b>Proscenium Arch</b>	<b>Unison</b>
When the same movements overlap in time	What a dancers wears for class and rehearsal	Use of the eyes to enhance performance or interpretive skills	Including commitment, concentration, confidence, movement memory, systematic repetition etc	A stage with an arch or opening that creates the effect of a picture frame and separates the stage from the auditorium	Two or more dancers performing the same movement at the same time
<b>Choreographic Approach</b>	<b>Deceleration</b>	<b>Form</b>	<b>Mobility</b>	<b>Rehearsal Discipline</b>	<b>Unity</b>
The way in which a choreographer makes the dance	Slowing down the movement	The overall shape and structure of a dance	The range of movement in a joint; the ability to move fluently from action to action	Attributes and skills required for refining performance – systematic repetition, teamwork etc	A sense of ‘wholeness’ or harmony

