

BEDFORD INTERACTIVE LTD.

Choreographic Outcomes- improving Dance Composition

NOTES TO ACCOMPANY THE FREE DEMO

A brief description of the FULL pack

As you will note from the opening screen on the DEMO, there are 3 items within the Resource Pack:

- a) the CD ROM disc (PC or Mac version)
- b) a *Creative Practice Guidebook* that provides guidance on use of the disc, additional analysis charts plus many practical worksheets that aim to improve dance students' practice in creating FORM in dance composition, and
- c) the text book - *Dance Composition 6th edition (2010)* by Jacqueline M. Smith-Autard. There is a two-way process between this book and the above items - i) the Disc provides many detailed visual examples to illustrate the concepts of FORM discussed in the book and this obviously aids practical application of the concepts in the students' own creative work and ii) the text provides further reading on the aspects of FORM analysed on the Disc and explored through linked practical tasks in b) above.

Further details on the content of the FULL CD ROM disc

As indicated on the DEMO, the disc in the full pack is presented in two main Sections each of which is comprised of several parts:

Section 1) A detailed analysis of the FORM elements in a three minute solo - *Motifs for a Solo Dancer*. The analysis is presented via main menu screen and the following facilities:

- a Universal Access screen - that allows access to the whole dance, the phrases, the key motifs, each bar and beat of the dance - thereby moving between macro and micro analysis.
- a library of key motifs
- macro and micro form charts and representations of the dynamic phrase structures to demonstrate orchestration in time
- animated floor pathways for the whole dance and superimposed animated air pathways to demonstrate orchestration in space .

Section 2) *Choreographic Outcomes* - Analysis of the FORM elements in six DUO and GROUP composition excerpts and **one** alternative SOLO dance through:

- study of the devices used to create form in each excerpt and in the solo dance
- investigation of the ways in which the choreographers of the **seven** *Choreographic Outcomes* have used *Motifs for a Solo Dancer* as a source of inspiration through study of the developments and variations in each outcome in comparison to the original source material.

The free DEMO that you have downloaded is obviously a very CUT DOWN version of the whole disc. Its purpose is to DEMONSTRATE the power of this fantastic software and the accompanying materials in helping to IMPROVE DANCE COMPOSITION by focusing on the most difficult aspect.....creating FORM.

Use your DEMO with the sample WORKSHEET tasks and questions to see for yourself how the full resource pack will enhance the students' learning.

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www.dance-interactive.com

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SAMPLE WORKSHEET TASKS and QUESTIONS to accompany the FREE DEMO

Use the DEMO to:

1) Analyse FORM elements in *Motifs for a Solo Dancer* and employ them in dance composition

a) Select the UNIVERSAL ACCESS screen and note that there are 15 Phrases. There is access to just 2 on the DEMO but even in this very small example, through the words within the phrase boxes and the labelled Key Motifs beneath each Phrase, the following elements of form can be noted:

Motifs

Development

Task: Read pp. 42-43 in *Dance Composition* (if you have the 6th edition to hand) then answer the following question.

Question: How is the concept of a MOTIF being interpreted in this analysis?

Task: View and identify the Motifs as labelled under the Phrases, also the Development.

Questions: Do you agree that there is just one development? Which motif is developed?

Task: Identify the 2 Key Motifs in Phrase 1 and two new Key Motifs in Phrase 2.

Questions: Does the same word in each Key Motif column represent Repetitions or Developments?

b) Now select the LIBRARY of KEY MOTIFS and note that there are 7 identified.

Task: Run your cursor across the titles to see how many incidences of each there are in the Dance.

Question: What is the role of Key Motifs? (Answer with reference to the above reading).

Task: View the only Key Motif library available to you - 6 TIPS. Look to see where in the Dance the TIPS in Phrases 1 and 2 recur.

Question: Are these straight repetitions? If not how and why do they differ?

Analysis and employment of FORM elements in *Motifs for a Solo Dancer* continued.....

Questions: Is there one common function for the TIPS in this Dance? If so, what is it?

Task: Go back to the UAS to access Phrases 1 and 2 again.

Question: Where in Phrases 1 and 2 does each TIP occur and how does this relate to its function?

PRACTICAL TASKS to explore TIPS

- i) Perform the 2 forward TIPS - and explore others ways to travel and fall -
- ii) Explore forward tips from knees into fall
- iii) Add a turn during or immediately after each TIP
- iv) Put the TIP forwards into the middle of a phrase - travel tip travel/fall. Feel if there is a difference in rhythm here - perhaps shifting from impulse to swing?
- v) Perform the backward TIPS. Can these be done from different body parts?
- vi) Compose 3 phrases employing 5 different TIPS, changes of direction and speed. Also include at least 1 development of a tip. (Read pp. 34-36 in *Dance Composition*)

Task: Use the demo and from the main menu select SPACE ANALYSIS and then FLOOR PATHS. Read the initial definition then view Path 1 (the only one available on the Demo) which is the path for Phrases 1 and 2. Note that, the dance content makes this pathway consist of straight lines.

Task: Draw the pathways created by your own 3 phrases.

Question: Are they different? If so, how and why are they different?

FURTHER PRACTICAL TASKS to explore TIPS in DUO form (The full disc contains many examples to inspire exploration in response to the following tasks).

In 2s stand close together and:

- i) explore TIP and recover forwards and backwards facing the same or opposing directions in unison and canon
- ii) explore TIPS forwards and backwards keeping in contact or moving into contact in varying relationships e.g. facing, back to back, one behind the other.
- iii) Use some of these TIPS as MOTIFS, REPETITIONS and DEVELOPMENTS in a short duo sequence.
- iv) Show your sequence to another pair so that they can deconstruct it into PHRASES, MOTIFS, REPETITIONS and DEVELOPMENTS. Do you agree with their analysis?

2) Analyse the FORM in the CHOREOGRAPHIC OUTCOMES and use them in dance composition

(The full disc contains 7 CHOREOGRAPHIC OUTCOMES that emerged from the task given to 3 choreographers - to compose short DUO or GROUP excerpts or an alternative SOLO dance incorporating developments and variations of the material in *Motifs for a Solo Dancer*).

THE DEMO contains one short DUO excerpt and three Phrases from the SOLO.

a) Anna's Duo 2

(This excerpt was choreographed by Anna Mansbridge on her 15 year old students. She took this opportunity to demonstrate ways in which solo dance motifs can be orchestrated into duo form so that the students' learning the Duo would be informed for their own composition work imminent for their school Dance examinations).

Task: Study of PHRASES and KEY MOTIFS

Select *View the Whole Duo* and list key motifs. Compare your list with another person's list then together view the Duo again and combine your lists into one.

Task: Select the *Composition Analysis* option and highlight PHRASE 1. Hit the space bar and check the description of detailed content while viewing it in the thumbnail window¹. Repeat the task for Phrases 2 and 3. Now that you know where the Phrases begin and end make a drawing similar to the UAS in Section 1 of the demo indicating Key Motifs you listed above organised within the Phrases.

Task: Read pp. 55-61 in *Dance Composition - Motif into Composition for a Group*

Task: Study of COMPOSITION DEVICES used in DUO form

Return to the DEMO and click on each PHRASE in turn to get into the full-screen view. Use the pause button (keeping your finger down) or use slow motion button to note the devices used.

Questions: Phrase 1 -

- How is complementary unison achieved in the first 'loop' movement?
- Where exactly is the contrast?
- How does the accumulation occur?
- Are the canon moments the same or different?

Questions: Phrase 2 -

- If the front dancer is performing the original motif, how does the back dancer simultaneously develop it thereby making it complementary action?
- Why could the following canon turns also be labelled complementary?
- What incidences of repetition occur here and what new motif appears?

Questions: Phrase 3 -

- While one dancer is developing the end position in Phrase 2 the other is developing the 'loop' in Phrase 1. How does she do this?
- In what ways does the ensuing unison material show development of previous moves?
- What is the relationship between the end complementary action and the very start of the excerpt and how do these recalls create FORM in dance composition?

¹ There should be a stop at the end of the phrase here and this will be corrected in the final product. In this DEMO prototype please keep shifting the cursor over the Phrase you are studying in the thumbnail so that it goes back to the beginning while you read the content or study the devices.

Analyse the **FORM** in the **CHOREOGRAPHIC OUTCOMES** and use them in dance composition cont....

Task: COMPARE the DUO with *Motifs for a Solo Dancer* - (Although this facility is not available on the DEMO, you can gain a little clue as to how this will function in the full product).

Task: Select Section 1 - *Motifs for a Solo Dancer* and click on Space Analysis the Air Paths and view PATH 1 and PATH 2 in the thumbnail windows. You should recognise these two movements as sources for the beginnings of Phrase 1 and 2.

Questions:

- In what ways has the choreographer developed these paths in the DUO?
- What movements in Phrase 2 of *Motifs for a Solo Dancer* have been used by the choreographer of the DUO?

(The full resource pack provides the innovative facility of merely clicking on screen to immediately view the source material used in the outcome. Every movement in each outcome has been developed or varied from the original source. There are therefore numerous examples of ways in which a solo starting point can be FORMED into DUO, GROUP and further SOLO dances).

b) Lauren's Solo

(This solo was choreographed by Lauren Potter - professional performer of *Motifs for a Solo Dancer*. The solo is full of many advanced developments and variations on the original source dance all of which can be studied in the full pack. This free DEMO provides a very brief glimpse into 3 phrases which were selected to demonstrate REPETITION as a composition device).

Task: View PHRASE 1 and PHRASE 6

Question:

- What is the difference in the use of repetition in these two Phrases?
- How do the devices used make the repetitions interesting?

PRACTICAL TASK to explore MOTIF, REPETITION and DEVELOPMENT in DUO form using UNISON, CANON, COMPLEMENTARY and CONTRASTING orchestrating devices.

- i) Work in 2s to compose three phrases (about 4 bars 4/4 each) both performing exactly the same movements.
- ii) Now work together to create developments of all the movements in the 3 phrases.
- iii) With reference to the DUO on the demo, ORCHESTRATE this material to show the following:
 - Unison performing parts of i) and ii) above, both using the same side of the body and in opposition
 - Repetition as in the Solo Phrase 1.
 - Complementary action by combining i) and ii) above
 - At least two incidences of canon with both short and long time gaps.
 - A variety of directional facings.

We hope that you enjoyed using the DEMO and that these WORKSHEET tasks have shown the depth of teaching and learning that the full pack promotes.

ORDER NOW TO ENSURE THAT YOU HAVE THIS WORLD-LEADING RESOURCE ON FORM IN DANCE COMPOSITION.