

# Primary Choreographic Workshop: Katelyn Boshell Composition Workbook

## THE CREATIVE AND CRITICAL ANALYSIS PROCESSES

The **creative process** comprises several stages:

- Challenging and inspiring
- Imagining and generating
- Planning and focusing
- Exploring and experimenting
- Producing preliminary work
- Revising and refining
- Presenting, performing, and sharing
- Reflecting and evaluating



### Composition Areas of Study:

#### Area Study 1: The Elements of Dance: Space, Time and Dynamics:

The elements of dance consist of space, time and dynamics. These elements are used and manipulated to craft movement that reflects the choreographic work's intent.

#### Area Study 2: Generating Movement:

Movement is generated for core composition from a stimulus. The stimulus can be visual, auditory, tactile, ideational or kinaesthetic. From their stimulus, students develop a concept. From their concept, students improvise and generate movement that is abstracted from literal movement. The abstracted movements are then improvised further to develop a motif, which best represents the concept/ intent. The movement is personal and original to the composer.

#### Area Study 3: Organising the Movement:

Organising the movement is focused on the development of phrases, which use the motif as their driving force. The motif is manipulated within the phrase to produce a clear statement about the intent. Phrases are distinct units of movement, which address the intent and develop the concept of the composition.

#### Area Study 4: Organising the Dance:

Organising the dance is the crafting aspect of core composition. The dance takes on structure by linking phrases and sections to make a complete dance. Phrases are linked by transitions to form sections, and sections are joined to develop a dance that is logical, original and interesting.

## Area of Study 1: The Elements of Dance:

### Space:

- a) level
- b) geometry of space - direction, dimension, plane
- c) shape
- d) floor pattern
- e) design in space
- f) personal space
- g) active space
- h) performance space

### Time:

- a) tempo
- b) duration
- c) momentum
- d) regular and irregular
- e) accent
- f) metre
- g) natural rhythms
- h) stillness.

### Dynamics:

- a) release of energy
- b) weight or force



### Lockhart and Peace Analysis of Dynamic Qualities.

**SWINGING:** The most natural movement quality. A swing begins with a slight impulse, a giving away to gravity along the path of an arc and a momentary pause before repetition.

**SUSTAINING:** Sustained movement is smooth and even. It is a continual release of energy that requires maximum control. This evokes a sense of calmness, restraint and suspense.

**PURCUSSIVE:** A sharp and aggressive movement that is vigorous and explosive. A sudden contraction of the muscles is momentarily suspended until it is followed by a rebound action. Percussive movement evokes aggression.

**SUSPENDING:** Suspended movement is expressed when two opposing forces is even. It is the moment after a strong expenditure of energy is exerted from the ground and the dancer is suspended at the peak of a jump before falling to gravity and returning to the ground. This exhibits a sense of ecstasy and anticipation.

**VIBRATING:** Quick reoccurring repetitive movements produces a vibratory quality. spurts of percussive energy spurts are used in a proximate range. This communicates fear and rage.

**COLLAPSING:** The release of tension where gravity takes over is a collapsed movement. This can be achieved through any part of the body in varying tempos. A collapsed movement is a downward action that is often followed by a recovery upwards. Emotions evoked include being helpless, overwhelmed and determination.

### Rudolph Laban's Eight Basic Efforts:

Pressing, Wringing, Slashing, Punching, Flicking, Dabbing, Gliding and Floating.

## Area of Study 2: Generating Movement:

Generating movement as it relates to dance choreography

- a) stimulus material
- b) Conception — intent or motivating factors

A stimulus can be defined as something that gives you an idea – an inspiration, a starting point. It is the beginning of the choreographic process.

**AUDITORY:** music – choreographer must be aware of nature of music and if it complements or conflicts with the dance idea. Dictates mood, style, length, phrasing and overall form. voice, poems, found sound (effects) – little restriction in the ways these can be used.

**VISUAL:** pictures, sculptures, objects, patterns, shapes, etc... – lines, shape, rhythm, texture, colour, imagined associations. Provides more freedom for the dance choreographer, can be unaccompanied by the stimulus or used in the setting of the dance work.

**KINESTHETIC:** movement itself – has no communicative purpose, it does not intend to transmit any given idea but does have a style, mood, dynamic range, pattern or form, e.g., tip, fall, walk, turn, etc.

**TACTILE:** feel of a piece of material, clothing, object, etc...– produces kinesthetic response, e.g., full skirt may provoke swirling, turning, freely flowing, etc.

**IDEATIONAL:** to convey an idea or unfold a story or an emotion– e.g., if it is war the choreographer's range of choice is limited to movement that will suggest this. If it is a story then it also has to be sequentially portrayed in a narrative form.

### Generating movement relevant to a concept/intent

- c) abstraction
- d) exploration/improvisation
- e) reflection/evaluation
- f) selection and refinement.

### PRESENTATION OF THE STIMULUS

It is probable that the stimulus that gave you the ideas for the dance also suggested images of movement that communicated that idea. It is necessary at this stage to decide how the movement content is to be presented by the choreographer.

(This must work alongside the style and type of dance you want to do – see next section).

An example of an idea could be one such as 'sadness'. The movement images may well be a bent spine, slow moving, introvert small movements, swaying, hand wringing, etc.

If you were to depict these human movements exactly as they are in real life, then you will be using

**REPRESENTATIONAL** presentation (like mime).

To use these movements extracting the essence or main characteristics and adding other features in action or dynamics, then you will be making a

**SYMBOLIC** presentation

## Area of Study 3: Organising the Movement.

- a) Motif
- b) Motif manipulation
- c) Phrase
- d) Motif into Phrase

### The 16 Ways To Manipulate a Movement:

- 1) **Repetition** - Repeat movement exactly the same
- 2) **Retrograde**- Perform backwards, like a movie running fro
- 3) **Inversion**- Perform upside-down
- 4) **Size**- Condense or expand
- 5) **Tempo**- Fast/slow/still
- 6) **Rhythm**- Vary rhythm not tempo
- 7) **Quality**- suspended/sustained etc
- 8) **Instrumentation**- Perform movement with an alternate bc
- 9) **Force**- Varying energy exerted
- 10) **Background**- Alter design of body from original position
- 11) **Staging**- Adapt stage direction
- 12) **Embellishment**- decorate movement to include orname
- 13) **Levels**- high/middle/low
- 14) **Additive**- incorporate locomotor movements
- 15) **Fragmentation**- isolate a part of the motif
- 16) **Combination**- combine more than one manipulation at the same time.



## Area of Study 4: Organising the Dance.

- a) Structure/ Form
- b) Phrases
- c) Sections
- d) Sequencing
- e) Transitions
- f) Repetition
- g) Contrast and Variation
- h) Unity
- i) Evaluation and Appraisal.

### Common Choreographic Forms

**AB** - The AB form is a simple choreographic form that consists of a beginning section, A, followed by a second section, known as B.

**ABA** - The ABA form is derived from a musical form and has two sections, A and B, followed by an ending A section.

**Rondo** - Rondo form repeats musical sections with contrasting sections in between. It can be described as a ABACADAEFA development of movement ideas.

**Narrative** - This choreographic form tells a simple story or communicate a tale.

# Composition Breakdown;

	Intro	Section 1	Section 1	Section 2	Section 2	Section 3	Section 3	Conclusion
<b>Whole Work Intent</b>								
<b>Time</b>		1 Minute		1 Minute		1 Minute		30 Seconds
<b>Section Intent</b>								
	30 Seconds							
<b>Section Breakdown</b>								
<b>Movement Quality Variation</b>								
<b>Motif Variation</b>								