

LEARNING RESOURCE

SPA - DISCIPLINE

CHOREOGRAPHY



BALLET CLASS

QUARTER 3

LEARNING RESOURCE for SPA-DISCIPLINE

BALLET CLASS QUARTER 3

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FOREWORD

Welcome to this Learning Resource for Dance Education.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION AND OBJECTIVES

*Choreography is simpler than you think. Just go and do, and don't think so much about it.
Just make something interesting.*

-George Balanchine

Choreography and dance allow us to explore the limits of working and exploring the possibilities of creativity and innovation. Through dance, choreographers can explore the various forms of working with creativity and allowing them to see how these can be put to use.

This module would like to invite you to consider several definitions of "choreography" that open up various avenues for future theorizing purposes relating to three areas: choreography as notation (writing); choreography as a social model (moving together); and choreography as a language (communicating). Choreography is simply put as a form of instruction, documentation and delivery.

At the end of the quarter, you should be able to:

1. Discuss choreographic process in dance production.
2. Analyze different choreographic techniques in the improvisation of a dance composition.
3. Apply choreographic technique in movement exploration.
4. Compose dance movements into a piece according to thematic concepts.
5. Know the importance of quality dance performances and productions.
6. Demonstrate understanding in creating simple dances as material for dance production.
7. Create a collaborative dance composition.

TOPIC 1: WHAT IS CHOREOGRAPHY?

The term choreography is a compound word that means "dance and write." It has evolved into a practice that involves the creation of new dances. The concept of choreographers has been around since the 14th century, and this practice continues today.

While choreography is the art of creating movements then organizing them in a specific order and pattern, choreographers on the other hand are considered to be the creators and owners of their works.

Dance choreography entails more than just putting together a few moves. Choreographers incorporate a variety of elements into their work, such as music, floor patterns, a narrative or storyline, emotional expression and audience perception.

Although dance and choreography are interrelated, they are not the same. For choreographers, the process of creating movement is called choreography, while for dancers, it is their bodies that create the work.

Motives and Methods of the Choreographer



<https://www.queenslandballet.com.au/academy/about-academy/faculty>

There are several reasons why choreographers decide to produce new works or adapt traditional or classical dances. It can also be that a particular dance has a specific function, such as celebrating an occasion or enhancing a production. Perhaps the choreographer is responding to a trigger, such as a piece of music, a painting, a literary theme, or a dancer they are interested in working with, or anything at all.

To develop their work, choreographers use a variety of diverse techniques. Some of them have been working directly with the dancers from the beginning, trying out concepts and accepting comments from the dancers themselves before putting everything together. When it comes to other artists, they already have a clear vision on how to work with their piece's form and content.

CHOREOGRAPHY IN DANCE



When choreographing dances, choreographers have unlimited artistic license. There is a growing consensus among artists of all types and disciplines that they thrive best when they freely submit. This "restriction" allows the imaginations of the great choreographers to go unrestrained and it demonstrates that all kinds of expression are acceptable.

<https://www.wbur.org/news/2019/03/07/william-forsythe-playlist-ep-boston-ballet-non-music-classical-ballet>

- **Looking for inspiration**

When asked what inspires choreographers to create dance, most of them will respond that it's one of two things: music or theme.

If there is one fundamental rule of choreography, it is that the movements should represent the music somehow. What makes a good choreographer different from others is that the music is appealingly embodied by their movements, as if every musical expression was composed only for them.

Storytelling is another way to get inspired. When it comes to conveying stories, dance has always been useful. The need to tell a story is another form of inspiration. For this reason, dance has always come in handy when presenting stories. At one point in a plot, dance might simply concentrate on character. Almost all poetry, operatic arias, popular songs, and works of dance are based on this portrayal of a moment in time, exaggerated to display the feeling it contains.

- **Understanding how the choreography will appear**

Great choreographers tell stories about their work because they are proud of it. Before tackling a specific step, a choreographer builds in their minds a picture of what they envision the whole dance will look like. The vision may include costumes, sets, and lighting designs. Choreographers then write down their ideas using dance notation – or simply record them on video – based on their inner vision.

- **Building a dance vocabulary**

It is possible to dance the same basic step in a variety of manners. There are numerous options of steps to choose from. Dance vocabulary refers to the specific movements and gestures that may be utilized. The order in which the steps are taken together is very important because the steps are supposed to flow from one to the next.

After experimenting with different sequences, the choreographer is most likely to discover steps that are just right for the dancers. When this occurs, those sequences can be repeated—establishing a vocabulary that the choreographer can claim as his own.

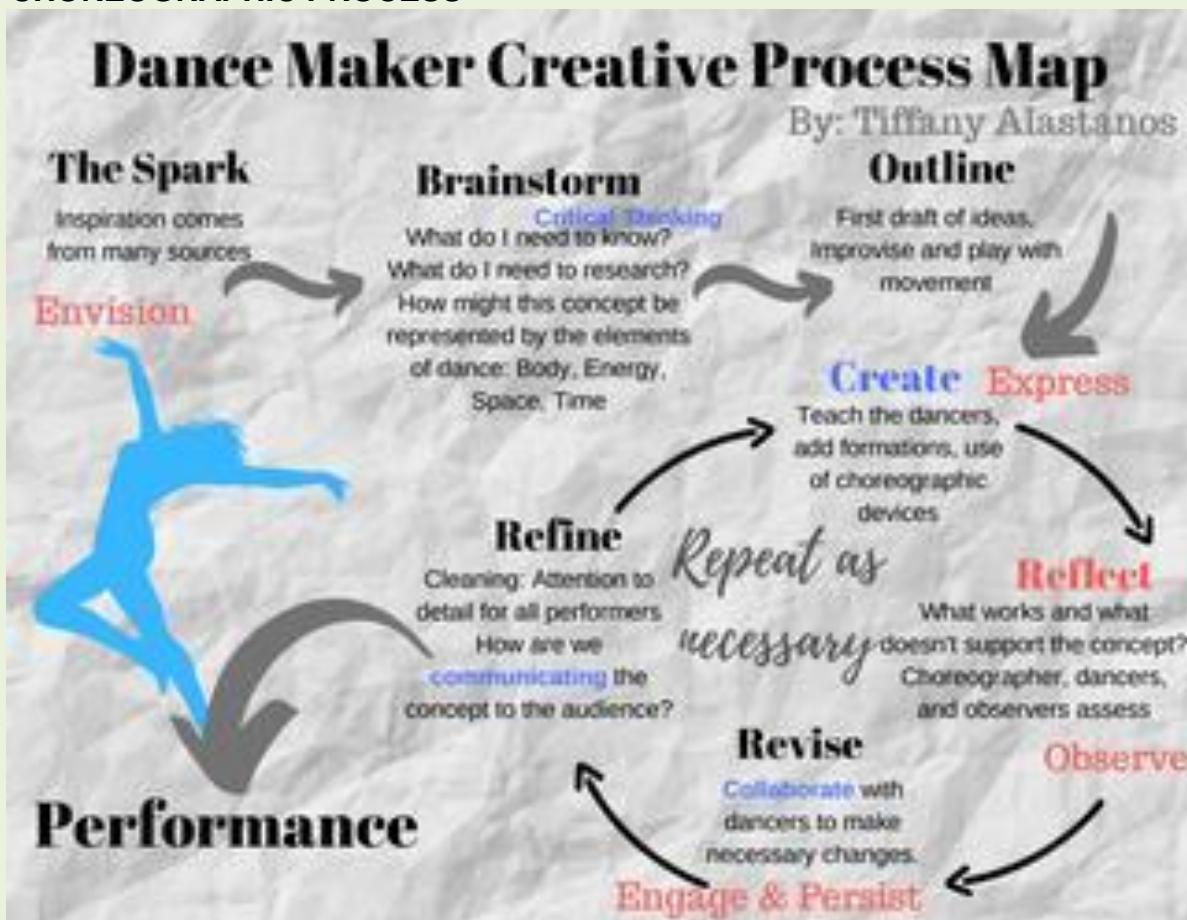
- **Using full dance space**

Utilize all of the available space. Every part of the stage must be stepped on at least once by the end of the dance. When covering space while varying the shape of the dance, choreographers are supposed to stretch their imagination to keep the audience interested.

- **Bringing the dance to a close in the same way that it began**

One technique for making a dance feel artistically complete is to “come full circle.” One way to accomplish this is to begin and end the dance with the same pose. This technique gives the dance a sense of completion and it can be quite poignant and moving at times.

CHOREOGRAPHIC PROCESS



https://issuu.com/msdefineartsoffice/docs/final_creative_map

The choreographic process is highly personalized and through each piece they make, choreographers develop their practice. A wide range of techniques can be used and one prevailing technique can be combined with several other techniques.

This may involve preparing movement material for the dancers to begin with, or it may involve working with other forms of performance art to shape a piece.

There are many ways to create a piece of dance. It takes a lot of energy and commitment to create something truly special. A choreographer's imagination is often vivid, but it can be challenging to translate this into a dance that is ready for performance. Most choreographers are passionate about creating dance. They find their greatest joy in the unique elements of dance, such as the poetry and excitement of movement.

The sections that follow will provide you with some insight into the choreographic creation process.

Working Methods

On the basis of their vision, dance form and resources, choreographers can work in a wide variety of circumstance. They could be:

- Hiring dancers independently on a project-by-project basis;
- At the heart of a choreographer-driven organization that operates solely to promote their creative and artistic innovations;
- As resident choreographer or artistic director with a repertory company;
- Working for different companies as a guest.

As a rule, choreographers working with classical or traditional techniques tend to begin by using the vocabulary of the art form as their basic language. As a result, they either stay within or progress beyond the dance structure depending on the individual concept of the piece.

In the process of developing new forms and movements, choreographers may also incorporate personal expression. This expression allows them to articulate their own unique perspective.

Inspirational Sources

The sources of choreographic inspiration are limitless.

A choreographer may be inspired to create by a desire to communicate through dance, as well as the physical and kinetic capabilities of humans. Usually, choreographers start by studying various forms of art. Choreographers often have a passion for dance. They can spend hours researching and developing new movements. They may then travel to other countries to further develop their ideas and other sources such as:

- **Nature can serve as both an individuality and comparison;**
- Stories and poems may be the starting point for ideas in dance;
- Images that can be derived from mythology, classical or modern narratives, and life stories may also be used;
- A piece of moving music that he or she creates a dance that conveys the attributes;
- **Visual art such as paintings or sculptures.**

Creation is required for collaboration

Dance is a collaborative art form that works seamlessly through the creative vision of its choreographer.

The first responsibility of a choreographer is to find dancers who will fit the vision of the work they are creating. They may also hold an audition for a new work, or they may be looking for dancers who are strong in a particular technique.

Communication between the choreographers and the production team is very important in order for them to get the most out of their work.

Working in the studio

While in the studio, a choreographer may come up with definite ideas on how to teach the dancers. He or she may teach precise dance phrases, or describe what they want to see. In more exploratory works, a choreographer may work with dancers to explore ideas and movements through improvisation.

Creating the elements

Choreographers study and experiment in order to bring dance to life. They use a variety of aspects in their dances, including:

- Shape
- Space
- Timing
- Dynamics

The elements of movement and space are the basic ingredients of any artistic work. They can be used to create strong and asymmetrical works, or they can be used to create light and lyrical works. Sometimes, choreographers want their work to appear in alternative venues. They might like the chance to perform in close-up or from a distance.

Movement making

Most choreographers have their own "movement signature," which is based on their artistic vision and sensuality.

- **Breath is the** most fundamental movement and has frequently served as the foundation for the development of action.
- **Movement itself** is the subject of a choreographer's work, and he or she may be interested in exploring how it can be used to create new works.
- **Music** can stimulate the creation of movement. It can also be used to introduce specific phrases or events.
- **Effects** such as props, costumes, and lighting are also used to develop a movement vocabulary. The choreographer will often introduce new elements into the process by exploring how these elements change the moving material.
- **Improvisation** can be used to develop a new movement language for a choreographer. It can also be utilized to generate movement material through improvisational steps.

Composition

Developing and editing dance sequences is a vital skill in the work of a choreographer. There are many sources for this type of work:

- A dance can be as simple as an elegant solo or as complex as an epic plethora of dancers;
- Dances can last an entire evening or be divided into sections;
- Whether it's a three-act ballet or a short, dramatic solo, narrative dance tells a story;
- Modern and contemporary dances uses the choreographic themes of time, space, and relationship.

Some people start at the beginning and work their way up until the end. Others create sections and then play with the order in which they are performed.

CHOREOGRAPHIC PROCESS IN CLASSICAL BALLET



<https://www.ballet.org.uk/blog-detail/interview-diana-white/>

Classical Ballet has always been about telling a story through music, mime, and dance movement. Modern classical ballets go beyond mime and choreographed movement to a powerful level of technique that creates virtual reality-style images for ballet fans.

While watching classical ballets, one has to overcome the challenge of multi-tasking. While observing a corps de ballet performance, one can feel the excitement of the movements as they are created. The inclusion of all dancers in a choreography elevates the sense of engagement and participation of the audience. The process consists of three phases:

I. Collecting movement material

In some dance forms, the choreographer may choose to create variations on the existing movements. In other forms, he or she may choose to develop new movements based on the traditions of the dance.

Even though ballet choreographers may sometimes follow a certain structure and sequence of movements in their creations, they remain faithful to their style and maintain the quality of their work. Although each choreographer draws inspiration from various sources, most dance works typically show a style of movement that is characterized by a variety of isolated movements.

II. Transforming movements into phrases

Phrase is a series of movements that are bound together by a physical force or line of energy. It should have a definite beginning and end, and it should not appear arbitrary and isolated.

Rhythm is linked to the movement's accent and it is determined by its duration and strength. For instance, a sharp movement with a strong accent has a shorter duration than a slow movement.

A single movement can start with a weak accent and end with a strong one.

Dance phrases come in a variety of lengths and shapes. A phrase may start with a powerful movement, which can bring a halt or a climax. Other dance phrases can also have a distribution of energy. This is how the viewer interprets the phrase's effect.

There are several ways to construct a phrase, including repetition, which involves simply repeating the same phrase, and accumulation, which involves repeating the same phrase while adding a new phrase each time.

There are also separate dance phrases that can be repeated according to a pattern. These include the alternation of two phrases and the passing of one or more phrases from one dancer to another.

There are a variety of ways to develop a dance phrase or a material. The simplest of these are to reverse the sequence of movements, but more complex principles apply.

The principle of theme and variation works on the same initial dance phrase that is repeated in a number of different ways; for example, with different numbers of people, at different speeds, with different styles of movement (easy or smooth), or with different dramatic qualities (happy or sad).

In **design and development**, material from within the phrase is developed in new ways, for example, by embellishing it with other movements (the same jump but with different movements of the arms), by imitating it on a different scale (the same jump, only larger or smaller), or by fragmenting it and repeating only small details.

III. Putting together the final framework

The third phase of dance creation is influenced by various factors, such as the intended audience and the stage conditions. If the work is a narrative piece, then the plot must be clearly defined and the material has to follow a strict sequence of steps and events.

Music also affects the structure of a dance work, as it determines the rhythm and style of the movement. In fact, some dance forms, such as the rondo, follow the same pattern as their musical counterpart.

The goal of a dance is to create a structure that is organic. This structure may be created by the continuous development of ideas, which can be influenced by every movement that has come before.

Other movement ideas may develop by following a series of contrasting sections of movement, such as a section of fast, energetic dance that is followed by a slow meditative passage. They can also be manipulated by the different configurations of dancers.

In narrative ballets, the ideas may develop into formal patterns while still retaining the flexibility to represent certain situations in the plot. In most cases, the order of the characters' actions and emotions is determined by esthetics.

The structure of a dance serves as the tradition that it is developed and performed. In the classical tradition, ballets are divided into several acts, each of which has a tragic or happy ending.

ACTIVITY 1: WHAT IS CHOREOGRAPHY

We integrate music, acting and visual art concepts with movements at the same time operating within the dance realm and looking into subjects from various fields of study. This helps to put each move in context and conveys the story of how we create.

Questions you may ask yourself:

- What if you never performed professionally as a dancer in your life??
- What if only a limited number of techniques for making dances were discussed in your experience?
- What if your interpretation of the method involves nothing more than repeatedly performing dances before they are ready for performance?
- What does “ready for performance” even mean?

The process defines choreography as the form in which movement is influenced, how it is produced, edited, and finally displayed. In many ways, the style of dance is meaningless, it is all about the purpose and the path leading to the product.

What better way to learn becoming a choreographer than to participate in the process. Certainly, it is possible to change the order of these events, as could the procedures for evaluating these events, just make sure each one is completed. However, the argument remains unique: selecting opportunities that improve choreography comprehension, value, and aesthetics.

1. Select content

Find material that can be analyzed from different viewpoints, voices, and perspectives with adequate depth. What is that dance about? This may be the interdisciplinary concept of researching the complexities of different forms of dance, producing a graphic representation of a musical soundtrack or another thematic concept (linking dance with math, science, language, social studies, etc.).

2. Select genre

What dance style best fits the idea or concept that you will present?

3. Select movement

How does one go about creating a movement? Is it more important to have your own set of steps or to create your own movement, even if it has no name, that best supports your idea? Should you begin by improvising key terms relating to the idea?

4. Select structure

From start to finish, dances do not have to be choreographed. Try to create broad movement phrases that can be ordered in various ways, layered or fragmented in contrasting motion. Does it make sense, based on the idea, for the piece to start with a single figure and move to a large group or reverse? How does the idea inform the performers' relationship to each other? Towards the audience? To the space?

5. Select sound

Is music, text, silence or unconventional sound required for the piece? If you pick music, play lyrics relevant to it. To add irony or more complexity to your choreography, use lyrics.

6. Select alternative approaches for ideas and movement

Create a common vision of what each gesture means to dancers, so that they can easily identify the correct movement. Talk about the sense of each gesture and what experiences have been shared with you.

7. Select practice techniques

Repetition is not the only solution to keeping a work fresh and energetic. Instead, schedule the warm-up periods so that the body and mind can get used to the work before it hits the stage.

8. Select elements of production

What is the best type of display? How significant are the costumes? Lights?

9. Select a system of principles or beliefs

What distinguishes acceptable or what determines unacceptable? How do you assess the processes' success as well as the work's success?

10. Select a contemplation method

To collect ideas and detach dancers from the personal connection to the piece, write experiences.

TOPIC 2: DANCE COMPOSITION

Dance composition is structured according to an aesthetic concept or mission and should be fixed when a choreographic material is selected. A choreographer has to have several choreographic fragments to deal with in order to do so.

Improvisation is a technique used for developing new movement ideas. It is usually performed in order to develop innovative dance concepts. Before composition, improvisation often relies on ideas and music

There is no better technique or approach for composition than having a technique of its own. Each project has its own goals and interests, and every choreographer has his or her own style.

Dance composition is like building a puzzle. To establish a whole organic unity, different kinds of components are used and put together.



<https://www.pbt.org/learn-and-engage/resources-audience-members/ballet-101/what-is-ballet/>

BODY

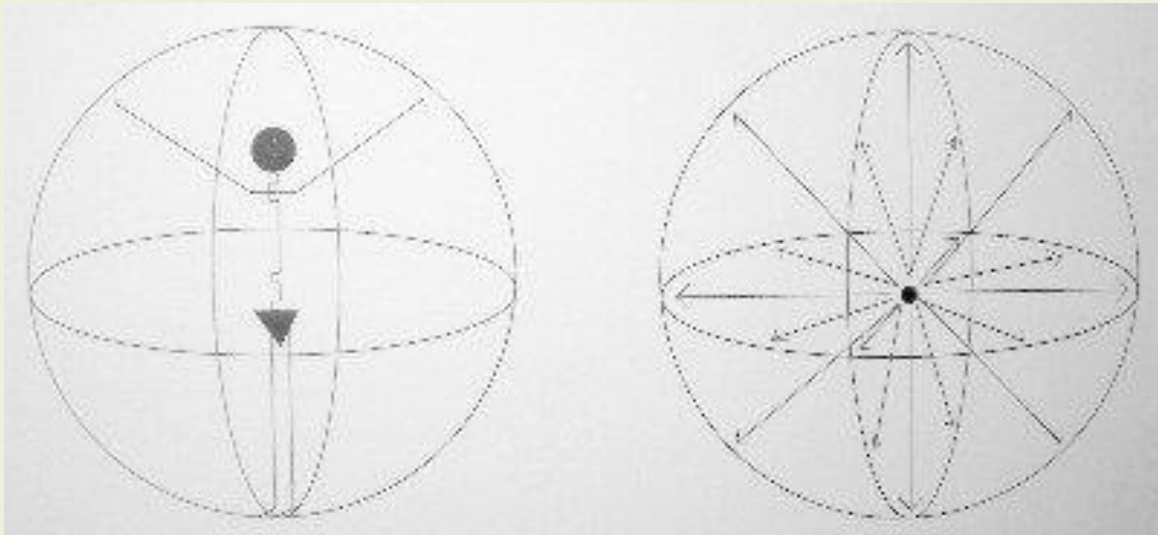
This relates to the movements of the following as well as other possibilities for body movements that you can make:

- The joints of the body (shoulder, elbow, hip, knee)
- The major segments of the body (legs, arms, trunk, head)
- The parts of those major segments (forearms, feet, hands)
- The entire body
- Movements involving the contact of the body surfaces with another or with something else (another person, a thing, the floor)
- Movements in which the body's weight is supported by other body parts other than the feet (on the hands, on the stomach, on the head)

SPACE

There are two approaches to thinking about space.

Kinespheric space refers to the space between the body and the limits of its mobility. It is important that the center of the body is moved in order to perform proper movement. In dance composition, Kinespheric dance pieces show movements in place that do not travel but instead shift weight from one support to another.

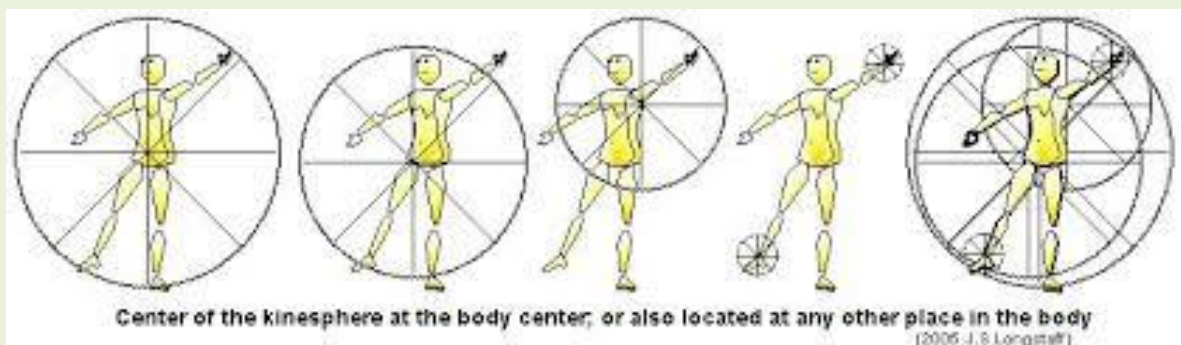


<https://www.contemporary-dance.org/dance-composition.html>

Laban defined 27 seven main directions towards which we can move within the kinesphere:

- 1 Downward
- 2 Upward
- 3, 4 and 5 To the left going downwards, maintaining the level or going upwards (some call it low level, middle level and high level).
- 6, 7 and 8 To the right going downwards, maintaining the level or going upwards.
- 9, 10 and 11 Backward going downwards, maintaining the level or going upwards.
- 12, 13 and 14 Forward going downwards, maintaining the level or going upwards.
- 15, 16 and 17 To the left diagonal backward going downwards, maintaining the level or going upwards.
- 18, 19 and 20 To the right diagonal backward going downwards, maintaining the level or going upwards.
- 21, 22 and 23 To the left diagonal forward going downwards, maintaining the level or going upwards.

- 24, 25 and 26 To the right diagonal forward going downwards, maintaining the level or going upwards.
- 27 To the center of the kinesphere (as the center of the body coincide with the center of the kinesphere, it cannot move towards it; but parts of the body or its extremities can).



http://www.laban-analyses.org/labam_analysis_reviews/labam_analysis_notation/space_harmony_choreutics/kinesphere_scaffolding/center_of_kinesphere.htm

Scenic space is the architectural space or area made for a dance (the theater, the dance studio, the garden or any place).

Laban divided this space in 9 main zones:

- 1 The center of the stage.
- 2, 3, 4 and 5 The four corners (left back and front, right back and front).
- 6, 7, 8 and 9 The four centered remaining zones (back, front, left and right).

Paths are created to go from one place to another. They can be:

- straight (towards the eight basic directions: backward, forward, to the left, to the right, to one of the four diagonals)
- circular (to the left or to the right) or
- both ways combined

Those mentioned above refer to the pathways themselves and not the body movements made while traveling.

Turns are obtained when the frontal relationship between kinespheric space and scenic space are changed. Turns can be done in different ways:

- the right, to the left
- with all kind of different degrees (half turn, 3/4 of a turn, 1/8 of a turn, 3 turns, etc.)
- in the three main levels (low, middle, high)
- on different supporting body parts
- around the three main axes (vertical, horizontal and sagittal)

Jumps are obtained by reaching higher than the high level and elevating weight over the support area. It can be classified in five basic forms:

- from one leg to another
- from one leg to the same leg
- from one leg to two legs
- from two legs to one leg
- from two legs to two legs

TIME

This feature allows dancers to extend their bodies while still moving rhythmically. It also allows them to create musical phrases with a musical meaning. These are the different categories of time:

- **Beat** is the unity of time and its reference point. It is what we count when defining a phrase or movement.
- **Tempo** is a word borrowed from musical language and is used in dance to express the frequency of a rhythm.
- **Length** is the number of beats in the movement. It also referred to as counts.
- **Phrasing** is the process of breaking down movements into choreographic fragments with a sense of unity with a beginning and ending.
- **The Pause** signifies silence and inactivity. It lasts a certain amount of time and is also choreographed. This is used to generate contrasts.

COMPONENTS FOR GROUP CHOREOGRAPHY

Space distribution - refers to the creation of regular and irregular shapes, geometric patterns, symmetries as well as asymmetries.

Time variations which refers to the following:

- **Unison** is when everybody moves at the same time.
- **Canon** is a technique where dancers take turns to perform a movement which is identically copied and performed by others.
- **Dialogue** is when a dancer or a group of dancers move while the other is stationary then they switch the situation several times.
- **Counterpoint** is when a dancer or group of dancers perform a different choreographic fragment at the same time.

Ensemble types – solo, duo, trio, quartet, etc.

CHOREOGRAPHIC TECHNIQUES



<https://www.pointpark.edu/about/aboutpittsburgh/livingandlearninginpittsburgh/community-and-summer-programs/community-programs-continuing-education/pre-professional-dance/index>

One or both of the following basic choreographic methods are used in the creation of dances:

Improvisation

In improvisation, the act of creating movement is done spontaneously. It involves playing, listening, and improvising. When exploring dance, most improvisation exercises are usually structured around a set of rules or an idea

Some choreographers develop their own movement for themselves while others teach the material to the dancers. In most cases, this method works as long as the dancers are engaged in the rehearsal.

Planned choreography

This is when a choreographer sets the stage for the dancer to perform a specific style and motion.

**** Choreography is not improvisation. Instead, it is a process that involves carefully analyzing and refining one's improvisations. This process helps develop a choreography that is both elegant and compelling.*

Although a choreographed performance is typically the last place to find improvisation, it is also important to make a performance that feels and looks live. This is because every single moment requires re-connection with the movement's original sources and intentions

Several underlying techniques are commonly used in choreography for two or more dancers:

- Mirroring - facing each other and performing the same movement
- Retrograde - executing a series of movement in reverse order
- Canon - doing the same thing one after the other
- Levels - placing dancers lower or higher in a dance
- Shadowing - one behind the other executing the same movements
- Unison - two or more people performing movements at the same time

Dynamics, such as fast, slow, hard, soft, long, and short, can be applied to movements.

ACTIVITY 2: DANCE COMPOSITION

Watch any choreography to discover how easy it is to spot some of the above-mentioned dance composition components. Take your time to experience the basic dance content you've developed earlier for your own practice.

To suggest that one approach of dance composition is superior to another is a bit of a stretch. Only if you want to deepen your comprehension of choreography, or if you're looking for new possibilities, can you use the tools listed above. However, keep the following methodological considerations in mind for your choreography:

- Create a dance and have the dancers copy it, but you can also suggest starting points, sources, concepts, or frameworks from which the dancers can build the basic motions themselves. This strategy broadens the creative potential by involving the entire group in the idea generation process.
- Work instinctively without scrutinizing what you are doing is a good way to start. While utilizing your intellect to watch or develop choreography helps you to have a different level of awareness of what you're doing, it also allows you to contribute to the process with new ideas or concerns.
- A popular and effective method for generating movement is to use dramatic words, music, pictures, or themes as a source of inspiration. Just keep in mind that choreography can come from movement and its components. Dance is a self-contained art form that does not need a dramatic framework or inspiration from another aesthetic language.

TOPIC 3: MOVEMENT EDUCATION



<https://thedisplay.net/2016/11/02/prism-body-movement-senses/>

Dance composition is a process where the idea of a movement is explored and various elements are manipulated to create a dance.

Understanding the various instruments used for composition is very important for both choreographers and dancers. They should also be able to combine these instruments with the aesthetics of their work.

A movement sequence is a collection of movements that form a part before developing into a movement statement that resemble a sentence. A dance section, comparable to paragraph writing, is created by combining movement phrases. A dance composition concentrates on the beginning, middle, and end, as well as the movements that happen in between these points, regardless of how long or short it is. One part of the choreographic process is the creation and composition of movement.

CREATIVE AND CHOREOGRAPHIC PROCESSES

Some dance scholars present their own creative and choreographic processes, while others present new steps to create a new dance. The creative process in dance involves gathering concepts and working on a central idea. This preparation is needed to develop a comprehensive plan and approach the subject of the piece being choreographed.

After experimenting with movement, the goal is to develop a deeper understanding of how it works and what its limitations are. The movement ideas are then refined to create a more complete movement.

Choreographers study the world and consider how to mimic or symbolize the body and gesture that have been observed. They watch the work of others and create movement

explorations that are inspired by their external experiences. Then they create a finished product by analyzing and synthesizing the information gathered. After considering the creative and choreographic processes, their next step is to consider the components that go into producing a dance.

SOURCES OF MOVEMENT

Creating new dance movements is the result of experimenting and exploring the prospects of movement. Experimenting with new methods to move can pull someone out of his safe place. Since these experiments are recorded mentally and physically, they may or may not turn out to be movements that would be appropriate for the choreography. But experimenting is not supposed to stop from there. Although this involves taking risks to movement, experiments should be conducted in the secure atmosphere of a dance class.

Improvisation is a discipline which involves the use of various stimuli to create new movements. The stimuli could be specific to one's body or the whole world. During improvisation, the choreographer helps develop or modify a movement or pose by providing feedback or suggestions. Doing movement improvisation with other people is a lot of fun. It allows you to share and develop new ideas.

Visuals, words, poems, chores, sensations, or someone else's movement or dance can all be sources of improvisation. These movement experiments or improvisations have a number of forms:

- **Free-form improvisations** are explorations of the idea that people move and respond to music by using various stimuli.
- **Semi-structured improvisations** are experiments which answer a question, solve a problem, or include distinct points that serve as the criterion for constructing the activity.
- **Structured improvisation** is a form of group work that consists of loosely structured and practiced movements. The choreographer identifies specific sections or pictures that the group has developed during their practice which would give the work its overall look and artistry.

Improvisation is a fun and creative method to expand movement, styles and repertoire. Many types of improvisation may assist a dancer and a choreographer to open their creative side and enrich their experience.

ACTIVITY 3: MOVEMENT EXPLORATION

Create a Movement Sequence

Combine travelling movements in a motion sequence using 8 counts (you may choose the number of counts you will use). A long motion statement frequently includes movement sequences. Each movement sequence is part of a longer motion statement. There are two parts to this activity:

Part 1

Decide on the order of the movements. Determine the sequence of locomotor motions. You should practice your movement sequence until you have it memorized. Here are some suggestions for varying your movement sequence:

First, do the sequence of movements as you created them. Repeat the process at a slow pace, then at a quicker pace. Changing the pace or timing of your motions alters your energy or movement quality. Memorize these movement sequences in the order you have chosen.

Consider how much energy, effort, or quality you put into these repeats and how they changed. If you notice a few distinct attempts or movement features, repeat the action to define those certain movements.

Part 2

Now, select two, three, or four different even and uneven locomotor actions; they should be the steps with which you are least comfortable. Use these actions to construct a new movement sequence. Learn and practice a new sequence. Repeat the procedure four times at two or three different speeds. Then, repeat the initial movement sequence, followed by the second or longer sequence that you made.

Consider the following thoughts regarding movement phrases and patterns:

- Your chosen steps
- The variations in speed
- Changes in the quality of energy, exertion, execution or movement

How does your initial movement sequence relate or differ with your second movement sequence? You should be able to identify at least two parallels and two contrasts in the way you moved, your energy, your effort, and your movement.

Make a mental or written summary of your reflections. In a small group, follow each other and take turns executing your two movement sequences. Then provide your description of the similarities and differences between the two movement sequences you developed. What striking similarities and contrasts did you notice after seeing the two movement sequences?

Feedback may provide you with fresh ideas to explore or incorporate in your sequences. Watching others execute their movement ideas may inspire you to expand to your movement creation and execution.

TOPIC 4: DANCE PERFORMANCE AND PRODUCTION



<https://www.newcitystage.com/2018/12/03/tradition-reimagined-a-review-of-the-joffrey-ballets-the-nutcracker-at-the-auditorium-theater/>

What you think of dance depends on who you are; the audience, the dancers and even the choreographers have different perspectives on the art form.

When a performer or choreographer speaks of dance, they generally think of production or technical composition; their perception of the art is typically shaped by their personal experiences. The audience, on the other hand, has a better view because, as intensely creative as movement and performance might be, dance art is more deeper, more involved, and complicated.

There is much more to it than simply on-stage movement; there's wardrobe and makeup, light and sound equipment, and occasionally even special music. There are hidden technicians who operate light boards and mixing consoles, front-of-house artists, and those who specialize in advertising or management.

Is dancing an art form that you produce or one that you convey? Is art something you experience alone, or something you, other artists, and especially your audience, share? Whatever an individual artist's answer may be, there can only be one answer for the audience, because the public can only perceive what artists communicate with them.

A good dance concert, whether emotionally affecting, aesthetically engaging, kinesthetically thrilling, or just witty and amusing, always leaves the audience with a sense of having had a meaningful experience.

WHAT IS DANCE PRODUCTION?

When the curtain rises, the lights go down, and the dance begins, the audience is captivated by the magic of the moment. Most of them are unaware of the immense amount of work that goes into making a dance production happen.

Dance production has always been and will continue to be a collaborative endeavor. It means having to be around and work with a large number of individuals who have a range of positions, titles, and responsibilities. The job of preparing and staging a dance event may be daunting and demanding at times. As a result, having a well-planned action plan and adhering to the plan's timing and timeline is critical. Every type of manufacture is one-of-a-kind.

From performance to show, there is continual interaction and a mixture of areas of duty that must be worked out. What worked in a prior show may or may not work in this one. You do not need to know how to execute all of the numerous jobs connected with the staging of a dance event as a student, choreographer, or performer, but you need to know who does what.

The following people are usually involved in dance productions:

Artistic Director - *is responsible for all aspects of the production, including the overall aesthetics and artistic vision. The director also performs various other duties as assigned by the producer.*

Stage Manager - *is primarily responsible for running all of the rehearsal activities, overseeing the dressing rooms, and giving direction to the sound and lighting signals.*

House Manager - *is in charge of and supervises everything at the front of the house, including all ushers and merchants, as well as tickets and booths.*

Lighting Director - *directs the performance from a lighting board/stand, and is in command of all lights on stage, in the house, and follow spots.*

Lighting Designer - *helps choreographers get the look they want by coordinating all of the instruments and lighting elements on the stage to create a truly unique and memorable experience for the audience.*

Technical Director - *is primarily responsible for all aspects of a performance, including backstage equipment and the construction of any sets.*

Audio/Sound Engineer - *is in charge of the sound equipment and projectors.*

Artistic/Creative collaborators - *are people who work in various fields such as costume design, construction, seamstresses, hair and make-up artists, and music directors.*

The necessity of making reference to the artistic and innovative quality of performers and choreographers cannot be overlooked, given the fundamental requirement and focus on high artistic standards in productions presented to the public.

FACTORS TO CONSIDER IN A DANCE PRODUCTION

- **Time of performance** can be adjusted successfully, yielding outcomes suitable to varying levels of skill. Night dance performances are more formal than midday or afternoon dance performances, and the evening audience is more critical.
- **Costumes and lighting** are essential components of every dance performance. Costume and lighting effects must always be considered by choreographers.
- **Balance your choreography.** Less experienced dance students are prone to pursuing ambitious choreographic ideas or concepts that are beyond their technical skills and the maturity of their experience in life. The most prevalent endeavor appears to be a fondness for big dance concepts that have little possibility of being transformed into a cohesive dance.

It is really fine to start small and work your way up. Less demanding content or topics can be choreographed extremely quickly by less seasoned pupils and performed just as well. If the dances themselves are technically beyond the dancers' performance capabilities, the impact will merely raise each performer's limits improperly.

- **A performing space or stage can be designated anywhere.** Whereas the options for designating the stage space are nearly limitless.
- **Everyone engaged must meet an artistic challenge and accept responsibility if the dance production performance is to be effective.**
- **Dance is probably the most sensual of the arts since movement is a joyful experience in and of itself.** The more attentive and sensitive one gets to the sensory feedback of movement, the more one may become engrossed within oneself. This poses a risk to both the choreographer and the dancer.

The discriminating eye must constantly be on watch to guarantee that the benefits of dance are not restricted to the participants' own perspectives, but may be conveyed to a spectator that has sacrificed both time and effort to watch.

The failure or reluctance to convey movement in a discipline that is, by definition, a performance art only works to disconnect the audience and, as a result, negates the impact of dance.

- **The choreographers' attitude toward the audience is equally as essential than the dancers' attitude toward the performance.** Dance is a performance activity that necessitates the physical presence of an audience at a specific time and location. A performance is created with the intention of showing it to others.

This concept should not be overlooked while planning for the production. It is particularly easy for individuals who are immersed in their job to mistake artistic expression with nothing more than self-indulgence.

- **The mindset toward the performance is very important.** *It is a vital part of everyone's preparation, and everyone should know that they must work with integrity and concentration in order to perform well. Performing in front of an audience increases the adrenaline level in the body and makes the performer more alert and sensitive.*
- **The theater provides an exciting area for performance.** *The intimate setting of a theater provides a great opportunity for the performers to perform in an environment that is more formal and more natural. However, since there is a stage and other equipment to enhance the performance, the expectations are higher and more formal than those of a studio.*

The presence of a stage and lights makes a performance more memorable and elevates the expectations of the audience. This separation is also psychologically advantageous for the performers. Due to the size of the auditorium and the distance between the audience and the performer, the intensity required for projecting is not overly demanding.

- **The studio is the most casual environment for a dance performance, with the added benefit of being in direct range to the audience.** *In general, members of the audience have a unique feeling of friendliness for the performers in this environment; possibly the near closeness of the two improves the audience's receptivity.*

This environment is especially helpful for those who are new to dancing. In such a scenario, dancers may learn a lot about projection. The disadvantage of presenting so close to the audience is that the artist may become distracted by seeing a specific face in the audience. The almost natural desire to acknowledge or ignore that individual limits the ability to focus on the task at hand. Consistent practice will enable the dancer to view the crowd while remaining unaffected. A studio performance, which is often surprising in its convenience, produces a beautiful mood.

DANCE PERFORMANCE SKILLS (QUALITIES OF A GOOD DANCE PERFORMANCE)

The characteristics that distinguish dance from mechanical motions are known as performance skills. We are often drawn to the dancer who excels at a variety of performance talents because they stand out from the crowd. Aspects of performance skills includes:

- Emphasis
- Expression
- Focus
- Musicality
- Projection
- Timing

All of these factors are related to how a dancer understands the movements and express the meaning of a dance. Some of characteristics may be dictated by the choreographer, such as where the emphasis should be at a particular time.

Through a simple dance combination, these abilities may be taught in the classroom to students. After learning the moves, it is less probable that the students' performance skills will be improved on later.

ACTIVITY 4: DANCE PERFORMANCE & PRODUCTION

From an academic standpoint, the performance experience, the creative cooperation required to make it happen, and the praise that comes with it undeniably improves a dancer's personal growth and self-esteem.

Teachers/choreographers should attentively monitor their dancers and offer praise, criticism, or direction. For assessment reasons, check for consistency, collaboration, teamwork, innovative contribution, problem-solving, and dedication.

This activity aims to give you a hand in making your very own dance production. Below are the steps that you should follow:

Step one: Discuss topics, responsibilities, or rules; choose a performance area; organize rehearsal facilities; and create a rehearsal plan

Choose a topic, a concept, or a piece of music to motivate and interest your group. The choreography will center on this.

Use your imagination while deciding on a performing space. Assess how much area both the artists and the audience will require. The performance venue or theater should be presentable, secure, and suitable for the dance. If you are rehearsing someplace other than the final performance setting, measure and mark out the performance area. Mark the center stage, side boundaries, and any other key locations where props may be positioned with masking tape or chalk.

Make a practice plan, schedule your rehearsals and make sure everyone understands the necessity of giving it their all.

Step two: Choose music, designate parts, talk about the design, and begin choreography.

Choose your music properly because it has enormous influence on both the quality and atmosphere of your performances. When choosing music, think about what you want to achieve and what kind of music will best suit your needs. Consider what you want to achieve and try using fade-outs, quiet, natural noises, human voices, live musicians, or other techniques.

Share thoughts on various roles and abilities in the choreography. If students are asked to perform management roles, make sure that they are well-equipped to handle these duties.

The design and overall look of your performance should be consistent with the theme or the story that you are telling. How long should the dance last?

Begin creating movement/choreography using your selected subject, narrative, or concept as inspiration. Explore methods like repetition, variation, symmetry/asymmetry, contrast, canon, accumulation, and improvisation in your compositions. Keep in mind the importance of stillness. So that the work of producing a dance does not become overwhelming, develop a characteristic pattern and create a framework for the performance.

Verify that all required copyright licenses for public performance (music, pictures, video, and literary material) have been obtained.

Step three: Make marketing materials, programs, ticketing, and front-of-house arrangements.

Draft, produce, and disseminate promotional materials, as well as place ads in local newspapers, school newsletters, and other publications. Create a striking ad to deliver to important persons who might be able to effectively disseminate your content.

Assign a front-of-house manager who will be in charge of selling tickets, coordinating ushers, materials, and personnel, among other things.

Step four – Finalize choreography, music, costumes and props

Do not wait until the last minute to create your finale. Whether it is uplifting, inspirational, controversial, startling, etc., you want to leave the audience with a memorable and gratifying ending.

Remember that the music should complement the choreography rather than overpower it. At least two copies should be made—one for rehearsals and the other for the final dress rehearsal and performance. If you are going to employ a succession of recordings, smooth down the transitions and/or precisely schedule the gaps between tracks to match the movement.

Give yourself time to experiment with, create, and perfect your choreography. Consider your dancers' needs and abilities when scheduling rehearsal time; how they develop ideas; and how they are motivated to interpret the movements.

Because costumes, shoes, and props give impact to movement, they should be introduced as soon as possible. Costumes should be in accordance with the dance style and should enhance rather than detract from the movement and theme. Will soft flowing materials improve your dancing, or do you want to see all of the body's lines? Do you want to recreate a specific historical period? What is your working capital for that? What are some low-cost ways to modify street clothes for costumes?

Take into account the impact of color schemes and accessories. Examine how the various production components affect the choreography. If you're utilizing lights and have access to a professional lighting designer and operator, urge your group (or a designated individual) to have a documented color scheme, special effects, and timing of changes that will accentuate and connect to the dance.

Step 5: Rehearsal and cleaning

The dancers should have ample practice time after the choreography is finalized to be totally comfortable with the content. Find opportunity to share progress, watch and critique, solve difficulties, and talk about the final parts of production like make-up and hairstyles.

Support experiments in costuming, make-up, and other areas.

Step six - Production week

Rehearsals will now take place in the performance area itself. All of your entrances and exits should be planned and practiced.

Sound levels should be monitored and music and technical equipment should be positioned. If you do not have a designated technical person or team, having your own supply of extension cords and tape for all cables and wires is a smart idea. Ensure that the venue as well as the audience area are safe and clean.

The stage manager in charge of music, props, sound cues, and other aspects of the show, should be present at this time.

Have a lot of run-throughs so that the dancers become familiar with not only the stage but also the backstage activities.

Make a special 'technical run' for the first time you utilize lights and sound, and tell your performers to expect a stop-start rehearsal if the lights need to be changed or if the timing is off. Everyone will have to wait patiently. Expect technical difficulties, as well as last-minute setbacks.

Give enough time for the dancers to make any required changes to the choreography in the performance area. After rehearsals, devote time to discuss and encourage dancers to address difficulties and suggest ways to improve. They may need to be encouraged to regain the original enthusiasm, stimulation, and aim after intense repetitions focused on perfecting the steps. Encourage self-assurance and trust.

Step seven – Think about your audience

If you anticipate a huge crowd, it is best to sell tickets in advance to avoid long queues at the box office or front desk. Assign someone to the performance venue to greet audience members and, if necessary, escort them to their seats. Set the tone with appropriate music and begin the show on time.

If you are serving refreshments at intervals, make sure your staff are properly educated and that everything is well arranged so that you can provide good service.

If you are not in a theater, consider the atmosphere and seating provisions. You want the audience to be relaxed and able to see the entire performance.

For safety measures, the audience must be able to see the entrances and exits of the venue.

NOTES TO THE USER

Individual and collaborative production are two predominant concepts in dance composition. It is convenient to be a choreographer who makes all of the decisions. In certain situations, it is the only realistic option. However, the practice of collaborative dance composition has proven to be an engaging practice, both artistically and socially.

Your aesthetic judgment is a companion, but it does not have to be the sole ruler of the trade. Make a bold choice for your dance composing approach. Just bear in mind that dance composition is a game to be played and enjoyed; it is not possible to please all aesthetic opinions of an audience (including your own), so relax.

If you believe you have enough material to begin, start combining your movement as you see fit. Take an arm gesture, for example, followed by a straight route, a turn, and a halt. You modify this sequence to a rhythmic phrase of, say, eight counts, and you are on your way...

You could keep going on and on. The game will never stop. Make as many choreographic pieces as you want or need, then begin planning your dramatic framework. As they say, your steps are the words, your technique is the voice and your performance is the story.



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APPENDICES