

## Year 11 BTEC Dance Knowledge Organiser – Component 3: Responding to a brief

<p><b><u>Key Question: What is a brief?</u></b> A brief is a specific set of instructions given to a person about a job or task. The purpose of the brief is to ensure that the person reaches the desired outcome of the employer/company.</p> <p><b><u>What is a stimulus?</u></b> A stimulus is the starting point/theme of a dance. Anything can be used as a stimulus if it allows the choreographer to generate ideas for movement. The stimulus of a dance can be communicated to the audience through movement or through constituent features.</p> <p><b><u>Who creates briefs for choreographers?</u></b></p> <ul style="list-style-type: none"> <li>• Producers/artists for a music videos</li> <li>• Local Councils</li> <li>• Directors of a theatre productions or films</li> <li>• Funding organisations</li> <li>• Theatres</li> <li>• Marketing companies</li> <li>• An individual (for example wedding dance choreography)</li> <li>• Dance Companies or choreographers</li> </ul>	<p><b><u>RADS:</u></b> When creating a piece of choreography from a stimulus it is useful to consider RADS. RADS are used to ensure that the features of a performance communicate the stimulus to the audience.</p> <p><b>R- Relationships</b> Who you dance with on stage/How you dance with others. For example solo, duet, ensemble, and quartet.</p> <p><b>A – Action</b> The movement that you perform.</p> <p><b>D – Dynamics</b> The quality that you attach to each movement for example fluid, sharp, soft etc.</p> <p><b>S – Space</b> The area in which you perform your dance. The formation, level and shape and size of your movement.</p>	<p><b><u>Top tips when choreographing a dance:</u></b></p> <ol style="list-style-type: none"> <li>1. <b>Analyse the brief</b> – write down all of your initial ideas when looking at your stimulus. This can include facts colours, textures, themes, era’s etc.</li> <li>2. <b>Generate more than one initial response</b> and explore your ideas before choosing your final idea</li> <li>3. <b>Generate a motif</b> that communicates your stimulus</li> <li>4. Pick a piece of <b>music that will communicate the stimulus</b> to your audience/compliment your dance</li> <li>5. <b>Motif development</b> – develop your motif using choreographic devices and RADS.</li> <li>6. <b>Structure</b> – Choose a structure for your dance that allows you to communicate your stimulus with the audience.</li> <li>7. <b>Rehearse and Refine</b> – Rehearse your movement, use self and peer assessment to refine your ideas.</li> <li>8. <b>Perform &amp; Evaluate</b> – Perform your final piece of choreography. Evaluate this once you have performed.</li> </ol>
<p><b><u>Key words for choreography:</u></b></p> <ul style="list-style-type: none"> <li>• <b>Stimulus</b> – The starting point for a dance</li> <li>• <b>Motif</b> – A short phrase of movement</li> <li>• <b>5 basic dance actions</b> – 5 basic movements that must be included in all pieces of choreography</li> <li>• <b>Motif development</b> – Developing an original motif using choreographic devices and RADS.</li> <li>• <b>Structure</b> – How the dance is pieced together to communicate the stimulus</li> <li>• <b>Target Audience</b> – a particular group that the performance is aimed at</li> </ul>	<p><b><u>Types of Structure:</u></b></p> <p><b>Narrative</b> – The dance tells a clear story in chronological order</p> <p><b>Rondo</b> – Having 3 or more themes in a piece of choreography but always retuning to a reoccurring theme in between each section (A, B, A, C, A)</p> <p><b>Ternary</b> - A three-part choreographic structure. The second section contrasts with the first section (ABA). The third section is a development of the first section.</p> <p><b>Binary</b> – A two part structure (AB) that has two self-contained themes. These may be linked through tempo or type of movement etc.</p>	<p><b><u>Choreographic approaches:</u></b></p> <p>Choreographers sometimes create all movement <b>before the rehearsals and then teach it to the dancers.</b></p> <p>Other choreographers choose to work more <b>collaboratively and set the dancers tasks</b> to create some of the movement.</p> <p>Most choreography is created through <b>improvisation.</b> Improvisation is the process of generating movement spontaneously and the refining it to develop motifs.</p>

## Constituent features:

Constituent features refer to anything that you see in the performance space. These include the characteristics of choreography, the physical and the aural setting. Constituent features are used to enhance a performance and to communicate the stimulus/choreographic intention with the audience.



- **Characteristics of choreography** - Dance style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form, and structure.
- **Lighting** - The use of light in a performance, this can include coloured washes, spotlights, blackouts, and natural light.
- **Sound/Aural Setting** - Aural setting includes the music, sound, any spoken words, any audible aspects of the dance and silence.
- **Set/Physical Setting/Performance Environment** - The set for a performance includes the type of stage, use of props, any raised platforms, backdrops, and special effects.
- **Costume** - What the dancers wear when they perform. This can include jewellery or accessories depending on the piece.

## Choreographic influences:

- **Kate Prince** - Works closely with the music to represent a theme or story to the audience.
- **Itzik Galilli** - Sets tasks for the dancers to create solo's so that their personality can be seen within the movement.
- **Matthew Bourne** - Sets tasks for one dancer to choreograph arm movement and another dancer to choreograph legs. Both dancers then bring the movement together. Uses dramatic, theatrical movements.
- **Lea Anderson** - Pedestrian/Everyday movement
- **Wayne Cilento** - Musical staging rather than choreography. The dance has a narrative structure and tells a story
- **Akram Khan** - Fuses Contemporary and South Asian Dance
- **Busby Berkeley** - Creates dances based on clever formation changes. Lots of travelling, turns and circular movements
- **Martha Graham** – Contract & Release. Spirals.
- **Kate Prince** – Creates narrative hip-hop pieces.
- **Peter Darling** – Creates stylised movements from illustrations
- **Merce Cunningham** – Choreographs by letting **chance** dictate many of his choreographic decisions and believed the music should be created separately from the movement. Merce uses techniques like rolling dice and flipping coins to create movement.
- **Anthony Bam Bam Thomas/Rhythm Nation** – Military movement to show unity
- **Diversity** – Hindsight 2020. The use of spoken word/direct correlation
- **James Cousins** – Contact Improvisation. Sets rules for dancers to create movement.

## Roles, Responsibilities & Skills:

When creating a piece of choreography, you will take on both the role of a choreographer and a dancer.

**Choreographer** - A choreographer's responsibility is to develop ideas from the stimulus or brief and use this to create movement. They have to develop the movement using choreographic devices and then teach it to the dancers. Choreographers choose the dance style for the piece and give feedback to the dancers throughout the rehearsal process. Skills needed to do this include the following:

- Choreography skills
- Creativity
- Communication skills
- Organisation skills
- Leadership skills
- Technical & performance skills

**Dancer** - A dancer's responsibility is to continuously develop their performance and technical skills so that they are able to learn and perform new movements. They should learn and remember the choreography as well as contributing to any choreography tasks that are set. They must attend all rehearsals and apply any feedback given by the choreographer. Skills needed to do this include the following:

- Creativity
- Communication skills
- Organisation skills
- Time management skills
- Technical & performance skill

