

Choreographic Devices:

1	Motif	A movement phrase showing an idea
2	Motif Development	Ways in which a movement phrase can be varied
3	Repetition	Movements or motifs are repeated
4	Canon	Movements introduced by one dancer are repeated exactly by other dancers in turn
5	Fragmentation	A movement is broken down into smaller units
6	Levels	The height in space at which a dancer is moving
7	Retrograde	The movement phrase is performed backwards, as if rewinding a video
8	Direction	Change the facing of the movement
9	Alternative Air Pathway	A pattern made in the air by the use of body parts
10	Instrumentation	A movement performed by a specific body part (s) is transferred to another body part (s)
11	Enlargement	Movements are altered making contrasts such as high/low, large/small
12	Insertion	Inserting a completely new movement into your sequence
13	Accumulation	When you build up actions (1,12,123,1234)
14	Muybridge	When dancers join in with a motif at a certain point
15	Action/Reaction	A dancer (s) responding to an action from another dancer (s)

Choreographic Approach:

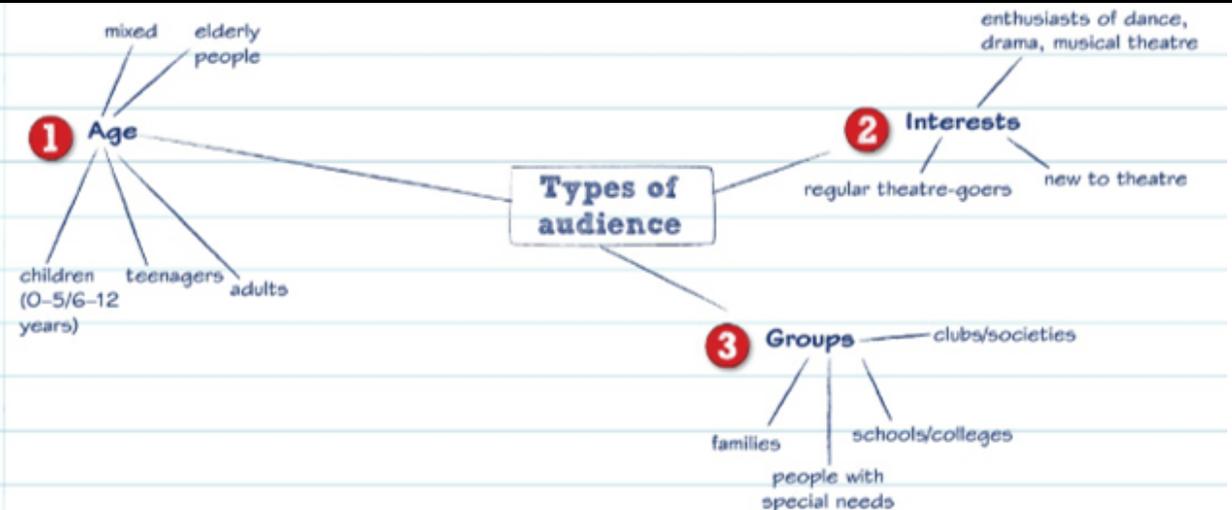
16	Bob Fosse	Feature individual strengths of dancers, encourages dancers to develop steps, a focus on imagery and acting rather than steps, sharing his vision to understand
17	Anne Teresa de Keersmaeker	Takes risks, uses repetition and unison, uses natural gestures and steps, adds layers such as text, voice, film, shows order and disorder, guided by structure
18	Kenrick H2O Sandy	Kenrick H2O Sandy – Explores movement, break down music, movement must compliment the sound, signature actions, taking the audience on a journey, fusing different styles

ASDR:

19	Action	Run, roll, stretch, stillness, twist, leap, hide, curl, fall, carry, turn, gesture, kneel, rising, hop, slide, reach, kick, ripple, jump, crouch
20	Space	Over, under, circular, linear, cluster, upstage, downstage, formations, high, low, isolated, personal space, closed, open
21	Dynamics	Sharp, sudden, slow, jagged, floppy, relaxed, uplifted, jerky, smooth, bold, light, heavy, explosive, free, mechanical
22	Relationships	Solo, unison, confrontational, close proximity, duets, small groups, 1v3, distant, canon, mirroring, 2v2, face to face, cluster, opposite sides of the space

Dance Skills:

23	Physical Skills	Posture, Alignment, Extension, Co-ordination, Spatial Awareness, Balance, Timing, Strength, Flexibility, Control, Mobility, Isolation
24	Interpretive Skills	Facial Expression, Use of Focus, Emphasis, Suspension, Musicality, Projection, Dynamics, Quality, Use of Breath



### Dance Styles:

25	Contemporary	Borrows from a range of styles, employing strong leg work, stresses on torso, contract-release, floor work, fall and recovery
26	Jazz	Vernacular jazz dance includes Charleston and Lindy Hop, and theatrical jazz was popularised by Jack Cole and Bob Fosse
27	Hip hop	Includes a wide range of street dance styles including breaking, a freestyle nature, often engages in competitions referred to as battles
28	International	Emphasis on cultural roots of a dance from a particular country, symbolising the importance of expression through dance
29	Physical Theatre	Storytelling through physical movement with reliance on the performers' physical motion combined with, text to convey storytelling, using the body to portray emotions
30	Ballet	The foundational style of dance technique, characterised by fluid and precise movements in 'turned out' positions

### Structures:

31	Binary	A two-part structure with an A theme and a B theme (AB)
32	Rondo	A structure of three or more themes with an alternating return to the main theme (ABACADA)
33	Ternary	A three-part structure in which the second section contrasts with the first and last section (ABA)
34	Theme and Variation	A structure in which a section is followed by sections that are variations of the original for variety (A, A1, A2)
35	Narrative	Follows a storyline that may convey specific meaning or concepts through that story (ABCD)

### Types of Stage:

36	Proscenium Arch	Audience is end-on to the performance space, one main view point, the arch frames the action
37	Thrust	Audience is on three sides of the performance space; the action comes into the audience but can be pulled back
38	In the Round	Audience is on all sides of the performance space which is in the middle, performers enter and exit through the audience
39	Traverse	Audience is on either side of a rectangular performance space, the audience are facing each other
40	Promenade	Freedom to scenes in different locations, confident performers encourage the audience to follow them on a journey

### Purpose:

41	To Educate	Cover a particular topic—communicate key points in an interesting way
42	To Inform	Alert an audience about a topic—communicate facts and information
43	To Entertain	Type of entertainment—any variety needed
44	To Celebrate	Celebrate a particular event— cultural considerations
45	To Challenge	Raise awareness of a particular topic—communicate objective clearly

