# 1.1 Composition and choreography

Name: _____ Class: _____ Date: _____ **Total: 28 marks**

**KEY WORDS** motif • development

## Composition and choreography

## Objective

Supported preparation: Build a movement motif into a composed work through chosen developments; Analyse the compositional decisions in an analytical statement. This is original rehearsal, not completion of the assessed task.

## 1 Key knowledge and worked examples

> **Composition toolkit.** The motif: a movement cell small enough to transform, recognisable enough to anchor. Development: repetition (meaning accumulates), variation (timing, dynamics, facings), transposition (new body part or level), retrograde (backwards), accumulation (cells stacked). Form: statement, departure, return; contrast within a work and ACROSS works. The statement: decisions, problems, trials, the lesson for future development. Worked: "Reach" (the collapsing reach), contrasted by "Doorframe" and "Counting House".

## 2 Practice

**2.1** Name the five development methods of a motif. [5]

**2.2** What is a motif, and what two properties must it have? [3]

**2.3** At which two scales does contrast operate? [2]

**2.4** What must the analytical statement analyse? [3]

**2.5** What does repetition of a motif do that a single statement of it cannot? [2]

## 3 Exam-style questions

**3.1** *(Development style.)* A student's reach motif reads as an accident when it collapses. Recommend a development fix, and say what the fix teaches about motif meaning. [4]

**3.2** *(Contrast style.)* Draft the contrast plan for a submitted set of works so it cannot read as one work repeated: name each work's contrast axis. [6]

**3.3** *(Statement style.)* Draft the problem-trials-fix-lesson spine of an analytical statement for a work whose motif is a stopped gesture. [3]

## Solutions

**2.1** Repetition (1); variation (1); transposition (1); retrograde (1); accumulation (1).

**2.2** The smallest movement phrase that carries the intention (1); small enough to transform (1); recognisable enough to anchor the work (1).

**2.3** Within a work (levels, tempo, density, dynamics) (1); across the submitted works (the works must differ) (1).

**2.4** The compositional decisions (1); the problems encountered and the solutions tried and chosen (1); the lesson for future development, with key terms applied and sources attributed (1).

**2.5** Repetition lets meaning accumulate across returns (1); a single statement cannot build progression (for example exhaustion or insistence) (1).

**3.1** Fix: vary the dynamics of the collapse (the weighted collapse with the breath audible, against the sudden) so it reads as chosen resistance rather than accident (2). Lesson: a motif's meaning is set by its development, not its shape (2).

**3.2** Any set of distinct axes accepted, for example: work one, a flowing reach motif with floorwork, developed by variation and retrograde (2); work two, unison walking with no floorwork, a stopped-gesture motif (2); work three (where the task allows three), accumulation only, built from a counting phrase, no retrograde (2). The axes (material, device, structure) must be named.

**3.3** Problem: the stopped gesture read as a pause rather than a decision (1); trials: held longer, placed off the beat, given a response gesture (any two) (1); fix and lesson: the stop placed off the beat reads as decision, so timing carries intention (1).

Local review guidance: (R1) 3.1 argues intention, not taste; 3.2 names each axis; 3.3 keeps the four-part spine. Authored guidance.