

Dance: choreographic and reflective preparation

Supported preparation only; actual school choices and assessed work remain separate

Motif and controlled development: method

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A motif is a recurring movement idea. Develop it through time, space, scale, repetition and contrast, choosing a variable that serves an intention.

Safe teacher supervision governs any physical trial; a written plan is preparation rather than performance evidence.

Movement motifs and development: source representation

Movement motif: test time without changing the sequence

Same movement; different timing



Trial A: a slow pause

Trial B: immediate acceleration

Reused original source-lesson representation; values belong to that source example.

Motif and controlled development: worked case

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Original phrase: reach, pause, turn. Version A keeps a two-count pause; B moves straight into the turn. Annotate a test for hesitation.

Identify the evidence before reading the model.

Motif and controlled development: reasoning

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Keep movement order, space and performer comparable while changing the pause. A longer stillness may foreground hesitation; immediate transition may suggest urgency.

These are hypotheses about communication, not guaranteed audience responses.
Record actual trials and feedback only after approval.

Motif and controlled development: your transfer

Motif and controlled development: your transfer

Propose a direction change that tests conflict while keeping the motif recognizable.

Pause and give an individual answer with reasons.

Motif and controlled development: transfer review

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Retain reach-pause-turn order but direct the reach away from the eventual turn, then compare with aligned directions in safe approved trials.

Explain the intended opposition and test actual communication. Larger amplitude alone would change scale rather than clearly isolate direction.

Comparative dance inquiry: method

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Compare movement, rhythm, space and function in specific contexts. Research practitioners, community and performance setting through reliable credited sources.

A short exploration cannot represent an entire culture or authorize restricted practices.

Dance investigation and cultural context: source representation

Original source / task evidence

Task: two original phrases share a circular pathway but serve different stated intentions. What additional evidence would make comparison culturally grounded?

Separate what is stated from the interpretation.
Comparative dance inquiry

Original fictional task source; not an authentic selected work.

Comparative dance inquiry: worked case

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Comparative dance inquiry: reasoning

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Actual selected forms need evidence about participants, setting, purposes and conventions, with source credits and relevant restrictions.

A shared pathway alone establishes a formal similarity, not shared cultural meaning.

Comparative dance inquiry: your transfer

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Research changes your interpretation of a movement's function. What should practical reflection record?

Pause and give an individual answer with reasons.

Comparative dance inquiry: transfer review

Comparative dance inquiry: transfer review

Cite the source, explain the earlier interpretation, show an approved revised exploration and evaluate what changed in movement understanding. State the limits of a short study and relevant restrictions.

Do not generalize the revised trial to the whole culture.

Rehearsal and performance reflection: method

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Set a visible improvement target, practise safely and compare the transition within the whole phrase.

Reflection joins intention, specific evidence, revision and result; general praise gives little guidance.

Rehearsal, interpretation and performance evidence: source representation

Original source / task evidence

Task: fictional feedback says, “The weight transfer before the turn interrupts the intended flow.” Plan a response and explain the evidence still required.

Separate what is stated from the interpretation.
Rehearsal and performance reflection

Original fictional task source; not an authentic selected work.

Rehearsal and performance reflection: worked case

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Identify the evidence before reading the model.

Rehearsal and performance reflection: reasoning

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Identify the transition, explore a safe timing/weight adjustment with the teacher, then compare recorded actual trials with consent.

Check continuity and whether the expressive intention remains.

Rehearsal and performance reflection: your transfer

Rehearsal and performance reflection: your transfer

A smoother transition weakens the intended hesitation. How should the performer respond?

Pause and give an individual answer with reasons.

Rehearsal and performance reflection: transfer review

Rehearsal and performance reflection: transfer review

Separate technical continuity from expressive intention. Compare approved versions, retain a deliberate pause or another safe articulation where justified, and evaluate actual feedback.

Improvement is judged against the intention, not smoothness as a universal criterion.

Check yourself

Independent retrieval

A repeated motif feels different when its timing changes. Propose a rehearsal comparison and identify observable movement evidence rather than claiming an audience response.

Write your reasoning before comparing it with the methods and limits taught in this lesson.