CHAPTER 8
Composition and performance

OUTCOMES
On completion of this chapter, you will be able to:
• develop, refine and perform movement compositions in order to achieve a specific purpose (P13)
• utilise a range of sources to draw conclusions about health and physical activity concepts (P16)
• analyse factors influencing movement and patterns of participation. (P17)

OVERVIEW

COMPOSITION AND MOVEMENT MEDIUMS

SPACE
Direction; Level; Dimension; Patterns and formations

DYNAMICS
Force; Flow

TIME AND RHYTHM
Musical applications; Duration; Momentum; Self-paced versus externally paced; Timing

RELATIONSHIPS
Other people
Apparatus and equipment
Team formations, positional play and partner work

THE PROCESS OF CREATING MOVEMENT
Defining the purpose or motivating factors
Generating movement relevant to the purpose
Exploring variations
Improvisation

COMBINING AND ARRANGING MOVEMENT
Rules and conventions of the medium;
Sequencing; Transitions; Repetition; Variation

APPRAISAL
Ways of appraising
Aspects of appraisal
Establishing and applying criteria

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A composition refers to a movement pattern consisting of a number of movement sequences, with a beginning, middle and end. Performance is the end result of learning a movement composition. It is the game, dance, gymnastics or aerobics routine. Movement mediums refer to physical activities that use gross motor movements as their medium. They include dance, gymnastics, aerobics and games. Elements of composition are identified aspects of movement that can be changed or manipulated to produce movement patterns. They include space, dynamics, relationships, time and rhythm.

Many physical activities involve the use of different movements linked together to achieve a purpose or communicate an idea. Linking movements for a purpose is referred to as the art of composing. A composition is a movement pattern consisting of a number of movement sequences. The end result of learning a movement composition is the performance. There are several movement mediums through which individual skills are linked together to create a movement or a performance. These media include gymnastics, aerobics, dance and games.

Often there are similar skills within these media. However, depending on the purpose of the movement, these skills can look very different when they are performed. For example, compare jumping for height and jumping for distance. Both types of jump include the simple movement sequence of run, jump and land. By varying the speed of run-up, the force of take-off and the height and length of the jump, we can change this movement sequence. By varying the different movement elements, we can create a movement that fulfills what we are trying to achieve; that is, the purpose of the movement.

Developing a movement pattern or movement sequence that reflects the intention or purpose of a performance requires the choreographer, composer or coach to use and manipulate the elements of composition. These elements are integral to movement composition and performance. If we examined a gymnastics floor routine that required the same movements to be performed by different gymnasts, we would find that each performance was different, depending on
- how the performer used the space
- the pace at which the movements were performed
- the relationships the performer developed with other people
- the coordination and timing of movements.

Figure 8.1: Overview of the elements of composition

**Space**
- where we move
- how we use space
direct → flexible
effort

**Dynamics**
- how we move
strong → light
force

**Quality of movement**
flow

**Time and rhythm**
- musical applications
- duration
- speed
- momentum

**Relationships**
- other people
- apparatus/equipment
- team formations
By changing different aspects of movement, each gymnast can produce a unique performance while still including the same skills. By manipulating the elements of composition we give quality to the movement pattern.

The major elements of composition include

- **space** — where we move and the shape of our movement
- **dynamics** — the degree of energy applied to a movement and the continuity and control of our movement
- **time and rhythm** — the speed and duration of our movement; the underlying beat
- **relationships** — movement in relation to people and the environment.

**Space**

*Space* is the medium in which movement takes place. It is defined by shape and size.

- **Personal space** is the space immediately around you.
- **General space** is the space shared with other people or objects.

**Direction**

*Direction* is the course our moving body follows or the direction in which we move.

- **High**, **medium**, **low**
- **Forwards**, **backwards**, **right**, **left**, **up**, **down**
- **Elongated**, **round**, **spread out**, **twisted**
- **Large**, **small**, **far**, **near**, **wide**, **narrow**
- **Straight**, **angular**, **curved**, **twisted**

**Figure 8.2**: Spatial elements of movement

There are many *directions* in which a person can travel within their performance space. These directions include forwards, backwards, right, left, up, down, diagonal, zigzag, circular or turning. Moving in any of these directions results in specific actions, such as rising, falling, advancing or retreating. The direction in which we move gives importance or expressiveness to our movement. For example, a dancer may move in a zigzag fashion to portray the idea of evasion, or a player in touch football may run a diagonal line in an offensive play to draw an opposition player.

When moving in any direction, there is usually a body part that naturally leads the movement. For example, when moving backwards the back leads. Changing direction as we move through space adds complexity to a movement task. Compare the basketball player who travels in a straight line forward...
Level is the height of the movement in personal space.

dribbling a ball to a basketball player who weaves around opposition players while dribbling a ball.

In games, direction is used to achieve a specific goal. Generally, a forward direction is when the player or team is travelling towards their opponents’ goal or try line. In dance, gymnastics and aerobics, direction is used to enhance the visual appeal of a performance.

**Level**

**Level** is the height of the movement in personal space:

- high level is generally above the shoulders
- low level is below the hips
- medium level is between the shoulders and hips.

Some activities require the performer to move at different levels during a movement. When performing a leap in dance, the performer moves from a medium level during the running phase to a high level during the leap and returns to a medium level on landing. In an aerobics class, an instructor leads the class through moves that will be performed at all three levels. A pitcher in softball can use the air space, direction and different levels to achieve a range of pitches, such as a slow lob pitch (high), a straight fast pitch (medium) or a drop pitch (low).

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**Space: direction and levels**

Perform the following activities, which relate to direction and levels.

1. Standing in one spot, perform a simple movement, such as twisting, bending, stretching or reaching. Observe yourself in a mirror while you perform. Now try performing the same movement while you face your body in different directions.
2. Use a variety of directions, such as backward, forward, sideways, or any four of the diagonal directions, to walk across a space.
3. Move around a space using a basic walk. As you walk, begin to change direction on specific counts. Practise changing directions on every eighth, fourth and second count.
4. While walking around a space, change the level of your walking. Change from middle, to high, to low.
5. Alter the level of other locomotor movements while moving around the space.

Dimension

Dimension describes the size or extent of the movement or performance space.

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Dimension is the size or extent of the movement or performance space. It considers our personal and general space. The dimensions or size of a field, court or performance space have an effect on the movement patterns that occur within the space. Imagine doing an individual gymnastics routine on a floor the size of a rugby league field, or playing a game of touch on a netball court. A composer needs to know the size and shape of the performance space in order to know how many skills or movements to include so the composition fits into the space. If a set aerobics routine was to be performed in a smaller space, the range of movements may need to be reduced and the direction of movement altered.

Dimension and composition

Compose a simple dance routine and gymnastics floor routine. Perform the routines in a space large enough to fit the routine. Reduce the performance space and perform the routines again.

1. Compare how the reduced space impacts on the dance and gymnastics routine.
2. What elements of composition need to change to accommodate the reduced space? Why?

In games, players often need to change their body dimension in space to give an advantage in either attack or defence. For example, when performing a zone defence in basketball, players expand their body by stretching their arms out and taking a wider stance in an effort to reduce the space through which a defender may try to attack.

Figure 8.4(a): Dimension relates to the playing or performance space and the relative positions of players or performers within it.
The perception of the body’s dimension in space is a significant aspect in our performance of movement tasks. Dancers or gymnasts may concentrate on the extension aspect, known as amplitude, in order to achieve long lines in the body and limbs. In performing rolls and somersaults, a gymnast aims to make the movement small by keeping the body curled to assist the speed of turning. However, if the gymnast does not have a perception of the body’s position at any time during the turn, the somersault may not be completed before the landing, or if the tuck is held too long, over-rotation may occur.

**Figure 8.4(b):** We use different dimensions to achieve specific tasks.

**Patterns and formations**

Patterns are the imaginary lines that the body or its parts make when moving in general space, whether it be in the air, on the ground or floor, on your own or in combination with other performers. Movements can make either straight, angular, curved or twisted patterns, or combinations of these four basic patterns; for example, circular, spiral, square or zigzag.

**Figure 8.5:** Some angular, straight, curved and twisted movement patterns
In games we may need to change our movement pathway due to another person. This occurs frequently in games as teams set up offensive and defensive moves in response to the positioning of opposition players. Individual players use straight runs, dodges, weaves and changes of direction in an attempt to outmanoeuvre an opposing player.

Patterns and formations

Choose a team game you have a good knowledge of. Design an offensive tactical move that could be used in this game. Draw this move, including lines of player movement and equipment, such as the ball.

1. How have the patterns formed in the move created space for attack?
2. Draw a defensive formation to counter the offensive pattern. Discuss why this pattern would be effective.

In aerobics, many instructors use a variety of organisational patterns for their class to promote group activities; for example, line work formations, circles, relay formations and circuits. Dancers and gymnasts use this spatial aspect by varying independent air and floor patterns, or accompanying air and floor patterns to communicate certain feelings or images, and to add emphasis, interest or variety to their performance.

Patterns

Observe the following movement sequences and draw the pattern formed during the movement:

1. gymnastics floor routine
2. back line throw in netball (both ball and players)
3. hits by a batter in cricket in one over
4. a short sequence of a dance routine (principal dancer only).

Explain the meaning or tactic behind each pattern formed.

Space

1. Why is the use of space critical to games strategies?
2. Suggest ways that space is created and reduced in team game situations.
3. Analyse a performance in games and debate how effectively space was used.

Dynamics

Dynamics refers to the flow and force produced by the body as it moves. The element of dynamics incorporates both the force exerted during movement and the flow of the movement. Varying the force and flow of a movement results in dynamics. The dynamics of movement allows performers to better express the purpose of their performance. By changing the degree of energy applied to a movement and the control of the movement through space, a performer can achieve or portray the purpose of the performance. For example, a dancer can perform a movement using a high degree of energy to generate
a strong force that may communicate the idea of assertiveness. Alternatively, they could use light force in their movements to convey the idea of softness or passiveness.

**Force**

*Force (composition and performance)* refers to the magnitude or intensity of the energy exerted, expended, or released. Force is active and is realised in movement. The amount of force used affects the quality of any given movement.

The effective use of movement skills in various situations partially depends on our ability to control the force created and to absorb the force appropriately. For example, to perform a handspring vault in gymnastics, force is created in the take-off on the vault and absorbed on landing.

You may have heard a spectator comment on the 'weak' attempt made by a player to tackle an opposing player. This simply refers to the degree of energy applied in attempting the tackle. The degree of force applied to movement can be either strong or light.

Strong movements are those performed with a large degree of energy. Movements such as jumping, striking, kicking and take-off in gymnastics are strong movements as they require a high degree of energy or force to do them. Weak or light movements are those done with a small degree of energy. Catching a cricket ball where the hands 'give' in the action of catching requires a small degree of energy resulting in a light force. A rhythmic gymnast will catch a ball by using the entire body to follow the fall and to absorb the weight of the ball. This enables the catch to be soft and silent and does not interrupt the trajectory of the ball.

**Figure 8.6:** Force can vary from strong to light.

The dynamics of movement can be described in other ways. When a movement is performed with consistent, even release of energy, it can be described as smooth or sustained. An ice-skater skating at the same speed produces a sustained release of energy. A movement can be described as explosive when energy is suddenly released. The start in a sprint race or the take-off in a leap in dance are explosive movements. When energy is released in short bursts it produces a jerky movement.
**APPLICATION**

**Force, flow and speed**

Perform movements using variations in force, flow and speed of movement. For example:

- walking on the moon compared to walking across a busy road dodging traffic
- drifting aimlessly through outer space compared to hang-gliding to a predetermined landing area
- the movement of a bee compared to a butterfly
- a slow jog in the park compared to fleeing from danger.

**Impact of varying force, flow and speed**

1. How are the dynamics of force and flow used in each movement performed in the application above?
2. How does the use of dynamics create realism for the audience?
3. What changes in the use of space when you increase the force?
4. How does the use of dynamics improve the quality of movement?

**Flow**

Flow is the control of movement through space.

Flow is concerned with the movement of the body or an object through space and time. Within this element there are three aspects that can describe the movement: continuity, body flow and control.

Continuity refers to the way movements follow from one to another when combining movements in a serial skill. These movements can be performed in either an uninterrupted way, where the movement is flowing without stops or starts, or in an interrupted way, where there are stops and starts. When dance and gymnastics movements are sequenced together in an uninterrupted way they are visually appealing to the spectator.

Body flow relates to the way the movement flows through the body while moving. For example, an undulating body wave involves successive flow through the body as one body part starts a movement that is passed onto another adjacent part in a sequential way.

The successive movement of body parts is also a desirable technical requirement in the execution of many game skills. Whether it be striking, kicking, hitting or throwing, the coordination and flow of body parts is critical in the success of execution of the skill.

Control deals with the way movement is controlled or not controlled and suggests an effort reflecting flow. It can be seen as a continuum from bound to free.

If at any moment during a movement the body can be stopped, controlled or restrained without difficulty, the flow of the movement is said to be bound. The movement may not necessarily stop altogether, but it may be altered or restrained momentarily. Bound flow may also be described as controlled, restrained, cautious, limited or withheld. A performer who is learning a skill or movement sequence will often stop and start in practice as they try to master the skill or movement. Think of a person learning to juggle.

Free flow occurs when the movement flows in an unhindered manner and it is difficult to stop the movement suddenly. The person moving is generally not attending to any cues and moves automatically through the various parts of the movement action. Free flow may also be described as uncontrolled, abandoned, fluent or outpouring. A performer who is extremely skilled may move with free flow as the skills can be executed automatically.
**Dynamics**

Observe a dance performance (or recording of a performance).

1. Identify the dynamics of the performance.
2. What was the purpose or message of the performance?
3. How did the changing dynamics communicate the ideas or purpose of the performance?

**TIME AND RHYTHM**

Rhythm is the mathematical organisation of time in music, dance aerobics and movement skills.

Timing and rhythm are essential elements in all movement mediums. The successful execution of skills in games depends on the timing and coordination of body parts. For example, striking a fast pitch ball in baseball requires the athlete to time their swing so that they can generate a large degree of force when the bat strikes the ball. The point of time at which the ball is struck while swinging the bat forward will also influence direction. For example, a late swing by a right-handed batter is more likely to travel close to first base. The visual appeal of dance and aerobics relies on the performers being in time with the music and each other.

**Figure 8.7:** The execution of skills depends on correct timing.

**Musical applications**

Performances or compositions within the movement mediums of dance, aerobics and gymnastics are created to sounds and music. The music or sounds organise the timing of movements.

In movement, rhythm has two aspects:
- the metric organisation of time (beat, tempo, accent)
- the organisation of a single movement or a series of movements into patterns or forms.
Rhythm is determined by:

- **beat** — the steady, underlying beat or pulse that is organised in repeatable patterns
- **measure** — a number of beats grouped into a unit. Most commonly there are two, three or four beats or counts per measure. (In music, a measure is called a bar.)
- **metre** — the number of beats in one measure, such as \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \) or \( \frac{6}{8} \). The first number represents the number of beats per measure, while the second number represents the time value of the beat.
- **accent** — the emphasis or stress put on a beat within a measure. It is usually put on the first beat of a measure, but it may occur on any beat.
- **tempo** — the speed of the beat. It can be fast, moderate or slow. Tempo is frequently indicated at the beginning of a piece of music. A movement in \( \frac{3}{4} \) time may move slowly, but if the tempo is increased, the same movement could be performed quite quickly with the impact or feeling of the movement changing. By changing the tempo of the beat, the performer can explore and create movements that portray an intended purpose.
- **rhythmic patterns and phrases** — result from combining beats into a pattern within a measure or a phrase. Rhythmic patterns are usually subsets of rhythmic phrases. In some dances, it is obvious when a phrase ends and a new one starts. This is evident in folk and social dance. Some locomotor patterns have natural rhythmic patterns. Some are even, such as running, walking and hopping, and some are uneven, such as skipping and galloping.

In dance, rhythmic patterns are generated when a dancer moves at a varying tempo within a movement sequence or within a specific number of pulse beats. Adding silences or places where you hold a pose or body shape also contributes to rhythmic patterning.

![Figure 8.8: The pattern and underlying beat of three types of metre](source: Sandra Cerny Minton, *Choreography: A Basic Approach Using Improvisation*, 2nd edn, Human Kinetics, Champaign, Illinois, 1997, p. 29. Reproduced with permission.)

**INQUIRY**

Discuss how the element of rhythm is applied to:

(a) individual games, for example, golf
(b) team games, for example, touch football
(c) running
(d) gymnastics.
Duration

The time taken to perform a movement is a continuum from short to long. Within all media of movement, the duration of a performance or movement can have a great impact on what the performer is trying to achieve. In aerobics, a performer may take a long period of time to perform one push-up in a routine compared to a series of push-ups performed quickly. In games, rules influence the movement being performed and the positioning of players. For example, in basketball offensive players have a three second limit in the keyhole and in netball the goal shooters have three seconds in which to shoot a goal. In rugby league, slowness in playing the ball allows the opposition to advance and reduce the chances of the offensive team gaining ground.

In dance, a change in the duration of a movement being performed can impact on the quality of the performance. For example, a performer would need to take a long period of time to perform a movement such as pushing against an imaginary barrier, or a short period of time to perform a punch-like action.

Duration also refers to the length of time in which the activity is performed. The length of a music track may determine the duration of a dance or floor gymnastics routine.

Governing sports bodies determine the duration of games; for example, touch football is played in two halves of 25 minutes each. Performers must be physically prepared for the duration of the performance. If their physical abilities and fitness levels are poor, the performance will suffer.

Figure 8.9: The duration of the movement skill of shooting in basketball is influenced by the speed of the player and the pressure of the defence.
Momentum

Momentum (composition and performance) is determined by the speed at which we perform a movement or movement phrase. Speed can be seen on a continuum from fast to slow. Some movements require us to control the pace at which we perform in order to achieve a specific purpose. For example, a baseball fielder needs to field and throw a fielded ball at a fast speed in order to beat the runner to the base. On the other hand, an aerobics instructor may need to slow down a series of movements in the learning phase or to maintain a high level of safety.

The speed in any movement is not usually constant. An increase or decrease from one speed to another is common. These changes in speed give moments of acceleration and deceleration during the movement. Acceleration and deceleration have many uses in dance, such as representing someone fleeing from danger, the building intensity of a fight, or the wind down showing fatigue and exhaustion. In gymnastics, a performance on the uneven bars may require the gymnast to increase the momentum of movement as she circles the bars, and decrease the momentum as she holds a handstand on the high bar. In games, a tactical ploy by teams is to increase or slow down the tempo and momentum of the game to ‘put off’ the opposition.

Figure 8.10: The speed at which movements are performed varies according to the purpose of the movement or the performance.

Time and rhythm: momentum

View short excerpts from a dance, a gymnastics floor routine and a game. Alternatively, compose your own short movement sequence in each of the movement mediums.

Changing momentum

1. In each medium used in the application above, identify where there were changes in the momentum of the performance.
2. What was the purpose of the changes in momentum?
3. How was momentum used in the dance to add to the quality of the performance? Give examples.
Self-paced versus externally paced

The use of the element of time in the execution of any movement skill is important. To perform any movement skill successfully, we need to put together the subroutines or phrases (related component parts) in sequence. The smoothness and continuity of a movement (rhythm and flow) is influenced by pacing (how we time our movement) and anticipation (how we predict what is going to happen).

When we can determine when to start and finish a movement and how fast to perform it, the skills are said to be a self-paced movement. Performing a serve in tennis is a self-paced skill, as the performer is able to completely control the pace of the movement.

We are not always able to control the pace or timing of our movement, however. In some activities we have to constantly time and adjust our moves in relation to the movements of an opponent or a ball, such as returning a serve in tennis or in dribbling around an opponent in basketball. These movements are said to be externally paced movements, as are dances and aerobic routines, which are restricted by external musical rhythms. Environmental factors such as the weather and the playing surface also impact on the performance of a skill.

Self-paced movements are skills where the performer has control over the timing of the skill, including when it begins and when it ends.

Externally paced movements are skills where the pace and timing of the skill is controlled by outside influences such as music or an opponent.

**Figure 8.11:** A tennis serve is a self-paced movement, but receiving the serve is an externally paced movement.

**APPLICATION**

Externally paced versus self-paced skills

From the skills listed below, choose one that you can perform competently. Perform each skill as a self-paced skill and then as an externally paced skill.
- A layup in basketball
- Hitting a softball off a tee-ball stand
- Kicking a soccer ball at a target

**INQUIRY**

1. Which is the easiest type of skill to perform, self-paced or externally paced? Explain your answer.
   (a) How did you make the skill an externally paced skill?
   (b) How did this affect your performance of the skill?
2. What would happen if you had no previous experience at performing this skill and you had to perform it as an externally paced skill?
3. What impact would using self-paced compared to externally paced skill practices have on a beginner learning a new skill?

Timing

In all movement timing is crucial. This is especially evident in dance, aerobics, floor gymnastics, rhythmic gymnastics and ice-skating, where skills and movements are choreographed to music. It is very obvious to the audience when a performer is out of time either with the music or with the other performers. It detracts from the aesthetic appeal of the performance. In games, timing is vital to the successful performance of skills. For example, when hitting a ball in softball, the batter must time the swing of the bat to hit the ball.

Timing and rhythm

1. Select a sport that you are familiar with. Identify three or four skills performed in this sport. For example, soccer has the skills of kick, trap and dribble. Explain how timing and rhythm relate to the skills of this sport.
2. View a group dance. Explain how the elements of time and rhythm are used in the dance.
3. Compare the application of timing and rhythm between games and dance.
4. Use the Choreographer’s toolbox weblink in your eBookPLUS to view performances of the elements of composition — shape, space, timing and dynamics — as they apply to dance.
When we move in space we have a relationship with our surroundings. These relationships reflect the way we move, respond or react to people and the environment in which we are moving. The more aware we are of this relationship, the more effective we are in achieving our purpose or communicating our movement message. The relationship that the performer has with others and with their own surroundings can change in response to the purpose of the movement.

**Other people**

Within all movement mediums, the relationships or bonds that develop between performers are critical to the overall performance. A successful result in games often depends on the cohesiveness of the team and teamwork on the field or court. Team players must have a good understanding of the role of their team members as well as their own role in the game. They need to be aware of the positioning of others and be confident that their team members will be in the correct position during team plays. When watching elite athletes play, the relationship between the players is obvious. For example, during offensive moves in the keyhole in basketball, it is not uncommon for players to pass the ball without looking at where they are passing, as they know that a team member will be there to receive the pass. Within games, movement sequences or plays can be practised and put into play on the field or court in which players know the spatial position they and their team members should be in order to gain advantage. Often circumstances can change in games that break down set plays. The team that has superior skills and fitness in conjunction with positive communication and good game sense can capitalise on these situations and take the advantage in a game.
In contrast, dance, gymnastics and aerobics have set movement sequences choreographed to an underlying beat, sound or music. Performers move in space in time to the cues of the sound or music, so the relationships between the performers are clearly defined. Relationships between performers are developed through the use of a variety of techniques. For example, two people can move together in different ways:

- in unison (same movements at the same time)
- in contrast (different movements at the same time)
- in sequence (one after another)
- mirrored (moving at the same time with a mirror image of the movement)
- echoing (same movement but at a different time)
- shadowing (guarding)
- in opposition (movements have opposite qualities or move against one another).

Larger groups can make similar sorts of movements but the combinations are more complex. Large group unison movement in dance can be very effective and powerful, yet is difficult for the dancers to perform well.

Communication is important in the development of relationships between performers. Communication can be verbal or nonverbal, such as gestures, eye contact, facial expressions and movements. Verbal communication is most often used in games where team players call out team plays, advice or encouragement. Nonverbal cues, such as those between the catcher and pitcher in baseball, are important in communicating plays. In dance and floor gymnastics, the use of nonverbal communication is a powerful tool in relaying the message of the performance.

**APPLICATION**

Moving with others

Apply the following techniques when moving with others in a game or aerobics routine: unison, sequencing, mirroring, opposition.

**Apparatus and equipment**

Through movement we can also relate to the apparatus we use and to the equipment we manipulate to effect movement. The body can be used in unique ways to manipulate and control objects. It is important to consider the special properties of these objects when using them. For example, even though squash and tennis are both racquet sports, they vary not only in the structure of the game, but also in the properties of the equipment and court. Therefore, we need to vary our movements and actions when playing either sport.

The way we use our body and the elements of movement can influence the effectiveness and the efficiency of movement when using equipment. Racquets, bats and clubs can act as an extension of the body’s levers. They therefore can be used to increase the degree of an imparted force and to control the direction of the force and the speed of a movement. Using apparatus incorrectly can also negatively affect a performance. When using apparatus in rhythmic gymnastics, the gymnast must keep the apparatus moving and manipulate the object with flowing movements to score maximum points. In hockey, the relationship between the player and their hockey stick is obvious. A skilled player can manipulate their hockey stick to perform a range of skills to outmanoeuvre the opposition. The stick becomes an extension of the player’s body.
Team formations, positional play and partner work

In games, successful team play is based on the ability of the team to execute plays in which each player understands and executes a specific role. Players have a responsibility to be in the correct position. Players also rely on other
team members to be in or move into a specific position within the playing space when executing plays. Team formations are used in both offence and defence in games.

In an aerobics team composition, which consists of three performers, the performers incorporate a variety of team formations in their display of strength and flexibility. This emphasises the group's relationships and adds to the visual presentation. In dance, pairs aerobics and pairs ice-skating, partner work is integral to the performance. In partner work, each performer is essential to the whole. There is a shared objective. Performers move in different ways such as in unison, contrast and opposition to achieve the desired outcome.

Creating or composing movement requires practice as well as a good knowledge of the elements of composition and how to use or manipulate them in the creative process. Movement composition within each medium utilises a variety of elements, although some are more relevant than others.

![Figure 8.17: Use of a defensive formation in basketball](image)

In an aerobics team composition, which consists of three performers, the performers incorporate a variety of team formations in their display of strength and flexibility. This emphasises the group's relationships and adds to the visual presentation. In dance, pairs aerobics and pairs ice-skating, partner work is integral to the performance. In partner work, each performer is essential to the whole. There is a shared objective. Performers move in different ways such as in unison, contrast and opposition to achieve the desired outcome.

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![Figure 8.18: In partner work, performers work together to create a unique performance.](image)
Inquiry

Exploring a movement medium

Choose a movement medium you have a good knowledge of, then answer the following questions.

1. What is the purpose of the performance?
2. What are the motivating factors to create movement for the performance?
3. What skills are common to this movement medium?
4. What role does skill development play in the achievement of the purpose?
5. What elements are relevant to this medium?
6. Access the Elements of composition weblink in your eBookPLUS. Read the information then carry out the jigsaw activity. Use the tables on the second page as a summary of the elements of composition.

The Process of Creating Movement

In the beginning of the creative process, the coach or choreographer needs to explore and improvise with the movement skills specific to their medium to discover possible movement solutions. They need to practise with variations in spatial elements, dynamics, time, rhythm and relationships in order to achieve a movement that leads to the desired outcome. For example, in determining an effective offensive play for a rugby league team attacking their try line, a coach may use a variety of combinations of players, direction, positional play, and patterns and formations to break the defensive line to score a try. In dance, the use of stage space and the relationship between dancers are elements that the choreographer should explore.

The process of creating movement also depends on the performer’s skill level. Within dance, creating movement depends on dance technique and the ability of the choreographer and performer to explore movement. Through this movement exploration and improvisation, it is important to allow the individual to express movements that feel ‘right’ and act on impulses and intuition. When composing movement, we need to take into account the kinaesthetic abilities that gifted performers possess and allow improvisation to take place.

Defining the purpose or motivating factors

The purpose or intention of movement composition and the motivating factors behind the development of composition are the basis of performance. The purpose of the movement refers to the reason why we are doing it. For example, in games the purpose is to score. In some games, such as basketball, the purpose is to score more goals. In other games, such as golf, the purpose is to score less. Motivating factors refer to the stimuli or sources of inspiration that are shaped to communicate the coach’s or choreographer’s intent. For example, the motivating factor to vary a movement in a gymnastics routine may be to increase the degree of difficulty, which leads to a higher score. In aerobics, the music used is the stimulus that influences the sequencing of skills, the arm movements used and the tempo of the routine. In dance, the inspiration may be the use of a prop that inspires the choreographer to compose a movement sequence. It is these factors that guide the creative process of composing movement.

Improvisation refers to the spontaneous discovery of movement.
The initiating factors of movement composition vary across the movement mediums. In order to understand the purpose or motivating factors it is necessary to look at each movement medium separately.

Table 8.1: The purpose and motivating factors of each movement medium

<table>
<thead>
<tr>
<th>Movement medium</th>
<th>Purpose</th>
<th>Motivating factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Games</td>
<td>Score, Win, Outplay the opposition to gain the advantage</td>
<td>Put the opposition on the defensive, Use specific talents of team members, Use individual characteristics, such as strength and height</td>
</tr>
<tr>
<td>Competition aerobics</td>
<td>Achieve personal best results, Win, Entertainment, Display of strength and flexibility</td>
<td>Achievement of flexibility and strength, Design a unique performance that incorporates the compulsory components, Higher degree of difficulty, Greater aesthetic appeal, Music</td>
</tr>
<tr>
<td>Gymnastics</td>
<td>Score, Win, Achieve high degree of difficulty in skills, Aesthetic appeal, Achieve personal best</td>
<td>Music, Design a unique performance that incorporates the compulsory components, Greater aesthetic appeal, Higher degree of difficulty</td>
</tr>
<tr>
<td>Dance</td>
<td>Entertain, Communicate an idea, Inspire, Aesthetic appeal</td>
<td>Music, sounds, rhythmic patterns, Visual stimuli such as pictures or interesting objects, Props, Tactile stimuli, Kinesthetic such as gestures and everyday movements, Imagery; for example, feelings such as having your feet on a hot road or being in a chase</td>
</tr>
</tbody>
</table>

INQUIRY

Purpose or motivating factors of activity

1. What is the purpose of aerobic fitness classes?
2. Identify and discuss the factors that would influence the selection of movements incorporated into an aerobics fitness class.
3. Is the purpose of competitive games the same as social games? Explain.

Figure 8.19: The purpose of dance is to communicate an idea, to entertain and to inspire.
**APPLICATION**

**Purpose and motivating factors**

Explore the motivating factor of imagery, which is used to motivate movement in dance.

1. Imagine the feeling of swimming in very cold water on a hot day.
2. Move like a piece of paper being blown in the wind.
3. Visualise your body performing a leap.
4. Imagine you are walking with very tired and heavy legs.

**Generating movement relevant to the purpose**

In the process of composing movement, the coach or choreographer must be familiar with the skills of that specific movement medium. They need to select skills relevant to the purpose. Each movement medium has specific skills that are basic to it. They can be locomotor, nonlocomotor or manipulative in nature. Locomotor skills are those that involve moving from place to place. Nonlocomotor skills relate to those movements performed on the spot (above a stationary base). Basic nonlocomotor movement skills include bending, stretching, swinging, swaying, pushing, pulling, rising, falling, twisting and turning.

<table>
<thead>
<tr>
<th>Movement medium</th>
<th>Locomotor</th>
<th>Nonlocomotor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Games</td>
<td>• Running</td>
<td>• Bending</td>
</tr>
<tr>
<td></td>
<td>• Dodging</td>
<td>• Twisting</td>
</tr>
<tr>
<td></td>
<td>• Jumping</td>
<td>• Swinging</td>
</tr>
<tr>
<td></td>
<td>• Walking</td>
<td>• Stretching</td>
</tr>
<tr>
<td>Aerobics</td>
<td>• Star jumps</td>
<td>• Crunches</td>
</tr>
<tr>
<td></td>
<td>• Step touch</td>
<td>• Push-ups</td>
</tr>
<tr>
<td></td>
<td>• Step hop</td>
<td>• Kicks</td>
</tr>
<tr>
<td></td>
<td>• Jogging</td>
<td>• Squats</td>
</tr>
<tr>
<td></td>
<td>• Grapevine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Easy walk</td>
<td></td>
</tr>
<tr>
<td>Gymnastics</td>
<td>• Running</td>
<td>• Balances</td>
</tr>
<tr>
<td></td>
<td>• Tumbling</td>
<td>• Swinging</td>
</tr>
<tr>
<td></td>
<td>• Leaping</td>
<td></td>
</tr>
<tr>
<td>Dance</td>
<td>• Walking</td>
<td>• Stretching</td>
</tr>
<tr>
<td></td>
<td>• Sliding</td>
<td>• Bending</td>
</tr>
<tr>
<td></td>
<td>• Leaping</td>
<td>• Turning</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Twisting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Rising</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Falling</td>
</tr>
</tbody>
</table>

Recognising the basic skills specific to each movement medium is one of the first steps in the process of generating movement. The level of skill of the performers is also an important consideration at this stage of movement composition. It impacts on the choreographic process. For example, a basketball
coach may plan an offensive play that requires a player to perform a jump shot. However, if that player is only in the early stage of learning this skill, the play will not be successful.

**Figure 8.20:** Recognising the basic skills specific to each movement medium is one of the first steps in the process of generating movement.

Not only does the coach or choreographer need to identify the purpose of the performance and then choose the relevant movement skills, they must then vary the elements of composition to produce the desired performance. For example, in rhythmic gymnastics, the coach needs to consider the use of spatial elements, rhythm, timing and dynamics when choreographing a ribbon routine. They may vary the direction of movement of the performer, the levels of both the performer and the ribbon, or the relationship the performer has with the ribbon to generate a unique routine.

The choreographer or coach must allow improvisation during the production, rehearsals or practice sessions. It is important in group performances to encourage all members to work together to form a united and coordinated performance or team play.

**Exploring variations**

Movement exploration allows spontaneous movements to occur. The exploration process is guided by the coach or choreographer or suggestions for movement. This process encourages performers to extend and vary movements they have already learned and movement combinations.

**Table 8.3:** Examples of ways to explore variations to known movements and combinations

<table>
<thead>
<tr>
<th>Movement medium</th>
<th>Variations</th>
</tr>
</thead>
</table>
| **Games**       | - Vary the momentum of play.  
                  - Change the direction of flight of the ball and the angles run.  
                  - Vary offensive and defensive patterns.  
                  - Vary team formations.  
                  - Vary the pace of movement execution. |
| **Aerobics**    | - Add equipment, such as steps, weights or rubber bands.  
                  - Vary arm lines; for example, front raise, lateral raise, back raise. |

(continued)
### Table 8.3: (continued)

<table>
<thead>
<tr>
<th>Movement medium</th>
<th>Variations</th>
</tr>
</thead>
</table>
| Aerobics (continued) | - Vary the basic sidestep; for example, use a step touch, double step touch, step hop, or step curl.  
- Vary the tempo of the music.  
- Vary the momentum of the movements.  
- Vary the degree of difficulty by adding difficult arm lines and complex step sequences, and using changes in directions.  
- Vary the intensity: high versus low impact. |
| Gymnastics | - Select music with varying tempo that can be used for changes in momentum.  
- Vary the direction of travel: use diagonals, up and down.  
- Use different arm movements in floor routines.  
- Vary dimensions: use rolls, leaps and tumbling sequences as opposed to vertical positions. |
| Dance | - Allow the performer to improvise with movement.  
- Vary the spatial elements of direction and dimensions.  
- Vary the dynamics of movement: strong versus weak.  
- Vary relationships; for example, introduce props and other performers, or emphasise different body parts. |

**Figure 8.21:** Exploring arm movements to set aerobics sequences adds variety and difficulty to the movement.
Exploring variations

Choose a movement medium, then compose a simple movement sequence. Teach this movement sequence to other class members. As a group, explore ways of varying the movement sequence learned.

1. Identify the elements that apply to this medium.
2. Change and manipulate these elements to explore a variety of movements with this sequence.

Example: Offensive play in touch football

Original movement sequence: two settles (one pass hit ups), followed by a dump and scoop, followed by a pass.

Variations:
- run wider angles in the settles (change in direction and dimension)
- add a wrap on the settles (change in patterns)
- add a dummy pass in the dump (change in dynamics)
- add a switch move between the person who scooped and another player (change in patterns; direction; relationships).

Improvisation

Improvisation is the unplanned and spontaneous discovery of movement. It is initiated by a motivation or stimulus. Improvisation allows the performer to follow a more personal stimulus where internal cues become important. During the process of improvisation in dance, the performer should be conscious of how the movements flow and connect. The movement should have a beginning, middle and end, allowing the movement to come to a natural conclusion.

Improvisation in dance

These improvisation exercises allow you to explore movement in an uninhibited way. Allow movement to flow; do not force it.

1. Lie on the floor. Take several deep breaths. Focus on your body. Let your body follow some of the small movements that develop.
2. Let some of these movements become larger. Alternatively, allow them to lead you into new and extended actions.
3. Now try exercises one and two while listening to soft, soothing music.
4. Imagine that you are in a cool, quiet forest. Feel and sense this situation. Think about the spongy pine needles beneath your feet, the sunlight filtering through the trees, small animals scampering out of your path, and the closeness of foliage and vegetation. Begin to move while you focus on how you feel about this imagined situation.


Improvisation within games occurs frequently, particularly during offence. A coach may compose a set play in a given part of the playing area involving specific team members. Unfortunately the defence’s movements are an unpredictable factor, often resulting in the offensive team having to improvise during a set play to counteract the movements of the defensive team.

When an aerobics instructor is choreographing movements to music tracks, they often improvise with arm and leg movements and direction of travel. They do this to compose a challenging movement sequence.
Whether we are performing a dance, a gymnastics or aerobics routine, or playing a game, our movement skills and elements will be combined and arranged into some pattern or structure. The process of composing involves arranging skills into movement phrases. These phrases are combined into a number of sequences which, when linked, form the final composition. To fully understand the process of choreography it is important to understand the rules and conventions of the movement medium and the variety of ways in which movements can be arranged.

A phrase is a number of related movement skills or actions.

A sequence is a group of related phrases.

Figure 8.22: The process of creating movement can include improvisation, so long as the performance still flows and connects.

COMBINING AND ARRANGING MOVEMENTS

Figure 8.23: A gymnastics phrase — run, leap, land, turn and roll to balance

Rules and conventions of the medium

When examining each movement medium it is obvious that each has its own rules and conventions that direct the choreographic process. The very nature of each movement medium influences the selection of skills and the use of elements.
Games

Games are mostly characterised by the movement of the body in order to propel or retrieve an object, which is most commonly a ball. They have a predetermined objective, such as to score goals. Games tend to rely mainly on the use of a range of locomotor skills together with the use of manipulative skills such as kicking, throwing and striking. Each game has specific rules that govern the play of the game. These rules impact on how the compositional elements are used. For example, the use of dimension in space is a particular consideration in games such as:

- netball, where player movement is governed by the thirds of the court
- touch football, where the five metre rule applies in defence
- basketball, where the three second rule applies to offensive players in their keyhole.

It can often be challenging for athletes to adjust to the rules and conventions of other games. For example, a netball player playing touch football may have difficulty adjusting to throwing the ball backwards in order to advance forward.

Dance

The medium of dance incorporates many styles including ballroom, classical (ballet), jazz, Afro or primitive, Latin American, folk and modern dance. A particular style of dance often has certain techniques or ‘rules’ that separates it...
from other styles. A particular style is often identified by where the body moves, what parts of the body move and how the movements are arranged. However, the two things common to all styles is the use of the body and the expressive quality of the movement. The type of dance that is performed is therefore determined by the way the body is used to express a feeling or action. The movement skills and elements give us the dance materials to determine what we can do, where we can move and the various qualities we can express with our body.

**Figure 8.25:** Different dance styles involve variations in the application and use of movement skills and elements.

**Gymnastics**

Gymnastics can take a variety of forms: Olympic (formal or artistic), rhythmic (using small hand apparatus), educational (creative or movement exploration) and general (team events).

The movements involved in gymnastics are characterised by the skilful manoeuvring of the body to perform predetermined, specific tasks. These movements often involve the use of a piece of apparatus or equipment.

The type of locomotor movement skills performed require precise execution. Nonlocomotor skills, such as turns, balances and pivots, are used extensively. Most often in gymnastics there is a standard sequence of motor actions to conform to. The compositional elements are then applied to the movement skills to achieve these predetermined movement objectives and a particular quality.

**Aerobics**

The medium of aerobics encompasses competitive aerobics (including singles, pairs and team aerobics) and aerobics fitness classes. Competitive aerobics requires four compulsory movement skills to be performed: crunches, push-ups, star jumps and kicks. Each skill must be done at least four times consecutively and be identical in execution. Moves can be added to the routine, but must not be contraindicated or gymnastic in nature. A time limit also applies in competition. Compulsory moves are the basis of a competitive aerobics routine; other skills are added and the compositional elements are applied to achieve a unique performance.
In aerobic fitness classes, the instructor uses movement skills and elements to achieve the purpose of improving the health-related components of fitness through a sociable form of exercise. The exercises can be structured in many different ways to suit the participants in a class and to achieve specific goals such as toning, strengthening, stretching or aerobic fitness.

Sequencing is the organisation of single movements into short and long phrases, then into sequences and sections and finally into a completed performance.

**Sequencing** is the process of putting movements and phrases together into larger sections in an ordered, sensible way. Sequences may flow from one to the other or be joined by transitional or connecting phrases.

A sequence of play in a game of hockey might be a series of individual and team offensive manoeuvres or plays (phrases) to bring the ball from one end of the field to the other past the opposition to score a goal.

An aerobics sequence could be a number of movement tracks following on from one another.

The structure or arrangement of a movement composition is referred to as its form. The form shapes the way in which the movement sequences and phrases are put together to make the whole. Form is more evident in and applicable to dance, gymnastics and aerobics than it is to games. The order and arrangement of the sequences within a composition is often determined by the accompanying music.

When music is used as the stimulus for the movement, the movement composition will often follow the accompanying musical form. For example, a musical composition that has three contrasting sections will often have a chorus or original theme that will be returned to. A dance composition can reflect the same arrangement with repetition of the original movement theme.
Transitions

Transitions are the joining sections of movement phrases and sequences. The transition should be a natural progression from one phrase or sequence to another. Transitions are an integral part of choreography because they contribute to the continuity and unity of a composition. The audience should not be distracted by transitions as they should be fluid and automatic.

Transitions can vary in size and complexity. A transition in dance may be as simple as a change in direction or focus, or it may be a movement phrase itself. In aerobics it may be a change in the music track or the tempo of the music.

Repetition

Repetition involves repeating certain movement phrases so that the audience can see these movements again and identify with them. Repetition also supports the learning of movement skills and phrases. For example, an aerobics instructor will choreograph a movement sequence to a music track, repeating the basic skills so that the class has a chance to learn the sequence. The instructor provides variety to these movements by manipulating elements such as direction travelled and arm lines.

There should be a balance of repetition and variety. If movements are repeated too much they become predictable. If there is too much variety it is difficult for the audience to identify with a string of unrelated movements.

Variation

Adding variation to set movements and sequences is important in all movement mediums. It creates interest and visual appeal in gymnastics, dance and aerobics. Adding variation to movements in games gives more options in offence and defence and reduces the predictability of team plays.

Figure 8.27: In sports such as netball, adding variations to set plays can make it more difficult for the opposing team to predict players’ moves.
Variation to a movement sequence

Compose and perform a movement sequence in your chosen movement medium. Experiment with the elements of composition and the movements to devise at least four variations to this movement sequence. For example, in an aerobics routine variation can be accomplished by changing

- the arm lines
- the direction of travel
- leg movements in side touches (such as a knee lift or step tap)
- the music and tempo.

Variation and performance

1. What effect does each variation in the application above have on the performance?
2. How can variations be used to increase the difficulty or intensity of a performance?

Ways of appraising

There are several ways that we can appraise a performance.

Observation

Objective observation is judgement based on a predetermined set of criteria used to measure a performance. Examples of criteria could be:

- the use of the elements of composition
- presentation
- music selection
- height jumped
- distance thrown.

Subjective observation is based on feelings, impressions or opinions rather than a predetermined scoring system.

A rating scale is an observation technique used to measure a specific aspect of the performance. It allows us to focus on specific qualities or desirable aspects of a performance. A category (excellent, good, fair and poor) and a rating scale (5, 4, 3, 2, 1) can be determined and applied to the observation.
A check list is a list of things to look for when observing a movement performance. Figure 8.31 shows how a rating scale and a check list can be used to measure skills.

**Figure 8.28:** Height jumped is an example of objective observation of performance.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>inadequate 1</td>
</tr>
<tr>
<td>Use of the element of composition</td>
<td>• Space (floor pattern, shape, focus, etc.)</td>
</tr>
<tr>
<td>Composition</td>
<td>• Musicality</td>
</tr>
<tr>
<td>Performance</td>
<td>• Technical ability</td>
</tr>
</tbody>
</table>
APPLICATION

Ways of appraising

1. Identify and list objective methods of observation.
2. How can an appraisal of a performance be made more objective?
3. Why is it important to receive feedback about performance?

Analysis

Norms are useful standards that allow individual performance scores to be compared to the performances of others who have taken the same test. A norm is a scale that enables a raw score to be converted to a score that can be compared to and interpreted in relation to a large, representative group. For example, physical fitness tests such as the beep test use norms.

A percentile rank is a common normative scoring scale used in motor performance tests. It is based on the actual performance score. For example, an eightieth percentile score indicates that the individual has scored better than 80 per cent of those taking the test.

Statistics are often used to appraise the performance of an individual or team. For example, statistics may be collated about the goal average of a shooter in netball, the number of rebounds in basketball, or tackles in rugby league.

APPLICATION

Appraisal and statistics

Observe a game that you are familiar with. Identify the areas of performance you wish to appraise. Record statistics for the game and make an analysis of each player’s or the team’s performance based on the statistics.

Experiencing

When a performer has mastered a skill or movement, they develop the ability to judge if they have performed that skill or movement correctly. This internal appraisal mechanism or kinaesthetic sense is characteristic of a skilled performer.

To become an objective observer such as a judge, it is essential that the individual spends a lot of time judging performances.

APPLICATION

Developing a rating scale

In your chosen movement medium, develop a rating scale that could be used when appraising a performance.

Appliaction

Figure 8.30: An example of how a rating scale can be used in association with a check list to measure basketball skills

<table>
<thead>
<tr>
<th>Basketball skills</th>
<th>Subskills</th>
<th>Rating</th>
<th>Faults</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shooting</td>
<td>Grip, Stance, Take-off</td>
<td>Good</td>
<td>For example: Unbalanced</td>
</tr>
<tr>
<td></td>
<td>Ball release, Follow-through</td>
<td>Fair</td>
<td>Feet too close together</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poor</td>
<td>Feet not parallel</td>
</tr>
<tr>
<td>Dribbling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Footwork</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\[\text{Table 8.31: Basketball skills Subskills Rating Faults}\]

- Grip
- Stance
- Take-off
- Ball release
- Follow-through
- Good
- Fair
- Poor
- Unbalanced
- Feet too close together
- Feet not parallel

\[\text{Table 8.31: Basketball skills Subskills Rating Faults for Figure 8.30}\]

**Figure 8.30:** An example of how a rating scale can be used in association with a check list to measure basketball skills.
4. How could the coach or performer use this feedback?
5. Why is it important that judges of performance are experienced?
6. How does an experienced performer have an advantage over an inexperienced performer when appraising their own or others’ performance?

**Appreciating mediums**

1. Choose a dance or gymnastics performance. Describe how an observer may appreciate that performance if viewing from an aesthetic perspective.
2. Choose a different medium such as a game. Describe what to look for to appreciate the game from an artistic perspective.

**Aspects of appraisal**

Appraisal is the process of determining the
- quality (worth or value)
- quantity (for example, measurements)
- status (level)

of a movement performance or skill. Appraisal may involve procedures such as judging, measuring or interpreting a performance to estimate its value or worth. It is based on specific and/or established criteria or on personal opinion.

Appraisal determines the extent to which movement goals are achieved. When appraising a performance, the following can be considered:
- how the elements of composition are used
- how creative or innovative the skills and movements are
- the arrangement of movement
- whether the performance achieves its intended purpose.

**Elements of composition**

When appraising a performance, this question needs to be addressed: ‘How are the movement elements being used to enhance the quality of movement and performance?’ For example, the following questions about the use of elements can help determine whether a dance is good or not:
- Is the whole stage area being used to its best advantage?
- Are there positive relationships between performers?
- Are the relationships between performers and props effective?
- Are the movements used appropriate to the music selected?
- How do the elements combine to produce aesthetic appeal?
- Have the elements been manipulated to add variety to the dance?

A good performance would use the elements of movement to show variation and creativity to produce quality movement.

**Creativity and innovation**

Adding creative and innovative movements to a performance adds to the aesthetic appeal for the audience. In competition aerobics, performers are judged on their creativity in the presentation component of the judging. Performers should demonstrate the creative use of movements and transitions. Demonstrating unique movements that add difficulty to the performance is an important aspect of judging gymnastics. Innovations and variations to gymnastics skills make a performer more competitive. Creativity in movements
within games is often used to reduce the predictability of team plays to gain the advantage.

Arrangement of movement
A performance must show flow and continuity in the arrangement of the movement. Selected skills must suit the purpose of the performance and must be sequenced in a logical pattern. Transitions from one movement phrase to another must demonstrate coordination, flow and creativity.

Achievement of purpose
When judging a performance it is critical that the purpose of the performance is evident. In dance it would mean the clear communication of intent or an idea. Ambiguity detracts from the performance. The audience does not like to be left wondering what a performance was about, so it is important choreographers select movements, music and props that reflect their intention.

In games, it is quite simple to judge the achievement of the purpose. The final tally of goals is one method of determining this. The final score is an indication of the success of a performance in gymnastics.

Appraisal
1. View a recording of a movement performance, such as an aerobics routine or dance. Make a personal appraisal of the performance. Share this with the class, explaining the reasons for your judgements.
2. As a class, design a set of criteria that reflect each aspect of appraisal; that is, the elements of composition, creativity and innovation, arrangement of movement and achievement of purpose. Now view the recording again and make an appraisal based on the aspects identified by the class.
3. As a class, discuss
   (a) the differences in appraisal
   (b) the impact of set criteria on judging
   (c) objective versus subjective appraisal.

Establishing and applying criteria
In order to give a fair evaluation of a performance it is important to:
- consider the nature of the activity
- analyse the components of each activity
- identify what is required to produce a quality movement or series of movements in each activity.

Each movement medium has similar characteristics, but each also has some that are unique to that activity; for example:
- gymnastics requires balance, coordination, power, flexibility, agility, body control and precision of movement
- games require skills specific to the game, flexibility in adapting to changing conditions and many of the fitness components
- dance requires coordination, balance, agility, rhythm, a good kinaesthetic sense and an expressive quality in movement
- aerobics requires flexibility, strength, cardiovascular fitness, creativity and rhythm.

It is therefore appropriate that we consider the nature and components of each activity to develop a set of criteria for measuring performance in each of these areas.
Criteria for judging gymnastics

Gymnastics consists of a number of disciplines: women’s and men’s artistic (Olympic) gymnastics and rhythmic gymnastics. Gymnastic routines are evaluated using a scoring system where the maximum score is 10 points. Judges deduct points or fractions of points for errors or faults.

A gymnastics judge needs to know and be able to identify:
• the skills the gymnast is performing (what it should look like and what is wrong if it is executed incorrectly)
• the qualities required for an ideal execution of the routine.

In artistic gymnastics, a performance is evaluated by considering:
• what the gymnast demonstrates; for example, difficulty, set requirements, original and risky moves, the composition of the routine and the connecting movements between skills
• how well the gymnast demonstrates the skills and the connections. This is termed execution and includes artistry, technique and style.

Criteria for execution include:
• exactness of the phrases of the skill — phrases need to be performed with precision and a defined body shape and show quick, crisp transitions
• fullness of amplitude — the range through which the body moves; that is, height, length, stretch and flexibility
• stretched arms and legs — the routine should demonstrate optimum posture and extension of body parts
• precision of timing — the performance must demonstrate absolute sureness, lightness of movements and style.

The execution of the skills in an artistic performance is judged by recording the mistakes made during the routine. Typical faults include:
• posture — poor positioning of the arms, legs, feet, body and head
• balance — wobbles, unsure landings, off direction and touching the floor or apparatus
• amplitude — lack of height or length, poor stretch or lack of flexibility

Figure 8.31: Good timing and sure execution give a stylish performance in artistic gymnastics.
Criteria for judging games

Performance in a game can be judged on:

- the execution of basic skills; for example, running, jumping, stopping, starting, twisting, passing and striking
- the use of game techniques — these are skills specific to each game; for example, manipulating a hockey stick to control a ball in hockey
- physical fitness
- perceptual motor ability — the ability to relate to the position and movements of other players and changing game situations
- team play.

Objective appraisal in games is made by using statistical information obtained from the game.

Criteria for judging aerobics

In competition aerobics a routine must be between one minute 40 seconds and one minute 50 seconds long. It is judged on a skill component, representing 60 per cent of the performer’s score, and a presentation component that comprises 40 per cent of the performer’s score. These components are based on the following criteria.

1. Skill:
   - strength — balanced upper and lower body strength and the clear demonstration of leverage and applied strength principles
   - flexibility — full range of motion in the major joints

Figure 8.32: (a) Changes in body shape need to be well defined in artistic gymnastics. (b) Incorrect and correct amplitude
• form — overall execution should show coordination and technical control
• exercise selection — this should be varied, safe and appropriate and show a balanced use of all the major muscle groups
• transitions — these must demonstrate coordination, flow and creativity
• synchronisation of pairs and teams — performers should ‘move as one’ and match in style and the execution of movement.

2. Presentation:
• showmanship
• creativity
• musical selection
• music interpretation
• appearance
• physique.

Criteria for judging dance
While the criteria for judging a dance performance may vary depending on the dance style or genre, certain general criteria can be applied to all.

A good dance performance is distinguished by:
• technical competence — the performer demonstrates technical skill in the execution of movement skills appropriate to the style of dance and shows coordinated and logical movements
• use of elements — the elements of composition show development, variation and creativity to give quality
• music
• performance and presentation — achievement of the purpose of the performance
• communication — the performer demonstrates stage presence and entertains and communicates with the audience
• stagecraft — costuming, lighting, props, scenery and sets used to heighten the story or mood of the dance.

Different percentage weightings may be allotted for each criterion and in a dance competition, a panel of judges may be required to allow for the most objective appraisal.

Establishing and applying criteria
1. As a class, devise a set of criteria that could be used to appraise a performance.
2. Individually, make a judgement about the performance based on the established criteria.
3. Compare and discuss your judgements.

Using criteria to make a judgement
1. Was this method of appraisal fair and objective?
2. How could this process be made more objective?
3. Suggest reasons for differences in final judgements.
4. How could the performer use the feedback from the appraisal?
5. Use the Performance videos weblink in your eBookPLUS to view two dance performances. As individuals, apply the criteria for judging dance to rate each performance. As a class, discuss your appraisals.
SUMMARY

- The elements of composition are identified aspects of movement that can be changed or manipulated to produce movement patterns.
- The elements of composition include space, dynamics, time, rhythm and relationships.
- The element space includes direction (moving forwards, backwards, right, left, up, down or diagonal), level (high, medium, low), dimension (the size or extent of the movement or space), patterns and formations (imaginary lines that the body or its parts make when moving in general space).
- Dynamics refers to the force with which a skill is performed and the flow of movement.
- Time and rhythm refer to the synchronisation of a movement to music, sound or a beat; the coordination of body parts to perform a skill; how long it takes to perform the movement; and the pace at which it is performed.
- When a performer controls the timing of a movement, it is defined as self-paced.
- An externally paced skill is controlled by outside factors such as game rules, music or opponents.
- The element relationships reflect the way we respond or react to people and the environment in which we are moving.
- Within all movement media our relationship with others and the environment is constantly changing.
- The process of creating movement is influenced by many factors. These include the purpose of the performance, the stimulus or motivating factors that initiate the movement, the elements of composition and the skill level of the performer(s).
- The purpose of movement refers to the reason why we are doing it, or the intent of the performance.
- Motivating factors refer to the stimulus or sources of inspiration that initiate the process of composing movement.
- One of the first steps in generating movement is to identify the purpose and recognise the skills (locomotor, nonlocomotor or manipulative) that are specific to the movement medium.
- Manipulation of the elements of composition gives quality to a performance.
- Movement exploration is guided discovery of movement. Improvisation is spontaneous discovery of movement. Both are useful tools in the process of creating movement.
- When combining and arranging movement, the coach or choreographer arranges skills into movement phrases, combines phrases into sequences and then combines sequences into the end performance.
- Each movement medium has specific rules and conventions that govern the choreographic process.
- Transitions are the joining sections of movement phrases and sequences. They need to be a natural progression from one phrase or sequence to another.
Repetition of movements supports the learning of skills. Variation of movements in a performance creates interest and visual appeal. There must be a balance of each in any performance.

Performance appraisal provides information about a performance. Appraisal is the process of determining the quality, quantity or status of a performance.

In the process of appraisal the following aspects of performance should be observed: use of elements, creativity and innovation, clear purpose and accurate arrangement of movements.

There are several ways to judge or appraise a performance. They include: objective and subjective observation, use of rating scales, percentile ranks, statistics and norms.

To provide an objective appraisal of a performance it is important to establish set criteria on which to judge the performance. Each movement medium has specific skills and qualities that require specific criteria for judging.

**QUESTIONS**

1. **Identify** the elements of composition. (P17) (2 marks)
2. How do the elements of composition apply to different movement mediums? **Describe**, using examples. (P17) (5 marks)
3. **Outline** how space is used in floor gymnastics. (P17) (3 marks)
4. How could dynamics add quality to a dance performance? (P17) (2 marks)
5. **Identify** and state the relationships that exist in the game of basketball. (P17) (3 marks)
6. **Describe** the role of rhythm in dance and aerobics. (P16) (2 marks)
7. Why is timing important in games? **Explain**, using examples. (P16) (3 marks)
8. Select a sport. **Discuss** the use of team formations in offence and defence. (P13) (5 marks)
9. What is the difference between self-paced and externally paced movement? **Discuss** the impact each would have on the process of composing movement in games. (P17) (5 marks)
10. Select a movement medium. **Describe** how each element used to compose movement in this medium. (P17) (5 marks)
11. **Identify** the skills that are specific to aerobics. How could variation be used to add quality to an aerobics routine? Give examples. (P13) (5 marks)
12. **Identify** the elements of composition. **Describe** the purpose of each in the process of movement composition. (P17) (6 marks)
13. **Explain** the role of transitions in movement composition. What are the characteristics of effective transitions? **Identify** ways of linking movement phrases in aerobics or gymnastics. (P16) (7 marks)
14. **Explain** the importance of experience in the process of appraising performance. (P16) (3 marks)
15. **Explain** the difference between objective and subjective appraisal. (P16) (2 marks)
16. **Explain** the role of improvisation in the process of movement composition and performance. (P16) (3 marks)
17. **Design** a set of criteria that could be used to appraise a performance in your selected movement medium. Base the criteria on the aspects for appraisal. (P16) (5 marks)
18. **Explain** why space is used in floor gymnastics. (P17) (4 marks)
19. **Explain** the role of improvisation in the process of movement composition and performance. (P16) (3 marks)
20. **Describe** the process of establishing and applying criteria when judging a performance in a chosen movement medium. (P16) (6 marks)

**Note:** For an explanation of the key words used in the revision questions above, see Appendix 2, page XXX.