Dance Composition

Content Area: **Music**
Course(s):
Time Period: **Marking Period 2**
Length: **40 days**
Status: **Published**

Summary

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

This unit gives students an in-depth opportunity to explore the elements of dance (time, space and energy) through improvisation, structured tasks and larger scale solo and small group projects for performance. Students will use both technical and creative components to develop their artistic voice through dance.

Revised August 2025

9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
1.1.12acc.Cr1b	Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
9.2.12.CAP.6	Identify transferable skills in career choices and design alternative career plans based on those skills.
9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
1.1.12acc.Cr2a	Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.
1.1.12acc.Cr2b	Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.
1.1.12acc.Cr3a	Clarify the artistic intent of a dance using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate the impact of choices made in the revision process. Justify the reasons for revisions.
1.1.12acc.Cr3b	Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).
1.1.12acc.Pr4a	Expand partner and ensemble skills. Execute floor and air pathways while maintaining relationships with spatial focus and intentionality. Dance alone and with others with spatial intention.
1.1.12acc.Pr4b	Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic

	phrasing.
1.1.12acc.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
1.1.12acc.Pr5e	Execute clarity of movement intention during complex movement sequences. Use style/genre specific vocabulary and execute codified movements with style/genre specific alignment and characteristics, through focused practice and repetition.
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
1.1.12acc.Pr6b	Apply rehearsal strategies to refine ensemble skills, performance accuracy, consistency, and expressiveness. Develop personal rehearsal strategies to enhance artistry and achieve performance goals.
1.1.12acc.Pr6c	Implement performance strategies to enhance projection. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, cooperation) and model performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.
1.1.812acc.Pr6d	Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.
1.1.12acc.Re7a	Use genre-specific dance terminology to analyze dance works, recurring patterns of movement and their relationships that create structure and meaning in dance.
9.4.12.TL.3	Analyze the effectiveness of the process and quality of collaborative environments.
1.1.12acc.Re7b	Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.
1.1.12acc.Re8a	Analyze and discuss how the elements of dance, execution of dance movements and context contribute to artistic expression in a variety of genres, styles or cultural movement practices using genre specific terminology.
2.2.12.MSC.3	Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).
1.1.12acc.Re9a	Differentiate artistic criteria to determine what makes an effective performance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.
1.1.12acc.Cn10a	Evaluate personal choreography and how personal experiences and exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
2.2.12.PF.2	Respect and appreciate all levels of ability and encourage with care during all physical activities.
1.1.12acc.Cn10b	Collaboratively investigate global issues, including climate change, to inform the development of an original dance project. Evaluate and present ways in which critical concepts are communicated metaphorically through dance.
1.1.12acc.Cn11a	Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.
2.2.12.LF.2	Develop a sense of openness and willingness when participating in physical fitness activity to share and learn experiences from your own and other cultures.

2.2.12.LF.4	Exhibit responsible social behavior by including and cooperating with classmates of all skill levels, assisting when needed, and collaborating respectfully to solve problems in groups, teams, and in pairs during physical activity.
2.2.12.LF.5	Describe the social benefits gained from participating in physical activity (e.g., meeting someone, making friends, team work, building trust, experiencing something new).

Essential Questions

EQ

What gives a dance piece structure and meaning?

How can dancers work with time, space and energy to communicate meaning?

Why is it important for dancers to understand the choreographic process?

What are efficient methods for decision making and editing in the choreographic process?

EU

A dance piece has a clear beginning, middle and end. The structure of a dance includes developing elements of time, space and energy.

Choreographers and dancers use various tools to develop and refine their dance-making.

A dance making process from start to finish can take various pathways in terms of structure and design.

Costumes, lights and music are ingredients of a dance that alters the way it is performed.

Students Will Know/Students Will be Skilled at

Students will know the various possibilities of movement that exist within a dance piece..

Students will be skilled at adapting tempo and working within various rhythm patterns in their movement.

Students will know how to use energy dynamics to change the way their movement is performed (light-strong, direct-indirect, free-bound, quick-sustained).

Students will be skilled at altering existing movement using repetition, tempo change, retrograde, reversal, transposition, ABA, theme and variation, canon, unison, body percussion, direction change, etc and creating short movement phrases of their own.

Students will know how to give meaningful feedback to their peers.

Students will be skilled at editing their own work.

Learning Plan

Students will discuss the essential questions.

Students will use improvisational exercises as impetus for movement making.

Students will be guided through composition exercises emphasizing time, space and energy. This will include projects such as movement sentences and scavenger hunts, dance libs, dance maps and card games designed by the teacher to facilitate creative ideas.

Students will be given short term projects to create, perform, revise and re-perform movement compositions. The ideas of unison, canon, repetition, retrograde, transposing, body percussion, call and response, level and directional changes, reversal, theme and variation, ABA, narrative vs. abstraction.

Students will alter existing choreography within a performance piece using the tools listed above.

Evidence/Performance Tasks

Self-assessments through journal writing and conversation.

Peer analysis through group presentations.

Performance of compositions and ability to revise work based on feedback.

Ability to compose short movement phrases with others and a solo work that is at least one minute in length.

Materials

Appropriate space

Reading material supplied by teacher

https://docs.google.com/document/d/1oy9t_EcIdEQB5Hpcjc2Iz7brpFvX2Gx66hWRi3kln0o/edit?tab=t.0

Composition games and strategies provided by teacher.

Feedback questions provided by teacher.

Suggested Strategies for Modification

Represent information in multiple formats and media. Provide multiple pathways for students' actions and

expressions. Provide multiple ways to engage students' interests and motivation.

Injured students will write or record in class observations; read and analyze material based on the lessons and present some type of individual project to the class in order to receive participation credit. If they are in a small group they will give direction to the rest of the group and aid in the presentation process. If a student's injury is isolated to one part of the body, the student is expected to participate in the movement portion of the assignment and not use that body part.

Long term injuries will be dealt with on a case by case basis.

https://docs.google.com/spreadsheets/d/1C3OhNA0rFVsYDNpj7fv8ZXdli34ZrSC3mEU91_uQWYo/edit#gid=1426178898