Dance Composition

Content Area: **Music**
Course(s):
Time Period: **Marking Period 3**
Length: **ongoing**
Status: **Published**

Unit Summary

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

Dance composition is intricately tied into dance performance and is crucial to being a well rounded dance making process from initial ideas to planning, developing, editing and staging a dance piece through proj a larger group.

August 2025

Standards

9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
1.1.12adv.Cr1a	Synthesize and experiment with content generated from stimulus material to invent movement vocabulary, discover personal voice and communicate artistic intent.
1.1.12adv.Cr1b	Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
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).
9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
1.1.12adv.Cr2a	Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to intensify artistic intent.
1.1.12adv.Cr2b	Develop artistic statements that reflect personal aesthetics of self-generated dance studies.
1.1.12adv.Cr3a	Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent.
1.1.12adv.Cr3b	Create a portfolio of original dances using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies), providing a complete picture of the creative process and product.
1.1.12adv.Pr4a	Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break

	relationships with other dancers and audience as appropriate to the dance.
1.1.12adv.Pr4b	Modulate time factors for artistic interest and expressive acuity. Apply multiple and complex rhythms (e.g., contrapuntal, polyrhythmic). Work with and against the rhythm of accompaniment or sound environments.
1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
9.4.12.GCA.1	Collaborate with individuals to analyze a variety of potential solutions to climate change effects and determine why some solutions (e.g., political. economic, cultural) may work better than others (e.g., SL.11-12.1., HS-ETS1-1, HS-ETS1-2, HS-ETS1-4, 6.3.12.GeoGI.1, 7.1.IH.IPERS.6, 7.1.IL.IPERS.7, 8.2.12.ETW.3).
1.1.12adv.Pr6a	Research, develop and apply personal strategies of visualization, motor imagery, and breath to become more aware of the relationships that exist between the body and mind.
1.1.12adv.Pr6b	Initiate, plan and direct rehearsals with attention to technical details applying rehearsal strategies for individual and ensemble work that enhance artistry, incorporate self-analysis, and are solutions oriented to achieve performance excellence.
1.1.12adv.Pr6c	Refine performance skills using a broad repertoire of strategies for dynamic projection. Demonstrate and model leadership qualities, performance etiquette and performance practice during class, rehearsal and performance. Develop a professional portfolio (e.g., resume, head shot, social media platforms) that documents the rehearsal and performance process with fluency in professional dance and production terminology. Analyze and evaluate the success of a performance.
1.1.812adv.Pr6d	Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.
9.4.12.IML.9	Analyze the decisions creators make to reveal explicit and implicit messages within information and media (e.g., 1.5.12acc.C2a, 7.1.IL.IPRET.4).
9.4.12.TL.3	Analyze the effectiveness of the process and quality of collaborative environments.
1.1.12adv.Re8a	Analyze and interpret how the elements of dance, execution of dance movements and context contribute to artistic expression across different genres, styles or cultural movement practices. Use genre specific dance terminology.
1.1.12adv.Cn10a	Formulate personal choreography with respect to its content and context. Reflect and analyze the variables that contributed to the personal perspectives presented in the dance work, and examine how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
1.1.12adv.Cn10b	Investigate and present ways in which dance can be used to communicate new perspectives and/or realizations about global issues, including global warming.

Essential Questions

How do choreographers utilize various tools, dance mapping and peer feedback to create a work that communicates a clear artistic vision?

Why is it important for both dancers and choreographers to understand the choreographic elements of time, space and energy?

What are some decision-making, creative and editing processes that experienced choreographers use?

How do the elements of performance, such as costume, music and lighting, contribute to the overall experience of choreography?

Essential Understandings

Choreography is a process oriented practice that has various stages and steps. This includes editing, peer review, performance and reflection.

Choreographing work is a practice that requires trial and error, reflection and refinement. There are various avenues that choreographers take to create dances for performance and finding one that works for each individual is a process.

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

There are various methods and approaches to putting a completed dance onstage with costumes, lighting, props and music.

Students Will Know

Students will know how to manipulate time, space and energy to create various patterns of movement.

Students will know the nuances of energy dynamics, how to adapt variety in movement using contrasting and complimentary dynamics.

Students will know how to produce a dance for the stage with costumes, lights, music and props.

Learning Plan

Students will discuss the essential questions.

Students will be guided through choreography projects emphasizing the use of a variety of choreographic tools and concepts. This will include projects such as 'catching' movement, visual art based, chance procedure, prop inspired, narrative interpretation and improvisation based concepts designed by the teacher to facilitate creative ideas.

Students will be given various 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 work collaboratively to create work for performance that incorporates their choreography exclusively.

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.
Public performance of compositions together with costumes, lights, music.
Ability to compose short movement phrases with others, compose a duet or trio on their peers using prop study and a group piece based in narrative story.

Materials

Appropriate space
Reading material supplied by teacher
https://docs.google.com/document/d/1oy9t_EcIdEQB5Hpcjc2Iz7brpFvX2Gx66hWRi3kln0o/edit?usp=sharing
Composition projects provided by teacher.
Feedback questions provided by teacher.

Suggested Strategies for Modifications

Represent information in multiple formats and media. Provide multiple pathways for students' actions and expressions. Provide multiple ways to engage students' interests and motivation.

Dance - QSAC Accommodations

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.