

Unit: Choreographic Tool Box

Grade Level: 5

Overview: Students will learn the basic elements of dance (space, time, energy), to create and perform their own choreography as part of a Creative Movement dance residency program geared towards students in grade 5. Dance experiences will be incorporated into a larger study of how we are inspired to create art (dance, literature, music, visual art).



Stage 1: Desired Results

Established Goals:

- To generalize and conceptualize artistic ideas and work
- To organize and develop artistic ideas and work
- To refine and complete artistic work
- To select, analyze, and interpret artistic work for presentation
- To interpret intent and meaning in artistic work

Essential Understandings:

- Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression
- Elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers
- Choreographers analyze, evaluate, refine, and document their work to communicate meaning
- Space, Time, and Energy are basic elements of dance
- Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context

Essential Questions:

- Where do choreographers get ideas for dances?
- What influences choice-making in creating choreography?
- How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?
- How do dancers work with space, time, and energy to communicate artistic expression?
- How is dance interpreted?

Students will know...

- Various choreographic tools that can be used to create their own work
- Elements of dance terminology
- How the elements of dance influence their choreography

Students will be able to...

- Organize and develop artistic ideas and work
- Develop and refine artistic technique and work for presentation
- Interpret intent and meaning in artistic work
- How to develop their own artistic process to create choreography

Stage 2: Assessment Evidence

Performance Task(s):

- Students will demonstrate understanding of “Space” through use of different pathways, shapes, levels, personal vs. relational space
- Students will demonstrate understanding of “Time” through use of different tempos (on-time, double-time, half-time)
- Students will demonstrate understanding of other “choreographic principles” (mirroring vs. shadowing, call & response, cannon, retrograde, form)
- Students will demonstrate understanding of the power of communication of emotions, ideas, and stories in choreography
- Students will work in pairs/small groups to create own dances
- Students will give and receive feedback on their peers’ work/choreography
- Students will revise and revisit their choreography for presentation/performance
- Students will perform their dance for their peers

Other Evidence:

- Class/Group discussions on the essential understandings and essential questions
- Present choreography to classmates for peer assessment via check list prompts and video technology
- Present choreography to the class for teacher assessment via rubric and video documentation
- Final reflection paper detailing their dance, what they used/were inspired to use in their piece/ their artistic process

Stage 3: Learning Plan

Summary of Learning Activities:

Activity #1: Space

Students will demonstrate an understanding of the elements of space in choreography (pathways, shapes, levels, personal and relational space and apply the elements of space into their choreography for presentation, feedback from peers, and revisions.

NCAS Indicators-

DACr2.1.5a: Manipulate or modify a variety of choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.

DAPr5.1.5a: Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

DARe8.1.5: Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using dance terminology.

Activity #2: Time

Students will translate an understanding of the elements of time in choreography (on-time, double-time, half-time) and make use of varying degrees of time into their choreography for presentation, feedback from peers, and revisions.

NCAS Indicators-

DACr2.1.5a: Manipulate or modify a variety of choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.

DAPr4.1.5b: Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show ability to respond to changes in time.

DAPr5.1.5a: Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

Activity #3: Other Choreographic Principles

Students will extend knowledge of choreographic principles (mirroring, shadowing, call & response, cannon, retrograde, from) into their own dances for presentation, feedback from peers, and revisions.

NCAS Indicators-

DACr2.1.5a: Manipulate or modify a variety of choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.

DAPr5.1.5a: Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

Activity #4: Communicate emotions, ideas, and stories through movement

Students will show an understanding of how to convey emotions, ideas, and stories into their choreography for presentation, feedback from peers, and revisions.

NCAS Indicators-

DACr1.1.5a: Build content for choreography using several stimuli (music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).

DAPr5.1.5a: Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

DARe8.1.5: Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using dance terminology.

Activity #5: Choreograph and Present

Students will compose and showcase their own choreography using the elements of the choreographic tool box for presentation and feedback from peers and teacher.

DACr2.1.5a: Manipulate or modify a variety of choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.

DAPr5.1.5a: Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

The NCAS Standards in Dance Resources contains lessons, units, Model Cornerstone Assessments (MCAs), and curriculum maps as well as guidance documents to help you understand and implement the National Core Arts Standards for Dance. Contributors include members of the dance standards writing and leadership teams and participants in the OPDI courses *Implementing the National Core Dance Standards for Dance* and *Developing Cornerstone Assessments for the New Dance Standards*. The contributor's name and bio is provided at the end of each document. Contributors represent all NDEO sectors, teaching in K-12, Higher Education, Private Studio, and Community and Performing Arts organizations. This cross sector representation demonstrates that the standards provide essential content to all constitutes.

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Educator Bio: Caryn Cooper is an arts administrator, educator and performer from Long Island, NY. She began her dance training at a young age studying ballet in the Royal Academy of Dance (RAD) technique and other dance forms such as tap, jazz, hip hop, modern and West African. She has had the opportunity to perform at various venues in the Greater New York City Area including, Radio City Music Hall, Tilles Center for the Performing Arts, the 92Y, Ailey CitiGroup Theater, Central Park, and The Wild Project. Administratively, she has worked for a number of arts organizations including Alvin Ailey American Dance Theater, Ballet Hispanico, and the New York City Center. Currently at Flushing Council on Culture and the Arts, she works to plan arts education programs for schools and seniors in underserved communities throughout Queens and the New York City Metropolitan area. Caryn is currently a Moving for Life Certified Instructor (MFLCI) where she uses dance to help breast cancer recovery patients and those dealing with pain caused by chronic illnesses. She is currently pursuing a certification as a BodyMind Dancing (BMD) Instructor, under the direction of Dr. Martha Eddy, to guide students as they reflect and learn about the 3-dimensionality and repatterning of the body. Caryn is a member of Americans for the Arts, the National Dance Education Organization (NDEO), the New York State Dance Education Association (NYSDEA), and sits on the Young Professionals Committee of The Possibility Project and the Board of Trustees for Moving for Life, Inc. She is also a Contributing writer for BroadwayWorld Dance. She is also the proud recipient of the 2016 Field Diversity Award and the 2017 Jessica Wilt Memorial Scholarship through the Americans for the Arts.