

DANCE COMPOSITION

Performance Standard Da25A26A26B.I (dance)

Explain how processes and principles are applied to a group dance accordingly:

- *Knowledge*: Understand and know how to apply the following dance terms and definitions: shapes and actions the body can perform, elements, relationships that the body can make with other things or people, motif, principles of dance, and processes applied when composing a dance.
- *Communication*: Explain the step-by-step processes applied when creating the dance and how those processes help the group compose the dance. Describe the motif, elements, actions, and relationships that were applied in the group dance and tell how and why they occurred in the dance. Define and explain the principles of dance, how and why they occurred in the dance, and their effect on the composition.

Procedures

1. *In order to understand the sensory elements, organizational principles and expressive qualities of the arts (25A), understand processes, traditional tools and modern technologies used in the arts (26A), and apply skills and knowledge necessary to create and perform in one or more of the arts (26B)*, students should experience sufficient learning opportunities to develop the following:
 - Discuss how elements, principles and expressive qualities are combined to produce aesthetic qualities in a dance composition.
 - Record processes of composition through journal keeping or other written forms.
 - Explain processes used to create a dance composition.

Note: Have students complete the activities on the "Dance Composition" resource sheet and become familiar with the terminology on the "Dance Composition" study sheet. It will take about six class periods for the students to become familiar with the principles, elements and processes required for choreographing a dance.

2. Have students review and discuss the assessment task and how the rubric will be used to evaluate their work.
3. This assignment is to be choreographed and performed without accompaniment (The speed, force, and flow of the movement will create the rhythm of the dance.) and before a video camera. Each group should have an identifying number that will be displayed in front of the camera before each group starts their dance. The students will perform in an area marked by cones that have been placed to accommodate the scope of the video camera. The camera must focus on the whole body of all students who are performing.
4. Each group will perform their before the video camera. The videotaping of the dances will help when assessing the written assignment.
5. After all dances have been videotaped, provide each student with a copy of the "Dance Composition" task sheet and rubric. Students will create their written response during the following class period and without use of the study sheets.
6. Evaluate the student's written performance using the videotape and the rubric as follows and add the scores to determine the performance level:
 - *Knowledge*: Correct understanding and application of the dance terms was demonstrated in the written communication dimension of this assessment.
 - *Communication*: The description and explanation of process, motif, principles, actions and relationships was well detailed and complete.

Examples of Student Work follow

Resources

- Video camera and tripod
- Space for dancing when creating and performing
- Cones to mark the area for dancing
- Copies of the "Dance Composition" resource sheet, study sheet, and task sheet
- Dance Composition Rubric

Time Requirements

- Two class periods: one to perform completed composition before the camera and class and a second for the written assessment

NAME _____ DATE _____

DANCE COMPOSITION RUBRIC

- Exceeds = 11 - 12 points
- Meets = 9 - 10 points
- Approaches = 6 - 8 points
- Begins = 1 - 5 points

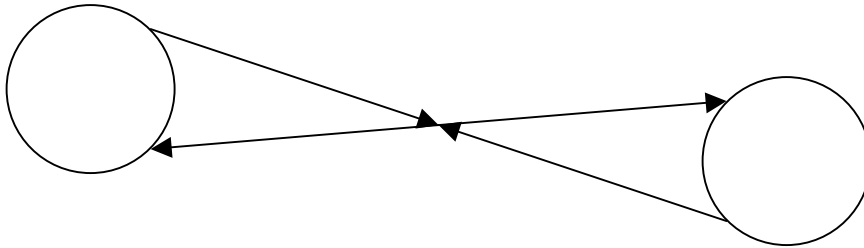
KNOWLEDGE/COMMUNICATION			
	Process	Motif, Elements, Actions and Relationships	Principles of Dance
4	<ul style="list-style-type: none"> • Provides a detailed description of the eight dance processes: explore, select, practice, perfect, improvise, interpret, imagining, and clear beginning and ending with correct usage of dance terms and a clear explanation of how those processes helped the group compose the dance. 	<ul style="list-style-type: none"> • Uses correct dance terms to clearly and thoroughly describe the motif, explain how floor patterns and relationships relate to the motif and how the elements and their factors were applied to create the mood/idea for the dance. 	<ul style="list-style-type: none"> • All five principles of dance (repetition, contrast, variety, transition and sequence) are clearly defined in detail with specific examples for each and an explanation of the effect that each had on the composition.
3	<ul style="list-style-type: none"> • Provides a description of most (at least six) of the dance processes with correct usage of dance terms and a clear explanation of how those processes helped the group compose the dance. 	<ul style="list-style-type: none"> • Uses correct dance terms when describing the motif and explaining how floor patterns and relationships relate to the motif, explains how most of the elements and their factors were applied to create the mood/idea for the dance. 	<ul style="list-style-type: none"> • Most of the principles of dance (4) emphasized in this composition were defined in dance terms with specific examples of the effect they had on the composition.
2	<ul style="list-style-type: none"> • Provides a description of at least two of the dance processes and a satisfactory explanation of how those processes helped the group compose the dance. 	<ul style="list-style-type: none"> • Describes the motif and explains how floor patterns and relationships relate to the motif, explains how some of the elements and their factors were applied to create the mood/idea for the dance. 	<ul style="list-style-type: none"> • Some of the principles of dance (2 - 3) emphasized in this composition were describe with correct but brief explanations of the effect they had on the composition.
1	<ul style="list-style-type: none"> • Provides a description of at least one of the dance processes and a brief explanation of how those process(es) helped the group compose the dance. 	<ul style="list-style-type: none"> • Tells what the motif is supposed to represent. Some of the elements, actions, relationships and components are mentioned without explanation of how there were used to establish the motif. 	<ul style="list-style-type: none"> • A principle of dance emphasized in this composition was described. The effect it had on the composition was partially correct.
0	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or incorrect 	<ul style="list-style-type: none"> • Missing and/or incorrect
Score			

DANCE COMPOSITION

Resource Sheet

Prior to Assessment

1. Demonstrate, review and/or introduce the processes used to create a dance composition. Each student will receive a study sheet that provides descriptions and examples of those processes. (See attached study sheet.)
2. After discussion of the concepts, the students will create a short dance study using the information gained through the lecture and by referring to the processes listed and defined on the study sheet. (See attached study sheet.)
3. The dance study will not be assessed. It is assigned for the purpose of providing opportunity to apply concepts learned through the discussions and demonstrations.
4. When the students are ready, assign the following task:
 - Break into groups of four.
 - Students will draw, on paper, a series of pathways that require changing relationships among the dancers as they meet and part along those pathways.
 - Pathways can be straight, curved, or angular.
5. Two or three kinds of lines (pathways) and relationships should be combined to allow for greater variety.



* Students are not allowed to use this exact pattern.

6. Students will determine the mood/motif for meeting and parting that their pathways and relationships suggest.
7. They might follow one line/pathway when meeting and another when parting. They might meet in a happy mood and part in anger.
 - A straight pathway could communicate happiness or anger.
 - A curved pathway could communicate a shy or nervous state.
 - An angular pathway could communicate nervousness or fear.
 - When planning the dance, students will use the study sheet to be sure they are following and applying the processes and principles necessary for creating a dance.
8. The idea/motif will define the actions (body and body part) and qualities (time, force and flow) of movement.
9. Students will select movements that reflect the mood suggested by the floor pattern and the relationships chosen by their group.
10. The dance should consist of 16 measures (8 beats to a measure). The complete dance must be repeated three times.
11. Students will apply the processes and principles that are listed on their study sheet (see attached).

DANCE COMPOSITION

Study Sheet of Dance Terms and Definitions

- **Elements and their factors/parts:**
 - Space: direction, level, pathway, size of movement, focus
 - Time: sudden/quick, sustained/slow
 - Force: firm/strong, fine/light
 - Flow: bound/stoppable, free/on-going
 - When changes in these elements are applied to movement they produce expressive qualities, rhythmic patterning, and/or style in dance.
- **motif**
 - a theme or design that is capable of being developed
 - communicates an idea, a pattern for a dance
- **principles of dance:**
 - Repetition: recurring steps, patterns or themes
 - Contrast: introduction of a theme or pattern opposite or different in nature from the original, yet related to it (fast movement against slow)
 - Variety: differing and altered movement within a composition
 - Transition: the method used for connecting steps or sections of a dance composition (the bridge)
 - Sequence: the logical placement of the parts of a dance so that they follow in connected order
- **processes applied when composing**
 - Explore a variety of possibilities to perform
 - Select from those possibilities the best way to perform
 - Practice, repeating the movements developing movement memory
 - Perfect, to become satisfied with what has been produced
 - Improvise, to experiment with movement, the composer already knows the motif, trying to change imagined movement images into real movement expression
 - Interpreting, determining the meaning, ideas in a theme/motif
 - Imagining/visualizing, creating mental images in response to a theme/motif/stimulus
 - Development of a clear beginning and ending to all compositions
- **relationships dancers can create with other things or people**
 - Alone, partners, groups: copying, mirroring, leading, following, unison, canon, meeting/parting, question/answer
 - Spatial relationships: over, under, beside, around, facing the same direction, one in front of the other
- **shapes and actions the body can perform**
 - Shapes: stretched, curled, angular, twisted, symmetrical, asymmetrical, individuals, partners, groups
 - Actions: stepping in various ways, jumping in various ways, opening/closing, rising/sinking, turning, swinging, collapsing, pushing/pulling, traveling, gesturing

NAME _____ DATE _____

DANCE COMPOSITION

Student Task Sheet

1. Describe the step-by-step processes used when composing dances and explain how those processes helped your group compose your dance.
2. Describe the motif for your dance and explain how the floor patterns and relationships used in your dance are related to the motif.
3. Name all of the elements and explain how the factors (parts) related to those elements were applied to create the mood/idea for your dance.
4. Name the possibilities that you studied for shapes and body actions.
5. Name the possibilities that you studied for relationships
6. Define the principles of dance that you studied for this project and give specific examples of their effect on the mood/idea being conveyed in your dance.

Student Task Sheet

Your assignment is to describe and/or explain the following as related to your group dance:

1. Explain the step-by-step processes you applied when creating your dance and how those processes helped you compose the dance.

We were given seven poses and this helped us to explore what kind of dance we wanted. When we practiced everything was repeated so it was easier to remember. To perfect the number we spent around four hours going through the dance step by step. Everytime we choreographed was improvised, when the music was on we just did whatever came to us. The idea for the dance came from the song title, musical chairs. We got many of our visuals from the game musical chairs.

2. Clearly describe the motif, elements, actions, and relationships that were applied in your dance and tell how and why they occurred in the dance

The motif of the dance was games that young children play. We used space very well, we had pathways around the chairs. As the game started we were quick and happy and as we lost the game our movements were slow and sad. When we played tug-a-war we used force. We had many relationships in the dance, we were alone, with partners, in groups, and in unison. Our spatial relationships differed throughout the dance. Sometimes we were beside, under, over, or in front of each other.

3. A definition and explanation of the principles of dance, how and why they occurred in the dance, their effect on the composition.

All the principles of dance were included in our piece. There was some repetition from the beginning to the end of the number. There were also many varieties within the piece. Some times it was slow, other times it was fast and upbeat. At times we danced with each other and then apart. Our transitions normally took place when the music changed so they then fit in smoothly. To connect the different parts of the dances we used our logic of how the game musical chairs worked.

Your paper will be collected at the end of the class period.

When creating interval number one the first thing I thought about was the story line of our production. The two dancers had just met, fallen in love, and traveled through the 1920's within approximately fifteen minutes. Naturally, the steps would have to accommodate two people dancing together and the fact that they had just met and weren't used to each other yet. Including steps from the era they were leaving was important so the audience would understand that they had traveled through it and were now leaving it. My next concern was the length of the interval. For our production the intervals couldn't be longer than one minute and thirty seconds, so the steps had to grab the attention of the audience quickly, reel them in and make a fantastic finish. Something that assisted me with the length and the attention grabbing part of the dance was the music. Choosing a song from the era that could be manipulated to align with the story was one of the most important parts in the creation of the dance. As soon as all of this was set I was ready to create.

The motif of the dance was as stated above. The two dancers needed to communicate that they had just traveled through a 1920's bar, had just met, and weren't used to each other yet. The relationship between Erin and Aaron was affected by the motif. Because they didn't know one another well their partnering turns and lifts looked clumsy and out of sync. Space, time, force, and flow, the elements of dance, were also affected by the relationship created by Erin and Aaron. When Erin gets angry because they are out of sync she walks away or flails with frustration. Walking away changes the spacing in the dance. Her sudden movements affect time and force within the dance and interrupt the flow of the music and the choreography. After Erin has these emotional outbursts Aaron is then forced to follow her change of space, time, force and adapt to her flow.

"Exceeds" (page 2)
Repetition, variety, transition, and sequence are the four principles of dance.

Repetition or the recurring steps, patterns, or themes are used in the dance many times, especially when the music repeats. Certain types of walks, turns and positions are repeated to take up time in the music and to make it easier to choreograph. Variety is what the choreographer puts in between the repetition. It also makes it interesting for the audience to watch. During the dance several of the same movements are done one right after the other (repetition) yet there were lots of different steps that were combined (variety) to make the dance interesting. Transition is what connects the variety of movements. These are often the most important parts of the dance because it makes it look clean and can create suspense. For example, the transition from the waltz turns to the finger turns was slow and drawn out so the audience would wonder what was going to happen next. Sequence is the logical placement of the steps within the dance. In this dance the sequence was not hard to figure out because it was all based off of the natural reactions that the dancers had to each other given the story line. A dancing piece cannot be created without any of these things.