

## Generating Student Driven Choreography

**Topic, or Concept, and Goal** (if the lesson is part of a learning experience or a unit plan)

Generating Student Driven Choreography: Utilizing Group Devices

**Grade**

Grades: 6-8, 9-12

**Class**

This lesson may take more than one meeting based upon time and frequency of the class.

**State Dance and/or Physical Education (dance) Standards**

**Virginia:**

**Creative Process:**

7.1 The student will formulate artistic choices in dance activities and performance.

7.2 The student will apply a creative process to develop dance works.

a) Brainstorm, solve problems, and collaborate in the development of movement sequences.

b) Devise, refine, and present movement sequences.

**National Dance Society *National Dance Education Standards Framework***

**Strand(s)** Choreography, performance, and production

**Standard 4.1** Choreographic design, principles, and structures

**Performance Indicator (6-8)** Construct and perform dance studies to complex rhythms and musical forms (theme and variation, rondo, and canon) to express connections between the movement and the music.

**Learner Objectives or Outcomes** (must include one “real world” objective or outcome for assessment)

**Psychomotor:** Students will be able to choreograph a short, small group movement phase and manipulate the movement with the group devices of modern dance.

**Cognitive:** Students will be able to name and write their movements down and draw a floor plan. Students will collaborate and create in a small group

**Affective:** Students will be able to perform the completed project to music.

<b>Rubric</b>	<b>Exceptional (4)</b>	<b>Accomplished (3)</b>	<b>Developing (2)</b>	<b>Beginning (1)</b>
<b>Psychomotor</b>	Student creates a group movement phrase and can manipulate with two different canons, chance format, and locomotor floor plan.	Student creates a group movement phrase and can manipulate with two different canons, chance format.	Student creates a group movement phrase and can manipulate with two different canons.	Students can create a group movement phase of eight separate movements and can perform in a specified canon.

**Notes:** Based upon the technical level of the group, for beginners with little technique you can begin with making up eight individual movements, no repeats, or lateral repeats. The movement needs to be executed on one beat. Developed movement phrases can be longer for more advanced students. You can also dictate the time signature, such as 5/4 or 7/4 or 6/8.

<b>Cognitive</b>	Student will create movements (or movement sequences), name or number them; create two cannons (2-count cannon un-sequentially and 1-count cannon un-sequentially-popcorn); chance format with card or dice; create or map out the floor patterns by locomoting the movements. Students can create collaboratively.	Student will create movements (or movement sequences), name or number them; create two cannons (2-count cannon un-sequentially and 1-count cannon un-sequentially-popcorn); chance format with card or dice. Students can create collaboratively with some instructional guidance.	Student will create movements (or movement sequences), name or number them; create two cannons (2-count cannon un-sequentially and 1-count cannon un-sequentially-popcorn); Students can create collaboratively with some instructional guidance.	Student will create eight movements, name, or number them and perform them in unison and then in cannon. Students need instructional guidance to create and collaborate.
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**Notes:** Sequential cannon will be executed down the line, one person going as soon as the person next to them goes: 1, 2, 3, 4, 5, 6.

Un-sequential cannon will happen sporadically, not in sequence: 3, 1, 5, 2, 4, 6.

<b>Affective or social and emotional learning</b>	Students will join the sections together, in their chosen order, and put the movement to music and perform for the class. Movement is up to performance quality and will be considered for performance in a more formal concert setting.	Students will join the sections together, in their chosen order, and put the movement to music and perform for the class. Movement is up to performance quality and will be considered for performance in a more formal concert setting after revisions.	Students will join the sections together, in their chosen order, and put the movement to music and perform for the class. Movement is not up to performance quality and will be considered for performance in a more formal concert setting only after major revisions.	Students will join the sections together and put the movement to music, selected by the instructor, and perform for the class. Movement is not up to performance quality and will not be considered for further performance.
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**Notes:** Sections are listed below under Dance Lesson Instruction

### **Materials, Resources, Space Requirements, and Suggested Music**

#### **Materials:**

Paper  
Colored pencils  
Index cards  
Dice or telephone number

#### **Suggested Music:**

Instrumental music  
Modern drum

#### **Space Requirements:**

Space for groups to work in

#### **Resources:**

*Modern Dance Forms: In Relation to the Other Modern Arts* by Louis Horst and Carroll Russell, Dance Horizons, Princeton Books, 1992.

**Vocabulary terms** (with definitions—for additional vocabulary see NDS *National Dance Education Standards Framework*)

Cannon	Chance
Facing	Floor Pattern
Format	Half-time
Locomotion	Tempo
Time Signature	Unison

### **Dance Lesson Instruction**

The **dance lesson instruction sequence** includes **Introduction** or **Warm-up** (time), **Exploratory Experiences** (time), **New Material** (time), **Recap of Learning** (summary) and **Cool Down** (time), **Closure** (time), and **Assessment** (time). Timing each section of the dance lesson is determined by the teacher.

Each of these instructional topics may require **management** (diagrams), **transition** (between each lesson component place and content), **teaching process** (the how), and **teaching points or cues** (technique or music).

Teacher's pre-assessment of the students in class is ongoing observation and assessment throughout the dance instruction sequence.

#### **Introduction/Warm-up** (time)

**Management:** Section one: Have students break into groups of three to five. The students will create eight different movements and name and number each movement. The groups will rehearse the movements until each group member has the sequence memorized and everyone is performing them with the same quality. Each movement will need to be executed on one beat.

**Transition:** Once they have completed this task they can now move to the next phase.

**Teaching Process:** Encourage the student to have level and facing changes.

**Teaching Points or Cues:** There should be no repeats or lateral repetition. For example, an attitude with the legs cannot be repeated regardless if it is parallel or turned-out or in a different direction. You can use a modern drum to beat out the tempo of each group's movements and to cue the cannons. The tempo will vary according to the movements each particular group chooses.

### **Exploratory Experiences** (time)

**Management:** Section two: Have each group establish the placement of each group member. Have them execute the movements in a two-count cannon, in the sequential order of the group.

**Transition:** Once they have mastered this, the group can move to the next phase.

**Teaching Points or Cues:** Depending on when they come in on the cannon, have them hold for the necessary counts and then keep their own counts in their head. For example, the student who comes in on count 3, holds for 2 counts and then begins counting on 1 for the first movement. Again, using the modern drum, you can help to accent the beat for when each member of the group will come in.

### **New Materials** (time)

**Management:**

**Section three:** The next phase is to execute the eight-count phase with a one-count cannon, in an un-sequential group order, so the movement appears to come in like popping popcorn.

**Section four:** The fourth section will require pencil and paper, a deck of cards, or dice. The students can make their own cards with the count and name of the movement on each card. They can also select cards one through eight from a deck of cards. They will then shuffle the cards and scatter them on the floor, face down. They will then select each card one by one to determine their new "format" of movement. They will need to find the solution to can from one movement to the next, now out of original order. They can also roll the dice for "chance" to determine their new sequence.

Each group should now have four sections: Unison, two-count cannon in sequential order, one-count cannon in un-sequential order, and format.

**Section five:** The fifth section will be performed in unison with a new facing. Each group member may have his/her own "facing" or the group as a whole may have a new facing. For example: everybody performs the original unison movement facing the back wall.

**Transition:** The group can make the decision for everyone to hold until each member has finished their first cannon to continue from the two-count cannon to the one-count. The students will also have to memorize the sequence that the members of the group come in on each cannon as it will differ from the two-count cannon. If their last movement is low-level, that particular group may need a transitioning phrase to get them up to begin the first movement again.

**Teaching Points or Cues:** However, if they use dice, they may repeat one movement more than once. Also, you need to decide if they will throw a single "die" or both dice. Have the students make a cheat sheet to help them remember their own sequence. Have them work alone to memorize their new sequence. Once they re-group, the tempo will need to be slowed until they

can execute the movement up to tempo. They could possibly perform this section half-time. Review that facing is determined by the hip placement.

### **Recap of Learning and Cool Down** (time)

**Management: *Section six:*** The sixth section will require the students to draw on a poster board. They will divide the poster board into eight sections for each of the eight movements. They will make a legend indicating which color will represent each student. For each of the eight movements the groups will need to locomote the movement.

Once they have determined their locomotion and floor patterns, they can draw it on their poster board. Not everyone will necessarily be moving for all of the eight movements. Each group can decide how they want to locomote their eight movements and how and by whom they are executed.

**Teaching Points or Cues:** Suggest eight counts for each of the eight movements. Emphasize that this is a variation on the theme and the movement will be slightly changed to make it locomote.

### **Closure and Assessment** (time)

**Management:** Once the groups have completed each section, they will then select music to perform to, or the instructor may choose the music. For more advanced groups, have them organize and order the sections to their liking. For younger, less experienced students, give the order. The students will perform for their classmates in an informal setting, but if the pieces are strong, they can be considered for a more formal concert performance.

**Teaching Points or Cues:** Once all of the choreographic devices have been utilized to manipulate the choreography, more advanced students do not have to adhere strictly and use all of the sections but can edit and organize as they wish.

**Assessment:** See rubric and review for informal assessment or use the rubric for formal formative assessment.

**Extensions** (interdisciplinary topics, special populations such as Gifted and Talented, Inclusion of individuals with disabilities.)

This lesson can be as simple as the small groups creating only eight separate movements (no repeats or lateral repeat) and manipulating them with group devices or to creating movement phrases and manipulating them. The rhythms or time signature can also be changed for greater complexity.

### **Lesson Reflection and Next Teaching Steps**

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