

Artistic Process ~ CREATING ~ Conceiving and developing new artistic ideas and work

Anchor Standard 1												
Generate and conceptualize artistic ideas and work.												
Enduring Understanding 1.1												
Choreographers are inspired by a variety of sources to convey concepts and ideas through movement for artistic expression.												
Essential Question												
• Where do choreographers get ideas for dances?												
Process Component • EXPLORE												
DA:Cr1.1.PK	DA:Cr1.1.K	DA:Cr1.1.1	DA:Cr1.1.2	DA:Cr1.1.3	DA:Cr1.1.4	DA:Cr1.1.5	DA:Cr1.1.6	DA:Cr1.1.7	DA:Cr1.1.8	DA:Cr1.1.HSI	DA:Cr1.1.HSII	DA:Cr1.1.HSIII
a. Improvise a dance that starts and stops on cue (e.g. shapes, active stillness).	a. Improvise a dance that has a clear beginning and end.	a. Improvise a dance phrase with a clear beginning, middle, and end. Describe the movement choices made, orally or in drawing.	a. Improvise a dance phrase with a clear beginning, a middle that has a main idea, and a clear end. Describe the movement choices made, orally, drawing, or in writing.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (e.g. repetition, AB, ABA, theme and variation).	a. Apply a variety of choreographic devices (e.g. unison, canon , repetition) to expand choreographic movement possibilities, patterns , and structures .	a. Apply a variety of choreographic devices (e.g. addition, subtraction) to expand choreographic possibilities and develop a main idea. Explain reasoning for movement choices.	a. Explore choreographic devices (e.g. juxtaposition , shifting formations) and dance structures (e.g. ABA , solo or duet with group) with teacher guidance to develop a dance study that supports an artistic intent . Explain the goal or purpose of the dance. Analyze why choreographers use exploration and experimentation.	a. Use a variety of choreographic devices (e.g. counterpoint , solo vs. group, accumulation) and dance structures (e.g. rondo , narrative, ABA) with some teacher support to develop a dance study with a clear artistic intent . Articulate reasoning for movement, music and structural choices. Observe and describe peers' choreographic process.	a. Collaborate to select and apply a variety of choreographic devices (e.g. retrograde , inversion) and dance structures (e.g. rondo , canon , motif , retrograde , etc.,) to support an artistic intent . Explain how the choreographic devices , dance structures , and movement choices clarify, communicate, or effect the artistic intent . Research how different professional choreographers approach their creative process and apply some of these ideas. Use genre-specific dance terminology to articulate the group process for making movement, sound and structural choices.	a. Collaborate to design a dance using choreographic processes and devices , and dance structures such as improvisation, observation, abstraction , randomization, rondo , canon , motif , retrograde , etc., to support an artistic intent . Explain how the choreographic devices , dance structures , and movement choices clarify, communicate, or effect the artistic intent .	a. Work individually and collaboratively to design and implement a variety of choreographic processes and devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent .	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent .
b. Find different ways to do several basic locomotor and non-locomotor movements.	b. Explore movement ideas and the different ways to vary basic locomotor and non-locomotor movements by changing at least one of the elements of dance .	b. Explore a variety of locomotor and non-locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes .	b. Combine a variety of movements into short phrases while manipulating the elements of dance .	b. Explore a given movement problem through improvisation with the elements of dance . Select, demonstrate, and describe a solution using accurate language.	b. Create multiple solutions to given movement problems by developing choreographic material by manipulating the elements of dance . Describe the solutions, using accurate language.	b. Construct and solve multiple movement problems by using the elements of dance to develop choreographic content. Describe the process of creation and the solutions, using genre-specific vocabulary when appropriate.	b. Explore the elements of dance in various movement vocabularies to convey ideas through choreography. Describe the connection between the choreography and the ideas conveyed, using genre-specific vocabulary when appropriate.	b. Explore the elements of dance in various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made, using genre-specific dance terminology .	b. Identify and select personal preferences and elements of dance to create an original dance study or dance work. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate artistic intent .	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance. View and discuss the dances of a variety of recognized choreographers, to see what choices they have made.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance work that varies the elements of dance in such a way as to communicate an artistic intent . Compare personal choices to those made by well-known choreographers, basing the comparison on research of their work, using both primary and secondary sources.	b. Expand personal movement preferences and strengths to discover new and unfamiliar solutions to communicate the artistic intent of an original dance work. Analyze the new and unfamiliar solutions, the use and variation of the elements of dance , and explain why they were effective in expanding artistic intent .

Anchor Standard 2												
Organize and develop artistic ideas and work.												
Enduring Understanding 2.1												
The elements of dance, dance structures, and choreographic structures serve as both a foundation and a departure point for choreographers.												
Essential Question												
• What choices do choreographers make to create a dance?												
Process Component • PLAN												
DA:Cr2.1.PK	DA:Cr2.1.K	DA:Cr2.1.1	DA:Cr2.1.2	DA:Cr2.1.3	DA:Cr2.1.4	DA:Cr2.1.5	DA:Cr2.1.6	DA:Cr2.1.7	DA:Cr2.1.8	DA:Cr2.1.HSI	DA:Cr2.1.HSII	DA:Cr2.1.HSIII
a. Improvise a dance that starts and stops on cue (e.g. shapes, active stillness).	a. Improvise a dance that has a clear beginning and end.	a. Improvise a dance phrase with a clear beginning, middle, and end. Describe the movement choices made, orally or in drawing.	a. Improvise a dance phrase with a clear beginning, a middle that has a main idea, and a clear end. Describe the movement choices made, orally, drawing, or in writing.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (e.g. repetition, AB, ABA, theme and variation).	a. Apply a variety of choreographic devices (e.g. unison, canon , repetition) to expand choreographic movement possibilities, patterns , and structures .	a. Apply a variety of choreographic devices (e.g. addition, subtraction) to expand choreographic possibilities and develop a main idea. Explain reasoning for movement choices.	a. Explore choreographic devices (e.g. juxtaposition , shifting formations) and dance structures (e.g. ABA , solo or duet with group) with teacher guidance to develop a dance study that supports an artistic intent . Explain the goal or purpose of the dance. Analyze why choreographers use exploration and experimentation.	a. Use a variety of choreographic devices (e.g. counterpoint , solo vs. group, accumulation) and dance structures (e.g. rondo , narrative, ABA) with some teacher support to develop a dance study with a clear artistic intent . Articulate reasoning for movement, music and structural choices. Observe and describe peers' choreographic process.	a. Collaborate to select and apply a variety of choreographic devices (e.g. retrograde , inversion) and dance structures (e.g. rondo , narrative, ABA) to choreograph an original dance study or dance with a clear artistic intent . Research how different professional choreographers approach their creative process and apply some of these ideas. Use genre-specific dance terminology to articulate the group process for making movement, sound and structural choices.	a. Collaborate to design a dance using choreographic processes and devices , and dance structures such as improvisation, observation, abstraction , randomization, rondo , canon , motif , retrograde , etc., to support an artistic intent . Explain how the choreographic devices , dance structures , and movement choices clarify, communicate, or effect the artistic intent .	a. Work individually and collaboratively to design and implement a variety of choreographic processes and devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent .	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent .
b. Engage in dance experiences moving alone or in relation to other people with or without props (e.g. scarves, bean bags).	b. Express an idea, feeling, or image, through improvised movement alone or in relationship to a partner, with or without props (e.g. scarves, bean bags, ribbons).	b. Choose and arrange movements that follow a musical phrase, express an idea or emotion in response to other people, objects, or the environment. Explain the reasons for movement choices.	b. Choose and arrange movements that express an idea, emotion, or follow a musical phrase in response to other people, objects, or the environment. Explain the reasons for movement choices.	b. Develop a dance study that expresses and communicates an idea or feeling by exploring the elements of dance . Explain the artistic intent and effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	b. Develop a dance study by selecting specific movement vocabulary to communicate a main idea. Discuss how the dance communicates the idea nonverbally.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria , evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria inform the choreographic process.	b. Define and apply artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement that communicates the artistic intent of an original dance study or dance. Select and demonstrate movements that support the artistic statement .	b. Develop an artistic statement that communicates a personal aesthetic , motivation, and artistic intent of an original dance study or dance. Discuss how the movement elements , choreographic devices and dance structures serve to support the artistic statement .	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective. Discuss how the movement elements , choreographic devices and dance structures serve to support the artistic statement .
c. Identify production elements (e.g. music/sound, props). Describe the job of a dancer.	c. Identify production elements (e.g. music/sound, props) that support performances. Describe the job of a dancer versus that of a choreographer.	c. Identify and explore production elements (e.g. music/sound, props) that support performances. Describe the job of a dancer, choreographer, and composer.	c. Identify and explore production elements (e.g. music/sound, props, costumes) that support formal or informal performances. Contrast the job of a composer and costume designer.	c. Identify, explore , and select production elements (e.g. music/sound, props, costumes) that support formal or informal performances. Contrast the various production jobs of choreographer, composer, and costume designer.	c. Identify, explore , and select production elements (e.g. music/sound, props, costumes, lights, set, video) that support the artistic intent of a dance for formal or informal performances. Compare and contrast the various production jobs of composers and costume, lighting, and set designers.	c. Identify, explore , and select production elements (e.g. music/sound, props, costumes, lights, set, video) that heighten and intensify the artistry of a dance and are adaptable for various performance spaces . Analyze production and non-production dance jobs.	c. Compare and contrast a variety of possible production elements (e.g. music, props, costumes, lights, set, video) that would intensify and heighten the artistry of the work. Analyze how the choreographer works with all production and non-production professionals.	c. Explore the possibilities of producing dance in a variety of venues and for different audiences, using production terminology to explain how production elements (e.g. music, props, costumes, lights, set, video) are handled in different situations. Analyze the impact of production and non-production professionals on the presentation of a dance.	c. Collaborate to design production elements (e.g. music/sound, props, costumes, lights, set, video) that intensify and heighten the artistry of a dance performed on a stage, in different venues, or for various audiences. Explain reasoning for choices using production terminology .	c. Refine the process of selecting production elements that intensify and heighten the artistic intent of the work. Inhabit the various roles of lighting, sound, costume designers and/or composers to design a comprehensive integration of movement and production elements . Explain the connection between the design, the artistic intent of the dance, and the artistic statement .	c. Collaborate with theatre technicians and designers to create a comprehensive integration of movement and production elements that intensifies and heightens the artistic intent of the work. Document the design, and explain the connection between the design, the artistic intent of the dance, and the artistic statement . Using primary and secondary sources, research the role of non-dance theatre professionals in dance productions, and the technical expertise and various processes that are used to design the production elements in performance. Consider traditional and alternative performance venues .	c. Research choreographers who have worked in alternative performance venues , focusing on site-specific pieces, and choreographers who have collaborated with theatre and/or visual and media artists, to create dances that were "outside the box" of the theatrical dance of the time. Using this knowledge, develop a plan for a work or works that are interdisciplinary or site-specific.

Anchor Standard 3													
Refine and complete artistic work.													
Enduring Understanding 3.1													
Choreographers analyze, evaluate, refine, and document their work to communicate meaning.													
Essential Question													
• How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?													
Process Component • REVISE													
DA:Cr3.1.PK	DA:Cr3.1.K	DA:Cr3.1.1	DA:Cr3.1.2	DA:Cr3.1.3	DA:Cr3.1.4	DA:Cr3.1.5	DA:Cr3.1.6	DA:Cr3.1.7	DA:Cr3.1.8	DA:Cr3.1.HSI	DA:Cr3.1.HSII	DA:Cr3.1.HSIII	
a. Respond to peer and teacher suggestions for changing movement through guided improvisational experiences.	a. Apply self, peer, and teacher suggestions for changing movement through guided improvisational experiences.	a. Apply self, peer, and teacher suggestions to revise and complete short sequences based on own movement ideas.	a. Explore movement choices in response to others' suggestions and develop improvisational and/or short remembered sequences.	a. Revise movement choices in response to teacher and peer feedback to improve a short dance study . Describe the changes made in the movements after revision.	a. Revise movement material, using peer or teacher feedback and self-reflection, to improve communication of artistic intent in a short dance study . Explain movement choices and revisions made in the process.	a. Explore alternate movement revisions, using self, peer, or teacher feedback, to expand choreographic ideas for a dance study that communicates artistic intent . Explain movement choices and refinements.	a. Revise dance compositions based on artistic criteria developed collaboratively, using self, peer, or teacher feedback. Explain rationale for revisions and how choices relate to artistic intent .	a. Evaluate possible revisions of dance compositions and reconsider artistic criteria , based on self-reflection, and peer and teacher feedback. Explain rationale for choices and how they clarify artistic intent .	a. Revise choreography independently or collaboratively, based on artistic criteria , self-reflection, and peer or teacher feedback. Articulate rationale for choices and enhance artistic intent .	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures , based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures , independently or collaboratively, using established artistic criteria , self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices , dance structures , and artistic criteria , using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent .	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices , dance structures , and artistic criteria , using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent .
b. Identify parts of the body and document a body shape or position through drawings (e.g. notation symbols) or oral language.	b. Depict a dance movement by drawing a picture, using a symbol, or working with media technology .	b. Document a short movement sequence (e.g. jump, turn, slide) by drawing a picture, using a symbol, or working with media technology .	b. Document the levels (e.g. high, middle, low) of movement combinations by drawing a picture, using a symbol, or working with media technology .	b. Document directions or spatial patterns in a dance study by drawing a picture or pathway map, using symbols, or working with media technology .	b. Document the relationships (e.g. next to, above, below, behind, in front of) between two or more dancers in a movement sequence by drawing a picture, pathway map, using symbols, or working with media technology .	b. Document various stages in the revision of a dance sequence through writing, symbols, or media technology .	b. Explore or invent a system to document a dance sequence through writing, symbols, or media technology .	b. Investigate a recognized system of documentation to record a dance sequence by using words, symbols, or media technologies .	b. Experiment with aspects of a recognized system of documentation to record a section of a dance by using words, symbols, or media technologies .	b. Compare and discuss recognized systems of documentation used to document dance using writing, symbols, or media technologies . Develop a strategy to record sections of a dance in order to remember dance phrases , movement ideas and revision. Peer and self-review will be facilitated by the use of media technologies .	b. Research one or more official dance notation systems. Record the formations and dance phrases of the dances created in the class using a system of dance documentation (e.g. writing, a form of notation symbols, or using media technologies), in order to remember phrases , movement ideas, and revisions. Peer and self-review will be facilitated by the use of media technologies .	b. Document a dance (formations, steps, dynamics , artistic intent , expressions) as a tool to remember ideas and revisions, and for reflection and feedback using systems of dance documentation (e.g. writing, a form of notation symbols, or using media technologies). Peer and self-review will be facilitated by the use of media technologies .	