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Dance Composition / Improvisation II :: Follows Dance Composition / Improvisation I

TEKS Strand	Expectations
<p>Foundations – Perception: The student develops an awareness of the body's movement using sensory information while dancing.</p>	<p>The class focuses on students' exploration of the physical language of dance and how to invent and structure movement through improvisation and physical brainstorming. Students continue to develop and refine body awareness, technical facility, spatial expressiveness, vocabulary, principles, and elements of each style.</p>
<p>Creative Expression – Artistic Process: The student develops knowledge and skills of dance elements, choreographic processes and forms in a variety of dance genres and styles.</p>	<p>Students are expected to:</p> <ul style="list-style-type: none"> • construct a dance that uses specific choreographic structures to express an idea and show understanding of continuity and framework; • manipulate elements, principles of design, or choreographic devices creatively to make something new • evaluate the effectiveness of the changes; create or adapt a dance piece for potential installation in a variety of venues or with a different set of performers • compare the creative processes used by a choreographer with those used by other creative individuals, noting the connections in the way they conceive, create, and/or present their work • employ acquired knowledge to stimulate creative risk-taking and broaden their own performance/choreography • collaborate with peers in the development of choreography in groups; and perform exercises for building awareness of shared space, combining students' comprehension of personal space with an ability to anticipate and gauge the movements of others.
<p>Creative Expression – Performance: The student develops knowledge and execution of technical dance skills and a variety of dance genres and styles through performing.</p>	<p>Students practice maintaining focus, energy, and dynamics over the course of a performance. They work individually, in pairs, and in small ensembles, developing timing and rhythmic acuity. Their skills, movements, and sequences are more complex, and their sequences are longer, memorized, and executed with greater technical skill and emotional expression. Stage placements used in the studio allow students to address the issue of audience perspective. In preparation for performance, students may keep personal journals reflecting their thoughts in rehearsal and presentation, develop inventories of technical skills, and develop and discover technical exercises that assist in refining performance skills. Learning the audition process is important for Performance/Ensemble at all levels.</p>
<p>Historical and Cultural Relevance: The student demonstrates an understanding of cultural, historical, and artistic diversity.</p>	<p>Students will research and reflect on historically significant and/or exemplary works of dance as inspiration for creating with artistic intent. Students observe and research innovative artists and their bodies of work to identify and analyze how they departed from convention. Students learn a repertoire representative of different cultures, historical periods, genres and styles. They explore the historical and cultural influences affecting the choreographers/dancers. Students learn to identify and describe dances according to stylistic characteristics and to locate them within their cultural contexts while choreographing short phrases to show their understanding of various historical periods and social contexts.</p>
<p>Critical Evaluation and Response: The student makes informed personal judgements about dance and the</p>	<p>Students will analyze movement from varying perspectives and experiment with a variety of creative solutions to solve technical or choreographic</p>

meaning and role of dance in society

challenges. Students make informed critical assessments of the quality and effectiveness of their own choreographic qualities and intentions. Assessment remains a daily, integral part of class work. Students identify particularly challenging areas of their training and devise ways to strengthen their choreography in these areas. Dance students focus on learning self-assessment skills and seek peer evaluation to foster awareness and communication of their ideas and work. Portfolios including media such as videos, journals, and written evaluations may be compiled to aid in assessing progress. Attending community dance performances assists students in establishing personal performance goals and in developing criteria for evaluating dance performances. Vocational and avocational opportunities for dancers may be taken into account when formulating curricula and student assessment criteria.

Example

Ms. Parker's DCI II class spends time weekly exploring movement through more in-depth improvisation exercises: body systems, spatial concepts, group shaping/design/dynamics, self-accompaniment, push/pull/reach/roll, tempo, etc.

Ms. Parker's class creates short studies that have unique, captivating beginnings that develop through to a logical conclusion. They relate dance composition to written work and use only the essence of the movement that is needed to convey the idea. They choose dramatic structure to "tell" a story that highlights and develops movement experience inherent in the story.

Differentiation Strategies for Students with Special Needs