



Choreography & Music

By

Carlos Hernandez

6 Week Unit

9th -12th grade



BRIEF SUMMARY OF UNIT:

In this unit students will learn how to design choreography for all types of music. Students will research influential choreographers and be introduced to different styles of choreography. The intent is to equip and inspire students to create their own choreography for music in their lives. This unit will emphasize practical considerations related to creating and teaching choreography. The time frame in this unit can be adapted to your particular situation. Drawing upon lessons learned in songwriting from The Johnny Mercer Foundation this unit will place an emphasis on the creation of student generated choreography in the classroom.

NARRATIVE: THE CREATION OF THIS UNIT

This unit was created out of necessity to solve a problem. The problem at hand, like many in our profession might be able to relate to was a scheduling conflict. I was in my first year at a high school program and I was asked to teach two separate unreasonably combined classes. The first was a combined Band 2-6, IB Music and Eurhythmics 1--2 class. The other was a Jazz Ensemble 1-4 and Eurhythmics 1—2. I essentially had two large ensemble classes taking place while a group of students was spinning equipment behind the ensemble. In essence, it was an indoor marching band with everyone in a stationary position inside the band room; but practically it needed to be a symphonic band class. This situation forced me to get a bit creative with how I engage both groups of students mindfully. The Eurhythmics class was really a class students in color guard signed up for so they can spend more time developing as artist using weapons (flags, sabers and rifles) not actually focusing solely on eurythmic techniques. This one dilemma was a result of there not being an appropriate code for a color guard class. With all this said, this unit was a result of me trying to provide the best opportunity and experience for all my students while considering what they wanted to learn. This unit is structured around students creating their own choreography for the music we were rehearsing in the large ensemble setting. Alternate practices are presented in the unit which allow students to also select the music they are creating choreography for.

OVERARCHING CONTENT STANDARDS THROUGHOUT UNIT:

DA.912. C.1.1 Research and reflect on historically significant and/or exemplary works of dance as inspiration for creating with artistic intent.

DA.912. C.1.2 Apply replication, physical rehearsal, and cognitive rehearsal to aid in the mental and physical retention of patterns, complex steps, and sequences performed by another dancer.

DA.912. C.1.3 Develop and articulate criteria for use in critiquing dance, drawing on background knowledge and personal experience, to show independence in one's response.

DA.912. C.1.4 Weigh and discuss the personal significance of using both physical and cognitive rehearsal over time to strengthen one's own retention of patterns, complex steps, and sequences for rehearsal and performance.

DA.912. C.2.1 Analyze movement from varying perspectives and experiment with a variety of creative solutions to solve technical or choreographic challenges.

DA.912. C.2.2 Make informed critical assessments of the quality and effectiveness of one's own technique and performance quality, based on criteria developed from a variety of sources, to support personal competence and artistic growth.

DA.912.C.2.3 Develop a plan to improve technique, performance quality, and/or compositional work with artistic intent.

DA.912.C.2.4 Evaluate nuances of movement and their relationship to style, choreographic elements, and/or other dancers, and apply this knowledge to alter personal performance.

DA.912. F.1.3 Employ acquired knowledge to stimulate creative risk-taking and broaden one's own dance technique, performance, and choreography.

DA.912. F.3.1 Demonstrate leadership and responsibility through designing choreography, planning rehearsals, or directing a dance piece.

DA.912. F.3.6 Practice conditioning methods that complement the physical instrument, and determine the degree of personal improvement in established dance techniques.

DA.912. F.3.7 Create and follow a plan to meet deadlines for projects to show initiative and self-direction.

DA.912. F.3.8 Demonstrate effective teamwork and accountability, using compromise, collaboration, and conflict resolution, to set and achieve goals as required in the work environment.

DA.912. F.3.9 Choreograph, plan rehearsals, direct, and produce a concert piece; and evaluate the results to demonstrate artistic ability, leadership, and responsibility.

DA.912. H.1.1 Explore and select music from a broad range of cultures to accompany, support, and/or inspire choreography.

DA.912. H.1.2 Study dance works created by artists of diverse backgrounds, and use their work as inspiration for performance or creating new works.

DA.912. H.1.4 Observe, practice, and/or discuss a broad range of historical, cultural, or social dances to broaden a personal perspective of the world.

DA.912. H.3.1 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.

DA.912. H.3.4 Improvise or choreograph and share a dance piece that demonstrates and kinesthetically reinforces understanding of a process studied in another content area.

DA.912. O.1.1 Compare dances of different styles, genres, and forms to show understanding of how the different structures and movements give the dance identity.

DA.912. O.1.2 Apply standards of class and performance etiquette consistently to attain optimal working conditions.

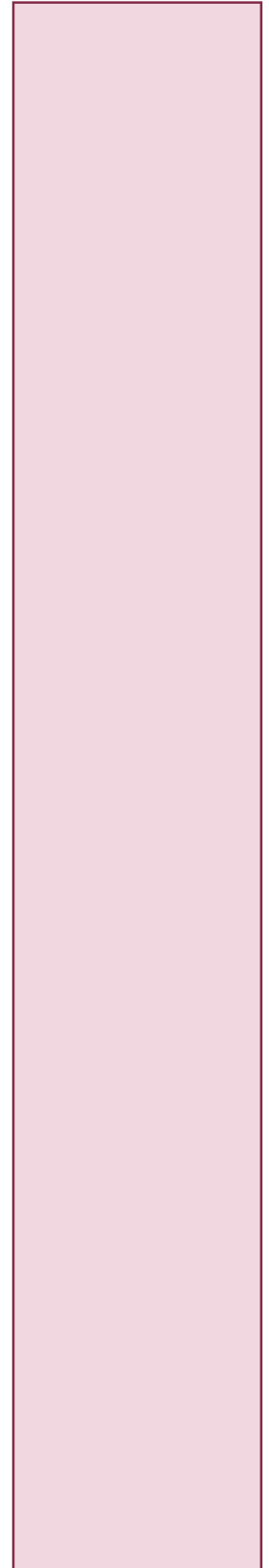
DA.912. O.2.2 Observe and research innovative artists and their bodies of work to identify and analyze how they departed from convention.

DA.912. O.3.1 Perform dance pieces to express feelings, ideas, cultural identity, music, and other abstract concepts through movements, steps, pantomime, and gestures.

DA.912. S.2.1 Sustain focused attention, respect, and discipline during class, rehearsal, and performance.

DA.912. S.2.3 Demonstrate ability to manipulate, reverse, and reorganize combinations to increase complexity of sequences.

DA.912. S.2.4 Demonstrate retention of directions, corrections, and memorization of dance from previous rehearsals and classes.



DA.912. S.3.2 Develop and maintain flexibility, strength, and stamina for wellness and performance.

DA.912. S.3.3 Initiate movement transitions and change of weight, in and through space, with clear intention and expression appropriate to one or more dance forms.

DA.912. S.3.6 Use resistance, energy, time, and focus to vary expression and intent.

DA.912. S.3.7 Move with agility, alone and relative to others, to perform complex dance sequences.

DA.912. S.3.8 Articulate and apply a stylistically appropriate sense of line to enhance artistry in one or more dance forms.

DA.912. S.3.9 Demonstrate mastery of dance technique to perform technical skills in complex patterns with rhythmic acuity, musicality, and clear intent, purpose, expression, and accuracy.

MU.912.C.1.1 Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.

MU.912.C.1.2 Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.

MU.912.C.2.1 Evaluate and make appropriate adjustments to personal performance in solo and ensembles.

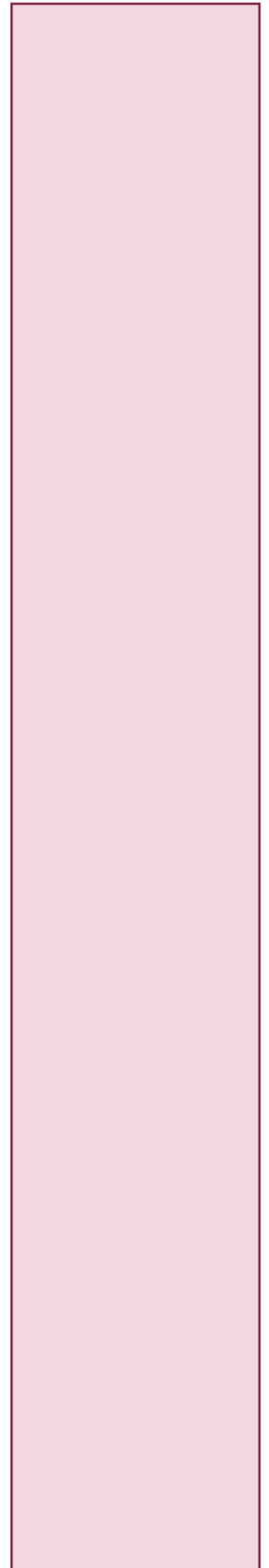
MU.912.C.2.2 Evaluate performance quality in recorded and/or live performances.

MU.912.C.2.3 Evaluate one's own or other's compositions and/or improvisations and generate improvements independently or cooperatively.

MU.912.C.3.1 Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.

MU.912.F.3.4 Design and implement a personal learning plan, related to the study of music, which demonstrates self-assessment, brain-storming, decision-making, and initiative to advance skills and/or knowledge.

MU.912.H.1.2 Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.



MU.912.H.1.3 Compare two or more works of a composer across performance media.

MU.912.H.3.2 Combine personal interest with skills and knowledge from a non-music class to explore, design, and present a music-based or music-enhanced topic of interest to demonstrate the ability to make transfers across contexts.

MU.912.S.1.8 Record, mix, and edit a recorded performance.

MU.912.S.2.2 Transfer expressive elements and performance techniques from one piece of music to another.

MU.912.S.3.4 Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

UNDERSTANDING(S): STUDENTS WILL BE ABLE TO/KNOW HOW TO:

Research choreographers who have been influential in the dance.

Create their own choreography for a song which they personally select.

Create videos of one's own performing for self-reflection.

Rehearse for an upcoming performance.

Perform their choreography for an audience.

ESSENTIAL QUESTION(S):

Who are choreographers who have been influential and how have they impacted dance?

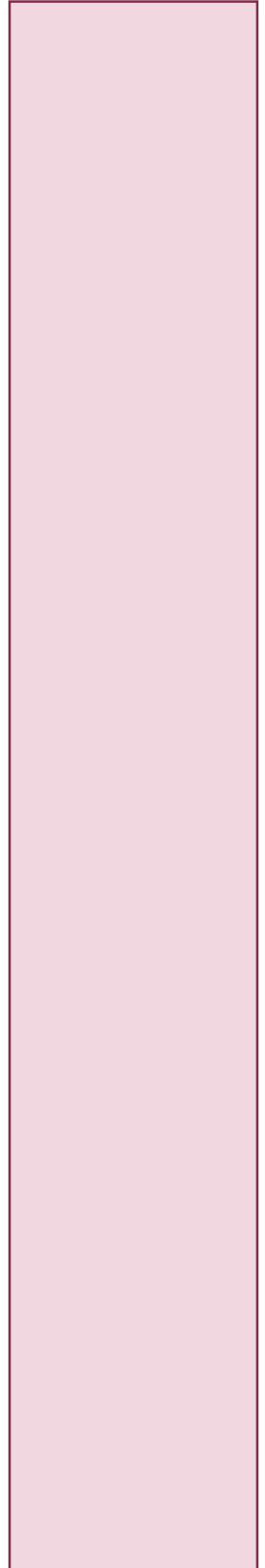
What is the importance of creating choreography for a song?

What is the importance of creating videos for self-reflection?

What is the importance of sticking to a timeline for an upcoming performance?

What is the importance of rehearsing for a performance?

What is the importance and some of the lessons learned during a performance?



Performance Task:

1. Research different choreographers and create a timeline which helps students visualize different prominent choreographers and the time in which they had an influence on dance.
2. Listen to a few different songs being performed by the ensemble (or any recording) and choose a song.
3. Create choreography for the chosen song using some of the same stylistic techniques used by some of the choreographers previously researched.
4. Perform created choreography at a concert.

Key Criteria:

Timeline:

1. Identify choreographers, styles, dance news, dance studios.
2. Presentation of timeline in a clear and comprehensive manner.

Performance:

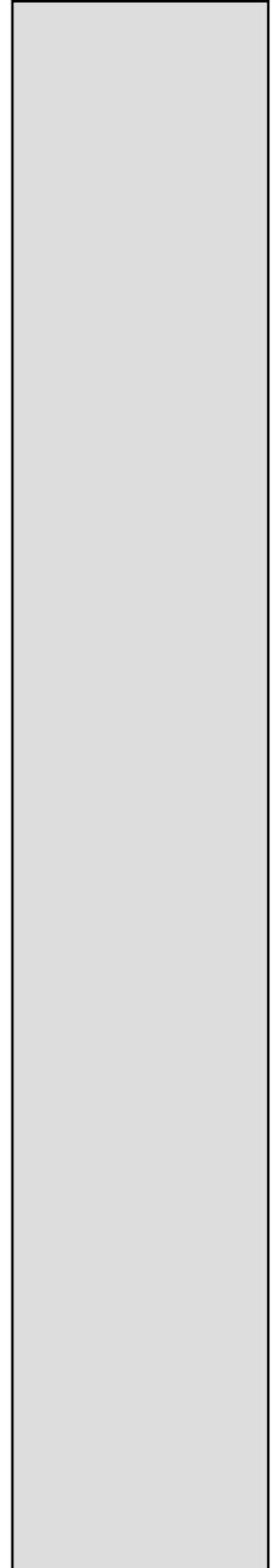
1. Created choreography for selected song.
2. Portrayal of stylistic differences.
3. Interpretation of song focal points and how this influences the choreography.

Improvisation:

1. Improvisation during creation/selection process.
2. Progressive development of choreography.

Other Evidence:

1. Oral and written responses to essential questions on research of choreography.
2. Videos of created choreography.
3. Abiding to creation deadlines to facilitate successful performance.
4. Using Adjudication sheets to reflect and address areas of improvement.



LEARNING PLAN

1. Choreograph without any prior knowledge of choreography for any chosen song.
2. Highlight various choreographing masterminds and their contributions.
3. Introduce characteristics and strategies for choreographing.
4. Choose groups to begin working on final performance project.
5. Review final performance project evaluation rubric.
6. Rehearse and guide groups for final performances.

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|--------|--|
| Week 1 | Research Famous Choreographers choose three choreographers and create timeline |
| Week 2 | Research Choreography Creation Methods choose three methods/compare & contrast |
| Week 3 | Song Selection select song from list provided and review assessment sheets |
| Week 4 | Choreography Creation create and video record choreography |
| Week 5 | Rehearse & Finalize Choreography |
| Week 6 | Perform original choreography with live performing ensemble |

Week 1

| | | |
|---|--------------------------------------|--|
| Research Famous Choreographers | Unit: Choreography & Music | Grade: 9 th -12 th grade |
| 1. Procedures: | | |
| 2. Begin this unit with sharing a list of great performances of the type of choreography you would like them to use as a reference for their creations. | | |

- i. For example: Summer Love Pride of Cincinnati
https://www.youtube.com/watch?v=1DjvIqc_gK0
 - ii. Les Misérables- Santa Clara Vanguard
<https://www.youtube.com/watch?v=-SDROg9jXR4>
 - iii. Tin Man- Zydeco <https://www.youtube.com/watch?v=d8-0swPA73w>
3. Discuss few different choreographers and explain what a choreographer does. You can use the videos previously mentioned in conjunction with this introduction. The next few links include multiple resources for each choreographer.
 - i. Mia Michaels Multiple videos to choose from:
https://www.youtube.com/results?search_query=Mia+Michaels%2C+
 - ii. Nappytabs
https://www.youtube.com/results?search_query=3.%09+Nappytabs%2C+
 - iii. Derek Hough
https://www.youtube.com/results?search_query=Derek+Hough
 - iv. Ryan Heffington
https://www.youtube.com/results?search_query=Ryan+Heffington
4. Students will be allowed to use a computer or their devices to research famous choreographers.
5. Students will be asked to choose three different choreographers by the end of the first class and list their names.
6. Using Article #1 Students will be asked to start creating three detailed timelines for their chosen choreographers and turn them in by the end of the week. These timelines will essentially highlight significant moments in each choreographer's life that have contributed to their development as a creator of movement and coordination. Events can be major accomplishments or as simple as first experiences with the art form (ex. Susie joined the Kendall dance company at age 14, Susie performed in West Side Story). Students should choose three choreographers from different genres. Take the time in your lesson to discuss the idea of "genre". The intent behind these timelines is to see what events/experiences help contribute to the development of each artists.
7. Finalize choreography timelines.

Closure:

Students will discuss amongst themselves who they chose and some of the significant events that occurred in those persons' lives.

Materials/Equipment/Resources:

Computer, phones with internet access, Google, YouTube.

Assessment/Follow Up:

Students will present a short presentation on one of the choreographers they chose for the class.

Making connections to the Johnny Mercer Foundation

Week 1 & 2: The same way song structures and songwriting techniques are analyzed in the Accentuate the Positive lessons (for more information please go to <http://www.johnnymercerfoundation.org/initiatives-charities/for-educators/accentuate-the-positive/>) before asking students to try it.

Week 2

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| Research Choreography Process Methods | Unit: Choreography & Music | Grade: 9 th -12 th grade |
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Procedures:

1. Students will be provided a foundational movement bank from which they can use techniques to create their own choreography. Share the following link so students can learn technical terms for functional body movements.
<http://www.stolaf.edu/depts/dance/faculty/anthony/courses/Modern-Dance-Language.htm>
2. Engage students in examples of each of these movement by asking them to physical mimic you in performing them to music (music can be live or prerecorded).
3. Students will be allowed to use a computer or their devices to research famous choreography process methods.
4. As a class we will discuss the following elements so students begin developing a vocabulary: rhythmic elements, stage space, expansion/contractive motions, group choreography, movement style, direction of dancer.
5. Using Article #2, students will create a threefold Venn diagram to compare and

- contrast different methods of creating and notating choreography.
- Students will be asked to start creating three summaries which sum up how each creation style is similar or different. (ideas to base oneself off of: how was *Appalachian Spring*, *Firebird* & *West Side Story* choreographed?)

Closure:

Students will discuss different styles of choreography using the language of dance.

Materials/Equipment/Resources:

Computer, phones with internet access, google, YouTube.

Assessment/Follow Up:

Students will submit a report on a actual dance discussing the following:

- Who choreographed it?
- How it was created?
- What is the style of music?
- What is the style of movement?
- What specific types of movements are found in it?

Week 3

| Song Selection | Unit: Choreography & Music | Grade: 9 th -12 th grade |
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Procedures:

- All of the following practices can be modeled by the teacher before the students are asked to do it on their own.
- Students will be provided with a list of 5 songs. (A list of all Johnny Mercer songs is a possible way of approaching this open ended unit).
- Students will either record each song performed by one of the large school ensemble or will be provided a CD from which they can choose a song to choreograph.
- Students will listen to all songs and identify previously discussed elements of music: What is the tempo? Where would spatial variety be appropriate? What is the genre?

5. Students will be asked to try to create choreography for 30 seconds in each song.
6. By the end of the week students will select a song to begin creating choreography for.
7. Review Adjudication Sheets and discuss specific assessment terminology and discuss how it connects to last week's discussion on technique.
8. If using this unit in the same way I had to use it (with color guard students), I highly recommend sharing the South Florida Winter Guard Association and Winterguard International adjudication rubrics with students so they can continue to understand different ways organizations artistically assess within the context of their art form.

Note: The number of students in each class will determine how long each person has to lead choreograph their work.

Closure:

Students will share what ideas they came up with and perform their 30 second choreography for one another.

Materials/Equipment/Resources

Video recording and playback device

Live performing ensemble

CD(s)

Assessment/Follow Up:

Students will share the song they chose to choreograph and provide a justification explaining why they chose the particular song.

Making connections to the Johnny Mercer Foundation

Week 3 provides the opportunity for students to generate their first ideas for choreography. They are essentially learning to get more comfortable with creating choreography in these first phases. This step is like the first lyrics students create in the Accentuate the Positive lessons. These first ideas allow students to get thoughts communicated even if those ideas are not absolutely perfect and what they envisioned.

Week 4

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| Choreography Creation | Choreography & Music | 9 th -12 th grade |
| <p style="text-align: center;">Procedures:</p> <p>(All of the following practices can be modeled by the teacher before the students are asked to do it on their own.)</p> <ol style="list-style-type: none">1. Students will spend the week creating choreography for the song they selected. This process can be individualized however students are encouraged to collaborate with their peers.2. Students will be provided with a practice space to brainstorm different movement ideas, try them out and rehearse. Fellow students will also be available during these movements to put ideas in action on a practical level as learners.3. Students will record their full choreography by the end of the week and send it electronically. The video recording can be sent through email or uploaded on a class approved site.4. View video and complete adjudication sheet to self-reflect on areas not considered/developed to ultimately create well rounded performance. You will use the articles provided in the appendix for this self reflection. | | |
| <p style="text-align: center;">Closure:</p> <p>Students will share what they have created with their peers and receive feedback on their performance.</p> | | |
| <p style="text-align: center;">Materials/Equipment/Resources</p> <p>Video recording and playback device</p> <p>Music player</p> | | |
| <p style="text-align: center;">Assessment/Follow Up:</p> <p>Students will be asked to perform the first third of their choreography for the teacher and fellow peers and will be provided feedback.</p> | | |

Making connections to the Johnny Mercer Foundation

Week 4 provides the opportunity for students to develop their first ideas for choreography. They are continuing to learn, reinforce and get more comfortable with creating choreography in this next phase. This step is like the first official song a student creates.

Week 5

| Rehearse & Finalize Choreography | Choreography & Music | 9 th -12 th grade |
|---|----------------------|---|
| <p style="text-align: center;">Procedures:</p> <ol style="list-style-type: none">1. Students will spend the week rehearsing & finalizing choreography for the song they selected.2. Students will take this time to make any necessary or desired adjustments to their choreography.3. Students will take this time to repetitively perform so that it comes close to being of the same standard they envisioned.4. Students will be asked to again record themselves at the end of each day so they can self-reflect on their progress.5. View video and complete adjudication sheet. | | |
| <p style="text-align: center;">Closure:</p> <p>Students will share what they have created with their peers and teacher.</p> | | |
| <p style="text-align: center;">Materials/Equipment/Resources</p> <p>Video recording and playback device Music player</p> | | |
| <p style="text-align: center;">Assessment/Follow Up:</p> <p>Students will be asked to perform their choreography for the teacher and fellow peers and will be provided feedback.</p> | | |

Making connections to the Johnny Mercer Foundation

Week 5 provides students the opportunity to work on their choreography. This stage is like the lyric writing development stage. Students take an extensive amount of time creating, rehearsing, adjusting and developing their work as artist during these stages.

Week 6

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| Perform original choreography with live performing ensemble | Choreography & Music | 9 th -12 th grade |
| Procedures: | | |
| <ol style="list-style-type: none">1. Students will spend the week rehearsing with the live performing ensemble for a concert at the end of the week.2. Students will take this time to repetitively perform so that it comes close to being of the same standard they envisioned.3. Students will be asked to again record themselves at the end of each day so they can self-reflect on their progress until the day of the performance.4. View video and complete adjudication sheet. | | |
| Closure: | | |
| Students will perform at a concert with the live ensemble. | | |
| Materials/Equipment/Resources | | |
| Video recording device Music player | | |
| Assessment/Follow Up: | | |
| The concert performance will be videotaped and documented. | | |

Student Name: _____

Article #1

Timeline

Choreographer: _____ Style: _____

| Date(MM/DD/YYYY) | Event and Significance |
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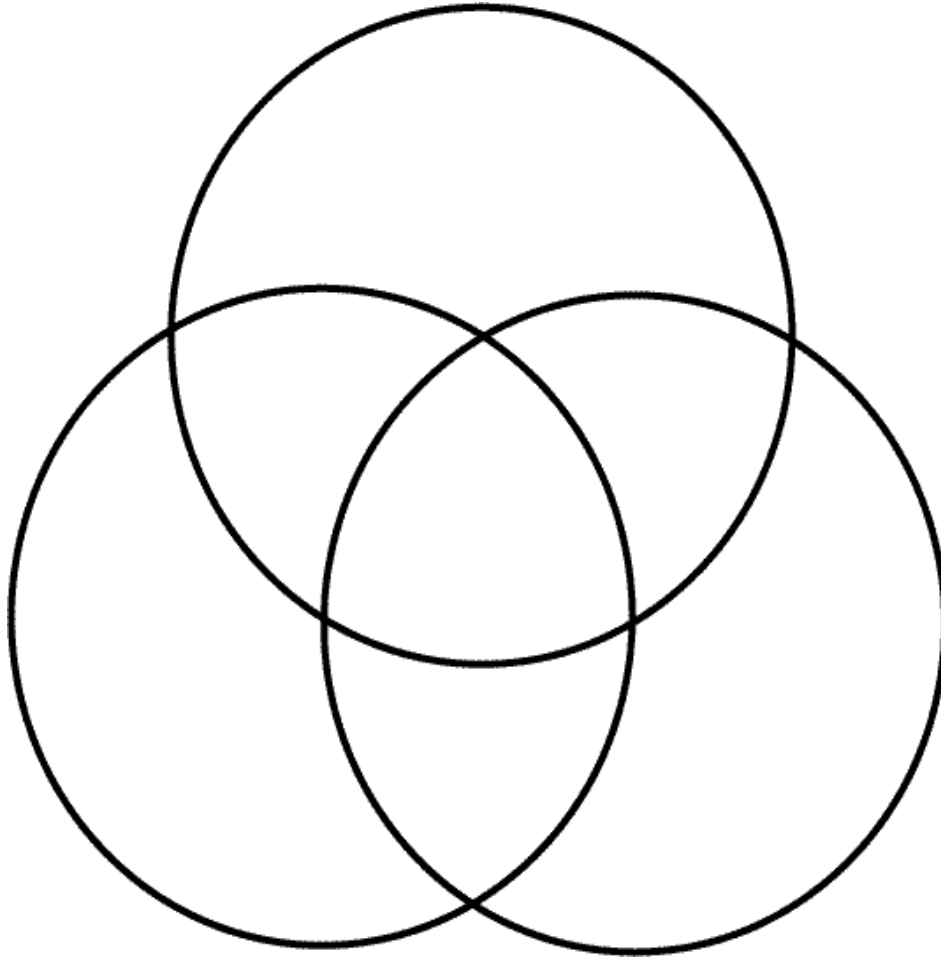
Get Creative: Design a horizontal visual timeline with events from above in chronological order by date (earliest to latest).

Student Name: _____

Article #2

Compare and contrast methods using Triple Venn Diagram: List similarities in the middle of circles and differences on the outer circles.

Method #1: _____



Method #2: _____

Method #3: _____

(Get Creative: Feel free to think outside of the circles)

Adjudication/Self Assessment Sheets

Article #3 **Auxiliary Solo**

Article #4 **Criteria-Auxiliary Solo**

Article #5 **Auxiliary Ensemble**

Article #6 **Criteria-Auxiliary Ensemble**

Florida Bandmasters Association

Adjudicator's Comment Sheet

AUXILIARY SOLO

Performer's Name _____ School: _____

Performance Time: _____ Judge: _____ Date: _____

| REPERTOIRE | EXCELLENCE | GENERAL EFFECT |
|--|---|--|
| <input type="checkbox"/> Difficulty <input type="checkbox"/> Variety <input type="checkbox"/> Creativity <input type="checkbox"/> Originality <input type="checkbox"/> Utilization of Movement <input type="checkbox"/> Spectacular Effects <input type="checkbox"/> Transitions <input type="checkbox"/> Visual musicality/ choreography | <input type="checkbox"/> Technique <input type="checkbox"/> Overall Accuracy <input type="checkbox"/> Precision <input type="checkbox"/> Control <input type="checkbox"/> Posture/body carriage <input type="checkbox"/> Concentration/stamina <input type="checkbox"/> Training <input type="checkbox"/> Discipline | <input type="checkbox"/> Appropriate attire <input type="checkbox"/> Appropriate music <input type="checkbox"/> Showmanship <input type="checkbox"/> Emotional/aesthetic appeal <input type="checkbox"/> Audience Appeal |
| (Circle One) A B C D E | (Circle One) A B C D E | (Circle One) A B C D E |

Officials will include a + or - by the subdivisions, which mean they are noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance consistent with the letter assigned. After completing the previous, circle an A, B, C, D or E to indicate the level of performance in each caption.

COMMENTS

Time: _____

Time Violation: _____

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|---|
| Recommended for: _____ (Superior, Excellent, Good, Fair, Poor) Write out Final Rating |
|---|

Adjudicator's Signature

EXPLANATION OF CRITERIA—Auxiliary Solo Sheet

| <p style="text-align: center;">REPERTOIRE</p> <p>___ Difficulty ___ Variety ___ Creativity ___ Originality ___ Utilization of Movement ___ Spectacular Effects ___ Transitions ___ Visual musicality/ choreography</p> <p>(Circle One)</p> <p style="text-align: center;">A B C D E</p> | <p style="text-align: center;">EXCELLENCE</p> <p>___ Technique ___ Overall Accuracy ___ Precision ___ Control ___ Posture/body carriage ___ Concentration/stamina ___ Training ___ Discipline</p> <p>(Circle One)</p> <p style="text-align: center;">A B C D E</p> | <p style="text-align: center;">GENERAL EFFECT</p> <p>___ Appropriate attire ___ Appropriate music ___ Showmanship ___ Emotional/aesthetic appeal ___ Audience Appeal</p> <p>(Circle One)</p> <p style="text-align: center;">A B C D E</p> |
|---|--|---|
|---|--|---|

___ Difficulty
Choreography is attainable.

- ___ Variety**
- *Choreography is varied.*
 - *Choreography is not excessively repetitive.*
 - *Directional change is utilized.*
 - *Music dynamic levels are demonstrated.*

___ Creativity
• *Performer expresses the music through the choreography.*

___ Originality
• *New and different choreography is applied.*

___ Utilization of Movement

- *Available space is utilized.*
- *Body movement is incorporated during transitions.*
- *There is continuous flow from one staging area to another.*

___ Spectacular Effects
• *Choreography is utilized to emphasis moments of musical impact.*

___ Transitions

- *Transitions are planned and integrated throughout.*
- *Movement from one form to the next is logical and fluid.*

___ Visual musicality/ choreography

- *Music selection determines style of choreography.*
- *Style of music is projected through the choreography.*
- *Style, mood, and emotion are maintained throughout.*
- *Beginnings and endings are musically expressive (not forced).*

- ___ Technique**
- *Good posture is utilized throughout.*
 - *Use of equipment is consistent.*
 - *Body angles, head focus, toe point, extension, etc. are evident.*

___ Overall Accuracy

- *Execution of skills is demonstrated.*
- *Precision & uniformity are evident.*
- *Moves are initiated and completed in time with music.*

___ Precision

- *Attention to detail is evident.*
- *Execution of skills is consistent.*

___ Control

- *Balance is consistent.*
- *Clarity (lack of phasing) is apparent.*
- *Velocity is consistent throughout the move.*

___ Posture/body carriage

- *Upper body is lifted.*
- *Chin is up.*
- *Shoulders are back and down.*
- *Torso is tight.*
- *Strength is exhibited through arms and legs.*

___ Concentration/stamina

- *Energy level is maintained throughout performance.*
- *The ending is as strong as the beginning.*
- *Endurance regarding style and mood is evident throughout performance.*

___ Training
• *Basics are evident.*

___ Discipline
• *Poise, concentration, and professionalism are exhibited.*

___ Appropriate attire
• *Attire is school-appropriate (not too revealing).*

___ Appropriate music

- *Lyrics are school-appropriate.*
- *Music provides contrast (dynamic, tempo, texture, intensity, or style).*

___ Showmanship

- *Music is brought to life through choreography, facial expression, and projection of mood.*
- *Choreography, movement, and style are all consistent with the program intent.*

___ Emotional/aesthetic appeal

- *Performance appeals to the audience on multiple levels.*
- *Choreography is school-appropriate.*
- *Presentation is musically satisfying.*

___ Audience Appeal
• *The performer appeals to and connects with the audience.*

Florida Bandmasters Association

Adjudicator's Comment Sheet

AUXILIARY ENSEMBLE

Performer's Name _____ School: _____

Performance Time: _____ Judge: _____ Date: _____

| REPERTOIRE | EXCELLENCE | GENERAL EFFECT |
|---|---|--|
| <input type="checkbox"/> Difficulty <input type="checkbox"/> Variety <input type="checkbox"/> Creativity <input type="checkbox"/> Originality <input type="checkbox"/> Utilization of Movement <input type="checkbox"/> Spectacular Effects <input type="checkbox"/> Transitions <input type="checkbox"/> Visual Musicality/Choreography | <input type="checkbox"/> Precision <input type="checkbox"/> Technique <input type="checkbox"/> Adherence to style in equipment and movement <input type="checkbox"/> Concentration and stamina <input type="checkbox"/> Timing | <input type="checkbox"/> Appearance <input type="checkbox"/> Emotional/aesthetic appeal <input type="checkbox"/> Showmanship <input type="checkbox"/> Audience appeal <input type="checkbox"/> Coordination of all elements <input type="checkbox"/> Clear and defined program concept |
| (Circle One) A B C D E | (Circle One) A B C D E | (Circle One) A B C D E |

Officials will include a + or - by the subdivisions, which mean they are noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance consistent with the letter assigned. After completing the previous, circle an A, B, C, D or E to indicate the level of performance in each caption.

COMMENTS

Time: _____

Time Violation: _____

| |
|--|
| <p>Recommended for: _____ (Superior, Excellent, Good, Fair, Poor) Write out Final Rating</p> |
|--|

Adjudicator's Signature

→ **EXPLANATION OF CRITERIA—Auxiliary Ensemble Sheet** ←

| <p>REPERTOIRE</p> | <p>EXCELLENCE</p> | <p>GENERAL EFFECT</p> |
|--|--|--|
| <p>___ Difficulty ___ Variety ___ Creativity ___ Originality ___ Utilization of Movement ___ Spectacular Effects ___ Transitions ___ Visual Musicality/Choreography</p> | <p>___ Precision ___ Technique ___ Adherence to style in equipment and movement ___ Concentration and stamina ___ Timing</p> | <p>___ Appearance ___ Emotional/aesthetic appeal ___ Showmanship ___ Audience appeal ___ Coordination of all elements ___ Clear and defined program concept</p> |
| <p>(Circle One) A B C D E</p> | <p>(Circle One) A B C D E</p> | <p>(Circle One) A B C D E</p> |

- ___ **Difficulty**
- *Choreography is attainable by all performers.*
- ___ **Variety**
- *Choreography is varied (not all in unison, A/B work, contagion, levels).*
 - *Choreography is not excessively repetitive.*
 - *Directional change is utilized.*
 - *Music dynamic levels are demonstrated.*
- ___ **Creativity**
- *Performer expresses the music through the choreography.*
- ___ **Originality**
- *New and different choreography is applied.*
- ___ **Utilization of Movement**
- *Variety of forms is evident.*
 - *Available space is utilized.*
 - *Body movement is incorporated during transitions.*
 - *There is continuous flow from one staging area to another.*
- ___ **Spectacular Effects**
- *Choreography is utilized to emphasis moments of musical impact.*
- ___ **Transitions**
- *Transitions are planned and integrated throughout.*
 - *Movement from one form to the next is logical and fluid.*
- ___ **Visual Musicality/Choreography**
- *Music selection determines style of choreography.*
 - *Style, mood, and emotion are maintained throughout.*
 - *Beginnings and endings are musically expressive (not forced).*

- ___ **Precision**
- *Attention to detail is evident.*
 - *Execution of skills is consistent.*
 - *All movement is consistent from performer to performer.*
 - *Members perform as a unit.*
- ___ **Technique**
- *Good posture is utilized throughout.*
 - *Use of equipment is consistent.*
 - *Body angles, head focus, toe point, extension, etc. are evident.*
- ___ **Adherence to style in equipment and movement**
- *Auxiliary unit style is evident.*
 - *All performers adhere to style*
- ___ **Concentration and stamina**
- *Energy level is maintained throughout performance.*
 - *The ending is as strong as the beginning.*
 - *Endurance regarding style and mood is evident throughout performance.*
- ___ **Timing**
- *Precision & uniformity are evident.*
 - *Clarity (lack of phasing) is apparent.*
 - *Moves are initiated and completed together.*
 - *Velocity is consistent throughout the move.*

- ___ **Appearance**
- *Attire is school-appropriate (not too revealing).*
- ___ **Emotional/aesthetic appeal**
- *Performance appeals to the audience on multiple levels.*
 - *Choreography is school-appropriate.*
 - *Presentation is musically satisfying.*
- ___ **Showmanship**
- *Music is brought to life through choreography, facial expression, and projection of mood.*
- ___ **Audience appeal**
- *The performers appeal to and connect with the audience.*
- ___ **Coordination of all elements**
- *Style of music is projected through the choreography and its performance.*
- ___ **Clear and defined program concept**
- *All auxiliary elements are contributing to the projection of the program concept.*
 - *Choreography, movement, style, and showmanship are all consistent with the program intent.*

Article #7

Choreography Timeline & Rubric

| Week | Task(s) | Feedback | Grade (1-5) | Supervisor Approval |
|-------------|---|-----------------|--------------------|----------------------------|
| 1 | <ul style="list-style-type: none"><input type="checkbox"/> Research three Famous Choreographers (Using Article #1)<input type="checkbox"/> Choreographer Timeline #1<input type="checkbox"/> Choreographer Timeline #2<input type="checkbox"/> Choreographer Timeline #3 | | | |
| 2 | <ul style="list-style-type: none"><input type="checkbox"/> Research three choreography creation Methods<input type="checkbox"/> Choose three methods/compare & contrast using triple venn diagram(Article #2) | | | |
| 3 | <ul style="list-style-type: none"><input type="checkbox"/> Choose song<input type="checkbox"/> Video Record possible ideas for choreography while listening to the music<input type="checkbox"/> Discuss Adjudication Sheets | | | |
| 4 | <ul style="list-style-type: none"><input type="checkbox"/> Create first third | | | |

| | | | | |
|----------|--|--|--|--|
| | <p>of choreography for selected song</p> <ul style="list-style-type: none"> <input type="checkbox"/> Video record first third of choreography for selected song and complete adjudication sheet | | | |
| 5 | <ul style="list-style-type: none"> <input type="checkbox"/> Create second third of choreography for selected song <input type="checkbox"/> Video record second third of choreography for selected song and complete adjudication sheet | | | |
| 6 | <ul style="list-style-type: none"> <input type="checkbox"/> Create final third of choreography for selected song <input type="checkbox"/> Video record final third of choreography for selected song and complete adjudication sheet | | | |
| 7 | <ul style="list-style-type: none"> <input type="checkbox"/> Finalize Choreography <input type="checkbox"/> Video record choreography <input type="checkbox"/> Share choreography video with all performers | | | |

| | | | | |
|----------|--|--|--|--|
| | <input type="checkbox"/> Complete adjudication sheet | | | |
| 8 | <input type="checkbox"/> Rehearse Finalized Choreography <input type="checkbox"/> Video Record every rehearsal and use each as a tool to plan next rehearsal | | | |
| 9 | <input type="checkbox"/> Perform original choreography with performing ensemble in front of a live audience <input type="checkbox"/> Record Performance <input type="checkbox"/> Share your work on social media <input type="checkbox"/> Submit Article #7 | | | |

Student Final submission Signature (All supporting documents attached) : _____

Overall Grade (24): ____/45 x 100=

Comments/Feedback:

Supervisor Signature of Final Review: _____

**For more information on
Johnny Mercer, Lesson Plans, and Activity Guides:**
www.johnnymercerfoundation.org

For additional resources on Johnny Mercer and Popular Music:
Special Collections & Archives
Georgia State University Library
Phone: (404) 413-2880
E-Mail: archives@gsu.edu
<https://library.gsu.edu/special-collections/>

For additional resources on Latin American Popular Music:
Diaz-Ayala Cuba and Latin American Popular Music Collection
Florida International University
Phone: (305) 348-2412
<https://latinpop.fiu.edu/>