
Alabama 11 Theatre / Dance

FREE PREVIEW

Full-Year Teacher Planner, Blank Editable Planner & School-Submission Binder

This preview shows the real structure and a genuine sample of the completed planner. The full product contains 9 units, 36 weekly plans and 180 daily plans, plus blank editable versions of every form.

State	Alabama
Grade	11 (High)
Subject	Theatre / Dance
Course category	Fine Arts
Standards family	Fine Arts
Framework	2024 Alabama Course of Study: Arts Education
Issuing agency	Alabama State Department of Education
Scope	36 instructional weeks · 180 instructional days · 9 units

This is a statewide standards index, not a local course catalog. Course names, grade placement, electives, and graduation sequences vary by district.

What you get

Folder	Contents
01 START HERE	Read-me, contents, printing and digital instructions, standards verification guide, this preview
02 FILLED FULL YEAR	Completed planner in colour and ink-friendly PDF, plus editable DOCX
03 BLANK EDITABLE	Blank planner in colour, ink-friendly and fillable PDF, plus editable DOCX
04 ASSESSMENTS AND DATA	Baseline observation, quarterly rubrics, anecdotal forms, portfolio checklist
05 SCHOOL SUBMISSION	Submission covers, alignment summary, evidence checklist, observation, reflection, signature page
06 LICENSE AND CREDITS	Terms of use, credits and licences, copyright notice

The pages that follow are reproduced **exactly** as they appear in the full completed planner.

Week 9 — Devices and Structures

Unit 3: Creating: Structure and Concept · Month 3 · Quarter 1 · Semester 1 · Instructional Days 41–45

Essential question	How does the way a dance is built change what it means?
Standards	DA-III.3 Creating / Plan → DA-III.3 Dance / Creating / Plan — Collaboratively analyze and explain how the implementation of choreographic devices and specific dance structures in the design of an original dance composition impacts artistic intent.
Learning target	"I can explain how choreographic devices and structures change artistic intent."
Local dates	_____ (enter your school dates)

Measurable objectives

- Students will collaboratively analyze and explain how the implementation of choreographic devices and specific dance structures in the design of an original dance composition impacts artistic intent.
- Students will manipulate structure deliberately and evaluate the effect.

Success criteria (student-friendly)

- "I name the devices and structures I am using."
- "I explain the effect of a structural choice on meaning."
- "I work collaboratively to analyse a composition."

Academic vocabulary

choreographic device, structure, motif, development, canon, retrograde, unison, call and response, narrative, artistic intent

Materials and technology

- Notebooks
- Studio
- Material generated in Unit 2

Differentiation and supports

Support area	This week's plan
Special education / IEP	Reduce group size; pair visual cue cards with all verbal directions; allow gesture or picture response in place of speech; pre-teach the week's target in a 1:1 warm-up.
Section 504	Provide the child's documented accommodations throughout; permit movement breaks and alternative seating at any point in the sequence.
Multilingual learners	Introduce each vocabulary word with an object or image; accept home-language responses; send the vocabulary list home where a translation is available; pair with a peer who shares the home language.
Advanced / extension	Ask the learner to teach the skill to a peer, extend the task, or record a demonstration for the class reference wall.

Support area	This week's plan
Intervention / reteach	Reteach the target in a short small group using the same materials; split the day's check for understanding into two smaller steps.
Enrichment	Extend into an open-ended centre or project connected to the essential question.

Assessment and evidence

Student analyses and explains how devices and structures affect artistic intent.

Family communication

Ask your child how they are building their dance.

Day 41 — The Devices, Named

Week 9, Day 1 • Unit 3 • Standards: DA-III.3

Focus	Opening DA-III.3 with the vocabulary.
Learning target	"I can explain how choreographic devices and structures change artistic intent."
Vocabulary in use	choreographic device, structure, motif, development, canon, retrograde, unison, call and response, narrative, artistic intent
Local date	_____

Learning sequence

Connect: DA-III.3 names CHOREOGRAPHIC DEVICES and DANCE STRUCTURES as distinct things, so both get named. Teach: DEVICES are what you do to material -- REPETITION; RETROGRADE, performing it backwards; INVERSION; AUGMENTATION and DIMINUTION of time or size; FRAGMENTATION, using part; ACCUMULATION, adding one element at a time; CANON, the same material offset between dancers; UNISON; and CALL AND RESPONSE. Teach that these are ancient, learnable and used everywhere, and that applying them mechanically at first is how you learn to apply them musically later, exactly as in any craft. Teach that a device changes meaning as well as material: canon creates the sense of one thing spreading, unison creates a single will, fragmentation creates unease or insistence. Try: students apply six devices to their own Week 5 material. Apply: students describe what each device did to the MEANING rather than the shape. Reflect: which device surprised you?

Check for understanding

Student applies choreographic devices and describes their effect on meaning.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 42 — The Structures, Named

Week 9, Day 2 • Unit 3 • Standards: DA-III.3

Focus	The larger organisation.
Learning target	"I can explain how choreographic devices and structures change artistic intent."
Vocabulary in use	choreographic device, structure, motif, development, canon, retrograde, unison, call and response, narrative, artistic intent
Local date	_____

Learning sequence

Connect: devices operate on material; structures organise the whole. Teach: the common structures -- BINARY and TERNARY, where a return changes meaning because the viewer has been somewhere; RONDO, where a recurring section frames contrasting ones; NARRATIVE, which carries expectations that must be either met or deliberately broken; THEME AND VARIATION; CHANCE or rule-generated structures, where the maker sets a process rather than the outcome; and ACCUMULATIVE structures. Teach how structure carries meaning independently of content: a return says something about time and memory, an unresolved ending says something about the subject, and a rule-generated structure says something about control. Try: students identify the structure of supplied described works and what it implies. Apply: students choose a structure for their own piece and state why. Reflect: does your structure say the same thing as your material?

Check for understanding

Student selects a dance structure and explains what it implies.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 43 — Analysing Collaboratively

Week 9, Day 3 · Unit 3 · Standards: DA-III.3

Focus	The standard says collaboratively.
Learning target	"I can explain how choreographic devices and structures change artistic intent."
Vocabulary in use	choreographic device, structure, motif, development, canon, retrograde, unison, call and response, narrative, artistic intent
Local date	_____

Learning sequence

Connect: DA-III.3 says COLLABORATIVELY ANALYSE AND EXPLAIN, so the analysis is a group act and that changes it. Teach: what collaborative analysis needs to work -- everybody sees the same thing, so the work is shown more than once and from more than one position; observations are DESCRIBED before they are judged, which is the rule everywhere in this course; disagreements are resolved by looking again rather than by seniority; and the group records what it agreed and where it did not. Teach the specific value here: a maker cannot see their own work and a group can locate the gap between intended and actual effect faster than any individual. Try: groups analyse one member's work-in-progress for its devices, structure and effect. Apply: the maker records what the group saw that they did not. Reflect: how far apart were intention and effect?

Check for understanding

Student contributes to a collaborative structural analysis using description first.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 44 — Structure Against Intent

Week 9, Day 4 · Unit 3 · Standards: DA-III.3

Focus	The standard's own claim, tested.
Learning target	"I can explain how choreographic devices and structures change artistic intent."
Vocabulary in use	choreographic device, structure, motif, development, canon, retrograde, unison, call and response, narrative, artistic intent
Local date	_____

Learning sequence

Connect: the standard claims implementation of devices and structures IMPACTS ARTISTIC INTENT, which is worth testing rather than accepting. Teach: run the experiment -- take one set of material and build it two ways with different structures, then have viewers report what each is about. Teach what students usually discover: the same movement in a different structure reads as a different piece, sometimes completely, which is the strongest possible argument for treating structure as a decision. Teach the corollary that matters for their work: if your piece is not communicating your intent, the problem is at least as likely to be structural as material. Try: groups build one set of material two ways. Apply: viewers report what each version is about, without being told the intent. Reflect: which version matched the intent, and did either?

Check for understanding

Student demonstrates that structure changes meaning and evaluates against intent.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 45 — Explaining the Design

Week 9, Day 5 · Unit 3 · Standards: DA-III.3

Focus	The 'explain' half of the standard.
Learning target	"I can explain how choreographic devices and structures change artistic intent."
Vocabulary in use	choreographic device, structure, motif, development, canon, retrograde, unison, call and response, narrative, artistic intent
Local date	_____

Learning sequence

Connect: the standard says analyse AND EXPLAIN, so articulation is assessed. Teach: what a good explanation of a composition contains -- the artistic intent stated in one sentence about EFFECT; the material and where it came from; the devices used and what each contributes; the structure and what it implies; the specific moments where the intent is carried and how; and an honest note of what is not yet working. Teach the standard for the explanation: somebody who has not seen the piece should be able to follow the reasoning, and somebody who has should recognise the piece from it. Try: students draft the explanation for their own composition. Apply: partners check whether each claim is visible in the work. Reflect: which claim could you not point at?

Check for understanding

Student explains a composition's devices, structure and intent with evidence in the work.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Important before you buy

- This is a **digital download**. Nothing is shipped.
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Source citation

Alabama State Department of Education. 2024 Alabama Course of Study: Arts Education. Adopted 2024. TWO COURSES: Dance High School Level III (pages 60-65) and Theatre High School Level III (pages 233-239), because the workbook row is "Theatre / Dance" and Alabama publishes separate standards for each. THE LEVEL IS SET BY PRIOR EDUCATION RATHER THAN BY GRADE AND THE DOCUMENT SAYS SO EXPLICITLY: "Four levels in high school align with students' past dance education and skill level rather than with designated ages or grades as in elementary school", and at Level I "a novice student begins with little to no dance knowledge or formal education"; Theatre Level I "supplies appropriate standards for entry-level secondary students" and Level II "builds sequentially upon theatre knowledge and skills developed in Level I". SO A GRADE 11 STUDENT WHO HAS NOT COMPLETED LEVELS I AND II IS IN LEVEL I OR LEVEL II, which are the Grade 9 and Grade 10 entries in this series. Levels III and IV are printed in SEPARATE TABLES from Levels I and II, each numbering from 1, so the extraction is bounded by the running head rather than by page number and every statement is checked against the Level IV column, against the shipped Level I and Level II sets, and against the other art form. Theatre and dance repeat NOTHING between levels, so the measured overlap is zero and any match would be a fault. LETTERED SUB-STANDARDS ARE REGISTERED AS SEPARATE REQUIRED ITEMS because the document's Directions for Interpreting Standards say they "are extensions of the content standards and are also required" -- five in Dance Level III and one in Theatre Level III. Level IV, General Theatre Studies and the half-credit Dance Exploration course are separate and are not included; the half-credit subset is drawn from High School Level I Dance only and the document says Dance Exploration "cannot be used as a prerequisite for a Level II course", so no half-credit subset is marked here. Retrieved 2026-07-27 from https://www.alabamaachieves.org/wp-content/uploads/2025/01/AS_20250108_2024-Alabama-Course-of-Study-Arts-Education_V1.0.pdf