Lesson title: Dance as Text

Academic subject(s): Language Arts

Art form(s): Dance (Ballet), Theater, Visual Arts

Name: Angelina Lin Hannum

City: Phoenix, Arizona

Grade(s): K-12 Date: December 2012 Duration: 60min

Standards and Objectives

Academic standard(s):

ELA CCSS Reading Anchor Standards K-5: (http://www.corestandards.org/)
Variations of the lesson plan are provided for differentiation. Additional variations can be created using the same arts integration strategies to address all of the following standards:

Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

Craft and Structure
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Arts standard(s):

(http://www.azed.gov/standards-practices/art-standards/)
Strand 1 (Create)
• Concept 1—BODY—Identify, demonstrate and analyze the use of the body for dance through an understanding of anatomy, kinesiology and basic movement principles.
• Concept 2—Movement Skills—Identify, demonstrate and analyze basic movement skills in the exploration and performance of dance.
• Concept 4—Improvisation/Choreography—Identify, demonstrate, analyze and apply improvisational structures, choreographic processes, forms and principles.

Strand 2 (Relate)
• Concept 3—Relating Dance and Literacy—Relate and transfer meanings, ideas, and experiences between dance and literacy.

Strand 3 (Evaluate)
• Concept 1—Understanding Dance—Identify, reflect, analyze and interpret how dance communicates and conveys meaning.
ARTS INTEGRATION LESSON - DANCE AND LANGUAGE ARTS

■ Academic standard(s):
ELA CCSS Listening and Speaking Anchor Standards K-5:
Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.
Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

■ Performance objectives: Upon completion of the lesson, students will be able to:
  • Understand and interpret dance as text
  • Identify and analyze literary elements within dance text
  • Articulate and re-create these elements through physical embodiment
  • Collaborate to create physical models that demonstrate their understanding of the text
  • Identify and manipulate elements of the original text to create something similar, but new, demonstrating metacognitive understanding of the integrity of the original text

■ Key vocabulary: storyboard, inference, text evidence, sketch, tableau
*Additional vocabulary will vary with each grade level to the specific concepts they are working with.

■ 21st century skills: Critical thinking, Creativity/Innovation, Problem solving, Teamwork/Collaboration

■ Art support

■ Foundational knowledge needed for lesson: Foundational knowledge in story boarding is helpful for this lesson. A storyboard is a graphic organizer that uses images to display the sequence of events. Walt Disney Studios developed story boards in the early 1930s and it is now a widely known practice used by the motion picture industry for pre-visualizing the production elements of each scene. In the process of creating a storyboard, the illustrator or animator, sketches the minimal amount of information needed to capture the scene.
ARTS INTEGRATION LESSON - DANCE AND LANGUAGE ARTS

For further Story boarding support the following web resources are helpful:
- General Descriptors and Application: http://en.wikipedia.org/wiki/Storyboard
  http://multimedia.journalism.berkeley.edu/tutorials/starttofinish/storyboarding/
  storyboarding.htm
- General Google search
  https://www.google.com/search?q=storyboarding&hl=en&safe=off&tbo=u&tbm=isch&source=univ&sa
  =X&ei=AmwaUNK3ILMrMgL98IBY&sqi=2&ved=0CDwQsAQ&biw=1909&bih=1079

■ Environment / learning zone

■ Materials / resources:
  • Storyboard Form Handout (see attached document)

■ Room setup: If there is flexibility in the arrangement of furniture in your classroom consider how everything
  can be organized to foster collaboration and movement exploration. Otherwise, every empty nook and cranny can
  be used including the aisles between tables or desks.

■ Procedures

■ Pre-performance inquiry activity: The teacher embodies an emotion for students and engages students in a
  conversation about dance as meaning making. Suggested guiding questions: What emotion was my body
  demonstrating? What evidence of the “text” made you think that? What skills did you use to read my body
  language?

Have students identify another specific emotion (happy) then create a chart of related words/synonyms (happy,
  elated, joyful, smiley, bubbly, etc.). Use interpretive movement to explore the nuanced differences between these
  synonyms and discuss their process for making meaning with their body. Suggest guiding questions: What tools did
  you in order to communicate the emotion? Thinking about this activity, how do you think dance tells a story?

■ Post-performance focused engagement: After the performance, share observations of how the
  performance communicated a story, the tools that were used, and the applicable literary elements.

  1) Individually students “retell” the Nutcracker story by quickly sketching the plot structure through
     storyboarding. Younger students might storyboard only the beginning, middle, and end of The
     Nutcracker, while older students might storyboard the expository, rising action, climax, falling
     action, and resolution of the plot. The storyboards should include details that inform the reader
     about the characters and setting, as well as the plot.

  2) In small groups students share each other’s storyboard and discuss the sequencing and literary
     elements visually demonstrated. Suggested guiding questions: What is the cause and effect
     demonstrated in the story board? What details in the pictures helped you identify the characters?
     What clues did the illustrator use to make sure we understand what her/his main ideas are? What
     additional details (if any) are needed to understand the story?

Storyboarding can also be explored through theater, rather than visual arts. Students can create a 3-5 sequenced
storyboard using the theatre strategy of tableau. Tableaus are still bodies arranged and shaped to create a still image,
  frozen moment, idea, feeling, or in this case a part of the story.
ARTS INTEGRATION LESSON - DANCE AND LANGUAGE ARTS

Skillful assessment: The storyboards and tableaus that are created are evidence of learning. Additionally, students can be assessed on their respective abilities to apply the "text" of The Nutcracker by creating a variation of the text through sketches, tableau, or writing. For example, students can be asked to create a background story for a minor character (the parlor maid) and demonstrate or describe a scene but from a different perspective (in the eyes of the Christmas tree). Students can also play with the cause and effect of the plot- what would happen if the mice had won the battle? Or present the Nutcracker as a series of reality TV show interviews considering:
  a. Who would be interviewed?
  b. Why?
  c. What questions would be asked?

Continuing inquiry: Facilitate a discussion surrounding the cultural setting of The Nutcracker. Comparison and contrasts could be made to more contemporary versions of the ballet (e.g. Duke Ellington’s Jazz version of the music). - Duke Ellington’s Jazz Nutcracker: http://www.youtube.com/watch?v=SHJrojSK2Y&feature=fvsr

Reflective practice

Students:
- How did the students’ sketches or tableaus demonstrate the main idea of the Nutcracker?
- What was the evidence in the “text” (dance) that informed you of setting, character, or plot?
- How did drawing or acting out the storyboard in tableau help you understand sequencing?
- How would you use the production elements (lights, costuming, music, set) as supporting details?
- How is the role of a choreographer and author similar?

Teachers:
- How did the performance provide an opportunity for students to analyze literary elements and sequencing in a non-traditional form of text?
- In what ways did the students apply the literary concepts (plot, character) to texts that are non-traditional (dance)?
- How did the students storyboarding tableaus or drawings help them understand sequencing and literary elements?
- How did the students work collaboratively to create the tableaus?
- How did students’ discussion after each sharing demonstrate their understanding of the literacy elements and plot structure?
- Reflecting on their process, to what degree were students expressing metacognition?
- How did this lesson work for you? How would you change the lesson to make it more effective?
Storyboard Worksheet
## Objectives

**Content:**
- **Science:** Students can understand summary, plot, character development, author perspective and inference

**Fine Arts:**
- **Dance:** Students can manipulate their bodies to fluently share a story through movement.

## Materials:

- * Story of your choice
- * large paper, pencils
- * magnets for paper

## Extensions:

- Video the dance and add music to the background. Share the video with another class to get their reflections.

1. **Read or ask students to read a short story that relates to your current subject area topic.**

2. **Place students in 3 groups. Ask each group to summarize a portion of the story: beginning, middle or end. Provide each group with paper and a pencil or marker to write out their summary. Each summary may only be 3 sentences long.**

3. **Place the summaries up on the board in order and ask students to read through them for accuracy. Ask students if anything needs to be changed.**

4. **Tell the students that in their groups, one person will be the narrator that reads each sentence. Everyone else will perform movements that clearly show the meaning of each sentence. Each movement sentence must flow into the other so that there are 3 movement sentences which are seamlessly sequenced together.**

5. **Provide 5 minutes for each group to create and practice their sequence sentence dance.**

6. **Ask the “Beginning” group to perform their dance. After they are finished, ask the rest of the class to provide feedback.**

7. **Repeat step 6 with the “Middle” group and the “End” group.**

8. **Divide the classroom space into 3 separate areas. Tell students that they will now perform the whole summarized story dance from Beginning to Middle to End without stopping.**

## Dance Performance

**Perform the summarized story dance as a class using a narrator to tell the story. Have the class reflect on their dance and if it accurately conveyed a summary of the story.**
**Movement Batteries**

**Science and Dance**

<table>
<thead>
<tr>
<th>Content</th>
<th>Fine Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-PS3-4. Apply scientific ideas to design, test, and refine a device that converts energy from one form to another.</td>
<td>DA:Re9.1.4a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology</td>
</tr>
</tbody>
</table>

**Materials:**
- Making a Battery Lesson
- Elements of Dance Poster
- Space to move
- Notebook
- Pencils
- Batteries
- Lemons
- Copper & Zinc electrodes
- Wires with alligator connector clips
- Voltimeters or multimeters

**Objectives**

**Pre-assessment:**
Start by having students randomly move to 2 or 3 different selections of music. Make sure the music is distinct (fast, slow, smooth, choppy, various cultures). Then, ask students to move to each selection again, thinking about the levels they are moving in space (high, medium, low) and the flow of their movements.

**Engagement:**
Ask students what felt or looked different the second time they moved to the music. Then, share the Elements of Dance poster with them and focus on the following elements: Space: Level, Time:Tempo, Energy:Weight, and Energy:Flow. Have students demonstrate what movements might look like for each of these elements.

**Activity:**
Teach the background content from the lesson “Making a Battery” from SEP.

Examine the terms Voltage, Current, and Resistance from the lesson. Ask students to think back to the Elements of Dance: which element could be used to show Voltage (Space: Level)? Which element could be used to show Current (Energy: Flow)? Which element could be used to show Resistance (Energy:Weight)?

Look at the equation engineers use to determine voltage (Current x Resistance = Voltage). Try moving to this equation using the appropriate dance elements (Flow x Weight = Level). Do the same for Power (Current x Voltage = Power) = (Flow x Level = Movement).

**Closing:**
Students can explore different levels of voltage and power in small group performances. Divide students into groups of 4-5 and assign them a battery level (low, mid, high-voltage). Then, ask each group to create a movement performance using the elements of dance to show both the battery’s voltage and power. Have the rest of the class provide feedback on each performance.

**Create a Battery**
From the Making a Battery Lesson, have students create a battery out of a lemon. Then, have them use their bodies to show what is going on with the electrons to produce the power and voltage through a movement performance. Use a rubric to assess both the success of their lemon battery and the movement explanation through elements of dance.
**Objectives**

<table>
<thead>
<tr>
<th>CONTENT</th>
<th>FINE ARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-PS2-1. Plan and conduct an investigation to provide evidence of the effects of balanced and unbalanced forces on the motion of an object.</td>
<td>DA:Cr2.1.4 a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.</td>
</tr>
</tbody>
</table>

**Materials:**
- space for movement
- variety of music for movement
- audio system for playing music
- boxes, scales, recycled materials for the weight/force experiments
- paper, pencils

**Pre-assessment:**
Provide students with a variety of examples of balanced and unbalanced forces (ie: scales, pushing on a box from various sides or from both sides simultaneously). Ask students to write their observations about what happens depending upon the type of force they are using in each experiment.

**Engagement:**
Work through the Force Field strategy with students, focusing on how movements change based upon the amount and type of weight being used with the body.

**Activity:**
Compare and contrast the similarities and differences between the beginning experiments and the Force Field strategy movements. What was the cause and effect of changing the type and amount of force in both activities? What does this tell us as scientists? What does this tell us as dancers?

Working in pairs, have students design a short dance sequence that shows both balanced and unbalanced forces. Students must use high, medium, and low levels of space and must share at least two different types of weight with their bodies. Additionally, their dance must reflect the cause and effect relationship between balanced and unbalanced types of force.

**Closing:**
Students will perform their dance sequences in their assigned pairs.

**Student Response**
As each pair perform their dance sequences, students in the audience must identify the balanced and unbalanced forces being used, what type of weight is being used in each movement and the effect of this choice on the partner. This can be a written checklist or form.
Lesson Seeds

WEIGHT IN words

V O C A B U L A R Y A N D D A N C E

Objectives:

1. Common Core Reading: CCSS.ELA-Literacy.L.3.5b, CCSS.ELA-Literacy.L.3.3a, CCSS.ELA-Literacy.L.3.1a
2. Dance: 3.1.1.a, 3.1.1.b, 3.1.2

Materials:

• CD Player/iPod dock
• Board and writing tools (stylus, chalk, etc.)
• Samples of musical pieces.
• Chart paper
• Journals
• Pencils
• Room to move

1. Begin by playing a variety of musical examples with varying moods/textures. Some samples include: Flight of the Bumblebee, Beethoven’s Pathetique Sonata, Mozart’s Symphony No. 40, Elgar’s Nimrod Symphony (IX).

2. Ask students to capture the essence of those pieces with one word. Probe for words that go beyond “sad”, “happy”, “excited”. Be sure to have them search for the best word they can find in their memory banks that describe that piece.

3. Write the description words on the board in a list. Then, have the students move to their word for each piece.

4. In a separate column, ask students to describe one action word that would showcase their descriptive word in the other column. Again, avoid words like “jump” and look for more descriptive words like “leap”.

5. Have students repeat step number 3, but this time, move as described by their action word.

6. Make one more column beside the other two. This time, have the students describe what kind of weight they would use in their body to demonstrate their action word (light and airy, loaded down by chains, etc).

7. Repeat step 5, but adding the weight of their action from their created list.

Writing in Color

Each student will write a brief journal entry that describes the essence of each song using their colorful vocabulary list generated in class. Each journal entry will also include a description of how they translated their labels into movement and how that made them feel.