

**LESSON TITLE: DANCE AS TEXT**

<b>Academic subject(s):</b> Language Arts	<b>Art form(s):</b> Dance (Ballet) Theater, Visual Arts	<b>Name:</b>		
		<b>City:</b>		
		<b>Grade(s):</b>	<b>Date:</b>	<b>Duration:</b>

**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**

4. 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.

**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.

**Arts Standard(s):**

(<http://www.azed.gov/standards-practices/artstandards/>)

**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.

### 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 storyboarding is helpful for this lesson. A storyboard is a graphic organizer that uses images to display the sequence of events. Walt Disney Studios developed storyboarding in the early 1930's and it is now a well-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.

**For further storyboarding 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/>  
<http://accad.osu.edu/womenandtech/storyboard%20resource/> <http://www.usabilitynet.org/tools/storyboarding.htm>

**Digital Storytelling:** <http://digitalstorytelling.coe.uh.edu/storyboarding.html> <http://youtu.be/t3mahQuBqQi>

**General Google Search:** <https://www.google.com/search?q=storyboarding&hl=en&safe=off&tbo=u&tbn=isch&source=univ&sa=X&ei=amyauNK3iMrMigL98iBY&sqi=2&ved=ocdwQsaQ&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) and 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 use 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 story by quickly sketching the plot structure through storyboarding. Younger students might storyboard only the beginning, middle, and end 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 storyboard? 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.

### 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” by creating a variation of it through sketches, tableau, or writing. For example, students can be asked to create a background story for a minor character and demonstrate or describe a scene but from a different perspective. Students can also play with the cause and effect of the plot. Or present the story 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 story. Comparison and contrasts could be made.

## REFLECTIVE PRACTICE

### Students:

- How did the students’ sketches or tableaus demonstrate the main idea of the story?
- 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**

		
		