



Essential Question

How does point of view translate into dance choreography?

VOCABULARY

point of view antagonist
1st person protagonist
2nd person
3rd person
foreshadowing

Materials List

- access to internet / computers

[Access all digital resources within the lesson here](#)

Pacing

2 sessions

Assessment

SUMMATIVE

Students will create a movement piece that incorporates point of view and narrative.

Elements of DANCE

- **Movement**
- **Time**
- **Space**

CONTENT Standard

CCSS:ELA.LITERACY.SL.11-12.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

ARTS Standard

DA:Cr1.1.IIIa

Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.

21st Century Skills

- Creative Thinking
- Communicating
- Media Literacy
- Initiative
- Productivity

Lesson Objective

Students will be able to synthesize and analyze the narrators point of view in a short story and translate that narrative element into creative movement.

Lesson Overview

Students will be exploring short stories through creative movement. They will identify point of view in an assigned short story and will examine that perspective through dance. Working in collaborative small groups they will examine the linguistic "texture" of a text through dance translation into the six qualities of movement.



Artful Thinking Routine

Step Inside routine

Show students this [swing dance video](#) showing movements from each dancer's perspective. Have them focus on one dancer.

- What can the dancer perceive and feel? What might the dancer know about or believe?
- What might the dancer care about?
- Take on the character of the dancer you've chosen and improvise a monologue. Speaking in the first person, talk about who you are and what you are experiencing.



Introduction

Begin the lesson by showing students this [contemporary dance video](#). As students are watching, **ask**: how are the movements reflective of the narrative being told through the song lyrics? What kinds of movements do students see? How are the movements tied together? Are any props used? After watching have students read through the artist statement included in the caption below the video:

*"We didn't want to choreograph **another** dance video, we wanted to tell a **story**. Something different. Something challenging. So.... we decided to add a rope in the picture!"*

The reason we decided to call this piece, "Greed" is because throughout the dance, we are fighting to defeat the greed between us while dealing with the temptation of things that give us temporary happiness. There are a ton of pros/cons that come with a relationship, but when is too much? Too much to the point that it creates an internally unhealthy self. So when you add "abuse" to the picture, how do you get out of it?! Aren't you held back by the thought of the happiness/positives of the relationship that came before any abuse?

We feel a ton of people can relate to this story and we hope to inspire those who are in a scenario like this, that you CAN defeat it!!! Sooooo when Jade throws the rope on me & walks away, this is her defeating that greed and finally building the courage to say goodbye to what came with that relationship, abuse."



Teacher to Teacher

Teacher Tip

This will be motivating for students, and music is always a way to grab them. Extend this engagement activity by asking them to name some of their favorite current dancers. Ask them to play it and connect the narratives.

An extended challenge would be to turn the music off and watch movement only. How does the music influence the narrative?



Point of View

First, ask students how they use point of view when writing and speaking. Record responses on the board for students to reference throughout the lesson. Provide some examples of first, second, and third person writing and speaking using [this video](#). Explain to students that in language and literature, point of view can refer to the narrator's relationship to the story, or it could be referencing a speaker's perspective. Today, students will be examining the former definition of the word (the narrator or speaker's relationship to the story). Explain that when students are writing or speaking they will use different points of view depending on the context of their work. Clearly define first, second, and third person points of view and the pronouns that are used with each.

Review the elements of plot. Tell students that they will be exploring the plot of short stories by creating choreography. Introduce the four stories students will be working with in the lesson: Paul's Case by Willa Cather, The Jilting of Granny Weatherall by Katherine Anne Porter, Hills Like White Elephants by Ernest Hemingway, and A Rose for Emily by William Faulkner.



Elements of Dance

Distribute the *Size Qualities of Movement* included in the resource pages below and review the ideas with students. Note that the goal is not to have students memorize the list but to offer them new ways to think about how movement is performed and thus communicated in nuanced ways.

Allow time for students to investigate some of the movements by trying examples of different types of movement. Have students explore different combinations of movements and qualities and take notes on their paper about which movements worked well together.

Distribute the Choreography Graphic Organizer and explain to students that they will be summarizing their thinking and to translate their short stories into choreography. Multiple copies of this graphic organizer may be needed for each student.

STEP
4

Main Activity

Your notes:

Assign students to small groups and have them read one of the following stories (you can assign stories so as to not have two groups reading the same story):

- [Paul's Case](#) by Willa Cather
- [The Jilting of Granny Weatherall](#) by Katherine Anne Porter
- [Hills Like White Elephants](#) by Ernest Hemingway
- [A Rose for Emily](#) by William Faulkner

Ask students to read their short stories independently and then fill out their analysis pages as a small group. All group members should listen attentively while considering point of view and types of movement. Then have students read the story a second time, this time aloud while sitting in a circle with their group.

Explain to students that they will be creating dance choreography to interpret each of their short stories. Ask students to work together to brainstorm choreography ideas using their graphic organizers. Consider where the dancers will begin their movements, what pathways they will follow, and where they will finish each movement. Students should also consider the relationships between movers.

Each group must have all members participate in their dance performance. Even if their short story only has one main character, students can represent facets of the setting or perspective. Students should carefully consider what shapes dancers will make and how those movements will be representative of the plot told from first, second, or third person perspective depending on what perspective their story is told from.

Students may choose to use music in the background of their performance. Music should be reflective of the overall mood and tone of their short story, but should not be the overall focus of student's time.

Estimated Time: 60-75 minutes

CLOSURE

Ask students to complete the self assessment included on the Student Assessment page. Then guide a brief class debrief discussion if time allows.

- In what ways did movement help you focus on point of view?
- What choices did your group make about the choreography you developed?
- How did movement phrases help you understand the different aspects of plot?

THE ELEMENTS OF DANCE

Mv

MOVEMENTS

Locomotor: Movement through space from one point to another (walk, run, jump, hop, leap, skip, gallop, slide, roll)

Non-Locomotor: Movement around the body's axis (bend, twist, stretch, push, pull, swing, shake, circle, sway, carve, fall, melt, turn, kick, press, rise, sink, burst, wiggle)

BODY

Shape: A frozen pose (curves, straight, angular, twisted, narrow, wide, symmetrical, asymmetrical)

Part: Body parts (head, eyes, torso, shoulder, arms, fingers, elbows, hands, hips, legs, knees, feet, ankles, etc)

Bd

Sp

SPACE

Shelf Space: Space immediately around the body

General Space: Space throughout the room

Level: High, medium or low

Direction: Forward, backward, sideways, up, down

Pathway: Curved, straight, zigzag, diagonal

Size: Big, small, narrow, wide

Focus: Direction of gaze

TIME

Tempo: Fast, medium, slow

Rhythm: A succession of movement or sounds of various duration.

Tm

En

ENERGY

Weight: Strong (heavy, firm, powerful), light (gentle, soft)

Flow: Free (continuous, fluid movement), bound (restrained, controlled)

Quality: Sharp, sudden, smooth, sustained, tight, loose, suspended, collapsed, heavy, weak, percussive

POINT OF VIEW DANCE

Directions: Use the following steps to help you plan and compose your dance choreography

Step 1: Review your story analysis (below) with your group. Be sure you all understand and agree on your analysis.

Step 2: Establish the POV your story is told from. Then, come up with a clear and compelling “thesis” for why you think the author chose this point of view. In what way does it support specific characterization, establish a mood, and/or highlight the story’s theme?

Use this structure: “[Author’s last name] tells this story in the [POV] in order to effectively [connection to character, theme, mood, etc.]

Step 3: Transcribe your story into dance choreography that highlights this particular point of view. Your task is to give your classmates a clear example of a story told from this perspective. For example, you may or may not need to include a “narrator” with your dance. You may or may not need to have a character dancing as another student “narrates” their thoughts. Your choices will reveal how well you’ve understood your story and its POV.

Requirements:

- Condense the story down into something performable in ~5 minutes
- Maintain the main idea and all necessary key details
- Use the character’s original dialogue/thoughts
- Bring the characters to life by using choreography (dramatic movement and facial expressions)
- Use props selectively as necessary to support the character’s words and actions

Each performer must come to class with their notes on the choreography ready and their performance rehearsed, plus an additional copy of their Movement Graphic Organizer to our in. Thesis statements should appear at the top of the graphic organizer and all group members names should be in the header.

Name: _____

Title _____ **Author** _____

Publication Date: _____

How was this story's plot structured?

Who was the story's protagonist?

Describe this character and his/her characterization:

Who was the story's antagonist?

Describe this character/force and his/her/its characterization:

Relevant secondary character: _____

The story's setting (include both time and place):

Important details about the setting(s):

Central conflict: _____ vs _____

Describe this conflict (How does it start? How does it build? How is it resolved?)

What is the theme of the story?

This story is told from what POV? _____

Who is the narrator (if applicable)? _____

SIX QUALITIES OF MOVEMENT

Percussive: Percussive movements are quick, forceful and sudden. They are broken up by quick pauses. Think of someone suddenly stomping his or her feet and pausing briefly afterward to increase the impact of the movement.

Sustained: Sustained movements are flowing, ongoing, and smooth. Think of sliding your foot out away from your body in a long, fluid push.

Vibratory: Vibratory movements are similar to percussive ones, but they are quicker and less forceful. The movements could involve tapping or shaking.

Suspension: A suspension movement is the slight pause that occurs between motions. The pause can draw attention to the moment just before or after.

Collapse: Collapse movements give in to the pull of gravity. They can be sudden movements, such as a quick fall to the floor or they can be gradual motions, such as the controlled lowering of your leg.

Swing/Pendular: A swing or pendular movement goes back and forth. An example would be an arm that swings up high, pauses briefly, and then returns back down.

Name: _____

Plot Stage: Exposition		Point of View: (1st, 2nd, or 3rd?)	
Movement Ideas	Qualities of Movement to be incorporated:		

Plot Stage: Rising Action		Point of View: (1st, 2nd, or 3rd?)	
Movement Ideas	Qualities of Movement to be incorporated:		

Plot Stage: Climax		Point of View: (1st, 2nd, or 3rd?)	
Movement Ideas	Qualities of Movement to be incorporated:		

Name: _____

Plot Stage: Falling Action		Point of View: (1st, 2nd, or 3rd?)	
Movement Ideas	Qualities of Movement to be incorporated:		

Plot Stage: Resolution		Point of View: (1st, 2nd, or 3rd?)	
Movement Ideas	Qualities of Movement to be incorporated:		

Point of View and Dance

Student: _____

Total Score:
____ / 8

CRITERIA	Distinguished (4 Points)	Excelled (3 Points)	Adequate (2 Points)	Basic (1 Point)
The student is able to evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<input type="checkbox"/> The student is able to insightfully evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<input type="checkbox"/> The student is able to evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<input type="checkbox"/> With support, the student is able to evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.	<input type="checkbox"/> The student is unable to evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
The student is able to synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.	<input type="checkbox"/> The student is able to effectively synthesize content generated from stimulus material. Experiment and take original risks to discover a personal voice to communicate artistic intent.	<input type="checkbox"/> The student is able to synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.	<input type="checkbox"/> With support, the student is able to synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.	<input type="checkbox"/> The student is unable to synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.

NOTES: