

Site Specific: Choreography on Camera

Topic, or Concept, and Goal (if the lesson is part of a learning experience or a unit plan)

Students will learn basic film concepts that will enhance their ability to produce more professional quality dance on camera performances that more closely align with the theme they are reflecting in their dance.

Important Note: This lesson is a follow-up lesson to the lesson titled “Developing Site-specific Choreography” from National Dance Society Strand #4.

Grade

Grades: 9-12

Class

Part 2 of 2 Site Specific Choreography; 90 minutes

State Dance and/or Physical Education (dance) Standards

Nebraska Fine Arts/Dance Standards

FA 12.3.1 Students will employ dance elements and choreographic principles, structures, and processes to create dances that communicate ideas, images, feelings, and experiences.

FA 12.3.1.a Generate movement and create dance phrases to communicate ideas, images, feelings, and experiences based on inspiration from a variety of sources.

FA 12.3.1.b Create a dance sequence that uses a variety of dance elements to implement simple choreographic structures and principles to fulfill choreographic intent.

FA 12.3.1.d Manipulate movement ideas, choose from a variety of solutions to movement problems, and work with others to create choreography.

FA 12.3.5 Students will apply cultural, interdisciplinary, and historical connections with dance.

FA 12.3.5.b Demonstrate how other arts disciplines and academic disciplines are integrated into dance creation and performance.

Nebraska Physical Education (dance) Standards

PE.HS.13.1: Demonstrates competency in motor skills and movement patterns needed to perform a variety of physical activities

PE.HS.13.1.a: Creates and performs a dance sequence that uses a variety of dance elements to implement simple choreographic structures

PE.HS.13.1.c: Performs a choreographed dance individually and/or with others

PE.HS.13.2: Applies knowledge of concepts, principles, tactics, and strategies related to movement and performance to achieve and maintain a health-enhancing level of physical activity and fitness

PE.HS.13.2.b: Applies dance terminology to describe how elements of movement and choreographic structures are used to communicate ideas in dance

PE.HS.13.2.c: Investigates dance opportunities that can be pursued in the local environment

PE.HS.13.3: Recognizes the benefits of physical activity and exhibits responsible personal and social behavior in a variety of physical activity settings

PE.HS.13.3.a: Applies appropriate behavior and etiquette to choreograph and perform a variety of dance forms.

PE.HS.13.3.c: Selects and participates in dance that meets the need for self-expression and enjoyment.

National Dance Society *National Dance Education Standards Framework*

Strand 6: Dance, arts, and media literacy for integrated learning

Standard 6.2: Dance, arts, and media literacy in interdisciplinary learning

Performance indicator (9-12) Student will select an interdisciplinary subject or theme; design, choreograph, and produce a dance as a live and video performance.

Strand 4: Choreography, Performance, and Production

Standard 4.1: Choreographic design, principles, and structures

Performance indicator (9-12) Student will create a site-specific or environmental movement study at a specific location.

Learner Objectives or Outcomes (must include one “real world” objective or outcome for assessment)

Cognitive: Students will identify how different camera angles effect the mood of the film by reviewing concepts in the educational videos and applying relevant camera angles to their own choreographic projects.

Psychomotor: Students will write notes, discuss, and explore movement related to the group’s chosen theme while considering the vantage point and framing of the camera.

Affective: Students will critique sample shots, revise movement and/or camera angles that don’t reflect the chosen theme clearly, and solve logistical problems in order to rework their project so that it matches their theme in clarity, mood, and vision.

Rubric: Simple Teamwork				
Criteria	Excellent	Good	Fair	Poor
Teamwork	Team members work together well throughout the process and they give equally valuable contributions toward the end goal.	Team members work fairly well together, and everyone gives some contributions to the end goal.	Team members have some difficulties working together and/or contributions to the end goal are either limited or unequally distributed among the group.	Team members struggle to work together and have difficulties contributing anything toward the end goal.

Rubric: In-Depth Teamwork				
Criteria	Advanced	Proficient	Progressing	Beginning
Listening	Student listens with good eye contact and nonverbal acknowledgments. Gives equal attention to each members' contributions.	Student usually listens with good eye contact and some nonverbal acknowledgments. Gives fairly equal attention to members of the group.	Student makes fleeting eye contact and minimal nonverbals. Only focuses on the contributions of 1 or 2 members of the group.	Student doesn't make eye contact or give nonverbals. Struggles to give attention and may often focus on things outside of the group.
Communicating	Student voices ideas with respect for their teammates. Encourages group cohesion with their verbal & nonverbal communication.	Student usually voices ideas with respect. Occasionally encourages group cohesion with their verbal & nonverbal communication.	Student sometimes voices ideas but doesn't do much to contribute to the group's cohesion.	Student struggles to give ideas or make comments that are on-task/appropriate. Often detracts from the group cohesion.
Contributing	Student openly shares ideas, builds off other's ideas, synthesizes information, and/or makes decisions in order to progress the group's goals.	Student usually shares ideas, builds off other's ideas, synthesizes information, and/or makes decisions, but may show some hesitancy.	Student sometimes shares ideas, builds off other's information, and/or makes decisions, but often hesitates to engage.	Student doesn't offer ideas or make decisions. Student may sit with the group but is not consistently engaged.
Collaborating	Student shapes group's outcomes to not just represent their ideas but include full group consensus and representation in the final product.	Student usually helps shape outcomes to include full group consensus and representation but may show some resentment for the process.	Student begrudgingly agrees to the group's outcomes but may exhibit behaviors that make reaching a consensus difficult.	Student openly tries to defy the consensus of the group or refuses to give any input to the process.

Rubric: Creative Process				
Criteria	Advanced	Proficient	Progressing	Beginning
Investigates the Topic	Student and/or group thoroughly explores possible themes surrounding the chosen topic by evaluating personal, group, and societal experiences involving the topic.	Student and/or group adequately explores possible themes surrounding the chosen topic by evaluating personal, group, and societal experiences.	Student and/or group somewhat explore possible themes surrounding the chosen topic. Decisions may be made with only a few suggestions offered.	Students and/or group do not explore possible themes. They either go with an example provided by the teacher or discuss unrelated topics.
Designs a Theme	Student and/or group considers all the information gathered while investigating and chooses a theme that clarifies the group's perspective on the chosen topic.	Student and/or group considers most of the information gathered while investigating and chooses a theme that the group can agree on.	Student and/or group considers some of the information gathered while investigating and chooses a theme that some of the group agrees with.	Student and/or group doesn't consider information gathered while investigating and either picks a theme arbitrarily or does not pick a theme at all.
Plans Logistics	Student and/or group thoughtfully choose a location, consider audience's vantage-point, decide on the relationship of the dancers to the space and each other, and gather resources to personify the theme into a performance.	Student and/or group choose a location, consider audience's vantage-point, decide on the relationship of the dancers to the space and each other, and gather resources with some thoughtfulness.	Student and/or group give minimal consideration to the logistics necessary to personify the theme into a performance.	Student and/or group give little to no consideration to the logistics necessary to personify the theme into a performance, often making choices that are convenient rather than thoughtful.

Creates Dance	Student and/or group begin to choreograph movement in the space that reflects the chosen theme, being mindful of the audience's perspective and the logistics of the location.	Student and/or group begin to choreograph movement in the space that generally reflects the theme, being fairly mindful of the audience and location.	Student and/or group begin to choreograph movement in the space that minimally reflects the theme, being only somewhat mindful of the audience and location.	Student and/or group doesn't create movement that reflects the theme. They may not be creating any movement or the movement that is created is unrelated to the theme.
Evaluates Process	Student and/or group constantly assesses throughout the creative process to make sure that their artistic choices reflect the chosen theme clearly and effectively.	Student and/or group occasionally assesses during the creative process to make sure that their artistic choices reflect the chosen theme clearly and effectively.	Student and/or group minimally assesses during the creative process to make sure their artistic choices reflect the chosen theme clearly and effectively.	Student and/or group do not assess or reflect during the creative process.

Materials, Resources, Space Requirements, Media and Suggested Music

Teacher:

Computer/Projector
 Dry-Erase Markers/Board

Extra blank copies of:

Points of Reference for Observing Movement Information Sheet
 Developing a Theme with Movement Worksheet
 Storyboard Worksheet (optional)
 (Available in Pt. 1 Site-Specific Choreography Lesson)

Students:

Comfortable clothing to move in
 Writing instrument
 Phone (Recording device)

Completed worksheets of:

Points of Reference for Observing Movement Information Sheet
 Developing a Theme with Movement Worksheet
 Storyboard Worksheet (optional)

Vocabulary terms

Framing — A frame is a single image of film. Framing involves setting up the visual content over a series of frames so that it reflects a specific point of view.

Composition — How objects in the scene are arranged within the camera frame.

Camera angle — The specific location that a camera is placed to record the action.

Mood — The feeling or mindset that is portrayed.

Perspective — Distorting how the audience regards what they are seeing by manipulating how large or small objects appear in film.

Advanced Vocabulary:

Rule of Thirds — In the rule of thirds, photos are divided into thirds with two imaginary lines vertically and two lines horizontally making three columns, three rows, and nine sections in the images. Important compositional elements and leading lines are placed on or near the imaginary lines and where the lines intersect. This is one of the main “rules” in art and photographic composition and stems from the theory that the human eye naturally gravitates to intersection points that occur when an image is split into thirds. (Learnprophotography.com)

Symmetry — Objects and images are balanced and equal on both sides. If folded in half, both sides would look the same.

Leading Lines — Lines that are set up in the composition of a frame to guide a viewer’s eye to a specific object or spot in the frame.

Head Room — Space between the top of a subject’s head and the external border of the frame.

Lead Room — Space left in the frame toward the direction someone is looking or an object is moving to give the idea of movement or something beyond the frame.

Depth of Field — Distance between your closest and farther objects in the frame. How much is clear vs. blurry. This determines how much and what a viewer sees of the objects that make up the composition of the frame.

Types of Shots:

Wide Shot — Shows the subject and surrounding environment. Has a large depth of field = audience can see everything in the shot.

Medium Shot — Shows the subject from the waist up and some of the background environment.

Close-up Shot — Frames the subject’s face in order to make the person’s emotions the focal point of the scene.

Low Angle Shot — Shot from below the subject’s eye line, looking upward. This shot gives a feeling of inferiority and the sense that the subject is looming over you.

High Angle Shot — Shot from above the subject's eye line, looking downward. This shot gives a feeling of superiority/triumph and the sense that the subject on screen is being looked down upon.

Dutch Angle Shot — Camera is placed on an angle. This give the unease sense to the audience that things are not stable or off kilter.

Dance Lesson Instruction

The **dance lesson instruction sequence** includes **Introduction** or **Warm-up** (time), **Exploratory Experiences** (time), **New Material** (time), **Recap of Learning** (summary) and **Cool Down** (time), **Closure** (time), and **Assessment** (time). Timing of each dance lesson section may be determined by the teacher.

Each of these instructional topics **may** require **management** (diagrams), **transition** (between each lesson component place and content), **teaching process** (the how), and **teaching points or cues** (technique or music).

Teacher's pre-assessment of the students in class is ongoing observation and assessment throughout the dance instruction sequence.

Anticipatory Set/Warm-up (20 min)

Now that groups have chosen a theme and location for their choreography, the teacher will introduce how framing, angles, and composition in filming will help tell their stories.

Watch the videos:

Rules of Framing and c=Composition: <https://www.youtube.com/watch?v=fM64ycm7tz4>

12 Popular Camera Angles: <https://www.youtube.com/watch?v=SINviMsi0K0>

*Teacher may want to do some review of the vocabulary after the films to make sure students remember the important information from the video

*Teacher may also want to write the vocabulary on the board as a reference

Have students get with their groups and discuss which kind of camera angles or framing would help tell their story.

The teacher walks around and checks in with groups (helps them brainstorm if needed).

*Students may want to use their storyboard worksheet to write out the camera angles they want to use

*If students need more time, they can continue discussing and/or filling out their storyboard worksheet on location (during the creating portion of the lesson).

Developing Skills (15 minutes)

Brings students back together as a large group.

Watch Painted <https://www.youtube.com/watch?v=Pd2KM3qjcKk>

The teacher asks students to call out the types of camera angles being used in the dance on camera film.

*Teacher may opt to have students write down their answers and share after the video.

*Teacher may also opt to pause the video after each change of camera angle to allow students time to respond.

Creating/Summarizing (33 minutes)

Students check in with the teacher before moving to their sites to continue working.

Teacher records the location that each group has chosen for their site-specific work. Teacher may also briefly talk with the group about where they are at in the choreographic process.

*Some groups may have only solidified their theme and picked a location, others may have already mapped out ideas for spacing, and others may have come up with some movement ideas. There is not a specific place the students need to be at during this point of the process; however, the teacher does need to keep checking in with them to see how their progression is going.

*Teacher may also have extra blank copies of the handouts/worksheets to offer if students have misplaced theirs

*Students will continue working on their site-specific dance on location.

*Students will take some sample shots of their movement or spacing on camera (phone) to see if it gives the effect they wanted.

*The goal is for students to at least map out preliminary spacing of their dance in the location with consideration to how they would film the movement.

*Groups may also choose to work on movement phrases and/or motifs in the space.

The teacher moves from group to group and checks in

Cool Down (2 min)

Teacher recaps quickly what he/she noticed while checking in with the groups.

Teacher gives a progress goal for the next rehearsal.

Everyone reaches their arms up and takes a bow before clapping and leaving the space.

Assessment

See rubric and review for informal assessment or use the rubric for formal formative assessment.

Modifications (Gifted and talented students)

Storyboards completed before starting the lesson

Learning videos can be watched at home so that students can come to class ready to integrate the information into their ideas for their project

Include videos on color theory and lighting along with the framing and camera angles videos

More vocabulary to learn

Individual modifications will be made on an as-needed basis

Accommodations (Individuals with disabilities)

Closed captioning on the videos
Write vocabulary on the board
Breaking video learning into smaller chunks
Pausing the videos to allow for more time to process and answer
Smaller group sizes
Individual accommodations will be made on an as-needed basis

Extensions (Interdisciplinary topics)

Finish the choreographic project
Teacher may also cover how lighting and color affect the emotion of a film in later lessons.

Suggested videos:

Color in Film <https://www.youtube.com/watch?v=0ZZgiSUyPDY>

Color Theory for Film <https://www.youtube.com/watch?v=E8X9TwaKxzM>

Lighting for Emotion <https://www.youtube.com/watch?v=fNdiBBDI0aA>

More Technical Lighting Perspectives <https://www.youtube.com/watch?v=eZ5hpcn6tIM>

Other topics to explore:

Costuming for specific moods
How to blend pedestrian movements that fit the location and theme with more performance movements so that the theme and emotional intent are clear.
Invite a live audience to the final performance

Lesson Reflection and Next Teaching Steps

Once the groups have completed filming their site-specific choreographed works, the next step would be to learn video editing. Students would then start editing their videos to create a final choreographic project that can be shared.

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