**National Coalition for Core Arts Standards**

**Dance Model Cornerstone Assessment: Grade 8**

**Discipline:** Dance  
**Artistic Processes:** Creating, Performing, Responding, Connecting  
**Title:** Dance Film  
**Description:** Collaboratively create and perform a dance to be recorded and viewed as a dance film. Share your dance film with the school community and discuss your choreographic process.  
**Grade:** Grade 8

In this MCA you will find: (mark all that apply)

| ✔ Strategies for Embedding in Instruction | ✔ Detailed Assessment Procedures | ✔ Knowledge, Skills and Vocabulary | □ Differentiation Strategies | □ Strategies for Inclusion |
| ✔ Suggested Scoring Devices | ✔ Resources needed for task implementation | ✔ Assessment Focus Chart | □ Benchmarked Student Work |

**Estimate Time for Teaching and Assessment:** (mark the appropriate box)  
(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

- ✔ Approximately _____ hours  
- □ To be determined by the individual teacher
Strategies for Embedding in Instruction

Part I. What is a Dance Film?

Task 1.1: Identify and explore a variety of stimuli. Organize movement to make a short dance film. Document choices in a journal entry. (Diagnostic Assessment)

**Performance Standard DA:Cr1.1.8 (Create: Explore)**
a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.

**Performance Standard DA:Cr2.1.8 (Create: Plan)**
a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.

Task 1.2: Journal about your experience making the short dance film. Leading questions: What was your experience like? What worked well? What was challenging? What is a dance film? Share your reflections in a class discussion. Share your short dance film with the class. Journal and discuss. Leading questions: What are the similarities and differences between your short dance film and others? What you would like to know more about to improve your dance film?

**Performance Standard DA:Cn10.1.8 (Connect: Synthesize)**
a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

Task 1.3: Watch a professional dance film. Journal and discuss. Leading questions: What features stand out to you? What roles are involved in creating a dance film? Refer to the Dance Film Roles handout. Make comparisons to your dance.

**Performance Standard DA:Cn10.1.8 (Connect: Synthesize)**
a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

Part II. Filming Space & Spatial Relationships in a Dance Film

Task 2.1: Revise your dance after participating in a teacher-facilitated exploration of the spatial relationships. Journal and discuss. Essential vocabulary: personal space, general space, directions, spatial prepositions, etc. Refer to the Space handout.

**Performance Standard DA:Cr2.1.8 (Create: Plan)**
a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.

**Performance Standard DA:Cr3.1.8 (Create: Revise)**
a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.

Task 2.2: Revise your dance film after observing a second professional dance film. Journal and discuss. Leading questions: What features stand out to you? How is the dancer’s use of Space filmed? Refer to the Camera Shots handout.

**Performance Standard DA:Cr3.1.8 (Create: Revise)**
a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.
Performance Standard DA:Re7.1.8 (Respond: Analyze)
a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.
b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

Performance Standard DA:Re8.1.8 (Respond: Interpret)
a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.

Performance Standard DA:Cn10.1.8 (Connect: Synthesize)
a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

Part 3. Filming Action in a Dance Film

Task 3.1: Revise your dance film after participating in a teacher-facilitated exploration of the element of Action. Journal and discuss. Essential vocabulary: body parts, basic actions, etc. Refer to the Movement Alphabet handout, which includes a symbol/notation system that will help you teach one phrase (or the main motif) of the dance. All dancers will perform the same phrase (or motif) by following the Movement Alphabet notation. However, each dancer will be able to interpret the phrase (or motif) with their own individual style.

Performance Standard DA:Pr4.1.8 (Perform: Express)
a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.

Performance Standard DA:Cr3.1.8 (Create: Revise)
b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.

Task 3.2: Revise your dance film after observing a third professional dance film. Journal and discuss. Leading questions: What features stand out to you? How are the dancer’s body and actions filmed? Refer to the Camera Shots handout, focusing on Zoom (for body parts) and Tracking Shot (for basic actions).

Performance Standard DA:Re7.1.8 (Respond: Analyze)
a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.
b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

Performance Standard DA:Re8.1.8 (Respond: Interpret)
a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.

Performance Standard DA:Cn10.1.8 (Connect: Synthesize)
a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

Part 4. Finalizing and Editing a Dance Film

Task 4.1: Throughout the unit, you have observed dance films and revised choreography for your dance film. Using all of the skills and knowledge you have gained, create a final draft of your dance film. Determine which role you will take on (choreographer, dancer, director, etc.) Journal. Leading questions: What role did you play? How did your role contribute to the success of the dance film? What has the process been like to create a dance for a dance film? How is it different from creating a dance for the stage?
What is a dance film? What makes a dance film successful? Refer to the Dance Film Rubric.

**Performance Standard DA:Pr6.1.8 (Perform: Present)**

a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.

Task 4.2: After reflecting in your last journal entry, look at the final draft of your dance film with your group members. Give each other constructive and critical feedback to improve your dance film. Leading question: What must we do to make our dance film successful: adhering to criteria, description and definition on the Dance Film Rubric? Incorporating this reflection, finalize your dance by recording a final version. Remember to include credits at the end of your dance film.

**Performance Standard DA:Cr3.1.8 (Create: Revise)**

a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.

**Performance Standard DA:Pr6.1.8 (Perform: Present)**

a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements.

Post-performance, accept notes from choreographer and apply corrections to future performances.

**Performance Standard DA:Re9.1.8 (Respond: Critique)**

a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

**Part 5. Sharing a Dance Film**

Task 5.1: Share your dance film with the school community. Include in your posting or presentation a description of what a dance film is and your artistic process in creating one. (Summative Assessment) Journal and discuss. Leading questions: How will you share your dance film? Brainstorm the different platforms available to you to share your dance film with the school community. Refer to the school’s policies on sharing student work.

**Performance Standard DA:Re9.1.8 (Respond: Critique)**

a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Task 5.2: Discuss and get feedback on your dance film with the school community. Journal and discuss. Leading questions: What do you want the school community to know about your process of creating a dance film? What feedback have you received about your dance films? Assess to what extent your dance film is successful (met or exceeded expectations).

**Performance Standard DA:Re9.1.8 (Respond: Critique)**

a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.
Detailed Assessment Procedures

Assessment Expectations:
A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
B. Knowledge and skills in this assessment should be taught in the classroom.
C. Students should have adequate opportunity and time to learn what is expected of them.
D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
F. Assessment should represent what has been taught or should have been taught.
G. Student work has been defined in task
H. Documentation of the process is encouraged
I. Revision of student work provides powerful learning

Assessment Administration:
A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
D. Accommodations based on IEPs or 504 plans or Personal Learning Plans (PLPs) should be strictly adhered to at all times
E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
G. Students learning must be assessed based on identified criteria.
H. When students work collaboratively, both individual and collective assessment of learning should be done.
I. Students must be provided with adequate time to complete all components of the assessment.
J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Knowledge, Skills and Vocabulary [focusing on concepts required to successfully complete the task]

Key Vocabulary ~ SEE KEY VOCABULARY WORDS IN RED

Knowledge and Skills [other than Key Vocabulary]
Students will:
o Develop, select and apply a range of strategies for exploring/improvisation
o Acquire observational and analysis skills
o Apply and give feedback for revising choreography
o Gain knowledge and application of movement elements
o Replicate, recall and retain movement sequences
o Understand compositional knowledge such as sequencing and structuring
o Demonstrate Dance Literacy
### 21st Century Skills
- Critical Thinking and Problem Solving
- Communication
- Collaboration
- Creativity
- Information Literacy
- Media Literacy
- Information, Communication and Technology Literacy
- Flexibility and Adaptability
- Initiative and Self-direction
- Social and Cross-cultural Skills
- Productivity and Accountability
- Leadership and Responsibility

### Depth of Knowledge
- Level 1 Recall and Reproduction
- Level 2 Skills and Concepts
- Level 3 Strategic Thinking
- Level 4 Extended Thinking

### Multiple Intelligences
- Bodily-Kinesthetic intelligence
- Interpersonal intelligence
- Intrapersonal intelligence
- Linguistic intelligence
- Spatial intelligence

### Habits of Mind
- Persisting
- Thinking and communicating with clarity/precision
- Managing impulsivity
- Gathering data through all senses
- Listening with understanding and empathy
- Creating, imagining, innovating
- Thinking flexibly
- Responding with wonderment and awe
- Thinking about thinking (metacognition)
- Taking responsible risks
- Striving for accuracy
- Finding humor
- Questioning and posing problems
- Thinking interdependently
- Applying past knowledge to new situations
- Remaining open to continuous learning

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### Strategies for Inclusion
(Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.)

**Resources:**
- [http://www.nationalartsstandards.org/content/inclusion](http://www.nationalartsstandards.org/content/inclusion)

### Differentiation Strategies
(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)

**Resource:**

### Resources [for task implementation]
- Digital recording devices with video editing software for each group
- Projector and screen
- Wi-Fi or video player
- Journals and pencils for each student
- Exemplars of professional dance films
- Dance Film Roles handout
- Space handout
- Camera Shots handout
- Movement Alphabet handout

### Scoring Devices [See Appendix A.]
Dance Film Rubric

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<table>
<thead>
<tr>
<th>Assessment Focus</th>
<th>Artistic Process &amp; Process Components</th>
<th>Enduring Understandings</th>
<th>Essential Questions</th>
<th>Anchor Standards</th>
<th>Key Traits</th>
<th>Performance Standards (Advanced)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create: Explore</td>
<td>Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</td>
<td>Where do choreographers get ideas for dances?</td>
<td>Generate and conceptualize artistic ideas and work.</td>
<td>Use a video camera to help source movement.</td>
<td>a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/ recall, current news or social events) to develop dance content for an original dance study or dance.</td>
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<tr>
<td>Create: Plan</td>
<td>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</td>
<td>What influences choice-making in creating choreography?</td>
<td>Organize and develop artistic ideas and work.</td>
<td>Demonstrate effective use of relevant choreographic structures.</td>
<td>a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.</td>
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<tr>
<td>Create: Revise</td>
<td>Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</td>
<td>How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</td>
<td>Refine and complete artistic work.</td>
<td>Revise/refine choreography based on feedback and personal reflection.</td>
<td>a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.</td>
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<tr>
<td>Perform: Express</td>
<td>Space, time, and energy are basic elements of dance.</td>
<td>How do dancers work with space, time and energy to communicate artistic expression?</td>
<td>Select, analyze, and interpret artistic work for presentation.</td>
<td>Demonstrate effective use of elements of dance.</td>
<td>a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.</td>
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<tr>
<td>Perform: Present</td>
<td>Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</td>
<td>How does a dancer heighten artistry in a public performance?</td>
<td>Convey meaning through the presentation of artistic work.</td>
<td>Responsibly assume a role in the production process.</td>
<td>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.</td>
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<td>Artistic Process &amp; Process Components</td>
<td>Enduring Understandings</td>
<td>Essential Questions</td>
<td>Anchor Standards</td>
<td>Key Traits</td>
<td>Performance Standards (Advanced)</td>
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<tr>
<td>Respond: Analyze</td>
<td>Dance is perceived and analyzed to comprehend its meaning.</td>
<td>How is a dance understood?</td>
<td>Perceive and analyze artistic work.</td>
<td>Analyze movement to gain new insight into the artistic process.</td>
<td>a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.&lt;br&gt;b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.</td>
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</tr>
<tr>
<td>Respond: Interpret</td>
<td>Interpret intent and meaning in artistic work.</td>
<td>How is dance interpreted?</td>
<td>Interpret intent and meaning in artistic work.</td>
<td>Communicate the meaning of dance by describing the key elements of the dance.</td>
<td>a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.</td>
<td></td>
</tr>
<tr>
<td>Respond: Critique</td>
<td>Criteria for evaluating dance vary across genres, styles, and cultures.</td>
<td>What criteria are used to evaluate dance?</td>
<td>Apply criteria to evaluate artistic work.</td>
<td>Determine and adhere to those characteristics that make a dance film successful.</td>
<td>a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</td>
<td></td>
</tr>
<tr>
<td>Connect: Synthesize</td>
<td>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</td>
<td>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</td>
<td>Synthesize and relate knowledge and personal experiences to make art.</td>
<td>Appropriately apply techniques learned from peers and professional exemplars.</td>
<td>a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.</td>
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</tbody>
</table>

**Benchmarked Student Work** [Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site] (Anchor work to be collected and scored as MCA is piloted)
BIO: Natasha Alhadeff-Jones, MA, CMA holds a Masters in Dance Education from Teachers College / Columbia University, Permanent Certification in K-12 Dance from New York State, and is a Certified Movement Analyst of the Laban/Bartenieff Institute of Movement Studies. She has taught all ages, from children to the elderly, in the fields of dance, environmental science, health, and yoga, in public schools and with non-profit organizations throughout New York City (NYC) and New England. She has held educator and managerial positions at Bank Street College of Education, New York Restoration Project, Teachers College, Christodora Inc., and NYC Department of Parks & Recreation. Most notably, as a contributor to the NYC DOE Blueprint for Teaching and Learning in the Arts: Dance and the Manager of School Programs at NYC Ballet, she has also facilitated professional development for teachers and administrators. Currently, she teaches dance to all ages at Collège du Lèman in Geneva, Switzerland. Mrs. Alhadeff-Jones has performed with talented choreographers in Modern and West African-influenced techniques including Claire Porter/Portables, Oakes/Amador Dance, Baraka de Soliel/d'underbelly, Djola Branner, Morris Johnson/Dancers and Drummers of Langa, and others. Natasha is the founder of MOVEMENTALITY with the purpose of promoting the transformative potential of moving mindfully.
Appendix A: Dance Film Rubric

**Diagnostic & Summative Assessment Rubric**

**Criteria**

<table>
<thead>
<tr>
<th>Use a video camera to help source movement. Demonstrate effective use of elements of dance. Create: Explore / Perform: Express</th>
<th>Exceeding Expectations</th>
<th>Meeting Expectations</th>
<th>Approaching Expectations</th>
<th>Not Meeting Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student chose and/or performed movement that was presented on screen in engaging ways.</td>
<td>Student chose and/or performed movement that was effectively presented on screen.</td>
<td>Student chose and/or performed movement that was some times effectively presented on screen.</td>
<td>Student chose and/or performed movement that was not effectively presented on screen.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Demonstrate effective use of relevant choreographic structures. Revise/refine choreography based on feedback and personal reflection. Create: Plan &amp; Revise</th>
<th>Exceeding Expectations</th>
<th>Meeting Expectations</th>
<th>Approaching Expectations</th>
<th>Not Meeting Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student revised choreography and presented a polished, well-rehearsed dance.</td>
<td>Student revised choreography and incorporated feedback from peers and teacher.</td>
<td>Student revised choreography, but did not incorporate feedback from peers and teacher.</td>
<td>Student did not revise choreography.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Appropriately apply video techniques learned from peers and professional exemplars. Connect: Synthesize</th>
<th>Exceeding Expectations</th>
<th>Meeting Expectations</th>
<th>Approaching Expectations</th>
<th>Not Meeting Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student chose video techniques that presented movement in sophisticated and memorable ways.</td>
<td>Student chooses video techniques that present movement effectively.</td>
<td>Student chose video techniques, but they were not used effectively.</td>
<td>Student did not include video techniques.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Responsibly assume a role in the production process. Perform: Present</th>
<th>Exceeding Expectations</th>
<th>Meeting Expectations</th>
<th>Approaching Expectations</th>
<th>Not Meeting Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student took on a leadership role and helped the group stay organized.</td>
<td>Student collaborated with others smoothly and in an organized way.</td>
<td>Student collaborated with others satisfactorily.</td>
<td>Student was difficult to work with.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analyze movement to gain new insight into the artistic process. Communicate the meaning of dance by describing the key elements of the dance. Respond: Analyze &amp; Interpret</th>
<th>Exceeding Expectations</th>
<th>Meeting Expectations</th>
<th>Approaching Expectations</th>
<th>Not Meeting Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student’s clear and articulate written and spoken description of their artistic process demonstrates a sophisticated understanding of the dance film genre.</td>
<td>In spite of a lack of detail, student’s written or spoken description of their artistic process demonstrates an understanding of the dance film genre.</td>
<td>As a result of a lack of detail in the student’s written or spoken description of their artistic process, the depth of their understanding of the dance film genre is unclear.</td>
<td>Student did not communicate their understanding of the dance film genre.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Determine and adhere to those characteristics that make a dance film successful. Respond: Critique</th>
<th>Exceeding Expectations</th>
<th>Meeting Expectations</th>
<th>Approaching Expectations</th>
<th>Not Meeting Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>The dance film was engaging, entertaining and inspiring.</td>
<td>The dance film was well-crafted and included most of the characteristics that make a dance film successful.</td>
<td>The dance film was satisfactory and included some of the characteristics that make a dance film successful.</td>
<td>The dance film was unsuccessful and presented dance as if were performed on stage.</td>
<td></td>
</tr>
</tbody>
</table>

Reminder: A dance film is a film in which dance is the most important element of the film. Choreography for a dance film is created with the camera in mind. These dances would not work the same way if they were presented on a stage, for example. At its best, dance films use choreographic devices, as well as filming and editing techniques to focus the audience’s attention on movement in unexpected ways.

Additional Teacher Comments:
Collaboratively create and perform a dance to be recorded and viewed as a dance film. Share your dance film (DF) with the school community and discuss your artistic processes.

<table>
<thead>
<tr>
<th>Tasks leading to larger work</th>
<th>Work Produced / Portfolio Documentation</th>
<th>Comments / Scoring Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Task 1.1: Identify and explore a variety of stimuli. Organize movement to make a short dance film. Document choices in a journal entry. (Diagnostic Assessment)</td>
<td>- Recording of DF1</td>
<td>Set up video sharing account &amp; Schedule film showing (if appl.)</td>
</tr>
<tr>
<td>Task 1.2: Journal about your experience making the short dance film. Leading questions: What was your experience like? What worked well? What was challenging? What is a dance film? Share your reflections in a class discussion. Share your short dance film with the class. Journal and discuss. Leading questions: What are the similarities and differences between your short dance film and others? What would you like to know more about to improve your dance film?</td>
<td>- Written reflection on making DF1 - Written reflection on other DFs - Written reflection on process</td>
<td>Provide notebooks and pencils</td>
</tr>
<tr>
<td>Task 1.3: Watch a professional dance film. Journal and discuss. Leading questions: What features stand out to you? What roles are involved in creating a dance film? Refer to the Dance Film Roles handout. Make comparisons to your dance.</td>
<td>- Written reflection on Professional Dance Film A</td>
<td>Dance Film Roles handout</td>
</tr>
<tr>
<td>Task 2.1: Revise your dance after participating in a teacher-facilitated exploration of spatial relationships. Journal and discuss. Essential vocabulary: personal space, general space, directions, spatial prepositions, etc. Refer to the Space handout.</td>
<td>- Dance study – Space</td>
<td>Space handout</td>
</tr>
<tr>
<td>Task 2.2: Revise your dance film after observing a second professional dance film. Journal and discuss. Leading questions: What features stand out to you? How is the dancer’s use of space filmed? Refer to the Camera Shots handout.</td>
<td>- Written reflection on Professional Dance Film B – Space - Recording of DF 2</td>
<td>Camera Shots handout</td>
</tr>
<tr>
<td>Task 3.1: Revise your dance film after participating in a teacher-facilitated exploration of the element of Action. Journal and discuss. Essential vocabulary: body parts, basic actions, etc. Refer to the Movement Alphabet handout, which includes a symbol/notation system that will help you teach one phrase (or the main motif) of the dance. All dancers will perform the same phrase (or motif) by following the Movement Alphabet notation. However, each dancer will be able to interpret the phrase (or motif) with their own individual style.</td>
<td>- Dance study – Body</td>
<td>Movement Alphabet handout</td>
</tr>
<tr>
<td>Task 3.2: Revise your dance film after observing a third professional dance film. Journal and discuss. Leading questions: What features stand out to you? How are the dancer’s body and actions filmed? Refer to the Camera Shots handout.</td>
<td>- Written reflection on Professional Dance Film C – Body - Recording of DF3</td>
<td>Camera Shots handout</td>
</tr>
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<td>Task 4.1: Throughout the unit, you have observed dance films and revised choreography for your dance film. Using all of the skills and knowledge you have gained, create a final draft of your dance film. Determine which role you will take on (choreographer, dancer, director, etc.) Journal. Leading questions: What role did you play? How did your role contribute to the success of the dance film? What has the process been like to create a dance for a dance film? How is it different from creating a dance for the stage? What is a dance film? What makes a dance film successful? Refer to the Dance Film Rubric.</td>
<td>- Recording of Final Draft of DF - Written reflection on making a DF</td>
<td>Dance Film Rubric</td>
</tr>
<tr>
<td>Task 4.2: After reflecting in your last journal entry, look at the final draft of your dance film with your group members. Give each other constructive and critical feedback to improve your dance film. Leading question: What must we do to make our dance film successful: adhering to criteria, description and definition on the Dance Film Rubric? Incorporating this reflection, finalize your dance by recording a final version. Remember to include credits at the end of your dance film.</td>
<td>- Recording of Final Version of DF with credits - Written notes &amp; suggestions</td>
<td>Dance Film Rubric - Publicize film showing or online access</td>
</tr>
<tr>
<td>Task 5.1: Share your dance film with the school community. Include in your posting or presentation a description of what a dance film is and your artistic process in creating one. (Summative Assessment) Journal and discuss. Leading questions: How will you share your dance film? Brainstorm the different platforms available to you to share your dance film with the school community. Refer to the school’s policies on sharing student work.</td>
<td>- Written or on-line posting of DF description with artistic process</td>
<td>Coordinate with IT Department</td>
</tr>
<tr>
<td>Task 5.2: Discuss and get feedback on your dance film with the school community. Journal and discuss. Leading questions: What do you want the school community to know about your process of creating a dance film? What feedback have you received about your dance films? Assess to what extent your dance film is successful (met or exceeded expectations).</td>
<td>- Written reflection or on-line posting of responses to community’s feedback on DFs</td>
<td>Moderate online discussions</td>
</tr>
</tbody>
</table>
Appendix C: Dance Film Roles

Choreographer
The choreographer plans, creates, teaches and rehearses the dance.
Skills: creative, collaborative, teacher, organized, communication, leadership.

Director
The director organizes the dance film project by coordinating all of the roles.
Skills: creative, collaborative, organized, communication, leadership, visionary.

Dancer
The dancer expresses themselves through movement.
Skills: strong movement technique, self-confident, good listener, good memory.

Camera Operator
The camera operator uses a video recorder to film the dance.
Skills: a “good eye”, a steady hand, technically savvy with video equipment.

Music Director
If music is used, the music director ensures that the lyrics are appropriate and that the music is portable and audible during the recording of the dance film.
Skills: creative, organized.

Costume Designer / Property Manager
The costume designer / property manager coordinates the costumes and props used in the dance film.
Skills: creative, organized.

Production Assistant
The production assistant does just about anything and everything. It is a highly visible position in that anyone can ask you to do something, from the choreographer to the camera operator.
Skills: good listener, responsible, patient.

Editor
The editor cuts and pastes the recordings of the camera operator, includes the credits at the beginning and end of the dance film, as well as sometimes using music and visual effects to enhance the dance film.
Skills: detail-oriented, technically savvy with video editing software.

Appendix D: Camera Shots

Arc Shot - A shot in which the subject is circled by the camera.
Close Up - A shot that keeps only the face full in the frame.
Medium Shot - The shot that utilizes the most common framing in movies, shows less than a long shot, more than a close-up.
Long Shot - A shot that depicts an entire character or object from head to foot.
Dolly Zoom - A shot that sees the camera track forward toward a subject while simultaneously zooming out creating a woozy, vertiginous effect.
Dutch Tilt - A shot where the camera is tilted on its side to create a kooky angle. Often used to suggest disorientation.
Establishing Shot - A shot, at the head of the scene, that clearly shows the locale the action is set in.
Handheld Shot - A shot in which the camera operator holds the camera during motion to create a jerky, immediate feel.
Low Angle Shot - A shot looking up at a character or subject often making them look bigger in the frame. It can make everyone look heroic and/or dominant.
High Angle Shot - A shot looking down on a character or subject often isolating them in the frame.
Locked-Down Shot - A shot where the camera is fixed in one position while the action continues off-screen. It says life is messy and can not be contained by a camera.
Over-The-Shoulder Shot - A shot where the camera is positioned behind one subject's shoulder, usually during a conversation. It implies a connection between the speakers as opposed to the single shot that suggests distance.
Pan - A shot where the camera moves continuously right to left or left to right. An abbreviation of "panning".
POV shot - A shot that depicts the point of view of a character so that we see exactly what they see.
The Sequence Shot - A long shot that covers a scene in its entirety in one continuous sweep without editing.
Tilt - A shot where the camera moves continuously Up to Down or Down To Up. A vertical panning shot. A tilt to the sky is traditionally a last shot in a movie.
Top Shot - A shot looking directly down on a scene rather than at an angle. Also known as a Bird's-Eye-View Shot. - Beloved by Busby Berkeley to shoot dance numbers in patterns resembling snowflakes.
Tracking Shot - A shot that follows a subject be it from behind or alongside or in front of the subject.
Two-Shot - A medium shot that depicts two people in the frame. Used primarily when you want to establish links between characters or people who are beside rather than facing each other.
Zoom - A shot deploying a lens with a variable focal length that allows the cinematographer to change the distance between camera and object without physically moving the camera.

Appendix E: Space

Kinesphere or Personal Space was defined by Rudolf Laban as the “space which can be reached by easily extended limbs” without traveling.

General Space is the shared space dancers travel through.

Directions in space include low, high, left, right, back, and front.

Prepositions can help inspire spatial relationships in dance.

Appendix F: Movement Alphabet

THE MOVEMENT ALPHABET® - THE VERBS

The prime actions and concepts of which movement is comprised are as follows:

1. Any Action Movement of some kind, a change
2. Stillness Suspense of motion, sustenance of an arrested activity

An action may be concerned with or may focus on:

3. Flexion Contracting, folding, closing in, making smaller, narrowing
4. Extension Lengthening, reaching out, enlarging, opening out elongating, unfolding
5. Rotation Any revolution, rotation of the body-as-a-whole, or of parts of the body
6. Traveling Any path (straight, circular, meandering or curving) moving from one place to another
7. Direction Movement into different directions such as up, down, to the right, left, forward, backward
8. Support An action ending in a new support, transference of weight
9. A Spring Any aerial step, leaving the ground and returning to it
10. Balance Equilibrium; center of weight vertically over a moving or static support
11. Falling Not in balance; center of weight moves beyond point of support; loss of balance results

Motion, Destination

12. Motion Toward Approaching a person, object, direction, or state; a gesture toward oneself
13. Motion Away Leaving, withdrawing from a person, object, direction, or state; a gesture away from oneself
14. Destination Statement of an ending situation, position, or state to be reached

RESULTS Any still shapes Any form of relating

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