# Dance – Stage 5 – dance and technology program

## Overview

**Course:** Stage 5 Dance (Year 10)

**Topic:** Dance and technology

**Unit duration:** 10 weeks

**Date commenced:**

**Date completed:**

## Unit outline

Students investigate how technology has transformed dance, with a focus on how the film/video medium is used in partnership with choreography to create meaning beyond that which can be communicated in a stage performance. Students will develop knowledge and understanding of a variety of dance technologies and platforms such as virtual dance, social media, documentary, television broadcast, filmed adaptations and dance film.

Students will develop skills in directing a dance film throughout planning, pre-production, production and post-production, including camera movement and operation, film techniques and editing to enhance the thematic consideration. Their process will be documented in a process diary. Students will apply their knowledge of performance to combinations, phrases and sequences of movement in a range of styles in the production phase of this unit.

This program of learning complements the [CApture student filmmaking resource](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance#CApture6) and the accompanying teacher support guide for programming and assessment. It is suggested that you familiarise yourself with these Department of Education curriculum resources before delivering this content.

## Focus outcomes

### Composition

Students will develop knowledge, understanding and skills about dance as an artform through dance performance as a means of developing dance technique and performance quality to communicate ideas.

**5.2.1**: explores the elements of dance as the basis of the communication of ideas

**5.2.2**: composes and structures dance movement that communicates an idea

[Dance 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

### Appreciation

Students will develop knowledge, understanding and skills about dance as an artform through dance appreciation as a means of describing and analysing dance as an expression of ideas within a social, cultural or historical context.

**5.3.1**: describes and analyses dance as the communication of ideas within a context

**5.3.2**: identifies and analyses the link between their performances and compositions and dance works of art

**5.3.3**: applies understandings and experiences drawn from their own work and dance works of art

[Dance 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

## Learning intentions

Through studying this unit students will learn how to compose, record and edit a dance film communicating a concept/intent through the process of:

* introduction
* develop understanding of types of dance films and the potential to control the audience's gaze beyond that which can be done in a live performance to create meaning
* apply prior knowledge to explore a range of stimuli to create a concept/intent for their dance film in a site-specific location
* understand the capabilities of the camera and how the shot types, angles and composition of the frame create meaning for an audience
* investigate and develop understanding of editing capabilities and how this will assist to organise the dance film
* pre-production
* create movement for the dance film using the process of stimulus, improvisation, selection and refinement to create motif/s
* manipulate the elements of dance in the movement motifs relevant to the concept/intent
* document how the movement is captured through a range of shot types, angles and composition in a web-based storyboard
* production
* capture the movement created using an appropriate range of shot types, angles and compositions to assist the communication of the concept/intent as per the storyboard
* evaluate the use of the camera footage and continue to use the process of selection and refinement to ensure that the movement is captured appropriately, relative to the concept/intent
* post-production
* manipulate the movement using editing techniques relevant to the concept/intent
* apply understanding of sequencing, repetition, variation and contrast and formal structures to edit the dance film relevant to the concept/intent
* reflect and evaluate the success of their dance film relative to the communication of the concept/intent
* develop written skills to construct a film review of their own dance film or another dance film using reflective, descriptive and critical language.

## Success criteria

Students will work collaboratively in small groups to create movement that is captured through appropriate filming and editing techniques to clearly communicate meaning. Students will individually demonstrate their understanding of the process of creating dance for film in their process diary.

Success criteria will be determined via the:

* collaborative process of creating movement with the manipulation of the elements of dance to communicate a clear concept/intent
* appropriate selection of filming techniques to capture the movement and communicate a clear concept/intent
* appropriate selection of editing techniques to create a unified dance film that communicates a clear concept/intent
* individual process diary which details the process of creating, filming and editing the dance film using relevant dance and filmmaking language.

## Cross curriculum content

### Information and communication technologies (ICT)

Throughout the study of this unit, students will incorporate technological perspectives in their work through viewing examples of dance films available online. Students will also experience web-based learning activities through [EdPuzzle](https://edpuzzle.com/) video analysis. Web-based storyboarding programs such as [Canva](https://www.canva.com/storyboards/templates/) will be used as part of the planning process of creating the dance film. Production elements will include filming movements using a camera or smart device and saving raw footage in a web-based drive such as OneDrive or Google Drive for equity of access for all members of the group. The use of software to edit the dance film is integral to achieving the learning outcomes of the unit and completing the dance film.

### Aboriginal and Indigenous

Through studying this unit, students will increase knowledge and understanding of Aboriginal histories and cultures through the updated pedagogy of [8 Aboriginal ways of learning](https://www.8ways.online/):

* story sharing
* community links
* learning maps
* deconstruct/reconstruct
* non-verbal
* non-linear
* land links
* symbols and images.

This is seen through learning strategies where students view and analyse Aboriginal dance works. The dance film composition in its nature demonstrates non-verbal means of communication through the body as the instrument to communicate ideas. The dance film compositional process is non-linear and has elements of deconstruct/reconstruct when creating and organising the movement and the organisation of the dance film. Symbols and images are used within the dance film to communicate the thematic consideration. Through this unit, students will be creating learning maps through storyboarding to plan their dance film.

### Difference and diversity

#### Differentiation

To differentiate the teaching and learning activities to support a range of learning abilities throughout this unit, students could:

* view excerpts of dance films and identify types of shots, filming and editing techniques to communicate meaning
* use word/image banks to identify filming and editing techniques in a dance film
* create dance movement and use an image bank to identify the appropriate filming technique to communicate meaning
* take a series of photographs and edit them together in a slide show to create a phrase of movement to communicate meaning.

#### High potential gifted education

To differentiate the teaching and learning activities to support and extend high potential gifted education, students could:

* investigate a selected dance film in depth, completing a research and analysis task
* research the background and development of the dance film medium
* create relationships between live dance performance and the dance film through a live/multimedia performance
* work independently to create the dance film.

## Key competencies

The key competencies below are embedded in the content to enhance student learning throughout the Dance and technology unit.

* Collecting, analysing and organising information
* Communicating ideas and information
* Planning and organising activities
* Working with others and in teams
* Using mathematical ideas and techniques
* Solving problems
* Using technology

[Dance 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

## Literacy

Elective dance requires a competent level of literacy to participate in learning experiences and to complete assessment tasks. Students are to create detailed process diaries which include research and evidence of the process of composing, filming and editing the dance film, using appropriate language. The relevant language is built from a comprehensive glossary of filming and editing terminology. Literacy skills are developed through the scaffolding of written responses, with differentiated strategies to support students in writing a film review.

## Numeracy

Logical sequencing of movement, phrases and sections and the use of repetition is integral to the overall form of the dance film. Elements of time address numeracy in dance through the knowledge of tempo, duration, accents, metre, rhythm and stillness to communicate ideas clearly within the dance film. Spatial formations and relationships create connections between the movement and the viewer. The choreographer and director can control the gaze of the audience with the size and number of dancers in the frame, to create meaning.

## Assessment

This unit includes one assessment task which assesses the learning areas of composition and appreciation.

The assessment task requires students to compose, film and edit a dance film in small groups. This dance film is to have a clear concept/intent and the composition, filming and editing will be purposeful to communicating the film’s concept/intent.

Students will also submit an individual process diary which details the process of creating their dance film. This process diary could cover the areas of stimulus investigation, composing the movement, storyboards detailing the camera angles, shot types and camera movement and selection of relevant editing techniques to organise the dance film, all relative to the communication of the concept/intent.

In composition, students will:

* create movement through the process of stimulus, improvisation, selection and refinement relevant to the concept/intent
* create motif/s that communicate the concept/intent
* select and manipulate the elements of dance, relevant to the concept/intent
* manipulate the motifs to develop short phrases of movement, relevant to the concept/intent
* organise the dance film with considerations of formal structure, transitions, variation and contrast, repetition, relevant to the concept/intent
* select appropriate filming and editing techniques relevant to the concept/intent.

In appreciation, students will:

* detail the compositional process providing an account of the pre-production, production and post-production process
* reflect on the success of the dance film
* use relevant composition and filmmaking terminology.

## Evaluation

After the unit of learning is complete, record an evaluation of the unit and any variations that were/need to be implemented. The unit evaluation may include consideration of:

* student understanding of the content and engagement with the content
* the time allocated for the unit
* student acquisition of skills and whether the learning intentions and outcomes were met
* opportunities for student reflection on learning
* opportunities for peer feedback and implementation of teacher feedback to further improve student outcomes
* the sequencing of activities
* the suitability of resources
* the variety of teaching strategies and formative/summative assessment opportunities
* the differentiation strategies implemented
* the literacy and numeracy strategies used and their overall success in achieving the unit outcomes.

## Learning sequence

### Term 3

Table 1 – program overview

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Outcomes | Syllabus content | Teaching and learning strategies/resources | Adjustments | Registration |
| Composition  5.2.1  Appreciation  5.3.1, 5.3.2, 5.3.3 | **Students learn to:**   * explore, improvise, select and perform movement based on specific ideas * use computer-based technology as a tool to communicate ideas * acquire, develop and apply an appropriate dance vocabulary * describe their personal impressions of dance works.   **Students learn about:**   * the process of dance composition: improvisation, selection, refinement, using a variety of stimuli to communicate ideas * how a variety of computer-based technologies can assist the compositional process * how the elements of dance are employed by the composer/ choreographer to communicate ideas * the language of dance to describe movements in space, time and dynamics. | **Introduction**  Students are to learn about the dance film genre.  A dance film reveals the central themes or intentions of the work through dance. Film techniques and editing are utilised to enhance the thematic consideration. The film medium is used in partnership with the choreography to create meaning beyond that which can be communicated in a stage performance. Through filming dance, the director has the ability to control the gaze of audiences and draw focus to intricate details that help to communicate the concept/intent and create interest for the audience.  **Dance on film in different contexts**   * Students are to learn about how dance on film is used in different ways to meet a range of purposes * Documentary footage, such as Bangarra Dance Theatre’s [Rekindling series](https://www.youtube.com/playlist?list=PLg_qOpVFpWT6QPKXXu1002g4_7C-1vv4r), can be used for historical documentary teaching or marketing purposes. * Staged dance, such as [Australian Dance Theatre on So You Think You Can Dance Australia](https://youtu.be/Ax8VwjlHb94), can be recreated for television broadcast to meet wider audiences. * Stage musicals can be recorded for the film medium, such as Steven Spielberg’s ‘West Side Story’ (2021) adaptation. * Dance films, such as Sue Healey’s 'Fine Line’ (2004), are created to focus on the movement and to extend the communication of the concept/intent through the film medium.   The Arts Unit resource for [Creating and analysing dance on film](https://artsunit.nsw.edu.au/creative-resource/creating-and-analysing-dance-on-film) explores Sue Healey’s ‘Fine Line’ for HSC dance. These eModules could be adapted for Stage 5 and used as a case study throughout this learning sequence.   * Students are to watch a range of dance film examples and discuss their distinguishing features such as * setting * music * lighting * costume * camera movement * editing techniques * style.   Student works from NESA’s HSC dance ‘[Callback](https://artsunit.nsw.edu.au/program/callback)’ showcase can be used as exemplar dance film samples.  **Shot types, camera angles and camera movement**   * Students are to learn about a range of shot types, camera angles and camera movement. Refer to the [CApture student filmmaking resource](https://capture.emagined.com.au/pre-production/cinematography) for a comprehensive glossary of film techniques, with examples.   **Case study – Sydney Dance Company’s ‘**[**Dance Locale**](https://www.sydneydancecompany.com/performance/dance-locale/)**’**   * Students are to view Sydney Dance Company’s ‘[Dance Locale](https://www.sydneydancecompany.com/performance/dance-locale/)’ series, including * ‘Parklands’ * ‘Riverlands’ * ‘Coast’ * ‘Harbour’ * ‘Wagga Wagga’. * Students are to discuss how dance film can be used to communicate a concept/intent. * Students are to discuss how relationships are created within each film (space, solo, duo, ensemble). * Students brainstorm how dance films can guide the audience’s gaze and provide a different perspective to a staged performance. Students are encouraged to use the language of film techniques, shot types, camera angles and camera movement. [Editing techniques](https://capture.emagined.com.au/post-production/film-editing) can be introduced here. * Students are to re-watch a selected work from Sydney Dance Company’s ‘Dance Locale’ and identify shot types, camera angles and camera movement. This could be completed using an online learning tool. Preview the [‘Riverlands’ EdPuzzle](https://edpuzzle.com/media/62bbd9d2adf83541122078ec) as an example. * Students are to discuss how the filming and editing techniques have been used to create meaning beyond that which could be created on stage. * Students are to develop the skills of creating shot types, camera angles and camera movement. In pairs, students are to create a short sequence of movement based on the same stimulus of the film you selected (‘Parklands’, ‘Riverlands’, ‘Coast’, ‘Harbour’ or ‘Wagga Wagga’). Students are to use different shot types, camera angles and camera movement to capture each other performing their sequence. When capturing the movement, students are to focus on using film techniques to enhance their stimulus. Students are to peer review their partners raw footage through a [SWOT analysis](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599).   **Editing techniques**   * Students are to learn about the editing techniques available to them in the selected software. Refer to the [CApture student filmmaking resource](https://capture.emagined.com.au/post-production/film-editing) for a comprehensive glossary of editing techniques, with examples. |  |  |
| Composition  5.2.1, 5.2.2  Appreciation  5.3.1 | **Students learn to:**   * explore, improvise, select and perform movement based on specific ideas * explore the elements of space, time and dynamics in relation to a stimulus * identify and develop movement motifs to communicate an idea * acquire, develop and apply an appropriate dance vocabulary.   **Students learn about:**   * the elements of dance as the tools employed by the dance composer to communicate ideas and feelings through dance * the process of dance composition: improvisation, selection, refinement, using a variety of stimuli to communicate ideas * structuring dance compositions * how a variety of computer-based technologies can assist the compositional process * how the elements of dance are employed by the composer/ choreographer to communicate ideas * appropriate and effective movement content to communicate ideas * the language of dance to describe movements in space, time and dynamics * using ICT in the preparation of assignments. | **Development**  The first phase of making a dance film is the development phase. This is where the concept/intent for the film is conceived and the team work on developing the concept/intent through the use of the elements of dance, motif, internal and external structure. The development phase involves groups of students working collaboratively to:   * brainstorm ideas inspired by a stimulus * assign [roles and responsibilities](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-filmmaking-sound-in-dance.docx) amongst the team * [identify limitations](https://capture.emagined.com.au/development/film-language/working-within-limitations) such as budget, access to equipment and locations * choreograph the movement * [develop a storyboard](https://capture.emagined.com.au/pre-production/coverage-storyboard-and-shot-list) * [create mood boards](https://capture.emagined.com.au/development/film-language/moodboard) for stylistic choices.   In this phase each student will also start a process diary to document their progress.  **Stimuli for a dance film**   * Students are to revise the 5 types of stimuli and how they can be used to generate movement. * Students are to identify the stimulus they will use for their dance film and use improvisation and investigation of the elements of dance to explore movement. * Students are to develop a concept/intent for their dance film. * In their process diary, students are to explain how their stimulus led them to the concept/intent of their dance film. * In their process diary, students are to brainstorm and research their concept including considerations of film techniques, setting/location, accompaniment, costumes, relationships, elements of dance and formal structure. * Students are to begin improvising movement for their concept/intent. They are encouraged to consider film techniques, setting/location, accompaniment, costumes, relationships, elements of dance and formal structure throughout this process.   Refer to the Stimulus and response unit outline in the [200hr Stage 5 dance scope and sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance) and the [Exploring stimuli](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance/exploring-stimuli) curriculum resource to further develop student understanding of stimulus.  **Motif development**   * Students are to collaboratively generate movement that could become their motif/s. They could complete structured improvisation tasks or engage in self-directed improvisation to devise the motif/s. * Students are to apply their knowledge of movement, filming and editing techniques to investigate ways of developing, enhancing and manipulating the motif/s. * Students are to record information in their process diaries outlining how the generated motif/s communicate the concept/intent.   **General structure**   * Students are to revise the different types of [choreographic forms](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance/choreographic-forms). * Students are to identify the formal structure of their dance film and brainstorm ways the concept/intent could be developed throughout each section.   **The elements of dance and filming and editing techniques**   * Students are to plan the appropriate use of the elements of dance in each section of their movement to communicate their concept/intent. They are to record their ideas in their process diaries using a graphic organiser such as a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=88508) for each section of the film. * Students are to create a [storyboard](https://www.canva.com/templates/?query=storyboard) to plan the appropriate filming techniques to communicate their concept. * Students are to create a storyboard to plan possible editing techniques to enhance the concept/intent. |  |  |
| Composition  5.2.1, 5.2.2  Appreciation  5.3.1 | **Students learn to:**   * explore, improvise, select and perform movement based on specific ideas * use computer-based technology as a tool to communicate ideas * identify and develop movement motifs to communicate an idea * describe how the body is used in space, time and dynamics in dance composition.   **Students learn about:**   * the process of dance composition: improvisation, selection, refinement, using a variety of stimuli to communicate ideas * how a variety of computer-based technologies can assist the compositional process * structuring dance compositions * the elements of construction that contribute to the unity in a dance composition to communicate an idea * how the elements of dance are employed by the composer/ choreographer to communicate ideas * appropriate and effective movement content to communicate ideas * using ICT in the preparation of assignments. | **Pre-production**  Generating movement should be completed in the pre-production phase of the project. A concept/intent should be communicated by the director and investigated by the filmmaking team. Exploration, improvisation and abstraction should be completed to generate movement appropriate in communicating the concept/intent of the work. Selection and refinement of the movement should be carried out by the choreographer after it has been evaluated by the director and other relevant team members. The pre-production phase of the project could focus on:   * choreographing movement and teaching it to the dancers * embedding motif in movement, camera angles, shots and editing techniques * forming a clear structure for the dance film through their storyboard sequencing * using the setting to help communicate the concept/intent * [creating a pre-production brief](https://capture.emagined.com.au/pre-production/pre-production-brief) to plan all aspects of the production before the day of the shoot including aspects such as location, costume, shots, camera movement and lighting * creating a list of (and gaining access to) all the equipment and personnel required to execute the shoot.   **Manipulating the motif**   * Students are to [manipulate their motif/s](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance/manipulating-the-elements-of-dancie-in-composition) through the elements of dance to create sequences of movement for each section of their film.   **Internal structure**   * Students are to select and refine movement phrases and sequences to ensure the motif is driving the movement and that the concept/intent is being developed clearly throughout each section of the dance film.   **External structure**   * Students are to investigate the use of repetition in the dance film and how this assists the realisation of the concept/intent in each section of the dance film. * Students are to investigate key transitions using editing and/or movement techniques to achieve the formal structure.   **Production planning**   * Students are to create a [storyboard](https://www.canva.com/templates/?query=storyboard) to plan their shots in the dance film. They should ensure that they make any relevant notes below the image tile, so it is useful on the day of the shoot for all members of the team. * Students are to create a [shot list](https://capture.emagined.com.au/pre-production/coverage-storyboard-and-shot-list/activity-shot-list-and-storyboard) that details all the takes they will make during the shoot. They are to include details on shot type, camera angles and camera movement. Remind students to take multiple shots of the same movement to assist during the editing process. * Students are to create a pre-production checklist to help make their production process more efficient. Guide them in including the little things that tend to be forgotten about such as costuming, charging batteries and having adequate storage. |  |  |
| Composition  5.2.1, 5.2.2  Appreciation  5.3.2, 5.3.3 | **Students learn to:**   * select and refine movement to communicate an idea * use computer-based technology as a tool to communicate ideas * explore, discuss, reflect, analyse and refine movement sequences * describe how the body is used in space, time and dynamics in dance composition * assess their own dance performances.   **Students learn about:**   * how a variety of computer-based technologies can assist the compositional process * structuring dance compositions * the elements of construction that contribute to the unity in a dance composition to communicate an idea * how the elements of dance are employed by the composer/ choreographer to communicate ideas * appropriate and effective movement content to communicate ideas * self-analysis as a reflective tool. | **Production**  For dance film, you do not necessarily need to choreograph as much movement as you would for composition. Filming and editing techniques can be used to manipulate movement and to extend your concept/intent. In dance film, the motif can be developed and manipulated through not only movement, but with filming and editing techniques. You can have motif in camera movement, camera angles and shots, editing techniques and the setting. The production phase of the project could focus on:   * paying attention to detail and considering the entire mise en scène * considering the natural lighting in a space and where shadows may be changing the ambience throughout the shoot * shooting all necessary footage in each location before moving to the next setting * using the camera to reflect the movement and the concept/intent, for example, a hand-held camera can be used to capture erratic movement * using levels in filming to represent relationships and to scale movement * only cutting part of the dancer/s out of the frame if it is intentional and supports the communication of the concept/intent * capturing emotion using close-ups * ensuring there is enough footage to select the best takes and to meet the expected time frame.   **Filming for reflection**   * Students are to film their motif/s and manipulations of motif/s using their planned shots, camera angles and camera movement. * Students are to view the raw footage and evaluate the effectiveness of the shots, camera angles and camera movement in extending the communication of their concept/intent. Students can reflect on this process in their process diary. * Students are to evaluate the raw footage to consider if the movement is showcased to its full potential in the framing of the shot and if variation and contrast is being used appropriately. Students can reflect on this process in their process diary. * Students are to make edits to their plan where required and to re-film and evaluate the raw footage until the desired outcome is achieved.   **Capturing raw footage**   * Students are to film their movement sequences using the shots, camera angles and camera movement outlined in their planning. * Students are to ensure they have filmed the same movement sequence several times with a variety of shots, camera angles and camera movement to assist in the editing process. * Students are to view the raw footage and evaluate the effectiveness of the shots, camera angles and camera movement in extending the communication of their concept/intent. * Students are to evaluate the raw footage to consider if the movement is showcased to its full potential in the framing of the shot and if variation and contrast is being used appropriately. * Students to re-film and evaluate the raw footage until the desired outcome is achieved. |  |  |
| Composition  5.2.2, 5.3.1  Appreciation  5.3.2, 5.3.3 | **Students learn to:**   * select and refine movement to communicate an idea * use computer-based technology as a tool to communicate ideas * explore, discuss, reflect, analyse and refine movement sequences * manipulate movement using the elements of dance to create sequences and dances * organise movement into sequences * acquire, develop and apply an appropriate dance vocabulary * assess their own dance performances.   **Students learn about:**   * how a variety of computer-based technologies can assist the compositional process * transitions and sequencing movement * how movement can be manipulated to create further movement ideas * structuring dance compositions * the elements of construction that contribute to the unity in a dance composition to communicate an idea * using ICT in the preparation of assignments * the distinctive ways in which they can express their own ideas and experiences * self-analysis as a reflective tool. | **Post-production**  Organising the external structure of the dance film will occur in [post-production](https://capture.emagined.com.au/post-production/post-production) in terms of sequencing movement, creating transitions and using repetition. Both the movement and film aspects can be used to create variation and contrast and to develop the formal structure of the work. The filmmaking team should come together under the leadership of the director to evaluate the organisation of the dance to ensure unity is achieved. The post-production phase of the project could focus on:   * paying attention to detail and considering the entire mise en scène when editing the raw footage * avoiding similar shots being placed next to each other * aligning the accompaniment to the movement in a way that enhances the movement and the communication of the concept/intent * avoiding using editing techniques and transitions that distract from the concept/intent * ensuring that all choices work to unify the dance film.   **Importing content and music**   * Students are to import the raw footage into editing software. * Students are to import their selected accompaniment into editing software. * Students are to save their raw footage and project in progress regularly and back it up in a place that is accessible to all members of the group.   Refer to the [CApture student filmmaking resource](https://capture.emagined.com.au/post-production/film-editing) for a comprehensive outline of these processes.  **Learning how to use the software**   * Students are to revise the editing effects that are available to them in the selected software. * Students learn to use the editing techniques through improvisation with the raw footage. * Students select and refine the most appropriate editing techniques to communicate the concept/intent and to highlight the motif/s.   **Manipulating motif/s**   * Students are to begin to manipulate their motif/s using appropriate editing techniques to communicate the concept/intent.   **External structure**   * Students are to logically sequence their edited footage in relation to the intended formal structure. * Students are to use editing techniques to create repetition and variation and contrast where appropriate. * Students are to use editing techniques to create transitions between the movement sequences, sections and setting. * Students add opening and closing credits to their dance film. * Students render and export their dance film.   **Presentation of film**   * Students present their film in a film festival style activity.   Refer to the [CApture film festival](https://artsunit.nsw.edu.au/program/capture-film-festival) hosted by The Arts Unit to investigate how you can extend students in showcasing their work.  **Reflection and evaluation**   * Students are to complete a personal reflection of their completed dance film. Below are some suggested reflection activities. * List 3 things you have emphasised during your filming and explain how this helps to communicate your concept/intent. * Give an example of a camera movement you have used and explain how this helps to communicate your concept/intent. * Give an example of a camera angle you have used and explain how this helps to communicate your concept/intent. * Explain how aspects such as costume, setting and lighting help to unify your dance film. * Describe how you have edited your film to create unity between the accompaniment, movement and filming. * Explain how your choice of accompaniment helps to communicate your concept/intent. * How has the use of editing techniques affected the use of time and dynamics in your choreography? Give at least 1 example of each. * Students are to evaluate each other's work through a peer review.   **Film review**   * Students are to learn about critiquing dance and persuasive texts through analysing reviews of a range of dance films. Refer to the [Writing about performance](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance) resource to access a series of learning activities designed to develop students' skills in writing critically, descriptively and reflectively about performance. * Students learn about using technical and descriptive language to create written analysis of dance works. * Students learn to contextualise dance works to understand the background and concept/intent. * Students learn to formulate extended writing to analyse dance using a writing scaffold such as the I.D.E.A.L. paragraph scaffold. * Students learn about reviewing dance works by unpacking review samples. * Students learn to write a film review. Refer to the [CApture student filmmaking resource](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) for a scaffolded process of writing a film review. * Students learn about using self-analysis as a reflective tool. * Students complete a film review on their own dance film or on another film. This could be completed after attending the [CApture film festival](https://artsunit.nsw.edu.au/program/capture-film-festival) hosted by The Arts Unit. |  |  |

# Resources

[Dance 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Bangarra Dance Theatre (2022) [Rekindling 2022](https://www.youtube.com/playlist?list=PLg_qOpVFpWT6QPKXXu1002g4_7C-1vv4r), *Bangarra Dance Theatre*, YouTube, accessed 22 June 2022.

Bangarra Dance Theatre (20 September 2021) [Rekindling in Roebourne](https://youtu.be/3z0y5hMNG8s), *Bangarra Dance Theatre*, YouTube, accessed 22 June 2022.

Bangarra Dance Theatre (2015) [Rekindling,](https://www.youtube.com/playlist?list=PLg_qOpVFpWT5Ibw0b1o54FFUwkgKx8T0J) *Bangarra Dance Theatre*, YouTube, accessed 22 June 2022.

Canva (2023) [*Storyboard templates*](https://www.canva.com/storyboards/templates/), Canva website, accessed 2 March 2023.

EdPuzzle (2022) [*EdPuzzle*](https://edpuzzle.com/) [website], accessed 20 July 2022.

EdPuzzle (2022) [*Riverlands*](https://edpuzzle.com/media/62bbd9d2adf83541122078ec), EdPuzzle website, accessed 20 July 2022.

8ways (2022) [8 Aboriginal Ways of Learning – Aboriginal Pedagogy](https://www.8ways.online/) [website], accessed 20 July 2022.

getready4fun (26 March 2011) [so.you.think.you.can.dance.au Australian Dance Theatre.avi](https://youtu.be/Ax8VwjlHb94), *getready4fun*, YouTube, accessed 22 June 2022.

NSW Department of Education (2022) ‘[CApture student filmmaking resource](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance#CApture6)’, *Dance*, NSW Department of Education website, accessed 22 June 2022.

NSW Department of Education (2022) ‘[CApture teacher support guide for programming and assessment in Stage 5 dance](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance#CApture6)’, *Dance*, NSW Department of Education website, accessed 20 February 2023.

NSW Department of Education (2022) [Choreographic forms](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance/choreographic-forms), NSW Department of Education website, accessed 2 March 2023.

NSW Department of Education (2022) [*Exploring stimuli*](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance/exploring-stimuli), NSW Department of Education website, accessed 2 March 2023.

NSW Department of Education (2022) [200hr Stage 5 dance scope and sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/dance) , *Dance*, NSW Department of Education website, accessed 22 June 2022.

Sydney Dance Company (2021) [*Dance Locale*](https://www.sydneydancecompany.com/performance/dance-locale/), Sydney Dance Company website, accessed 22 June 2022.

**© State of New South Wales (Department of Education), 2023**

The copyright material published in this resource is subject to the *Copyright Act 1968* (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) licence](https://creativecommons.org/licenses/by/4.0/).

[](https://creativecommons.org/licenses/by/4.0/)

This licence allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2023.

Material in this resource not available under a Creative Commons licence:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the *Copyright Act 1968* (Cth). The department accepts no responsibility for content on third-party websites.