

## Creating and Analysing Dance on Film

### Module 2 – Dance and the Integration of Technology

#### 1. Scene 1

##### *1.1 Title slide*

## Creating and Analysing Dance on Film

### Module 2 – Dance and the Integration of Technology

#### Fast Facts:

Time required - 00 minutes

#### Professional Teaching Standards

***2.1.2 Apply knowledge of content and teaching strategies of the teaching area to develop engaging teaching activities***

***6.4.2 Undertake professional learning programs designed to address identified student learning needs***

#### *1.2 Points and tips*

##### *Points and Tips on navigating this module*

Always use the *next* and *back* buttons to move through the module, except on question pages. When you answer a question correctly you will be prompted to click on the *continue* button.

You must select correct answers to move forward and progress through the module.

On some Learning Hub modules, the *next* and *back* buttons may be temporarily disabled on video slides for the duration of the footage.

You can use the drop down *menu* found in the top left hand corner of the module to gain quick access to a particular slides and video.

To complete the module and have it added to your activity record, you must progress through it slide by slide, watch all video footage and answer all questions correctly.

Resources to accompany this module are found on this Learning Hub web page, outside and below the module via the GREEN BUTTON, bottom right of the screen, labeled **Download Resources**

### **1.3 Synopsis**

**Sue Healey: Creating and analysing dance on film**

This Learning Hub resource aims to provide teachers with the skills and knowledge about creating and analysing Dance on Film. This Dance on Film resource comprises of 6 chapters, each approximately 8 minutes in length. Each chapter is presented by Sue Healey, a professional Choreographer and Filmmaker and includes detailed interviews and video overlay, with each module focusing on a separate aspect of creating and analysing dance on film. Sue Healey's dance work *Fine Line*, is one of the HSC Dance Core Appreciation works and is referenced throughout this resource.

There are focus questions to be answered at the end of each module, and resources attached to the Learning Hub web page to accompany this resource.

### **1.4 Video**

Video slide

### **1.5 Resources**

**Resources to accompany this module**

There are useful resources to accompany this module, accessible via the green resources button in the bottom right hand corner of the screen under this module. You may need to scroll down to locate it.

Both the glossary of terms and the Quality Teacher Framework will be useful for writing teaching programs and engaging students with complex and rich language relating to analysing, discussing and writing about dance work on film.

**1.6 1. How/Why does Sue use high-speed cameras as a tool to enable the viewer to see dance differently?**

*(Multiple Choice, 10 points, 4 attempts permitted)*

Correct	Choice
	To gain additional powers as a choreographer, ie: ability to challenge time
	To ensure the film is of a high quality
	To slow movement so the audience can see detail not possible by the human eye throughout a live performance
	Because a more expensive camera means a better quality product

**1.7 2 How is timing used in 'the edit' during the vision 2:26-2:36?**

***(Scrub to point 2.26 in the video and view section 2:26 - 2:36)***

*(Multiple Choice, 10 points, 4 attempts permitted)*

Correct	Choice
	Manipulation of rhythm
	Rhythm, Temporal distortions and manipulations are created
	Manipulation of tempo
	Time travel to a different culture and time in history

**1.8 3. Sue Healey says ‘the camera enables her to see different perspectives’ What does this imply?**

*(Multiple Choice, 10 points, 4 attempts permitted)*

Correct	Choice
	See the drama of the movement/dancer during the close up shot
	Timing can be manipulated including rhythms and temporal distortions
	Ability to see a variety of scales of shot, angles to view the body and spaces for the dance, which are able to be imagined through the design of the shot
	All of the above

**1.9 4. Can live dance be analysed the same way as a dance film?**

*(Multiple Choice, 10 points, 2 attempts permitted)*

Correct	Choice
	Live dance has a number of different elements to analyse so the tools are different
	The same tools can be applied when analysing live works and dance film

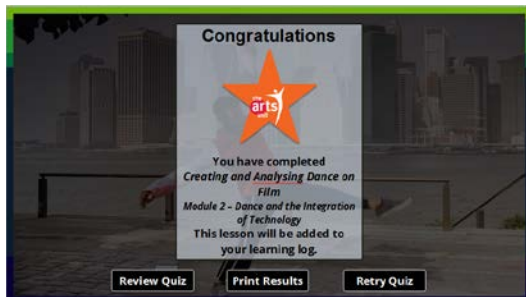
**1.10 5. Sue provides tips on analysing a dance film in comparison to a stage work. What are the differences mentioned?**

*(Multiple Choice, 10 points, 4 attempts permitted)*

Correct	Choice
	Film provides multiples perspectives and viewpoints to be analysed, editing choices must be considered in the analysis
	Time and duration are altered and are to be analysed using the compositional tools of analysis used in live performances
	The camera provides a point of view, which needs to be analysed
	All of the above

### **1.11 Results Slide**

*(Results Slide, 0 points, 1 attempt permitted)*



## **2. Lightbox**

### **2.1 Links**

**Links :**

**Further reading see this dance film archive**

[http://www.realtimearts.net/realtimedance/dance\\_on\\_screen](http://www.realtimearts.net/realtimedance/dance_on_screen)

**BOSTES / HSC Dance**

[http://www.boardofstudies.nsw.edu.au/syllabus\\_hsc/dance.html](http://www.boardofstudies.nsw.edu.au/syllabus_hsc/dance.html)

**The Arts Unit – Dance – Teacher Professional Learning**

<http://www.artsunit.nsw.edu.au/dance/dance-teacher-workshops>

**NSW Department of Education – Curriculum Support – Dance**

<http://www.curriculumsupport.education.nsw.gov.au/secondary/creativearts/dance/curriculummatters.htm>