# CApture – Filmmaking curriculum project and festival

# Teacher support guide for programming and assessment in Stage 5 Dance



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## Rationale

[CApture](https://capture.emagined.com.au/) is a cross-curriculum filmmaking project and festival designed by the NSW Department of Education. It aims to engage Stage 5 creative arts students through the power of film as a storytelling medium.

As a dynamic project inclusive of drama, dance, music, photographic and digital media, and visual design, [CApture](https://capture.emagined.com.au/) presents diverse opportunities for developing a range of knowledge, skills and understandings within and across creative arts subjects.

Embedding essential skills of collaboration, creativity, critical thinking and communication into learning within and beyond the classroom, the [CApture](https://capture.emagined.com.au/) filmmaking project offers students and teachers a real-world, industry-focused approach to making successful short films.

This project includes insights, practical advice and expert tips for all stages of filmmaking including development, pre-production, production and post-production. The content, materials and resources have been developed in collaboration with practising professionals, including Australian director and writer Genevieve Clay-Smith, alongside cinematographers, composers, sound designers and editors. The [CApture](https://capture.emagined.com.au/) resources provide rich platforms and stimulus for learning about short films as a unique yet highly accessible genre for students and audiences.

This teacher support guide outlines strategies and options for using the [CApture](https://capture.emagined.com.au/) filmmaking project in flexible ways to support cross KLA programming and assessment aligned with Stage 5 syllabuses, as well as continuity of learning into aspects of all the Stage 6 creative arts courses. Combined with the [student filmmaking guide](https://capture.emagined.com.au/), this resource provides a sequence of strategic teaching and learning activities accompanied by resources that teachers can select from, modify and adapt to suit the needs and interests of their students, school context and available resources.

CApture aims to empower students with the knowledge, skills and understanding to make successful short films that engage contemporary audiences through the power of stories told through moving images. Importantly, developing students’ practical and conceptual autonomy in representing their ideas and world, will help equip them as lifelong learners and storytellers with the ability to traverse diverse fields and futures.

## Continuity of learning in creative arts

This cross-curriculum project aims to develop a range of knowledge, skills and understandings in creative arts subjects. Teaching and learning activities, and the student filmmaking guide, have been designed to support continuity of learning into Stage 6 creative arts courses. The diverse skills, techniques and experiences gained through this project may directly prepare students for aspects of practical and performance-based assessment in their HSC and/or Preliminary courses as listed below.

**Dance**

* Major study – Dance and technology – Option 2: Film and video

**Drama**

* Group performance
* Individual project – Critical analysis – director’s folio
* Individual project – Design – promotion and program
* Individual project – Performance
* Individual project – Scriptwriting
* Individual project – Video Drama

**Music 1**

* Composition

**Music 2**

* Core – Composition
* Composition elective

**Music extension**

* Composition

**Visual arts**

* Body of work
* Specifically, works with film, video, photomedia or design components that may be submitted in
* collection of works
* designed objects
* documented forms
* graphic design
* photomedia
* time-based forms.

**Photography, video and digital imaging (CEC)**

* Field – Video – Module – Introduction to practice in video
* Field – Video – Module – Developing a point of view
* Field – Video – Module – Traditions, conventions, styles and genres
* Field – Video – Module – Manipulated forms
* Field – Video – Module – The arranged image
* Field – Video – Module – Temporal accounts
* Individual/collaborative project

**Visual design (CEC)**

* Field – Graphic design – Module – Publications and information
* Field – Graphic design – Module – Interactive and multimedia
* Field – Wearable design – Module – Clothing and image
* Field – Interior/exterior design – Module – Stage sets and props
* Field – Interior/exterior design – Module – Interiors
* Individual/collaborative design project

## Managing the project – Teachers as executive producers

Like an executive producer, the teacher/s involved in the [CApture](https://capture.emagined.com.au/) filmmaking project will set and manage the project timeline and resources.

In selecting and planning teaching and learning activities, teachers should aim to support students across the 4 stages of project development, pre-production, production and post-production. This may involve planning, organising and scheduling opportunities for students across different classes to collaborate during some or all stages of the project.

Teachers should consider the management of resources in relation to school equipment, materials, spaces and locations, as well as the allocation of classes, class time and student roles. Importantly, teachers will need to ensure that students’ film productions have a practical and realistic timeframe. Each film should ideally not exceed 2 days of shooting in total.

Teachers may need to guide or direct students in relation to the selection of appropriate content and subject matter for this project. Teachers should discuss with students the need for films to be appropriate for public audiences including Stage 4-5 students, their families and the broader education community. Teachers are advised to consider appropriate content classification ratings and guide student film productions to remain within a G/PG rating. Refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) for additional advice and support.

## Supporting the project – Creative arts resources

In addition to the [CApture](https://capture.emagined.com.au/) student guide website, the tips and resources below may be useful.

**Note**: Links to third-party resources are a suggestion only, and all third-party material, including videos, should be reviewed by the teacher prior to classroom activities.

Table – Useful tips and resources

|  |  |
| --- | --- |
| Topic | Tips/resources |
| Short films | * [Tropfest finalist short films](https://tropfest.org/)
* [Pixar Theatrical Shorts](https://www.pixar.com/theatrical-shorts)
* [Lessonbucket – Filmmaking](https://lessonbucket.com/category/filmmaking/filmmaking-filmmaking/)
* [Teaching guides for making short films](https://www.creativeml.ox.ac.uk/teaching-guides-making-short-films/index.html)
* [Clickview tips on filmmaking](https://1-minutefilmcompetition.org/teaching-resources/)
 |
| Scripts for film | * [Simply Scripts](https://www.simplyscripts.com/original-short-scripts.html#google_vignette)
* [[How to Write a Script (Step-by-Step Guide)](https://boords.com/how-to-write-a-script)](https://boords.com/how-to-write-a-script)
* [Page to stage – Anatomy of a script](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/drama/page-to-stage-anatomy-of-a-script) to assist with scriptwriting
 |
| Sound design | * [SoundWorks Collection](https://soundworkscollection.com/videos)
* [What is Foley Sound by Sound Ideas (5:16)](https://youtu.be/OONaPcZ4EAs)
* [The Magic of Making Sound (6:32)](https://youtu.be/UO3N_PRIgX0)
* [How Animal Sounds Are Made For Movies And TV (8:41)](https://youtu.be/l2WCrXc7J-I)
* [Filmmaking: Sound](https://lessonbucket.com/filmmaking/sound/)
 |

### Student filmmaking roles

The delegation of student roles in the [CApture](https://capture.emagined.com.au/) filmmaking project should be carefully planned in relation to the availability and timing of particular classes, teachers and resources involved in the project, as well as student interests and groupwork opportunities.

More than one student could be assigned each role, depending on the classes involved and the intended focus for the project. However, it is recommended that the director and producer roles are each performed by one student, and that a maximum of 2 students act as screenwriters.

Students could be assigned more than one role during the project, as some roles are only required during a certain stage of the project. For instance, a screenwriter is only required during pre-production so the student/s involved could perform another role during production and/or post-production.

Teachers and students can use the [roles in filmmaking worksheet](https://capture.emagined.com.au/development/development/filmmaking-roles) to determine roles and responsibilities across different stages of the [CApture](https://capture.emagined.com.au/) filmmaking project, and guide the use of class time as well as the timing, order and prioritisation of tasks.

### Student roles in cross-curricular settings

Teachers may use the table below to consider how student group roles could be distributed across classes and how the project might align to different syllabus outcomes. This is intended as a general guide based on opportunities for students to experience diverse roles in and across subjects, as well as subject-specific assessment.

Students could take on or change roles at different production stages depending on the focus, timeframe, and scope of the project. Availability of classes, students, teachers, equipment, and resources should be considered in deciding student roles for the project and planning opportunities for cross-curricular collaboration.

The table below displays the student roles applicable to each of the creative arts subjects. The roles have been marked yes or no to indicate whether or not they are applicable to each subject.

Table – Student roles in cross-curricular settings

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Role | Dance | Drama | Music | Photographic and digital media | Visual design |
| Director | Yes | Yes | No | Yes | Yes |
| Producer/Production manager/1AD | Yes | Yes | No | Yes | Yes |
| Screenwriter | Yes | Yes | No | Yes | Yes |
| Actor/Cast | Yes | Yes | Yes | Yes | Yes |
| Cinematographer/ Director of photography (DoP) | Yes | Yes | No | Yes | Yes |
| Camera operator/s | Yes | Yes | No | Yes | Yes |
| Choreographer | Yes | Yes | No | No | No |
| Composer | No | No | Yes | No | No |
| Sound designer | Yes | Yes | Yes | Yes | Yes |
| Sound recordist | Yes | Yes | Yes | Yes | Yes |
| Production designer | Yes | Yes | No | Yes | Yes |
| Set designer | Yes | Yes | No | Yes | Yes |
| Lighting designer | Yes | Yes | No | Yes | Yes |
| Costume designer | Yes | Yes | No | Yes | Yes |
| Hair and makeup designer | Yes | Yes | No | Yes | Yes |
| Editor | Yes | Yes | No | Yes | Yes |
| Promotional designer | Yes | Yes | No | Yes | Yes |

## Assessment

### The logbook

As part of the [CApture](https://capture.emagined.com.au/) filmmaking project, it is advised that students use a [logbook](https://capture.emagined.com.au/development/development/logbook) to research, develop and resolve their ideas, record their progress, promote their accountability in groupwork and provide evidence of their learning for the purposes of formative and summative assessment. The logbook could take various forms such as a written journal, digital document, slides or webpage, which could include sketches, notes, annotated diagrams, photographs, screenshots, audio and/or video clips. This could be created solely for the project or be included as part of each student’s regular logbook, journal, or form of documentation in class.

It is important to emphasise to students that the logbook is a working document and tool to organise, plan, communicate and record their thoughts, choices, and actions throughout the process of making their film.

Integrating a logbook component into the delivery and assessment of the [CApture](https://capture.emagined.com.au/) filmmaking project will support students to develop their conceptual and practical autonomy, as well as groupwork skills, in preparation for a range of Stage 6 creative arts courses. Promoting students’ use of a logbook on a regular basis, to document their progress as well as their process, will assist them in making informed choices and judgements in their learning beyond the project.

#### Logbook template

A [digital logbook template](https://capture.emagined.com.au/development/development/logbook) is available in the student guide for students to download. This template could be used by students to create a digital logbook for the purposes of formative and summative assessment, as well as teacher feedback and feedforward. The format could be adjusted to suit specific subjects or combinations of subjects involved in the project.

Teachers can also refer to the Stage 5 Drama [student logbook guide](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stages-4-and-5/drama) for additional logbook reflection strategies and scaffolds.

#### Referring to the logbook

While the concept of a logbook or journal may be referred to differently across creative arts subjects, its function as an important learning and assessment tool remains common. It can be referred to as a workbook or logbook in drama, a journal in photographic and digital media and visual design, a process diary in dance and visual arts, and in music, as a portfolio in relation to the development of compositions and compositional work. For the purposes of this project, it can be referred to as a logbook or teachers may choose to refer to it with subject-specific terminology.

#### Logbook marking guide

The table below provides a general marking guide for the [logbook](https://capture.emagined.com.au/development/development/logbook) component of the project, informed by the common grade scale for Stage 5. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

Table – Logbook marking guide

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Demonstrates extensive knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences a very high level of competence in applying the processes and skills of filmmaking through detailed documentation of individual and group progress.
* Demonstrates an extensive ability to apply knowledge and skills to new situations, through reflection, planning and implementing the next steps in learning.
 |
| **B** | * Demonstrates thorough knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences a high level of competence in applying the processes and skills of filmmaking through substantial documentation of individual and group progress.
* Demonstrates a thorough ability to apply knowledge and understanding to most situations, through reflection, planning and implementing the next steps in learning.
 |
| **C** | * Demonstrates sound knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences an adequate level of competence in applying the processes and skills of filmmaking through adequate documentation of individual and group progress.
* Demonstrates a sound ability to apply knowledge and understanding to some situations, through reflection, planning and implementing the next steps in learning.
 |
| **D** | * Demonstrates basic knowledge of individual and/or group roles in the filmmaking process.
* Evidences a limited application and/or documentation of individual and/or group progress.
* Demonstrates a basic ability to plan or implement the next steps in learning in limited ways.
 |
| **E** | * Demonstrates very limited knowledge of filmmaking.
* Evidences very limited competence in the processes and skills of filmmaking.
* Demonstrates an elementary or no ability to apply knowledge to situations.
 |

### Film review

A formal analysis or responding task based on an identified film could be set to provide formative assessment. This could be introduced or scaffolded as a preliminary activity then revisited in greater depth later in the project or unit, for example during the film’s post-production phase.

Teachers may use the [short film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the student filmmaking guide as an introductory activity, focusing on Genevieve Clay-Smith’s films [The Interviewer (12:52)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), [Visible (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase), or [Be My Brother (8:50)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase). For example, students could use their responses to the review activity as the basis for an extended response, referring to the [extension film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) to write in structured paragraph form.

The same or a different film could be revisited at a later stage in the project, where students could engage in further research, critical analysis and interpretation of the identified film.

For dance students, it may be necessary to select a film that specifically focuses on dance or that integrates significant aspects of dance to maximise the relevance of this task for programming and assessment purposes. For example:

* documentary footage, such as Bangarra’s [Rekindling series](https://www.youtube.com/playlist?list=PLg_qOpVFpWT6QPKXXu1002g4_7C-1vv4r), which can be utilised for historical documentary teaching or marketing purposes.
* staged dance, such as [Australian Dance Theatre (0:34)](https://www.youtube.com/watch?v=uizcVCcEWq4), which can be recreated for television broadcast to meet wider audiences.
* stage musicals, such as Steven Spielberg’s film adaption of West Side Story (2021), which can be recorded or adapted for the film medium.
* dance films, such as Sue Healey’s Fine Line (2004) or Sydney Dance Company’s ‘[Dance Locale](https://www.sydneydancecompany.com/performance/dance-locale/)’ (2020), which are created to focus on the movement and to extend the communication of the concept/intent through the film medium.

This film review could be implemented as a common task across different classes and/or subjects, with options, outcomes and marking guidelines adjusted as required. Additional subject-specific questions could be used to activate opportunities for critical discussions and analysis to reflect specific syllabus outcomes and assessment criteria. Alternatively, the film review task may be used to focus on particular subject-specific roles in the filmmaking process such as performers for dance or drama, composers or sound designers for music, the director of photography (DoP) for photographic and digital media, or promotional designers for visual design.

#### Film review extended response scaffold

Table – Film review scaffold

|  |  |
| --- | --- |
| Paragraph | Points to include |
| Introduction: Establishing your thesis or viewpoint | Introduce your selected film and establish your main thesis, argument or viewpoint.Identify the film’s title, year and director.Establish why this is a successful short film. |
| Body paragraph 1:Setting the scene | Contextualise the film by summarising key aspects such as plot and characters. Considerations could include:* What situation was established?
* What surprise or twist was there for the audience?
* The turning point where a major shift happens in the story.
* How was the problem resolved?
* Which character(s) transformed? How?
* A short description of each character in the film, including their motivation and purpose in the film. Are they a protagonist, antagonist, mentor, ally, bench-marker or a shapeshifter?
 |
| Body paragraph 2:Analysing examples and evidence to build your argument | Analyse examples of specific techniques and approaches used to successfully produce the film. You could consider:* aspects of production design, such as locations, set design, lighting and costumes used to enhance the story and give audiences a sense of the time period, plot, location and/or characters
* how the camera was used effectively throughout the film to create dramatic action or emphasise the story, including camera angle, point of view, distance from subject and framing
* how music was used to create atmosphere and mood for audiences
* how sound effects were used effectively
* how editing was used in the film to create particular effects and resolve the director’s vision.
 |
| Conclusion: Summarising your informed point of view | Evaluate why this a successful a short film, considering the different aspects of the film you identified and discussed in the body of your response.Conclude with a convincing statement that reflects your own informed point of view and links to the introduction. |

#### Film review marking guidelines

This table provides common marking guidelines for assessing a formal film review task, which could be adjusted as required. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

Evaluate what made your chosen short film successful. Refer to specific techniques and approaches used to produce the film.

Table – Film review marking guidelines

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Presents a comprehensive and sustained evaluation of why the short film is successful, with reference to specific filmmaking techniques and approaches used to produce the film.
* Supports evaluation with strong examples from the film.
* Presents a sophisticated and informed point of view that reveals a highly developed understanding of the short film genre.
 |
| **B** | * Presents a thorough and well-reasoned evaluation of why the short film is successful, with reference to specific techniques and approaches used to produce the film.
* Supports evaluation with relevant examples from the film.
* Presents proficient and logical points of view that reveal a substantial understanding of the short film genre.
 |
| **C** | * Presents a sound evaluation of why the short film is successful, with generic reference to how the film was produced.
* Supports evaluation with examples from the film.
* Presents logical points of view that reflect adequate understanding of the short film genre.
 |
| **D** | * Presents a generalised description of why the short film is successful, with few references to how the film was produced.
* Describes basic examples from the film.
* Presents inconsistent points of view that reflect a foundational understanding of the short film genre.
 |
| **E** | * Limited attempt to explain some aspects of the question.
* Examples are irrelevant or too general.
 |

## Filmmaking in Dance

### Outcomes

#### Performance

**A student:**

* **5.1.2** demonstrates enhanced dance technique by manipulating aspects of the elements of dance
* **5.1.3** demonstrates an understanding and application of aspects of performance quality and interpretation through performance.

Students learn to think critically and reflectively as they video their own and others’ dance performances and compositions.

Students learn about using video as a tool for self-assessment in dance performance and composition.

#### Composition

**A student:**

* **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.

#### Appreciation

**A student:**

* **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.

#### Values and attitudes

**A student:**

* **5.4.1** values and appreciates their involvement as a dance performer, composer and audience member and how their involvement contributes to lifelong learning.

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

### Roles and collaborative opportunities

Dance composition and performance can have a substantial role in the development of the [short film project](https://capture.emagined.com.au/). There are 2 options for integration of dance in the short film.

#### The short film as a dance film

The film is conceived primarily as a dance project. Narrative intention and meaning are developed through dance composition and performance, with dance students acting as choreographers and/or performers to communicate their concept and intent.

The entire project could be managed by a group of dance students. In this case, project components like conceptualising and planning the storyboard and shot list will be tightly integrated with the composition/choreography of the dance performance. Planning for cinematography may occur as the composition is developed and rehearsed, with selection of camera shots, angles and movement informed by preliminary filming of experimental work. If there is no or limited dialogue, the script may be replaced by a detailed storyboard, accompanied by annotations explaining the movement of dancers. Music with appropriate [copyright permissions](https://smartcopying.edu.au/music-copyright-guide-for-schools/) will need to be sourced early in the project as this will inform the development of choreography. Promotional design might be kept simple and draw primarily from film stills or set photography.

Dance students might collaborate with music, photographic and digital media (photographic and digital media) and/or visual design students to distribute project roles and responsibilities.

Dance students could work with:

* music students, with the development of the choreography and score occurring concurrently and informed by the overall directorial concept and intention for the film
* photographic and digital media students to plan the shot list and storyboard in a way that is informed by and supports the concept and intention of the dance composition
* visual design students to plan for production design elements, and promotional design, that support the overall directorial concept and intention of the film.

#### Dance as one component of the film

In productions where dance composition and performance form a substantial component of the film, dance students act as choreographers and/or performers to compose a performance that is integrated into the narrative structure of the film, alongside other performers.

Dance students collaborate with drama students to devise a screenplay that integrates both dance and dramatic performance.

Dance students work with music students as they compose original music for the score, which will inform choices made in dance composition and performance. In the absence of music students, dance students may lead the selection of music.

Dance students work with photographic and digital media students to consider how cinematography and editing can be used to effectively communicate concept and intent in dance composition and performance.

### Assessment

#### Syllabus connections – Assessment strategies

When assessing dance students in relation to the [CApture](https://capture.emagined.com.au/) filmmaking project, teachers can use the assessable components below as formative and/or summative tasks.

* The film as a presentation, with student performances assessed.
* The [logbook](https://capture.emagined.com.au/development/development/logbook) as evidence of students’ process, research, and planning, including students’ individual accountability to their group role/s.
* The [film review](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) activity.

In completing these assessable components, students can focus on:

* how composers use mediums such as film to enhance the choreographic process
* pre-production planning including the devising of choreography for dancers
* reflecting on how the medium of film enhanced and unified students’ chosen concept/intent
* reviewing a selected dance-specific film
* inquiry-based research into the role and nature of dance for film to inform students’ filmmaking projects.

The table below identifies existing points in the [Dance 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10) that intersect with assessment possibilities in this project:

Table – Dance assessment strategies

|  |  |  |
| --- | --- | --- |
| Dance assessment strategy | Dance assessment activity | Project connections |
| Presentations | Performances of work-in-progress and completed compositions (movement phrases, sequences, and dances). | Choreography for one to 3 dancers is devised and rehearsed in the pre-production phase of the film production.Preliminary work and rehearsal footage is submitted as part of the pre-production brief and form an assessment component for dance students. |
| Presentations | Multimedia presentations including video production of dance performances. | Choreography for one to 3 dancers is included as a substantial component of the short film production.Dance students’ performances in the completed film for an assessment component. |
| Inquiry-based research assignments and projects | Dance process diary or journal as a record of the development of understanding of the dance practices. | A dance process diary is developed, including the student’s pre-production planning and their project activity register, forming an assessment component for dance students. |
| Inquiry-based research assignments and projects | Written research tasks and assignments on safe dance practice, a dance work of art, a particular choreographer, dance company, dance style or historical period. | Examples of short films with a substantial dance component could be used as stimulus for a written research task. |

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

#### Role descriptions – Dance

The role descriptions below elaborate on the [general role descriptions](https://capture.emagined.com.au/development/development/filmmaking-roles), as they apply to dance.

Table – Role descriptions in dance

|  |  |
| --- | --- |
| Role | Description |
| Director | * I can provide a clear concept/intent for our project.
* I can guide and direct creative decisions throughout the filmmaking process.
* I can consider how the classes and/or students involved in this project will determine the focus, nature and scope of our film.
* I can imagine the concept/intent in visual form to inform how I guide and direct our team.
* I can communicate and collaborate with all members of the group, including heads of departments, in a positive and constructive manner to ensure that we work together to achieve our common goal of creating a successful film.
* I can create storyboards and a shot list to communicate with the cinematographer.
* I can rehearse with the cast in an efficient and organised fashion.
* I can sign off on costume, makeup and production design.
* I can regularly document my process including brainstorming, research, concept development, experimentation and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Producer/ Production manager/first assistant director (1Ad) | * I can collaborate with writers to develop the concept/intent.
* I can act as the assistant director to responsibly manage the organisation of our film project.
* I can collaborate closely with the director to ensure our film project runs in an organised manner within given timeframes and resources.
* I can develop the concept/intent and help decide the scale and budget of the film, during the development phase.
* I can create call sheets and plan a shooting schedule during pre-production.
* I can check for continuity and health and safety issues during production.
* I can assist the director during post-production where necessary.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Screenwriter | * I can develop the concept/intent.
* I can break the film into an appropriate formal structure.
* I can storyboard ideas.
* I can collaborate with the producer, director and cast to draft and redraft the concept/intent and sections of the film.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Choreographer | * I can generate movement to create motif/s that communicate the concept/intent.
* I can abstract movement and organise movement to enhance the communication of the concept/intent.
* I can manipulate the elements of dance to create meaning.
* I can organise the dance to enhance the communication of the concept/intent.
* I can collaborate with the director and screenwriter during pre-production.
* I can direct sequences of movement during production.
* I can collaborate with the director and editor during post-production.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Actor/Cast (performer) | * I can collaborate with the producer, director, and screenwriter to draft and redraft the script.
* I can become familiar with my role and character.
* I can use dance technique and performance quality to perform movement in a safe and aesthetically pleasing way.
* I can manipulate the elements of dance to support the choreographer's communication of the concept/intent.
* I can rehearse with the director and choreographer.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Cinematographer/ Director of Photography (DoP) | * I can play a major pre-production role in researching and planning creative options for shooting our film to successfully convey the intended look and concept/intent of our film to audiences.
* I can carefully read the storyboard and collaborate with the director to discuss the look and feel of the film.
* I can research, explore, and plan different shooting options to emphasise our film’s look and concept/intent.
* I can develop the storyboard and shot list for our film.
* I can discuss camera movements and lighting requirements with the camera operator/s to ensure we shoot footage to plan.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Camera operator/s | * I can take responsibility for shooting all required coverage (shots) for our film.
* I can work closely with the cinematographer/DoP and other camera operators to ensure we get all shots necessary for our film.
* I can familiarise myself with the shot list and storyboard.
* I can rehearse camera movements, techniques and settings required for shooting the film, collaborating with the DoP.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Sound designer | * I can converse with the other production staff in order to understand the musical requirements for the film.
* I can select appropriate music/sound effects to enhance the concept/intent and sound world.
* I can follow relevant copyright rules when selecting and manipulating music.
* I can access royalty-free music/sound effects online.
* I can add sound effects over a layer of music.
* I can fade tracks in and out of the sound mix.
* I can adjust a section of music to make it longer or shorter to match the timing of a film scene.
* I can balance the music and sounds with the film’s dialogue.
* I can remove unwanted sections of a recording.
* I can save and file all drafts of my work.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Sound recordist | * I can experiment with the placement of microphones to achieve the clearest possible sound.
* I understand when to use different types of microphones.
* I can record a multi-layer track. I can record live sound and source digital sounds.
* I am aware of background noise and can pause recording at the appropriate times.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Production designer | * I can visualise the concept/intent.
* I can develop drawings/sketches to show mood/s, atmosphere/s, lighting, composition/s, colours and textures of the film.
* I can research and apply a design style for sets, locations, camera angles, lighting, costumes, props and movement.
* I can ensure the production design gives audiences a powerful sense of time period, location and roles.
* I can collaborate with the director, cinematographer, and design team to ensure the film achieves unity.
* I can oversee the management of the set, lighting, costume, hair and makeup to ensure a unified aesthetic for the story.
* I can oversee the creation of the visual world in which the story is set.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Set designer | * I can interpret the drawings/sketches of the production designer.
* I can design set/s and/or select locations for the film to enhance the concept/intent.
* I can plan how to construct set/s for the film.
* I can consider all scenery, furniture and props the audience sees, as indicated in the script.
* I can set up and maintain the set for shooting.
* I can change set/location when required.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Lighting designer  | * I can collaborate with the director, cinematographer, and production designer.
* I can collaborate with the design team to create appropriate lighting for the film.
* I can design lighting for the film to enhance the concept/intent.
* I can research and select effective lighting techniques to transform two dimensional sets into three dimensional spaces.
* I can install and control the lighting within each scene.
* I can maintain visibility and safety for the cast on set.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Costume designer | * I can collaborate with the production designer and design team to ensure all costumes and props reflect and enhance the concept/intent.
* I can create moodboards for each character.
* I can research and design all costumes for the cast to enhance the concept/intent.
* I can source all costumes and props for the cast.
* I can assist the cast with costumes and check costume details during production.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Hair and makeup designer | * I can collaborate with the production designer and design team to ensure all hair and makeup reflects and enhances the concept/intent.
* I can create moodboards for each role.
* I can research and design all hair and makeup for the cast to enhance the concept/intent.
* I can create and maintain the intended look and style for each cast member during production.
* I can adjust hair and/or makeup when required.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Editor | * I can play a major role in post-production, being responsible for editing our finished film.
* I can cut and assemble our finished film, working with the director, to ensure that the directorial vision for our film is successfully realised and resolved.
* I can collaborate with the sound designer to ensure visuals successfully align with sound.
* I can match sound to a dramatic moment on-screen.
* I can save and file all drafts of my work.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |
| Promotional designer | * I can design promotional materials to advertise our film to target audiences, such as film posters, flyers, billboards, and digital images that could be published online and/or in print.
* I can research and explore different ideas, graphic elements, typography, illustration and/or photography to develop and resolve innovative promotional designs.
* I can experiment with digital and hand-generated processes to create my designs.
* I can carefully consider copyright issues and authorship when sourcing images or content.
* I can seek feedback and apply feedforward to refine my designs and select the most successful design/s for publishing.
* During pre-production, I can design graphic works identified in the screenplay/script.
* I can regularly document my process including brainstorming, research, concept development, experimentation, and resolution to inform my choices and actions.
* I can work as part of a creative team.
* I can accept advice and constructive criticism.
 |

##### Assessment advice for roles relating to dance

Sample role-based marking guide based on Stage 5 dance composition outcomes:

Table – Assessment advice for roles relating to dance

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Choreographer – assessment criteria | Not yet developed | Developing | Proficient | High | Outstanding |
| Effectively explores a specific stimulus to generate movement. |  |  |  |  |  |
| Effectively explores the elements of dance to communicate ideas and feelings. |  |  |  |  |  |
| Carefully selects and refines movement to communicate an idea. |  |  |  |  |  |
| Successfully links movement with transitions to create sequences. |  |  |  |  |  |
| Effectively communicates a concept/intent through motif/s. |  |  |  |  |  |
| Effectively uses technology as a tool to communicate ideas and assist the compositional process. |  |  |  |  |  |
| Effectively communicates and works as a productive member of the film project team. |  |  |  |  |  |
| Regularly uses process diary as a site to document the making process, including intentions, choices, reflections, and individual and collaborative contributions to group role/s. |  |  |  |  |  |

Feedback (what you did well?):

Feedforward (what are the next steps in your learning?):

##### Assessing the logbook – Dance

Dance students should maintain a logbook for recording their role/s, progress, work, and contributions throughout the film project.

This could include:

* their completed activity register, accounting for their contributions to each phase of production
* copies or extracts of preliminary and experimental work, with their annotations and reflections.

Where the logbook or process diary is to include multimedia content such as video and sound, a digital journal should be used to reflect that content.

This [logbook template](https://capture.emagined.com.au/development/development/logbook) could be used by students for the purposes of formative and summative assessment, and teacher feedback and feedforward.

##### Logbook marking guide – Dance

A sample marking guide for the [CApture](https://capture.emagined.com.au/) filmmaking project logbook or process diary component for dance students.

Table – Logbook marking guide

|  |  |
| --- | --- |
| Grade | Criteria |
| **A** | * Documentation demonstrates extensive knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences a very high level of competence in applying the processes and skills of filmmaking through detailed documentation of individual and group progress.
* Demonstrates an extensive ability to apply knowledge and skills to new situations, through reflection, planning and implementing the next steps in learning.
 |
| **B** | * Documentation demonstrates thorough knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences a high level of competence in applying the processes and skills of filmmaking through documentation of individual and group progress.
* Demonstrates a substantial ability to apply knowledge and understanding to apply knowledge and skills to most situations, through reflection, planning and implementing the next steps in learning.
 |
| **C** | * Documentation demonstrates sound knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences an adequate level of competence in applying the processes and skills of filmmaking through documentation of individual and group progress.
* Demonstrates a sound ability to apply knowledge and understanding to some situations, through reflection, planning and implementing the next steps in learning.
 |
| **D** | * Documentation demonstrates basic knowledge and understanding of individual and group roles in the filmmaking.
* Evidences a limited level of competence in applying the processes and skills of filmmaking through documentation of individual and/or group progress.
* Demonstrates a basic ability to apply knowledge and understanding to situations, and may reflect, plan or implement the next steps in learning in limited ways.
 |
| **E** | * Documentation demonstrates elementary knowledge and understanding of individual and group roles in the filmmaking process.
* Evidences very limited competence in the processes and skills of filmmaking.
* Demonstrates an elementary ability to apply knowledge and understanding to situations.
 |

##### Film review

A formal analysis or responding task based on an identified film could be set to provide formative assessment of the [CApture](https://capture.emagined.com.au/) filmmaking project or unit. This could be introduced or scaffolded as a preliminary activity then revisited in greater depth later in the project or unit, for example during the film’s post-production phase.

Teachers may use the [short film review activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the student filmmaking guide as an introductory activity, focusing on Genevieve Clay-Smith’s films [The Interviewer (12:52)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) or [Inclusion Makes the World More Vibrant (3:06)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) for example. Students could use their responses to the review activity as the basis for an extended response, referring to the [scaffold](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) in the [extension activity](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) to write in structured paragraph form.

For dance students, it may be necessary to select a specific dance film or a film that integrates significant aspects of dance to maximise the relevancy of this task for programming and assessment purposes.

This film review could be implemented as a common task across different classes and/or subjects, with options, outcomes and marking guidelines adjusted as required. Additional subject-specific questions could be used to activate opportunities for critical discussions and analyses to reflect specific syllabus outcomes and assessment criteria. Alternatively, the film review task may be used to focus on dance-specific roles within the filmmaking process such as performers.

Refer to common film review scaffold [for extension activity – short film review as an extended response](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase).

##### Film review marking guidelines

Refer to the [Film review marking guidelines](#_Film_review_marking_4) for a template that could be used to assess a formal film review task, which could be adjusted as required. Teachers may choose to adjust criteria to reflect subject-specific assessment requirements.

## Film festival

Where appropriate, New South Wales Department of Education schools and students are encouraged to enter their short films into the CApture Film Festival, an initiative of the [Creative arts curriculum team](https://teams.microsoft.com/l/channel/19%3Af8e495424602437ca4b119d55ecdc761%40thread.tacv2/General?groupId=08ce92f4-ef40-412b-8532-d2139f5ffbfa&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and [The Arts Unit](https://artsunit.nsw.edu.au/program/capture-film-festival).

## References

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

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