

imag'nation
LESSON PLANS

RAPID STILL

CHOREOGRAPHED AND PERFORMED BY BRIAN BROOKS



MIDDLE SCHOOL GRADES 6–8

Lincoln Center | institute
Developing Skills of Imagination, Creativity, and Innovation

Dear Educator:

The design and content of these Imagination Lesson Plans represent LCI's inquiry-based approach to teaching and learning. This approach develops in the learner the Capacities for Imaginative Learning*, defined outcomes for your students' work that align with the national Common Core Standards. The Capacities and Common Core Standards listed at the beginning of each Lesson Plan are the ones addressed in the plan.

Imagination Lesson Plans are initially rooted in the study of works of art and employ four main concepts: art making, questioning, reflection, and contextual information and research. Each is based on a specific line of inquiry, which is a guiding question that gives the Lesson Plan its framework. Plans were developed for Elementary, Middle, and High School levels, and can easily be adapted for the specific grade you teach. They are intended for you to use as written or modified—used as a springboard for new ideas and further development, depending on your interest and curricular goals. You can complete the whole Lesson Plan in the course of several days, or spread it out over a number of weeks. As well, depending on the duration of your classroom period, any one lesson may be completed within a period or carried over to another day.

However you choose to adapt the lessons to your needs, we encourage you to conduct experiential lessons before you engage your students with the work of art; ask open-ended questions to guide students' noticings throughout the Lesson Plan; and teach further experiential lessons after you have viewed the work of art—the goal of these post-viewing lessons is to lead students to a synthesis that helps them acquire a deeper understanding. The Imagination Lesson Plans are designed to develop imaginative thinking abilities and creative actions that lead to innovative results for all students, and prepare students for greater in-depth learning in all subject areas.

We are eager to support imaginative learning in your classroom, and participate with you and your students in the joy of learning.

Sincerely

A handwritten signature in black ink that reads "Scott Noppe-Brandon". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Scott Noppe-Brandon
Executive Director

*Please refer to the PDF of the Capacities that accompanies this Lesson Plan.

COMMON CORE STANDARDS ADDRESSED IN THESE LESSONS

NOTE: These connections to the Common Core Standards are based on the general grades 6-12 Standards. Identify the grade-specific Standard that is appropriate for your class that also relates to the general Standard numbers below.

Reading Standards for Literature

Key Ideas and Details

Standard 1

Craft and Structure

Standard 4

Standard 5

Integration of Knowledge and Ideas

Standard 7

Writing Standards

Production and Distribution of Writing

Standard 4

Speaking and Listening Standards

Comprehension and Collaboration

Standard 1

Standard 2

Standard 3

Presentation of Knowledge and Ideas

Standard 4

CAPACITIES FOR IMAGINATIVE LEARNING ADDRESSED IN THESE LESSONS*

Noticing Deeply
Questioning
Making Connections
Embodying
Identifying Patterns
Creating Meaning
Reflecting/Assessing

*For the definitions of the Capacities, refer to the PDF that accompanies this Lesson Plan.

STUDENT LEARNING GOALS

Students will:

- Learn to work collaboratively.
- Deepen their skills of observation and description.
- Develop a descriptive vocabulary.
- Gain insight into how the ordering of parts into a sequence can influence the meaning of the whole.
- Gain insight into what distinguishes different types of movement and movement sequences.
- Gain insight into the creative use of technology.
- Enhance their understanding of concepts found in other subject areas by connecting them to concepts that they will explore during the study of *Rapid Still*.

PREPARING FOR *RAPID STILL* LESSONS

SUPPLIES AND CONTEXTUAL MATERIALS

Lesson One

Supplies:

8.5 x 11 plain white paper (1 for each student) or digital cameras—1 per group of 4, or fewer, shared among the class

Charcoal pencils or dark markers (1 for each student) (not needed if using digital cameras)

Printer (if using digital cameras)

Index cards (1 for each student)

Contextual Materials:

Images by Eadweard Muybridge

From a book: Muybridge, Eadweard. *Eadweard Muybridge: The Human Figure in Motion: a Source of Sequential Action Images by a Master Photographer*. New York: Bonanza Books, 1989. [Purchase](#). [Find in a library](#).

Or projected from a website: <http://americanhistory.si.edu/muybridge/>

Lesson Three

Supplies:

See “What You Will Need to View *Rapid Still*,” page 7.

8.5 x 11 plain white paper (1 for each student)

Charcoal pencils or dark markers (1 for each student)

Index cards (1 for each student)

Contextual Materials:

Copies of the interview with Brian Brooks, from the LCI website, www.LCInstitute.org.

Copies of excerpts from the Brian Brooks interview: Different excerpts for different small groups—1 copy of their group’s excerpt per student.

Lesson Five

Supplies:

Chart paper (1 sheet per group of 4)

Markers (1 per group of 4)

8.5 x 11 plain white paper (1 for each student)

Pencils (1 for each student)

Lesson Six

Supplies:

9 x 12 colored construction paper (1 for each student)

Scissors (1 for each student or shared)

Glue sticks (1 for each student or shared)

The work of art, *Rapid Still*, is available on Curriki. To view *Rapid Still*, see instructions under “Online Access” on page 7.

NOTES TO TEACHERS

Wall Journaling

We encourage you to write on large paper posted on walls (vs. on a less permanent black board or smart board) when documenting during your study of the work of art. This way, wall journaling can be brought forward and referenced in subsequent lessons throughout the plan. As well, students can reflect on their past experiences, responses, connections, and questions as they enter each new experience.

NOTE: Some lessons may specifically reference past wall journaling.

Portfolios and Displayed Student Work

We recommend that all student-generated art, writing, and other evidence of their process and learning be posted in the classroom throughout the duration of the plan—or, if there is a lack of space in the classroom, that student work be saved in a portfolio or container (large folder or binder) to reflect on during the plan, and even after the Imagination Lesson Plan is completed, if you like. As with wall journaling, this is another way for students to reflect on their experiences and learning.

NOTE: Lessons may revisit prior art making. The Celebration and Self-Assessment lesson at the end of the plan, can involve a reflection on all wall journaling and student-generated materials as a way of honoring student work and reflecting on the learning and connection making.

What You Will Need to View *Rapid Still*

- Laptop computer with Internet access
- Projector
- Speakers

Extension cords (may not be needed depending on your set-up)

Large (6' x 9') screen, blank wall, or SmartBoard

NOTE: You may also need an additional SVGA or DVI cable to connect the projector to the laptop computer. As each computer and projector is different, please refer to your equipment's specifications.

If your facility has an auditorium in which you can project *Rapid Still* using existing projector equipment, or a projector and laptop computer (or similar setup), this is ideal. In the classroom, we recommend projecting onto a large screen, a SmartBoard-type device, or a blank wall. *Rapid Still* should be viewed on a media cart-type setup only as a last resort. Whatever the venue, it should be dark. In a classroom, it may be useful to put brown paper over the classroom windows to further darken the room.

Online Access

You may access *Rapid Still* by clicking [here](#) or entering the following URL:

http://www.curriki.org/xwiki/bin/view/Coll_Group_LincolnCenterInstitute/RapidStill_0?bc=;Coll_Group_LincolnCenterInstitute.LincolnCenterInstituteImaginationLessonPlansRapidStill;Coll_Group_LincolnCenterInstitute.RapidStillWorkofArt. It is prudent to test the video on the equipment you will be using prior to the viewing.

THE *RAPID STILL* LESSONS

Line of Inquiry*: How does Brian Brooks select, order and connect movement poses to create a single, continuous sequence in *Rapid Still*?

* A line of inquiry is an open, yet focused question that incorporates elements and concepts found in a specific work of art, and is related to the concerns of students and teachers. It invites questioning, guides our exploration throughout, and serves as the framework for constructing experiential lessons.

LESSON ONE: Exploring a Single Type of Movement

Activity #1: Identifying Different Types of Movements

Ask the class the following question and document responses on chart paper on the wall:

- What are some different types of movement people can do? (examples: walk, turn, jump, shake)

Have one student stand up and show an example of one of the movements on the list, then ask the class:

- What do you notice about this movement?

Have several students show examples of other ways of doing the same type of movement, and ask the class:

- How would you describe in detail the actions that you see?
- What differences and similarities do you notice between the samples shared?

Activity #2: Refining a Single Movement

In groups of 4, students select one movement from the list (a different movement for each group).

Ask the groups to try several different ways of doing their movement and to consider the following as they explore:

- What are your legs doing?
- How are you moving or holding your arms?
- How might you move your head, back, shoulders as you do your movement?

After, ask the groups to decide on a single example of this movement and practice doing the movement exactly the same way each time.

Next, ask one student in each group to perform the movement in slow motion while the rest of the group observes.

Ask the class:

- What more did you notice about the movement from seeing (or performing) it in slow motion?

Activity #3: Breaking Down the Movement and Drawing It

Whole class observes as one student shows their group's movement in slow motion. Ask the class:

- Imagine that you will photograph four different moments of this movement. How would you divide this movement into four segments or "frames?"
- What are some of the different positions that the dancer's body is in at different moments during this movement?

Based on the whole group's responses, the student modeling the movement shows it broken into four segments, pausing between the segments in a still pose.

In their groups of 4, ask students to plan how they will divide their movement into four segments or "frames." Each member of the group will be responsible for embodying one of the frames in a still pose.

Each student is given a piece of plain white paper (8.5 x 11) and a charcoal pencil or dark marker.

Students then pair up within their small group, and as one student models their pose, their partner draws them in that pose.

(Option: instead of drawing, students can photograph each other.)

Activity #4: Displaying and Observing the Drawings

Back in their groups of 4, students place their four drawings (or photographs) in the correct order. They then create one descriptive caption for their sequence, and write it on an index card.

All sequences with their captions are displayed on the wall or on tables.

Ask:

- What more did you notice about the movement from dividing it into segments and drawing (or photographing) it?
- What do you notice in other groups' drawings? What stands out to you?
- What do you see that makes you think the drawings belong in the order in which they are displayed?
- What would happen if we changed the order of a sequence?

Students suggest a new order for a particular sequence.

Ask:

- How might you make sense of this new order?
- Is it possible for a person to actually do the movement in this new order?

Activity #5: Photographs by Eadweard Muybridge

From a book: Muybridge, Eadweard. *Eadweard Muybridge: The Human Figure in Motion: a Source of Sequential Action Images by a Master Photographer*. New York: Bonanza Books, 1989. [Purchase](#). [Find in a library](#).

Or projected from a website: <http://americanhistory.si.edu/muybridge/>

Display examples of freeze frame photographs by Eadweard Muybridge.

Ask the class:

- What connections can you make between his photographs and what we have studied today?
- Would you be able to physically recreate the movement represented by this series of photographs?

LESSON TWO: Connecting Still Poses into a Movement Sequence

Activity #1: Exploring Still Poses

Students stand in a large circle.

Ask one student to freeze in a still body pose and hold it while the rest of the class observes.

Ask the class:

- What do you notice?

Then, have the class copy the same pose, and ask:

- What more do you notice about the pose from trying it yourself?

Next, have a different student vary something about the pose.

Ask the class:

- What do you notice about the way the pose changed?
- In what ways is it the same?

Have another student do a brand new pose.

Ask the class:

- What do you notice?

- What do you notice about the level of the pose? (example: high, low, middle)
- Would you consider the pose to be an open or closed shape? Why? Describe.
- Where in the pose do you see curves, angles or straight lines?

Have all students physically embody this new pose, and ask them to reflect silently on the following two questions:

- What does this pose feel like?
- How is this pose different from the earlier poses?

Then, ask each student to vary something about the new pose.

Look at these variations one half of the class at a time, asking the observers to compare the different poses.

Activity #2: Poses and Sequences of Poses

Ask each student to create and memorize his or her own personal pose, and ask the following questions as prompts:

- Will your pose be in high, middle or low level?
- Will your pose be open, closed or a combination of open and closed?
- Where might you create curves, angles or straight lines in your pose?

Ask the students to create and memorize a second pose, distinctly different from the first.

Then, in pairs, each student shares his or her two poses.

After, ask partners to learn each other's two poses and decide on how they would like to organize their now total of four poses, into a single, continuous sequence. (Both students are performing the sequence together.)

Activity #3: Combining Sequences

Ask two different pairs to show their sequences. With each example, ask:

- What do you notice about the individual poses?
- How is the pair moving from one position to another?
- How would you describe or characterize the sequence as a whole? Why?

Pairs join another pair to form groups of four.

Ask these groups to create a movement sequence that includes some or all movements from their pair sequences. To prompt students' exploration, ask:

- How can you order these exact same movements from the two pair sequences (without adding any new movements) to create a very different new sequence?

Groups present their new sequences to the class.

Ask:

- What did you notice about the movement?
- In what ways were the movements connected into a sequence?
- How did the sequence change from beginning to end?
- What title might you give to this sequence? Why?

LESSON THREE: Viewing *Rapid Still*

Activity #1. First Viewing of *Rapid Still*

Activity #2. What Did You Notice? What Questions Do You Have?

Ask students to talk to a partner about what they noticed in the work of art.

Then, ask the following question and write responses on chart paper on the wall.

- What are some descriptive or action words, themes or concepts you feel capture something you saw or heard in *Rapid Still*?

(Save this list for Activity 2 of Lesson Five)

Further, ask and document responses:

- What questions do you have based on your first viewing of *Rapid Still*?
- Who has a question that starts with How...? Why...? What if...? I wonder ...?

Activity #3: Framing the Second Viewing

Introduce the name of the artist who created and performed *Rapid Still*, choreographer/dancer Brian Brooks.

Each student is given a piece of plain white paper (8.5 x 11) and a charcoal pencil or dark marker, and asked to divide the paper into 6 boxes (2 rows of 3 boxes).

Explain to students that during this next viewing they are to notice Brian Brooks's individual poses and how they are connected to create a sequence.

Let students know that during this second viewing of the work, you will pause the video six times, and with each pause they are to do a quick, simple line sketch of the pose they see. They should do their sketches in one of the six boxes on their paper.

Activity #4. Second Viewing of *Rapid Still* (with 6 pauses and 6 sketches)

Activity #5. Noticing the Sketches

Ask the class:

- What more did you notice about the work of art by sketching some of its still poses?
- What were you able to capture in a drawing?
- What was not captured?

Have students focus on a single sketch in one of their boxes, and ask:

- How do you recall Brian Brooks moving on the video right before and right after this pose?
- What do you imagine Brian Brooks had to do to be able to film this segment of the video?

Activity #6: Reading and Summarizing Excerpts of an Interview with Brian Brooks

Students form small groups. Give each group copies of an excerpt of the interview with Brian Brooks (different excerpts for each group).

Students individually read the excerpt, and take notes—and then, through small group discussion, summarize the information.

Students from each group share answers to the below questions.

Ask the class:

- What is one thing you learned from the interview that stands out to you?
- How does this information impact your experience of *Rapid Still*? New insights? New things noticed?

Additionally:

- In what ways are you connecting different ideas found in *Rapid Still* to your other subject areas?
- If you were to give this work another title, what would it be? Why?

Each student is given an index card and pencil and asked to write on the following:
(Note: Let students know that some of these writings may be shared aloud in the next lesson)

- What connections can you make between this work of art and your own life?

(Save these index cards for the next Lesson Four)

LESSON FOUR: From Still Poses to a Sequence

Activity #1: Making Connections to the Work of Art

Lead a discussion with students sharing their writing from the end of the last lesson about the connections they made between *Rapid Still* and their own life.

Next, ask the class what further thoughts or questions they have about *Rapid Still*.

Activity #2: Incorporating Transitional/Connecting Movement into a Pose Sequence

In groups of 4, students are given two randomly chosen sketch “boxes” from their second viewing.

Ask groups to physically embody the poses shown in the two sketches.

Next, ask the groups the following questions to prompt their exploration:

- If you were to create movement to transition between or connect your two poses, what kind of movement do you imagine it might be?
- How would you move prior to, in between, or after one or both poses?
- What would happen in the beginning, middle, and end of the sequence?

Groups work on a sequence that incorporates their two poses and movement that connects or surrounds the poses.

Activity 3: Sharing the Sequences

Groups share their sequences.

After viewing a sequence, ask the class some of the following questions:

(As well, you can also ask students to compare and contrast two sequences.)

- What stood out to you in this dance?
- In what ways does this group's dance remind you of *Rapid Still*? How does it differ?

Ask one group to embody their two still poses prior to showing their complete dance.

Then, have them show their dance, and ask:

- What choices did the group make to create a sequence that incorporates the two sketches?

Additional questioning about all the sequences:

- How did the sequence change from beginning to the end?
- Did you notice any patterns? Explain.
- What mood or feeling does the sequence have? Why?
- Does this sequence remind you of anything? How?
- What title would you give this sequence? Why?

LESSON FIVE: Reflection Poems

Activity #1: Review Dance Sequences

Students reconvene in their groups of 4 from Lesson Four to rehearse their movement and pose sequence.

Activity #2: Single Word Responses

Groups are each given a piece of chart paper and a marker.

Ask groups to discuss their sequence, and write a list of single words they feel capture important things about their sequence (these can be descriptive or action words, themes or concepts).

Next, as a whole class, have students compare and contrast the lists of words they just created with the list made for *Rapid Still* (Activity 2 of Lesson Three).

- What common descriptions, themes or concepts do you notice?
- Is there anything on the lists that is very different?

Activity #3: Poems

Each student is given a piece of plain white 8.5x11 paper and a pencil and asked to write a short poem about *Rapid Still* that incorporates selected words from their own group list (created today) and from the class list (created during Activity 2 of Lesson Three). (Poems are saved for next lesson.)

LESSON SIX: Sharing and Reflecting

Activity #1: Poem Collages

Each student is given a piece of 9 x 12 colored construction paper, scissors and glue sticks.

First, ask students to review the poem they wrote in the last lesson.

Then, to prompt collage-making, ask:

- You are about to cut up your poem to collage it onto your colored construction paper. How would you like to order, connect and arrange the words on the colored paper to express something about the dance, *Rapid Still*?

Activity #2: Sharing Poem Collages

In their previous groups of 4 from Lesson Five, each student reads his or her poem aloud and then holds it up so that their group can see how the words are visually arranged on the page.

Activity #4: Making Connections Between Poem Collages and *Rapid Still*

Ask the groups to share with the whole class:

- What stood out to you in the poems that you heard and saw?
- In what ways did some of the poetry remind you of *Rapid Still*?
- In what ways did the visual arrangement of the poem on the page remind you of *Rapid Still*?

(You can have a few students share their poem with the whole class.)

- Based on your experience of *Rapid Still* and hearing the poems today, what new insights do you have into *Rapid Still*?

LESSON SEVEN: Celebration and Self-Assessment

NOTE: You may want to invite parents for this celebration and self-assessment. During this event, students can ask their parents “noticing” questions about their artwork, as well as speak to their own work and describe for the parents what they were exploring.

Celebration

Display all student art, writing, and wall documentation from the plan.

Lead a walk-through, and at each area have students speak about their memory of that part of the plan and the different things they learned, explored, and experienced.

At the end of this walk-through and discussion, ask:

- What will you remember and take with you from your study of *Rapid Still*?

Self-Assessment

Ask students to write 3 “What I learned...” statements and share them with the class.

Lead a discussion about the different things learned.