

imag'nation  
LESSON PLANS

## *RAPID STILL*

CHOREOGRAPHED AND PERFORMED BY BRIAN BROOKS



**HIGH SCHOOL GRADES 9–12**

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 9-12 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

Standard 2

Standard 3

#### *Craft and Structure*

Standard 4

Standard 5

Standard 6

#### *Integration of Knowledge and Ideas*

Standard 7

### Writing Standards

#### *Text Types and Purposes*

Standard 2

#### *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 what distinguishes different types of movements and movement sequences.
- Gain insight into how the ordering, re-ordering and relationship of the pieces of a sequence can influence the meaning of the whole.
- Explore the idea of editing with purpose.
- Explore the idea of “distortion” as it relates to possible and impossible, imagined human movement.
- 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:**

Optional Choice, if available (see lesson): digital cameras, Photoshop or other editing program

#### Lesson Two

**Supplies:**

White index cards (1 for each student)

Yellow index cards (1 for each student)

Optional Choice, if available (see lesson): video camera, projector

#### 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](http://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 Four

**Supplies:**

See Activity #2 under Lesson Four, below: The activity is optional if the following resources are available

Laptop, Internet access and screen for projecting dance and stop-motion videos

**Contextual Materials:**

See Activity #2 under Lesson Four, below: The activity is optional if the following resources are available

- Dance videos:

David Parsons: *Caught*

<http://www.youtube.com/watch?v=JfVXRn6dNJ0&feature=related>

Bobby Van: *Take Me To Broadway* (1953)

<http://www.youtube.com/watch?v=5bKwsUnd2F0&feature=related>

Dance animation videos: <http://greatdance.com/thekineticinterface/2009/01/dance-animation-videos/>

Additional examples of stop motion videos can be found online

## **Lesson Five**

### **Supplies:**

Optional: Storyboarding templates (1 for each student)

[http://xinsight.ca/tools/storyboard\\_template\\_16x9.pdf](http://xinsight.ca/tools/storyboard_template_16x9.pdf)

### **OR,**

plain white 8.5 x 11 paper (several per pair)

Pencils with erasers (2 per pair)

Rulers (to draw the “frames” of the storyboards) (1 per pair)

## **Lesson Seven**

### **Supplies:**

Copies of Capacities for Imaginative Learning descriptions (only for the 2 you choose to use in this lesson) (1 for each student)

High School Rubrics\* for Capacities for Imaginative Learning (only the rubrics that relate to the 2 chosen Capacities for this lesson) (1 for each student)

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

\*For the Rubrics, refer to the PDF that accompanies this lesson plan.

## 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](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 arrange fragments of real life movements to distort reality 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: Physical Tableaux and Their Variations**

[Tableau = short for tableau vivant, from French; literally: living picture. A depiction of a scene usually presented on a stage by silent and motionless participants]

#### **Activity #1: Real-Life Situations**

Ask the class the following question and document the responses on chart paper on the wall, titled “Real Life Situations”:

- What are some examples of real life situations that involve a group of people?

#### **Activity #2: Physical Tableaux**

In groups of 4, students stage a physical “snapshot” or tableau of one of the situations on the “Real-Life Situations” list (above).

Groups share their tableaux.

Ask the class:

- What do you notice about this tableau?
- What do you notice about postures—the way someone holds their body?
- What kind of arm gestures do you see?
- How are the people arranged in the space? Are they close to each other or far away? In what direction are they facing?
- What do you notice about facial expressions or focus?
- What is your interpretation of what is happening? What do you observe that gives you that interpretation?
- Does anyone have another interpretation? Why?

### **Activity #3: Variations by Subtraction**

Ask students in their groups to create two different variations of their original tableau only by taking some of the group members out. Ask them not to vary it in any other way.

Have one group show to the class their original tableau, as well as the two variations and ask:

- What do you notice about the two variations of the same tableau?
- What changed from the original?
- In what ways did relationships change as a result of taking people out?
- How does taking out a part of the whole change the meaning you create?
- How are you interpreting each individual tableau, now?

**NOTE:** If technology is available, have students take digital photos of their tableaux, then edit out different people from the picture. Use the above questions for discussing the edited photographs.

## **LESSON TWO: RE-ORDERING PARTS**

### **Activity #1: Different Types of Movement and Ways of Moving**

Ask two students to volunteer as scribes. One of the students gets a stack of white index cards and another gets a stack of yellow cards. Both should have the same amount of cards as students in the class.

Document responses to the following question on chart paper on the wall, writing the title, “Movements” at the top.

Ask:

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

As you document these verbs on the wall, the student scribe with white cards writes each word on a separate card.

**NOTE:** If the class is large, you may want to have the scribes copy the same word on several cards.

Document responses to this next question on another piece of chart paper, titling this one, “Ways of Moving.”

Ask:

- What are some words (adverbs) that describe *how* a person might move (examples: slowly, sideways, sharply).

As you write these adverbs on the wall, the other student scribe with the yellow cards writes each word on a separate card.

**NOTE:** Here as well, If the class is large, you may want to have the scribes copy the same word on several cards.

### **Activity #2: Individual Movements**

In pairs: Each student is randomly given one white and one yellow card.

To prompt students' exploration, ask:

- How can you use your imagination to create your own unique movement that matches the two words on your cards?

With support and input from their partner, each student comes up with a movement based on their own two cards.

### **Activity #3: Ordering and Re-ordering Movements to Create Sequences**

Pairs join another pair to form groups of four, and teach their two movements from Activity #2 to their group.

As a group, students decide how they want to order all of their four movements into a sequence—and rehearse the sequence several times. (Everyone in the group is doing all the movements).

Next, ask students in their groups to think of another way they can order these same movements and rehearse the new sequence several times.

**NOTE:** As an option, if the technology is available, you can videotape the sequences.

### **Activity #4: Showing the Sequences**

One group performs their original sequence.

Ask the class:

- How would you describe the movement?
- What do you notice about how the ordering of the individual movements/fragments/"frames" that make up the sequence?
- How would you describe the different relationships between the individual movements?
- How do the individual movements work together to create a whole?

The same group performs their second sequence.

Ask the class:

- In what ways are the two sequences similar or different?
- How does the feeling or interpretation of the original sequence change when its parts are re-ordered?

- Did one arrangement feel better to you/did you prefer one over the other? Why do you suppose that is?
- Who thought differently? Why?

As time allows, other groups can perform their two sequences, followed by the above set of questions.

(If the sequences were videotaped, you can play back the video instead of a live sharing. Use the same questions as above for discussing the work.)

### **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 questions and write responses on chart paper on the wall.

(Note: Save the below two lists for Lesson Six):

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

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 *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.

Explain to students that during the next viewing they are to particularly notice:

- ways in which individual movement fragments or still poses are connected to create a sequence.

Also, let them know that right after the viewing you will ask them to remember and draw a quick sketch of the dancer in one moment/a fragment from the video.

#### **Activity #4: Second Viewing of *Rapid Still***

### **Activity #5: Sketches**

Students draw the sketches of one moment/a fragment from the video.

Ask the class:

- What more did you notice about the work of art by sketching one fragment of it?
- What were you able to capture in a drawing that is relevant to the work of art?
- What was not captured?

Have students focus on their own sketch, and ask:

- How do you recall Brian Brooks moving on the video right before and right after this fragment?
- What do you imagine Brian Brooks had to do to be able to film this segment of the video?
- In what ways does *Rapid Still* distort reality?

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

Students form small groups. Each group is given multiple copies of an excerpt of the interview with Brian Brooks—different excerpts for each group.

(See *Contextual Materials for Lesson Three on page 4*)

Students individually read the excerpt, and then through small group discussion with individual note taking 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)

## **LESSON FOUR: DISTORTING MOVEMENT**

### **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: Dance and Stop-Motion Videos**

**This activity is optional depending on available resources. If you wish, you may proceed to Activity #3.**

(If you have chosen to pursue this Activity, for set-up and sites information see Contextual Information for Lesson Four, pages 4-5)

Prompt students' viewing of the selection of dance and stop-motion videos with the following question:

- In what ways do these videos distort reality?

After each viewing, ask the class:

- What do you notice about the movement, and how it was distorted?

### **Activity #3: Ideas for Distorting a Movement**

Ask the class to choose a single movement from the chart titled "Movements" (from Activity 1 of Lesson Two).

Document responses to the following question on chart paper on the wall, writing the title, "Impossible Movements" at the top.

Ask the class:

- What would make the movement you chose impossible to do in real life?
- What are some different ways you imagine one could distort this movement using film or other technology?
- What would the dancer need to do to film the required footage (the "shots")?
- How would you edit the footage?

Repeat the above questions with some of the other movements on your list.

## **LESSON FIVE: CREATING A STORYBOARD FOR A VIDEO THAT INCORPORATES DISTORTED REAL-LIFE MOVEMENTS**

### **Activity #1. Review the Idea of Impossible Movement**

As a class, review the ideas that were charted in Activity 3 of Lesson Four (“Impossible Movements”).

### **Activity #2. Creating Storyboards**

**NOTE:** You can download a storyboarding template here:

[http://xinsight.ca/tools/storyboard\\_template\\_16x9.pdf](http://xinsight.ca/tools/storyboard_template_16x9.pdf)

**OR,**

Pairs are given several pieces of 8.5 x 11 plain white paper, pencils with erasers, and a ruler (to create “frames” for each sketch of their storyboard).

In pairs: Ask students to assume the role of filmmaker, and create a storyboard for an imagined video that shows impossible or distorted movement.

First, pairs choose a particular movement, and then an idea for how they want to distort the movement. (Example: bouncing on the surface of water.)

Ask pairs:

- What would the dancer need to do for you to get the required footage (the “shots”)?
- What other footage would you need (of something other than the dancer)?
- How would the footage need to be edited to create the impossible movement you imagine?

Pairs work together to develop and sketch with simple line drawings the storyboard of the imagined filmed and edited movement sequence.

When the storyboards are finished, ask students to write captions or short paragraphs underneath each frame, explaining how that particular “shot” would be created.

To prompt their thinking, ask:

- What would the dancer need to do to create the moment shown in each of your sketches? Think of a moment from *Rapid Still*, what do you imagine Brian Brooks needed to do, literally, to create that moment?
- What fragment of the filmed movement would be kept and what would be cut out?

After, ask pairs to come up with a title for their storyboard.

Display storyboards on the wall or save for next Lesson Six.

## **LESSON SIX: SHARING STORYBOARDS AND REFLECTING ON *RAPID STILL***

Display storyboards from Lesson Five on the wall or on desks.

Pairs share with the whole class answers to your following questions:

- What choices did you make with your storyboards?
- What did you decide to do, and how did you choose to do it?
- In what ways were your choices similar to *Rapid Still*, and in what ways different?

Then, students tour the display of all storyboards with their storyboard partner (from Lesson Five) and discuss what they notice.

After pairs tour, ask the class:

- What are some different choices that you noticed?
- How were movements distorted?
- In what ways did the “filmmakers” plan to create the movement fragments for their film?
- In what ways did some of the storyboards remind you of *Rapid Still*?
- Which storyboards were very different from *Rapid Still*?

Display the wall notes of descriptive words/themes and questions (from Activity #2, Lesson Three).

Ask:

- Having created your storyboard, what new questions or insights do you have into *Rapid Still*?

Students share responses aloud and then in a short reflective essay.

## **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 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**

Lead a reflection discussion by asking students:

- What are the different things you would say we studied with *Rapid Still*?
- In what ways are you connecting any of these ideas to your other subject areas?
- In what ways are you connecting any of these ideas to your own life?

Then, ask students to write 3 “What I learned...” statements.

Lead a whole class discussion as students share their statements.

Next, each student is given a copy from the High School Rubrics for the Capacities for Imaginative Learning for two Capacities you have chosen from the list of Capacities addressed in these lessons on page 3 (*see PDF of the Rubrics for the Capacities for Imaginative Learning, which accompanies this Lesson Plan*).

Ask the class:

- If you were to assess your own learning and progress and choose a “type” (or level) that you feel suits you, which one(s) would you choose?

Ask students to write which “type(s)” they feel they have accomplished and to provide evidence from their experience of the entire *Rapid Still* plan.

**NOTE:** This self-assessment writing can serve as an impetus for a whole group discussion or used as a starting point for individual conversations with students.