

DANCE FOR THE CAMERA (EMF 486.002)
COMP V: DANCE FOR THE CAMERA (DANC 437.002)
SPRING 2018

Class meets Mondays, 2:00 – 4:45PM, Van Bokkelen 204 (Auditorium)

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M/W/F 12PM-1PM
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This course is one-of-a-kind in both the EMF and the DANCE programs, due to its interdisciplinary, collaborative nature. This course will explore the choreographic and cinematic aspects of producing a dance for the camera. A dance for the camera is not a film/video document of a proscenium dance performance, but a synthesis between the various techniques of film/video and the act of choreography. This course will encourage you to expand the skills you developed in previous classes, and to focus on the difficult yet rewarding process of creative collaboration. Be prepared to focus on this collaborative process and concentrate much of your energy on finding ways to improve your communication with and contributions to your team.

Course Description for DANC 437: Focuses on the creation and production of an interdisciplinary and collaborative work specific for the camera. Prerequisite: Department consent required.

Course Description for EMF 486: An interdisciplinary class combining advanced media production skills and choreography to collaboratively produce a movement piece for the camera. Prerequisites: EMF 275 (Editing) and EMF 373 (EFP) or EMF 367 (Film II).

Recommended Text: Assigned readings and handouts will be provided electronically.

Expectations:

We expect you to arrive each day on time, prepared to begin an organized class designed to help you learn about dance for the camera and your own creative process. We expect you to be an active participant in classroom discussions, activities and critiques of your classmates' work. Speak up – your grade depends on it. Turn off cellphones and laptops while in the classroom.

We expect you to devote **3-6 hours each week outside of class** for homework, planning with your team members, rehearsals and film shoots. This class must be one of your highest priorities in terms of scheduling this semester.

We expect you to practice good communication and respectful collaboration when working with your classmates. Every member of the team must participate and contribute equally in the work, effort and creative decision-making. Check your Towson email regularly and stay in touch with your team members and professors.

Finding dancers and rehearsal time for everyone involved is going to be a challenge. Please be sensitive to the dancers' needs and do not expect them to work more than 2-3 hours at a time, to work under health-endangering conditions (lightly clothed outside in chilly weather), or to work after midnight. Arrange more rehearsals than you think you will need to ensure that you have enough time with all present to complete the project before the deadline.

In this class, **we will not be using any music downloaded or taken from your music library or: (1) any music with vocals; (2) or any self-composed music created by a non-music major or non-music professional.** Among the names of contemporary composers to consider: John Adams, Max Bruch, John Cage, John Corigliano, Bill Frissell, Philip Glass, Leos Janacák, György Ligeti, Carl Nielsen, Arvo Part, Steve Reich, Roger Reynolds, Terry Riley, Michael Tippett, Michael Torke, Jaon Tower, Hector Villa-Lobos, Kurt Weill, David Benoit, Paul Winter, Mark Egan, Brian Eno. You may use sync-sound, atmospherics, sound dogs or instrumental music.

This course will utilize hard cuts only when editing your work. Post-production effects, such as dissolves, fades, slow motion, fast motion, split screens, motion graphics, etc. are banned. Always focus your lens and place your camera on a tripod and/or dolly for most shooting circumstances.

Attendance: Attendance is mandatory and will be monitored throughout the semester. Should you find yourself unable to attend class, one absence (one three-hour class) is allowed without penalty. Save this absence for when you truly need it, as each additional hour or part of an hour of class missed will drop your grade 4 points after your first absence. Habitual lateness or early departures will also lower your grade. If you must be absent, you need to talk with us and with your partner(s) in advance about the problem/conflict and make sure your absence is approved.

The D4C End of Semester public screening is Friday, May 11 at 7:00PM. Attendance is mandatory, so plan ahead.

Civility and Conduct:

All Towson University students, staff, and faculty are committed to collegial and academic citizenship demonstrating high standards of humane, ethical, professional, and civil behavior in all interactions. Cheating or plagiarism is prohibited and any violation of this policy will result in a failing grade for the course. See <http://www.towson.edu/cofac/resources/index.html>

Disability Policy:

Any student in need of accommodation due to a documented disability must arrange this with the professor and the Disability Support Services center. See www.towson.edu/dss for more information.

GRADE BREAKDOWN & ASSIGNMENTS

How final grades are calculated...

<u>Grade</u>	<u>Grade Points per Credit/Unit</u>	<u>Numeric Equivalent</u>
A	4.00	93-100
A-	3.67	90- 92
B+	3.33	87- 89
B	3.00	83- 86
B-	2.67	80- 82
C +	2.33	76- 79
C	2.00	70- 75
D+	1.33	66- 69
D	1.00	60- 65
F	0.00	below 60
FX	0.00	stopped attending on "x" date

Participation – (5% of final grade) – Participation in classroom discussions and critiques is mandatory. Plan to volunteer a comment, question or suggestion in every class.

Some general choreographic goals to keep in mind as you create your work:

- Make sure this is a danced work
- Move through the space as well as moving in place
- Change the distance between your dancers
- Change the distance between your dancers and the camera

Some general filmic goals to keep in mind as you create your work:

- Exploit camera angles, camera-subject distance, focal length, depth-of-field
- Use a tripod
- Maintain focus and control lighting
- Plan/Storyboard for shooting and editing

Exercise 1: Cinematography – (5% of final grade)

70% Ability to describe accurately what the different camera placements/ movements did to and for the movements in the dance sequence

20% Work was of appropriate scale and used the required shot types

10% Each team member participated in the oral presentation to the class

5% of this grade will be the quality of your individual presentation

5% of this grade will be determined by the checklist which follows the syllabus

Extra Credit – Plus 5% Reached beyond fulfillment of requirements and dreamed, envisioned, risked creating something unique

Exercise 2: Editing – (5% of final grade)

- 70% Ability to describe accurately what the editing did to and for the movements in the dance sequence
 - 20% Work was of appropriate scale and used footage from Exercise 1 to develop a cohesive dance for the camera
 - 10% Each team member participated in the oral presentation to the class
 - 5% of this grade will be the quality of your individual presentation
 - 5% of this grade will be determined by the checklist which follows the syllabus
- Extra Credit – Plus 5%** Reached beyond fulfillment of requirements and dreamed, envisioned, risked creating something unique

Project 1: Hallway: Use of the Z axis (foreground/background) – (15% of final grade)

- 25% Collaborators demonstrated ability to effectively incorporate foreground / background figures and to use entrances and exits
 - 25% Collaborators demonstrated and described the relationship between the choreography and the camera angles/movements selected
 - 25% Collaborators demonstrated and described the relationship between the choreography and the editing for the work
 - 10% Work was built around a cohesive/unifying theme
 - 10% Project was of appropriate scale and met all criteria assigned
 - 5% Each team member participated in the oral presentation to the class
- Extra Credit – Plus 5%** Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Project 2A: Magic – (10% of final grade)

- 25% Collaborators demonstrated and described the relationship between the choreography and the camera angles/movements selected
 - 25% Collaborators demonstrated and described the relationship between the choreography and the editing for the work
 - 25% Collaborators demonstrated ability to effectively incorporate foreground / background figures and to use entrances and exits
 - 10% Work was built around a cohesive/unifying theme
 - 5% Project was of appropriate scale and met all criteria assigned
 - 10% Each team member participated in the oral presentation to the class
 - 5% of this grade will be the quality of your individual presentation
 - 5% of this grade will be determined by the checklist which follows the syllabus
- Extra Credit – Plus 5%** Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Project 2B: Magic – (15% of final grade)

70% Collaborators demonstrated ability to expand and revise w/ rigor, particularly in Relation to the feedback offered during class

10% Paper shows reflection and an honest assessment of the work and meets the criteria below:

- Describes the team’s collaborative process
- Reflects on what was learned
- Discusses potential improvements for future work

10% The dance for the camera was built around a cohesive, unifying theme supported by the camera work, editing and choreography

10% Each team member participated in the oral presentation to the class

- 5% of this grade will be the quality of your individual presentation
- 5% of this grade will be determined by the collaborative checklist

Extra credit – Plus 5% Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Final Project Presentations – (5% of final grade) (Individual team meeting w/ instructors)

50% Collaborators demonstrate a careful planning process with appropriate documentation

20% Presentation demonstrates strong theme, concept and formal approach

20% Timelines, equipment reservations, rehearsals/editing seem appropriate for the project

10% Each team member participated in the oral presentation to the class

5% of this grade will be the quality of your individual presentation

5% of this grade will be determined by the checklist which follows the syllabus

Final Project: Rough Cut – (15% of final grade)

25% Collaborators demonstrated and described the relationship between the choreography and the camera angles/movements selected

25% Collaborators demonstrated and described the relationship between the choreography and the editing for the work

25% Collaborators demonstrated ability to effectively incorporate foreground / background figures and to use entrances and exits

10% Work was built around a cohesive/unifying theme

5% Project was of appropriate scale and met all criteria assigned

10% Each team member participated in the oral presentation to the class

Extra Credit – Plus 5% Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Final Project: Final Screening – (25% of final grade)

50% Collaborators demonstrate creativity and skill in choreography and cinematography that reflects an evolving creative vision

15% Paper shows reflection and an honest assessment of the work and meets criteria

20% Collaborators demonstrated ability to expand and revise work with rigor

15% Collaborators demonstrated their ability to devise successful collaborative working processes

Extra Credit – Plus 5% Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own.

Spring 2018 Tentative Calendar

****Please note this schedule is subject to change****

**THIS COURSE HAS BEEN CONDENSED TO PROVIDE ROOM FOR THE FILM III, DANCE COMPANY,
AND OTHER ACADEMIC EVENTS AT THE END OF THE SEMESTER.**

The work will be concentrated so that the course can end Week 12 (4/23)

The public screening and reception will take place on Friday 5/11

Week One (1/29) – Introductions

Screenings: *The Bandwagon* (1953) [extract]
Nine Variations on a Dance Theme (1966)
Rosas danst Rosas (1997)

20-minute break: Team Formation

In-class exercise: Each team picks a location in this room. EMF team member(s) will teach DANC member(s) how to use the camera. DANC students will teach EMF team member(s) a short 10-second movement sequence. DANC students will tape EMF students doing this movement using several different camera angles, camera-subject distances, and focal lengths. No editing – aim to record 10-15 shots, then reshoot the best 5 (not more than 1-2 minutes) to show at 4:15 pm.

Homework:

Exercise 1: De Keersmaeker and Cinematography –

We went over this in class, but to review. At <http://www.rosasdanstrosas.be/en-home/> under “Structure,” watch “Positions in a Fan” [1:50-4:00]. Set this movement phrase (which runs about 30 seconds) on 2-4 dancers (which may include anyone not registered in this section of dance for the camera).

Your dancers should move between “steps” (for instance, taking one step with a ¼ turn while beginning the movement); or perform the movement in a different orientation (for instance, lying of their backs); or be taped in a different formation (rather than only sitting in a line – in a clump, or one kneeling below the other, etc.).

Shoot the phrase using a variety of shots (aim for 15-20 shots). At a minimum, shoot the sequence parallel and perpendicular to the line of the movement, from a low and high angle, from a diagonal, using a pan, a tilt, a dolly moving with the line of the movement and dolly moving in opposition to the line of the movement, and underneath or overhead. Do not shoot a wide shot from the front. Vary focal length and camera-subject distance (CU/MS/LS). Play with location and costuming. Change levels, energy, tempo. Use natural light and focus on the cinematography. Do not add any audio.

Choose your “best” 5-8 shots and reshoot them (these 5-8 shots should cover the entire phrase). Roughly assemble – do not “edit” – these shots into one sequence (the assembled sequence does not need to present the dance in the same order as the original De Keersmaeker phrase). Export as a Quicktime movie file to be screened in class.

Be prepared to describe your process, how your collaboration worked, how your choices supported your goal, and why you chose the 5-8 shots you presented (from among the 15-20 shots you took). This will be followed by a period of comments/reaction from the class.

Due next week (2/5).

Under “Videos” on the website you will find over 370 examples (you could look at 21, 152, 168, 258, 305, 329, 336, 366 to see different approaches to the phrase).

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

Week Two (2/5) – Editing

Screenings: Exercise 1

Alistair Fish (1995)

breathe in ... breathe out ... (2013)

Flight (2017)

Use Break to schedule your editing sessions (see homework below)

Homework:

Exercise 2: Editing – Using the footage from Exercise 1 and the feedback generated during the in-class screening, each choreographer will edit these shots into a 60-90 second screendance, using hard cuts only. EMF team members will teach DANC team members how to edit. With EMF team members supervising DANC team members as they operate the editing equipment, the team will edit the footage together to create a cohesive piece. Use the sound track provided on the *Rosas danst Rosas* website. Be prepared to discuss how the editing changed or enhanced the original footage. **Due Week 3 (2/12).**

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

Week Three (2/12) – Hallway: Use of the Z axis (Foreground/Background)

Screenings: Exercise 2

Le P'tit Bal (1995) –

Measure (2001)

Prior student “hallway” works

Use Break to schedule your project schedule (see homework below).

Homework: **Project 1: Hallway: Use of the Z axis (Foreground/Background)** – Your project will be titled “Hallway: _____” (Fill in the blank, or just leave the title as “Hallway”), and it must use at least two dancers not enrolled in this section of the class. Find an appropriate and visually interesting hallway location. Design choreography to move from the far end through the hallway, using entrances and exits, and changing the spacing between the dancers and the camera. (One dancer should be farther away from the camera than the other, and changes in this “z” relationship should be your focus – not changes in their side-by-side relationship.) Shoot the work with the dancers

moving from one end of the hallway towards the camera and past it – shoot again with the camera moving closer to the dancers and past them, and be sure to shoot from both ends of the hallway. Utilize close-up, medium, and wide shots. Develop a theme to help you create a cohesive work (for example: “Bouncing off the Walls” or “Sliding from Here to There”). Shoot/edit to support your theme/intent. Hard cuts only; no post-production effects; use a tripod and/or dolly; focus your lens; use instrumental music or sound. You will have 2 weeks to choreograph, shoot, and edit this work.

Due Week 5 (2/26).

Review your collaborative checklist and be prepared for your portion of the oral presentation (both for the rough draft and for the fine cut). PLEASE NOTE THAT FOR ALL FUTURE PROJECTS, RESHOOTING AS WELL AS RE-EDITING WILL BE EXPECTED FOR EACH SUCCESSIVE PRESENTATION. Your editing team must include participants from both DANC and EMF.

Assigned Readings: “From Choreocinema to Experimental Screendance”

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

Week Four (2/19) – Using a Restricted Space for Shooting

Screenings: *Red* (2009)

Little Ease (Outside the Box) (2008)

Cornered (1997)

Hands (1995)

In-class exercise: Each team pick a location – the stairway, the ramp just outside this room, or one of the aisles. You have one hour to create a short work (no longer than 2 minutes), performed by the DANC students and shot by the EMF students, which explores foreground/background (w/ dancers moving towards and away from each other) and includes medium and extreme close-ups. YOU WILL NOT BE EDITING YOUR FOOTAGE, BUT IT SHOULD BE SHOT IN A PLANNED SEQUENCE TO CREATE A COHESIVE WORK (editing in camera). Be prepared to show your work at 4:15.

Homework: Continue working on Project 1 and be ready to present NEXT WEEK (2/26). Your piece should be 90-120 seconds long, and you will be presenting orally (each team member should present), as well as turning in your checklist and collaborator paper.

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

Week Five (2/26) – Considering Magic

Screenings: Project 1 (Oral report, screening, checklist, collaborator paper)

Abracadabra (Film des Cadres) (2004)

Weightless (2011)

Off Ground (2013)

Homework: **Project 2A: Magic** – Create a piece that makes *magic* with the use of the camera, editing, movement, and/or location. Think about what that means and the possibilities it creates. Develop a specific theme to help you create a cohesive work (for example “I Never Saw It Coming” or “Closer Than They Appear”). You are required to use at least two dancers. Find a unique and different location from your previous project and try new approaches and techniques that build on your past work. Again, no post-production effects; hard cuts only; use instrumental music. You will have three weeks (four actually given Spring Break) to complete this project. **Rough cut (raw footage, short edited sequence, sample sound/music) due in two weeks (3/12). Fine cut (finished project) due Week 8 (3/26).**

Assigned Readings: “Seeing the Ordinary as Extraordinary”

Assigned Viewings: See list at end of calendar for suggested viewings (watch two)

Week Six (3/5): Making Magic

Screenings: *Boy* (1995)
Outside In (1994)
Amelia (2002) [extract]
Descent (2015)

In-class exercise: Each group should have a camera and a tripod. Pick one of these themes (one dancer becomes another; passing through walls; tiny dancer in my hand; or playing with gravity [chair not rightside up?]), and find an area in or immediately adjacent to the classroom. You have the rest of the class to create a short work (about 1 minute long) performed by the DANC students and shot by the EMF students, which explores your theme and includes medium and extreme close-ups. Choose the best of your shots and export these in an appropriate order. Be prepared to show your work at 4:15.

Homework: Continue working on Project 2A and be ready to present your rough NEXT WEEK (week 7). You will be presenting 2-3 minutes of raw footage, your short edited sequence, and playing a short excerpt from the music/sound you plan to use, as well as presenting orally.

Assigned Readings: “Video Space”

Assigned Viewings: See list at end of calendar for suggested viewings (watch two)

Week 7 (3/12) – Theme and Location

Screenings: Project 2A
Slip Cadence (2009)
Evidentia: Solo (1995)
Premiere (2012)
The Old Lie (2015)

Homework:

Revise and improve your Project 2A, based on feedback from in-class critiques, incorporating reshoots and re-edits. Be prepared to present your 3-minute fine-cut (Project 2-B). DUE AS CLASS BEGINS AT 2:00 IN TWO WEEKS (the week following your spring break). You will be orally introducing your project (each team member), screening your work, and turning in your checklist and collaborative papers.

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

3/19 – NO CLASS, ENJOY YOUR SPRING BREAK

Week Eight (3/26) – Set-up for Final Project

Screenings: Project 2B

Last part of class devoted to planning/scheduling between teams for final project.

Homework: **Final Project** – Begin creating a new 3-5 min. Dance for the Camera that incorporates the skills and knowledge gained in the previous projects into a unique and creative final project. Focus not just on the choreography and cinematography, but all of the elements involved in the mise en scène: location, wardrobe, props, lighting, sound design, score, etc.

Devise a theme and style for your piece. You are required to use at least two dancers. Again, no post-production effects; hard cuts only; use instrumental music. This will be the project that is exhibited at the End of Semester screening and should demonstrate your evolution and sharpening of skills as a team and as individual artists.

You will have four weeks to complete this project, with a presentation of your ideas due next week (Week 9), one week “free” to use for shooting (Week 10), a rough draft due the following week (Week 11), and your final project due in the week after that (Week 12). For next week (Week 9), each group will present its concept and plan for this Final Project to the instructors.

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

Week Nine (4/2) – Individual Team Presentations to the class instructors

This should include your shooting schedule, location(s), choice of camera angles, description of choreography (could be demonstrated by choreographer), and editing style – all in relation to your theme. Bring in photographs, images, drawings, video clips, storyboards and other visual materials to demonstrate your evolving plan. Be prepared for questions, suggestions, etc. designed to help strengthen your final project.

Assigned Viewings: *See list at end of calendar for suggested viewings (watch two)*

Week Ten (4/9) – No Class – plan, rehearse, shoot, edit

Week Eleven (4/16) – Final Rough Cuts Presented

Present your rough cut to the class. At a minimum, this should include selected footage, a short edited sequence, and your music/sound. Ideally, this is an edited project ready for feedback so you can “polish” it with reshoots and re-edits before turning it in next week. Please note that you are expected to reshoot as well as re-edit before submitting your final project (and also note that the final project comprises 25% of your grade in this class). Please be prepared for questions, suggestions, etc. designed to help strengthen your final project. **Since this is our last class with everyone together, we want to remind you to fill out your student evaluations for this class.**

Week Twelve (4/23) – Final Projects turned in by 2:00 pm as class begins. One team member should be in VB 204 to turn in the project for that team. Each team member should have a completed DVD, mov. file, Vimeo link, etc.

The final screening will take place at 7PM on Friday 11 May in VB 204. Attendance is mandatory. Reception follows the screening. Invite friends and family.

Additional Screenings:

All I Ask at <https://www.youtube.com/watch?v=A4kXbBHSA9w&list=RD2augIn-rY6Y&index=15>

Chandelier at <https://www.youtube.com/watch?v=2vjPBrBU-TM>

Home Alone at <https://www.youtube.com/watch?v=26GrAfZ4sc8&sns=em>

SNAP at http://www.youtube.com/watch?v=OBmKRhsmUwl&list=ELdkC_rUlnOel

Breakaway at http://vk.com/video10951839_161908231

Rosas Danst at <https://www.youtube.com/watch?v=vLZExpGBOY>

Split Screen: Beyoncé vs AT de K at <http://www.youtube.com/watch?v=PDT0m514TMw>

Advance and Contact at <http://www.mitchellrose.com>

Walkabout of Alices at <http://vimeo.com/6141924>

Transport at <http://www.youtube.com/watch?v=coRveFXLgBE>

Bunker at http://www.youtube.com/watch?v=LC_PuP7Yif0&list=ELOAEYqACcB9E

Première at <http://www.youtube.com/watch?v=U4xchG6wr00>

Quarantine at <http://www.youtube.com/watch?v=6M4f3aRB9gk&list=ELOAEYqACcB9E>

Small Explosions That Are Yours To Keep at <http://www.youtube.com/watch?v=Ub1-vqsJKG0>

A Breakup Story at <https://www.youtube.com/watch?v=lpVf5-aTgys&list=RD2augIn-rY6Y&index=4>

BKLYN at <http://www.youtube.com/watch?v=ZEL0TWF6sBQ>

Escualo at <https://vimeo.com/105390089>
Inheritor Recordings at <https://vimeo.com/125767333>
Clapping Music Ballet at <https://www.youtube.com/watch?v=HBWWF3ArW-w>
Off Ground at <https://vimeo.com/90559015>
Vanishing Points at <https://vimeo.com/155813523>
Descent at <https://vimeo.com/191959087>
The Old Lie at <https://vimeo.com/149559380>
Hold On at <https://www.youtube.com/watch?v=2augln-rY6Y&list=RD2augln-rY6Y>

Bibliography

- Blom, Lynne Anne and Chaplin, L. Tarin. **The Intimate Act of Choreography**. University of Pittsburgh Press, 1982.
- Brannigan, Erin. **Dancefilm: Choreography and the Moving Image**. Oxford University Press, 2011.
- Dodds, Sherril. **Dance on Screen**. Palgrave Macmillan, 2004.
- McPherson, Katrina. **Making Video Dance**. Routledge, 2006.
- Mitoma, Judy, editor. **Envisioning Dance on Film and Video**. Routledge, 2002.
- Porter, Jenelle. **Dance With Camera**. University of Pennsylvania Press, 2009.
- Rosenberg, Douglas. **Screendance: Inscribing the Ephemeral Image**. Oxford University Press, 2012.
- Tharp, Twyla. **The Collaborative Habit**. Simon & Schuster, 2009.
- The International Journal of Screendance** - <http://journals.library.wisc.edu/index.php/screendance>

Websites on Collaboration and Dance

<https://vimeo.com/user14213911>

http://www.youtube.com/user/TenduTV?feature=em-subsub_digest

http://presentmagazine.com/full_content.php?article_id=1712&full=yes&pbr=1

<http://www.dance-enthusiast.com/features/45/>

<http://www.cityweekly.net/utah/article-5126-dance-memory-laps-repertory-dance-theatre-artists-run-with-the-collaborative-vibe-of-the-weight-of-memory.html#>

<http://www.dancebaltimore.org/HistoryandMissionPg.html>

<http://www.umbc.edu/window/arubin.html>

http://www.artsresearchmonitor.com/article_details.php?artUID=50207

http://www.learner.org/libraries/connectarts68/03_dance/

<http://www.solestance.com/collaborations.html>

<http://abacus.bates.edu/dancefest/overview.php>

<http://www.apogee-arts.org/collaborations.php>

https://netfiles.uiuc.edu/zyang2/www/publication/mm07_short_video.pdf

<http://www.dancehouse.com.au/research/researchdetails.php?id=9>

<http://www.youtube.com/user/TenduTV>

**Comments from Twyla Tharp's
The Collaborative Habit (2009)**

“In sports, it has always been about the team.”

“People in a good collaboration accomplish more than the group’s most talented member could achieve on his/her own.”

“Never avoid the influence of others.”

“You need a challenging partner. In a good collaboration, differences between partners mean that one plus one will always equal more than two.”

“A clearly stated and consciously shared purpose is the foundation of great collaborations.”

“Collaborators aren’t born, they’re made...a day at a time through practice...through discipline, through passion and commitment – and, most of all, through habit.”

“It’s remarkably effective...when partners set a schedule and establish a routine – when working together becomes a habit.”

“Charles Darwin wrote, ‘It is not the strongest species that survives, nor the most intelligent; it is the one that is most adaptable to change’.”

Collaborative Checklist

Communication/Discussion to schedule duties, share responsibilities and to come to a shared vision. Everyone should be involved in this process. Please initial your contributions to the following responsibilities (note: these do not carry equal weight):

EMF	DANCE	BOTH
Reserving equipment	Scheduling the dancers.....	Determining camera angles.....
Picking up equipment	Creating the choreography	Determining shooting range
Setting up equipment		Determining camera movements ...
Operating equipment.....		Determining venue for shoots.....
Breaking down equipment.....		Determining the project theme
Turning in equipment.....		Breaking down equipment.....
Providing input to the choreographer		Ensuring the venue/location is available
		Ensuring a backup venue/ location is available.....
		Determining the lighting.....
		Determining the costuming.....
		Editing the project
		Choosing the music/ sound score

Also initial your contributions to the following;

- 1) Pre-planning
- 2) Rehearsing.....
- 3) Shooting
- 4) Editing

Do not use this prescriptively, but check in with it. Is your involvement contributing to the project contributing about 25% of the work or more? If not, you may be letting your colleagues down. **Please mark your contributions with your initials next to the activities above. Please also sign below. This document should be completed by the entire team together.**

_____	_____	_____	_____
<i>EMF Team Member</i>	<i>Date</i>	<i>Dance Team Member</i>	<i>Date</i>
_____	_____	_____	_____
<i>EMF Team Member</i>	<i>Date</i>	<i>Dance Team Member</i>	<i>Date</i>
_____	_____	_____	_____
<i>EMF Team Member</i>	<i>Date</i>	<i>Dance Team Member</i>	<i>Date</i>
_____	_____	_____	_____
<i>EMF Team Member</i>	<i>Date</i>	<i>Dance Team Member</i>	<i>Date</i>

Oral Presentations should include the following (revise if you have more than 4 team members):

- 1) Discussion of how camera placements, angles, movements and ranges were determined in relation to the project theme (Team Member A)
- 2) Discussion of how dancing/movement was determined in relation to the project theme (Team Member B)
- 3) Discussion of how the dancing/movement and camera placements, etc. were determined in relation to each other (Team Member C)
- 4) Discussion of when collaborators discussed the issues above, who was involved, and how decisions were reached (Team Member D)

Note: These discussion topics should rotate for each different assignment.