

DANCE FOR THE CAMERA (EMF 486.002)
COMP V: DANCE FOR THE CAMERA (DANC 437.002)
SPRING 2021

Class meets via Zoom on Mondays (Mann/Faller) & Wednesdays (Mann/Huang), 2:00 – 4:45PM
We prefer that you join class with your camera on and keep it on.

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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 has been condensed to end after 12 weeks (not 15) to allow post-production space for Film II/III and rehearsal time for Dance Company. This course is designed to be:

EXPERIMENTAL • COLLABORATIVE • FOCUSED ON THE CREATION OF NEW WORKS

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 as a live audience might experience it, 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).

Course Objectives: After completion of this course, you will:

1. Be familiar with the use of moving figures and how to present them on screen
2. Understand how to choreograph, shoot, and edit a dance for the camera exploring a variety of techniques (such as using the z-axis, entering/exiting the frame of the camera, close-ups)
3. Have identified and put into practice successful collaborative strategies
4. Have created something new and interdisciplinary (not modeled from an existing formula or work of art)

Assigned Text: Assigned readings will be provided electronically on Blackboard.

Required App: Please make sure you have Zoom installed on your phone and computer.

Expectations: We expect you to arrive virtually 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 discussions, activities and critiques of your classmates' work. Speak up! Turn on your camera!

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.

You may be able to join your choreographers and dancers in person for the final project. If that happens (hopefully!), please make sure you have a current/valid EMF ID card to check-out production equipment. Contact Mark Burchick (mburchick@towson.edu) if you need to renew your card. Also, be familiar with the EMF Lab Policies & Guidelines at <https://www.towson.edu/cofac/departments/mediafilm/resources/documents/production-lab-policy-handbook-v2.pdf>.

In this class, we will be **using music from a list provided by the instructors** for all assignments except the final project. You may also use this music for your final project, use sound, or find your own music. Feel free to explore FreeSounds.com and other copyright-free sources or to record your own sound. If you choose to find your own instrumental music, do NOT choose any music with vocals or any self-composed music created by a non-music major or non-music professional. Please be aware that any music should be uncut, without edits, and you should clear the copyright before submitting your work to external festivals.

We recommend using hard cuts to maintain the integrity of the choreography. Post-production effects – such as dissolves, fades, slow motion, fast motion, split/multi screens, motion graphics, etc. – should be used sparingly and in support of your project.

Attendance: Virtual 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. Again, we prefer that you keep your camera on.

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; any violation of this policy will result in a failing grade for the course.

Disability Policy: Any student in need of accommodation due to a documented disability must arrange this with the professor and the Accessibility & Disability Services center. See <https://www.towson.edu/accessibility-disability-services/> for more information.

GRADE BREAKDOWN & ASSIGNMENTS

<u>Grade</u>	<u>Grade Points per Credit/Unit</u>	<u>Numeric/Points 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- 5
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 Points. Please be present and engaged in classroom discussions and critiques. Plan to volunteer a comment, question, or suggestion during every class.

Exercise 1: Chair Dance – 10 Points

Exercise 2: Chair/Doorway Dance – 10 Points

Project 1: Things Are Not What They Seem – 20 Points

- 30%** Choreography for the camera was effective and creative
- 30%** Use of different camera angles, camera-subject distance, framing, etc was effective and creative and met the stated criteria
- 30%** Editing was effective and creative and met the stated criteria
- 10%** Work was of appropriate scale and conveyed a cohesive/unified theme

Exercise 3: Camera/Editing Magic – 5 Points

- 50%** Stated criteria were met
- 20%** Movement for the camera was effective and creative
- 20%** Use of different camera angles, camera-subject distance, framing, etc was effective and creative
- 10%** "Magic" was created

Project 2: Site-Specific Rough – 10 Points

- 50%** Suggested criteria were explored
- 20%** Choreography for the camera was effective and creative
- 20%** Use of different camera angles, camera-subject distance, framing, etc was effective and creative
- 10%** A cohesive/unified theme is being developed

Project 2: Site-Specific Final – 20 Points

30% Choreography for the camera was effective and creative

30% Use of different camera angles, camera-subject distance, framing, etc was effective and creative

30% Editing was effective and creative

10% Work was of appropriate scale and conveyed a cohesive/unified theme

Assigned Readings: 6 points (Answer/Comment on two prompts for three assigned readings; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project?

“Making Video Dance: First Steps” due 2/1 (M section) or 2/3 (W section)

“From Choreocinema to Experimental Screendance” due 2/8 (M) or 2/10 (W)

“Seeing the Ordinary as Extraordinary” due 3/8 (M) or 3/10 (W)

Optional Extra-Credit Reading (2 points, as above): “Anti-Gravitational Choreographies” due 3/29 (M) or 3/31 (W)

Collaborative Essay – 6 Points. Due Week 8 (3/22—M or 3/23—W). An essay (300-500 words) via email – from each member of the team – that discusses the following:

- 1) Explain your team’s collaborative process
- 2) Do some research and describe the collaborative process of one of these people (Victoria Marks, Twyla Tharp, Liz Lerman, Wayne McGregor, William Forsythe)
- 3) Discuss your idea of an ideal collaborative process; how does it align with #2
- 4) What do you plan to do to change #1 to #3 as you work on your final project

Assigned Viewings – 8 Points (Answer/Comment on two prompts for the assigned screenings; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project?

Measure (2001) and *Cornered* (1997) due 2/15 (M section) or 2/17 (W section)

Alice (2020) and *Thrown* (2020) due 2/22 (M) or 2/24 (W)

Unisomo (2019) and *Premiere* (2012) due 3/1 (M) or 3/3 (W)

Evergreen (2019) and *See You When You Appear* (2020) due 3/22 (M) or 3/24 (W)

Essential goals to keep in mind as you create your work:

- Explore unconventional perspectives
- Provide optimal view of dancer's gestures
- Play with impossible/fluid space and time
- Consider a fragmented and magnified body
- Demonstrate an unpredictable body/movement
- Create a unique movement piece for the screen'
- Do not document a proscenium performance (or rely on proscenium techniques)

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
- Rehearse, rehearse, rehearse

Even though you are using a cell phone, keep these general **shooting goals** in mind:

- Exploit camera angles, camera-subject distance, and depth-of-field relationships
- Explore how different lenses and focal lengths influence the impact of each shot
- Use a tripod, shoulder-rig, gimbal, or other camera support system
- Maintain proper focus, control movement, and use appropriate lighting
- Plan/Storyboard
- Rehearse, rehearse, rehearse

Some general **editing goals** to keep in mind:

- Employ hard cuts to maintain the integrity of the choreography
- Use exits/entrances, shot-reverse shot, POV to aid in transitions
- Use match action and match position cutting
- Use the continuity of dance movement to overcome the fragmentation of the body in space and time
- Use post-production effects sparingly and in support of your project

Spring 2021 Tentative Calendar

Please note this schedule is subject to change.
Grading criteria may change as well.

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 after 12 weeks (not 15).
The virtual public screening and discussion will take place on Friday 4/30 at 7:00PM**

**Please review the grading for each assignment before beginning to work on it!
We will meet on ZOOM and watch films/projects on YouTube and Vimeo.**

Week One – Introductions + Basic Concepts + Teams + Shooting

Screenings: *Nine Variations on a Dance Theme* (1966)
Rosas Danst Rosas (1997)

In-class virtual exercise: Use the choreography you learned from *Rosas Danst Rosas* (“Positions in a Fan”) as a basis to shoot a “Chair Dance.” Around 3:00PM, you will go to your Breakout Room to work on this assignment using Zoom by following the “Collaborative Media-Making” directions. This will allow you to share what your phone sees to the Zoom meeting room (or breakout room) for directing the shoot and recording images for editing later. Return to class/Zoom (from Breakout Rooms) at 4:30 for a 15-minute wrap-up.

DANC team members find a chair or sofa or stool to use as EMF partners watch and suggest different camera-subject distances, camera angles, focal lengths, lighting, blocking, etc. Use at least 3 different camera angles for each DANC student and include at least one wide shot, one close-up, one extreme close-up, and one low angle shot for each DANC student.

Explore: 1) Different ways to dance into and off of the chair/sofa/stool
2) Different ways to enter and leave the camera’s field of view

Homework: Finish shooting of “Chair Dance” if not completed during class time. EMF students will upload the footage into Premiere Pro (or other editing platform) in preparation for next week’s class.

Assigned Reading: “Making Video Dance: First Steps.” Answer/Comment on the two following prompts; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project? Due next week, 2/1 (M section) or 2/3 (W section).

Recommended Viewings: See list at end of syllabus for list of films (**watch two**).

Week Two – Editing 1

Screenings: *Nine Variations on a Dance Theme* (1966) – Variations 3 & 4
Red (2009)
Hands (1995)

In-class virtual exercise: Around 3:00PM, you will go into Zoom Breakout Rooms to edit the “Chair Dance” footage you shot last week. EMF partners will share their screen (Premiere Pro or other) to coordinate the editing while Dance partners offer suggestions. Create a project similar to variation #3 or #4 from *Nine Variations* using footage from both DANC performers.

- Include:
- 1) extreme close-ups
 - 2) at least 2 different camera angles
 - 3) at least 2 different entrances or exits from the camera’s field of view

Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish editing of “Chair Dance” if not completed during class time. Post project on YouTube or Vimeo, make it unlisted (only those with link may see it), and send us the link on Blackboard 24 hours before the next class. Each person in the team should submit the project link on Blackboard. If work is submitted late, it will not be screened and you will lose the points associated with that assignment.

Assigned Reading: “From Choreocinema to Experimental Screendance.” Answer/Comment on the two following prompts; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project? Due next week, 2/8 (M) or 2/10 (W).

Recommended Viewings: See list at end of syllabus for list of films (**watch two**).

Week Three – Chair + Doorway

Screenings: *Chair Dance Projects* (2021) + critique

In-class virtual exercise: Around 3:00PM, you will go leave class/Zoom and, working with dancers other than those enrolled in this D4C section, create and shoot a dance in which the following occurs:

- 1) Dancer(s) must obscure and reveal the chair, sofa, stool or doorway. If possible, find a way for the reverse to happen as well
- 2) Shooting must include different camera angles
- 3) Shooting must include at least one long shot, one close-up, one extreme close-up, and one low-angle shot
- 4) Performers must dance onto and off of the chair, sofa or stool and dance through or in the doorway

Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish shooting of “Chair + Doorway” if not completed during class time. EMF students will upload the footage into Premiere Pro (or other editing platform) in preparation for next week’s class.

Assigned Viewings – 2 Points (Answer/Comment on two prompts for the assigned screenings; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this screendance? (2) What did you see that you think you could apply to your own work? Due next week, 2/15 (M) or 2/17 (W).

Measure (2001) – <https://vimeopro.com/daynahanson/film/video/85267019>

Cornered (1997) – <https://vimeo.com/496618126> Password: Downing21

Week Four – Editing 2

Screenings: *Nine Variations on a Dance Theme* (1966) – Variations 6 & 7
Do You Like That? (2008).
Screendances by Previous D4C Students

In-class virtual exercise: Around 3:00PM, you will go into Zoom Breakout Rooms to edit the “Chair + Doorway” footage you shot last week. EMF partners will share their screen (Premiere Pro or other) to coordinate the editing while Dance partners offer suggestions. Create a project similar to variation #6 or #7 from *Nine Variations* using footage from both DANC performers. Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish editing of “Chair + Doorway” if not completed during class time. Post project on YouTube or Vimeo, make it unlisted (only those with link may see it), and send us the link on Blackboard 24 hours before the next class. Each person in the team should submit the project link on Blackboard. If work is submitted late, it will not be screened and you will lose the points associated with that assignment.

Assigned Viewings – 2 Points (Answer/Comment on two prompts for the assigned screenings; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this screendance? (2) What did you read that you think you could apply to your own work? Due next week, 2/22 (M) or 2/24 (W).

Alice (2020) – <https://www.youtube.com/watch?v=YqMpzrv6GI4&feature=youtu.be>

Thrown (2020) – <https://vimeo.com/392489592> Password: dance4US

Week Five – Camera/Editing “Magic”

Screenings: *Chair + Doorway Projects* (2021) + critique

In-class virtual exercise: Around 3:00PM, you will go leave class/Zoom and, working with dancers other than those enrolled in this D4C section, explore and shoot movement in which the following occurs:

- 1) Make one dancer “become” the other dancer

- 2) Turn the camera or phone on its side or back and create the illusion that your dancer floats off the floor and/or out of the frame
- 3) Make your dancers pass an object from one location/dancer to another
- 4) Make your dancers “pass through” a surface

Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish shooting of “Camera/Editing Magic” if not completed during class time. Post project on YouTube or Vimeo, make it unlisted (only those with link may see it), and send us the link on Blackboard 24 hours before the next class. Each person in the team should submit the project link on Blackboard. If work is submitted late, it will not be screened and you will lose the points associated with that assignment.

Assigned Viewings – 2 Points (Answer/Comment on two prompts for the assigned screenings; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this screendance? (2) What did you see that you think you could apply to your own work? Due next week, 3/1 (M) or 3/3 (W).

Unisomo (2019) – <https://youtu.be/IMF2SP-xysw>

Premiere (2012) – <https://www.metalocus.es/en/news/premiere-video-taller-de-casqueria>

Week Six – Things Are Not What They Seem

Screenings: *Camera/Editing Magic Projects* (2021)
Abracadabra (Film des Cadres) (2004)

Weightless (2011)
Outside In (1994)

In-class virtual exercise: Around 3:00PM, you will go leave class/Zoom and, working with dancers other than those enrolled in this D4C section, and applying some of the “tricks” you explored last week, create and shoot a dance in which the following occurs:

- 1) The use of multiple/various camera angles
- 2) The use of at least one long shot, one close-up, and one extreme close-up
- 3) Dancers must do something “magical” (appear to defy gravity, pass something from one location to another, pass through a solid object, become another person or move in physically impossible ways, etc)

Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish shooting of “Things Are Not What They Seem” if not completed during class time. EMF students will upload the footage into Premiere Pro (or other editing platform) in preparation for next week’s class.

Assigned Reading: “Seeing the Ordinary as Extraordinary.” Answer/Comment on the two following prompts; post on Blackboard or submit via email. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project? Due next week, 3/8 (M) or 3/10 (W).

Recommended Viewings: See list at end of syllabus for list of films (**watch two**).

Week Seven – Editing 3

Screenings: *Amelia* (2002) [extract]
Off Ground (2013)

In-class virtual exercise: Around 3:00PM, you will go into Zoom Breakout Rooms to edit the “Things Are Not What They Seem” footage you shot last week. EMF partners will share their screen (Premiere Pro or other) to coordinate the editing while Dance partners offer suggestions. Create a project similar to variation #7 or #8 or #9 from *Nine Variations* using footage from both DANC performers. Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish editing of “Things Are Not What They Seem” if not completed during class time. Post project on YouTube or Vimeo, make it unlisted (only those with link may see it), and send us the link on Blackboard 24 hours before the next class. Each person in the team should submit the project link on Blackboard. If work is submitted late, it will not be screened and you will lose the points associated with that assignment.

Assigned Viewings – 2 Points (Answer/Comment on two prompts for the assigned screenings; post on Blackboard. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project? Due 3/22 (M) or 3/24 (W).

Evergreen (2019) – <https://vimeo.com/387876934/3fb6963032>

See You When You Appear (2020) – <https://www.wilderprojectdance.com/seeyouwhenyouappear>

Collaborative Essay – 6 Points. Due Week 8 (3/22—M or 3/24—W). An essay (300-500 words) via email – from each member of the team – that discusses the following:

- 1) Explain your team’s collaborative process
- 2) Do some research and describe the collaborative process of one of these people (Victoria Marks, Twyla Tharp, Liz Lerman, Wayne McGregor, William Forsythe)
- 3) Discuss your idea of an ideal collaborative process; how does it align with #2
- 4) What do you plan to do to change #1 to #3 as you work on your final project

3/15 and 3/17 – ENJOY YOUR SPRING BREAK

Week Eight – Site-Specific Final Project (Planning)

Screenings: *Things Are Not What They Seem Projects* (2021) + critique
The Old Lie (2015)
Boy (1995)
Little Ease (Outside the Box) [2008]
pixelations in a wave (Within Wires) [2020]

In-class virtual exercise: Around 4:00PM, you will go into Zoom Breakout Rooms to discuss and plan your final project. To decide where (what location) you will record your site-specific work and upon what theme you will focus.

Homework: Finish planning final project if not completed during class time.

Optional Extra-Credit Reading: “Anti-Gravitational Choreographies” due 3/29 (M) or 3/31 (W). Answer/Comment on the two following prompts; post on Blackboard or submit via email. Please write at least one paragraph for each answer. (1) What stood out or struck you as new/important in this essay? (2) What did you read that you think you could apply to your own creative process or project?

Recommended Viewings: See list at end of syllabus for list of films (**watch two**).

Week Nine – Site-Specific Final Project (Shooting 1)

No class/Zoom meeting. Use entire class time to shoot site-specific final project – experimental dance for the camera shot with different camera angles, different ways to enter and exit from the camera’s field of view, using long shots, close-ups and extreme close-ups, etc, foreground figures obscure/reveal background figures in at least two shots.

Homework: Post project on YouTube or Vimeo, make it unlisted (only those with link may see it), and send us the link on Blackboard 24 hours before the next class. Each person in the team should submit the project link on Blackboard. This “rough assembly” could be one or two long takes, several shots, an edited sequence. It should capture and convey your theme. If work is submitted late, it will not be screened and you will lose the points associated with that assignment.

Recommended Viewings: See list at end of syllabus for list of films (**watch two**).

Week Ten – Site-Specific Final Project (Shooting 2)

Screenings: *Rough Final Projects [Extracts] (2021) + critique*

In-class virtual exercise: Around 3:00PM, you will go leave class/Zoom and continue shooting your final project. Return to class at 4:30 for a 15-minute wrap-up.

Homework: Finish shooting your final project. EMF students will upload the footage into Premiere Pro (or other editing platform) in preparation for next week’s class.

Recommended Viewings: See list at end of syllabus for list of films (**watch two**).

Week Eleven – Site-Specific Final Project (Editing)

No class/Zoom meeting. Use entire class to edit site-specific final project similar to variations #6-#9 of *Nine Variations*.

Homework: Finish editing your final project. Post project on YouTube or Vimeo, make it unlisted (only those with link may see it), and send us the link on Blackboard by 2:00 PM Monday 4/19/21 or Wednesday 4/21/21. Each person in the team should submit the project link on Blackboard.

Week Twelve – Final Project and Support Materials Submitted

No class/Zoom meeting. Submit Site-Specific Final Project (on YouTube or Vimeo) and the following two items to us by email by 2:00PM:

- 1) Link to Final Project and password
- 2) A document/page that states the title of your final project and a list containing the names of collaborators and dancers/performer

The virtual public screening and discussion of your final projects will take place on Friday 4/30 at 7:00PM. Attendance is mandatory. Please invite dancers, friends, and family.

Additional ScreenDances

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

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

Breakaway at http://vk.com/video10951839_161908231

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

Split Screen: Beyoncé vs AT de K at <https://www.youtube.com/watch?v=Yj5Kp38Oz04>

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 <https://vimeo.com/51399337>

Quarantine at <https://www.youtube.com/watch?v=iWwVIRbwy4g>

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

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

Escualo at <https://vimeo.com/105390089>

All I Ask at <https://www.youtube.com/watch?v=A4kXbBHSA9w&index=9&list=RD2augIn-rY6Y>

Inheritor Recordings at <https://vimeo.com/125767333>

Dissolving Contention at <https://vimeo.com/230993601>

Clapping Music Ballet at <https://www.youtube.com/watch?v=HBWWF3ArW-w>

Descent at <https://vimeo.com/138305446>

Off Ground at <https://vimeo.com/90559015>

Hold On at <https://www.youtube.com/watch?v=2augIn-rY6Y&list=RD2augIn-rY6Y>

Vanishing Points at <https://vimeo.com/155813523>

Sink or Swim at <https://vimeo.com/157278160>

This Place is a Shelter at <https://www.youtube.com/watch?v=KZp0gYl5MWw>

Crushing Weight at <https://vimeo.com/121941135>

The Maestro at <https://www.youtube.com/watch?v=-7kPLOKzhH8>

Stronger at <https://vimeo.com/channels/screendance/page:5>

Mean Time at <https://vimeo.com/120896115>

X, Y at <https://petapixel.com/2019/10/19/dancers-in-new-york-city-shot-with-a-thermal-camera/>

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 Dance

Festival Five Dance – <https://vimeo.com/user14213911>

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

Screen Dance International – <https://www.screendanceinternational.com>

TenduTV – <https://www.facebook.com/TenduTV>

Wilder Project – <https://www.wilderprojectdance.com/films>