

DANCE FOR THE CAMERA (EMF 486.002)
COMP V: DANCE FOR THE CAMERA (DANC 437.002)
SPRING 2022

Class meets on Mondays (Mann/Faller) & Wednesdays (Mann/Huang), 2:00 – 4:45PM, CA 2005

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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.

Note: There is no need for you to use a mobile device or wearable during class. Plan to actively contribute to discussions during class, and to take any notes necessary using pen and paper. ‘Unplug yourself’ or face a violation of the civility code and corresponding effect on your grade, i.e. “No cellphones, laptops, or wearable mobile devices”.

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 in close-ups
2. Understand how to shoot, choreograph, and create work using the z-axis
3. Have explored ways to enter and exit from the frame of the camera, including from the sides, top and bottom, and from an extreme distance
4. Have identified and put into practice some successful strategies to use when collaborating
5. Have created something new and interdisciplinary (not modeled from an existing formula or work of art)

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! Turn off cellphones, wearables 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. **Projects are due at 2:00pm as the class begins.**

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 be using music from a list provided by the instructors for all assignments up to 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.

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. **Use the correct lens(es), focus your camera properly, and use a tripod, gimbal, shoulder-rig and/or dolly.**

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

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

- 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 for shooting and editing
- 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

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 6th 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; any violation of this policy will result in a failing grade for the course. Lounging, sleeping or using electronic devices are not appropriate for this class.

Disability Policy: Any student in need of accommodation due to a documented disability must arrange this with the professor and [Accessibility and Disability Services](#).

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	59-0
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.

Exercise 1: D4C three-hour workshop (week two) – (5% of final grade)

- 35%** Choreography for the camera was effective and creative
- 35%** Use of different camera placements, focus, framing were effective and creative
- 25%** Work was of appropriate scale and used the required shot types
- 5%** Each team member participated by both shooting & performing

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
- 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)

Please review the general choreographic and cinematic goals on pages 2-3 AND the Project 1 individual collaborative paper requirements on page 18.

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% Each team member participated in the oral presentation to the class and submitted a one-page, double-spaced individual collaborative paper answering the following two prompts: “How did your collaboration go? What did you find in the assigned reading that influenced either your collaboration or your creative process?”

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

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)

Please review the general choreographic and cinematic goals on pages 2-3.

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

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

Please review the general choreographic and cinematic goals on pages 2-3 AND the Project 2B individual collaborative paper requirements on page 18.

- 70% Collaborators demonstrated ability to expand and revise w/ rigor, particularly in relation to the feedback offered during class
- 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
- 10% Each team member submitted a one-page, double-spaced individual collaborative paper answering the following two prompts: “What did you do to improve your collaboration? What did you find in the assigned reading that influenced either your collaboration or your creative process?”
- Extra credit – Plus 5%** Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Final Project Plan Presentation: – (5% of final grade) [Individual team meeting w/ instructors]

Please review the general choreographic and cinematic goals on pages 2-3.

- 50% Collaborators demonstrate a careful planning process with appropriate documentation
 - What is your theme?
 - Where will you be (including lighting and how you want the location to “feel”)?
 - Where will the camera be and why?
 - What will the choreography look like (including costuming) and why?
 - What is the relationship between your choreography and your theme?
 - What is the relationship between your camera placements/movements and your theme?
 - What kind of editing do you envision (match cuts; longer shots followed by shorter, more close-ups shots; cutting to new location; etc.)
- 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

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

Please review the general choreographic and cinematic goals on pages 2-3.

- 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)

Please review the general choreographic and cinematic goals on pages 2-3 AND the Final Project individual collaborative paper requirements on page 18.

- 30%** Collaborators demonstrated and described the relationship between the choreography and the editing for the work
- 30%** Collaborators demonstrated ability to effectively incorporate foreground / background figures and to use entrances and exits
- 20%** Collaborators demonstrated ability to expand and revise work with rigor
- 10%** Collaborators demonstrated their ability to devise successful collaborative working Processes
- 10%** Individual collaborative paper shows reflection and an honest assessment of the work and answers the following two prompts: “What have you learned about collaborating/creating successfully? What did you find in the assigned reading that influenced either your collaboration or your creative process?”
- Extra Credit – Plus 5%** Collaborators reached beyond fulfillment of requirements and dreamed, envisioned, and risked creating something of their own

Spring 2020 Tentative Calendar

Please note this schedule is subject to change.

THIS COURSE HAS BEEN CONDENSED TO 12 WEEKS TO PROVIDE ROOM FOR FILM II, FILM III, DANCE COMPANY AND OTHER ACADEMIC EVENTS AT THE END OF THE SEMESTER.

The work will also be concentrated so that the course can end after 12 weeks (not 15).

The public screening and reception will take place on Friday, 5/6 at 7:00PM.

Please review the grading for each assignment before beginning to work on it!

Week One (1/31 & 2/2) – Introductions

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

Dissolving Contention (2017)

Tethered (2019)

I AM... (Chapter1: Tevin) (2021)

20-minute break: Team Formation

In-class exercise: Each team picks a location near 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 record EMF students doing this movement using several different camera angles: place the camera almost touching your performer(s); place the camera two steps away from your performer(s); place the camera above or below your performer(s); place the camera several steps away from your performer(s). No editing – aim to shoot 10-15 shots, then reshoot the best five in order (not more than 2 minutes) to show at 4:15PM. Decide which teams will use which spaces for the workshop in Week 2.

Homework: Preparation for 3-hr Dance for Camera Workshop – Get together with your teammates to discuss what you can do to recreate the latter variations (say #4-9) of *Nine Variations on a Dance Theme* next week during the class time in this classroom. You will need to set one (or two) performer(s) at a fixed distance from the camera while another one (or two) moves towards or away from the set performer(s). You will be creating your own choreography for the camera, and each team member must participate by shooting or performing at some point. Camera equipment and tripods will be in class waiting for you as you arrive, so we can begin at 2:00. Use “haunted” or “stalking” as your unifying theme. Please come in with a plan – what will you shoot first? How many shots do you need from there before you move the camera to your next set-up? What kind of movement fits your theme, and who should perform which sections? What should you wear to class?

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.

2 Bonus Points

Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

Week Two (2/7 & 2/9) Dance for the Camera In-Class Workshop (Exercise 1)

Keeping variation #4 or #5 from *9 Variations on a Dance Theme* in mind –

2:00-2:45 Shoot your first 10 shots and pick 5 to reshoot in order to present to the class

2:45-3:25 Showings and feedback

3:25-4:00 Rethink and reshoot or add shots.

4:00-4:40 Showings and feedback

Homework: Exercise 2: Editing – Using the footage from the in-class Dance for the Camera workshop and the feedback generated during the in-class screening, edit your shots into a 2-3 minute Dance for the Camera that is formatted similarly to “Variation 9” of *Nine Variations on a Dance Theme* using hard cuts only. EMF team members will teach DANC team members how to edit. Together, with EMF team members supervising DANC team members as they operate the editing equipment, the team will edit the footage to create a cohesive, silent piece. If you would like to use music, it must be chosen from the list provided by the instructors. Be prepared to discuss how the editing changed or enhanced the original footage. **Due next week, February 14 or 16.**

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.

2 Bonus Points

Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

Week Three (2/14 & 2/16) – Editing & Hallway

Screenings: Exercise 2

Alistair Fish (1995)

Measure (2001)

Red (2009)

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

The Leaving Room (2020)

Use Break to plan your Project 1 timeline (see homework on next page/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 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.) Look for different ways to have your performers enter from above and below the camera as well as from the sides. 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 music selected from the instructor's list or sound. You will have 2 weeks to choreograph, shoot and edit this work. **Due Week 5 (2/28 & 3/2).**

Review the criteria for the oral presentation and decide who will present which portions of the oral report. 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.

Required Reading: "From Choreography to Experimental Screendance"

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.

2 Bonus Points

Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

Week Four (2/21 & 2/23) – Using a Restricted Space for Shooting

Screenings: *Alice* (2020)

Little Ease (Outside the Box) (2008)

Cornered (1997)

Hands (1995)

Do You Like That? (2008)

Use the last part of class time for discussion about your next shoot and/or editing. Ideally, you have already finished at least one shoot and you have some ideas about what you might want to revise or add before you reshoot. Ideally, you should finish all of your shooting before the week-end (or before Monday if you are in the Wednesday section) to allow at least two full days for your editing. Be specific with your plans – who will meet where at what time, arrange ways to contact anyone who is not there, which shots come first, who is shooting/editing, etc.

Homework: Continue working on Project 1 and be ready to present **NEXT WEEK (2/28 & 3/2)**. 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 collaborator paper. **Please review the criteria for your collaborator paper before creating it.**

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.

2 Bonus Points

Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

Week Five (2/28 & 3/2) – Considering Magic

Screenings: Project 1 (+ Oral report and collaborator paper)
Abracadabra (Film des Cadres) (2004)
Tremble (2022)

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 right-side up?]), and find an area adjacent to the classroom. You have the rest of the class to create a short work (about 60-75 seconds 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 4:00.

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 not enrolled in this section. 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 from the instructor list or sound. You will have three weeks (four actually given Spring Break) to complete this project. **Rough cut (raw footage, short edited sequence, sample sound or music from the instructor list due in two weeks (3/14 & 3/16). Fine cut (finished project) and paper due Week 8 (3/28 & 3/30).**

Required Reading: “Seeing the Ordinary as Extraordinary”

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.
2 Bonus Points
Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

Week Six (3/7 & 3/9) – Making Magic

Screenings: *Thrown* (2020)
Outside In (1994)
Weightless (2011)
Off Ground (2013)
Shun Po (2012)
Amelia (2002) [extract]

Homework: Continue working on Project 2A and be ready to present your rough cut **NEXT WEEK (3/14 & 3/16)**. You will be presenting 2-3 minutes of raw footage, your short, edited sequence, and playing a short excerpt from the music you selected from the instructors’ list or the sound you plan to use, as well as presenting orally.

Required Reading: “Video Space”

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.
2 Bonus Points
Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

Week Seven (3/14 & 3/16) – Theme and location

Screenings: Project 2A
Slip Cadence (2009)
Unisomo (2019)
Evergreen (2019)
The Old Lie (2015)
Duel (2021)
See You When You Appear (2020)

Please use the end of the class for planning/prep for your Magic Project.

Homework: Revise and improve your Project 2A into Project 2B, based on feedback from in-class critiques, incorporating reshoots and re-edits. Be prepared to present your 3-minute fine cut (**Project 2B**) 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 collaborative papers.

Assigned Viewings: See list at end of calendar for suggested viewings. Watch two and post comments (at least one paragraph for each) about how each might support/strengthen your own work.
2 Bonus Points
Complete this assignment any time by Week 8 – it may be repeated two more times (again, by Week 8) with different viewings for a maximum of 6 Bonus Points.

3/21 & 3/23– NO CLASS, ENJOY YOUR SPRING BREAK

Week Eight (3/28 & 3/30) – 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 not enrolled in this section. 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. **Your final project will consist of close-ups, movement along the z-axis and the use of magic. DO NOT CREATE A STAGE.**

You will have four weeks to complete this project, with a presentation of your ideas due next week (Week 9), a rough draft due the following week (Week 10), one week “free” to use for shooting (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.

Week Nine (4/4 & 4/6) – Individual Team Presentations to the class instructors

2:15 Team 1 2:45 Team 2 3:15 Team 3 3:45 Team 4

This should include your shooting schedule, location, 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.

Week Ten (4/11 & 4/13) – 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 Eleven (4/18 & 4/20) No Class – Plan, rehearse, shoot, edit

Week Twelve (4/25 & 4/27) – Final Project and Printed Materials Submitted

The following items will be submitted:

1. The final project file as a 1920x1080p QuickTime video in either .mov or .mp4 format.
 - a. The project will have been exported from your NLE (Premiere, Final Cut Pro X, AVID, etc.) as a 1080p (HD) file and saved to a USB stick or portable USB hard drive.
(NOTE: A video file that is below 1920x1080p resolution will not be accepted. A .wmv or .avi video file will not be accepted), and
2. Individual collaborator papers (one per team member), and
3. A printed sheet containing:
 - a. The title of your Final Project, and
 - b. A list containing the names of the collaborators and performers involved with the final project.

All three items must be turned in by 2:00pm as class begins. One team member should be in CA 2005 to turn in the project file, the individual collaborative papers for each team member, and the printed titles and end credits printout. **Please ensure each team member has a copy of the final QuickTime file to use for their portfolios.**

The final screening will take place at 7PM on Friday 6 May in VB 204. Attendance is mandatory. Reception follows the screening. Please invite dancers, friends, and family.

Additional ScreenDances

Boy at <https://www.youtube.com/watch?v=JgvxzNBfJNA>

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

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

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

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

Advance and Contact and Globe Trot 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>

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

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

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

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

Premiere at <https://www.metalocus.es/en/news/premiere-video-taller-de-casqueria>

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

This Place is a Shelter at <https://www.youtube.com/watch?v=KZp0gYI5MWw>

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/>

pixelation in a wave (Within Wires) at <https://www.youtube.com/watch?v=iHW4QM7YebQz>

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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

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

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

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

Dance On Camera Festival – <https://www.dancefilms.org/dance-on-camera/>

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

Motion State – <https://motionstatearts.org/about-motion-state-dance-film-series>

**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’.”

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

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

- 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 for shooting and editing
- 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

Oral Presentations and Collaborative Paper

Oral Presentations should include the following (rotate roles for each presentation):

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)

Individual Collaborative Papers (one-page [about 250-300 words], double-spaced, printed):

- **Project 1 (DUE 2/28 & 3/2)** – “How did your collaboration go? What did you find in the assigned reading that influenced either your collaboration or your creative process?”
- **Project 2B (DUE 3/28 & 3/30)** – “What did you do to improve your collaboration? What did you find in the assigned reading that influenced either your collaboration or your creative process?”
- **Final Project (DUE 4/25 & 4/27)** – “What have you learned about collaborating/creating successfully? What did you find in the assigned reading that influenced either your collaboration or your creative process?”