

<b>Course Title</b>	<b>CHOREOGRAPHY FOR THE CAMERA A/B</b>
<b>Course Abbreviation</b>	<b>CHORFORCAMER A/B</b>
<b>Course Code Number</b>	190121/22
<b>Special Notes</b>	Year course. Prerequisite: 1 semester of any dance composition class, and 1 semester of any dance technique class. Prerequisite can be waived based-on comparable experience.
<b>Course Description</b>	<p>This course provides a practical and theoretical introduction to dance for the camera, including choreography, video production and post-production as pertains to this genre of experimental filmmaking. To become familiar with the form, students will watch, read about, and discuss seminal dance films. Through studio-based exercises, viewings and discussions, we will consider specific approaches to translating, contextualizing, framing, and structuring movement in the cinematic format. Choreographic practices will be considered and practiced in terms of the spatial, temporal and geographic alternatives that cinema offers dance – i.e. a three-dimensional, and sculptural presentation of the body as opposed to the proscenium theatre. We will practice effectively shooting dance with video cameras, including basic camera functions, and framing, as well as employing techniques for play on gravity, continuity of movement and other body-focused approaches. The basics of non-linear editing will be taught alongside the craft of editing. Students will fulfill hands-on assignments imparting specific techniques. For mid-year and final projects, students will cut together short dance film pieces that they have developed through the various phases of the course. Students will have the option to work independently, or in teams on each of the assignments.</p> <p>At the completion of the course, students should have an informed understanding of the issues involved with translating the live form of dance into a screen art. Students should leave the course having been exposed to and exercised numerous approaches to shooting and editing movement as influenced by practice, and exposure to historical and contemporary dance film pieces.</p>
<b>California Content Standards</b>	<p><b>ARTISTIC PERCEPTION</b></p> <p>1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.</p> <p>1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy.</p> <p><b>CREATIVE EXPRESSION</b></p> <p>2.1 Create a body of works of dance demonstrating originality, unity and clarity of intent.</p> <p>2.2 use dance structures, musical forms, theatrical elements, and technology to create original works.</p> <p>2.3 Design a dance that utilizes an established dance style or genre</p>

	<p>2.6 Collaborate with peers in the development of choreography in groups (e.g. duets, trios, small ensembles).</p> <p>2.7 Teach movement patterns and phrases to peers</p> <p><b>HISTORICAL AND CULTURAL CONTEXT</b></p> <p>3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.</p> <p>3.4 Explain how dancers from various cultures and historical periods reflect diversity and values (e.g., ethnicity, gender, body types, and religious intent).</p> <p><b>AESTHETIC VALUING</b></p> <p>4.3 Defend personal preferences about dance styles and choreographic forms, using criteria based assessment.</p> <p>4.5 Evaluate how aesthetic principles apply to choreography designed for technological media (e.g., film, video, TV, computer imaging).</p> <p><b>CONNECTIONS, RELATIONSHIPS, APPLICATIONS</b></p> <p>5.1 Demonstrate effective knowledge and skills in using audiovisual equipment and technology creating, recording, and producing dance.</p>	
Instructional Units/Pacing Plan	<p>Instructional Units</p> <p>Topics should be presented in an integrated manner where possible. Time spent on each unit is to be based upon the needs of the student and the instructional program.</p>	Suggested Percentage of Instructional Time
	<p>The Elements of Dance and The Elements of Media Arts</p> <ul style="list-style-type: none"> <li>• <i>How both elements can be used either separately or combined to express an idea or emotion, feeling or personal experience.</i></li> <li>• <i>The principles of design and dynamics, such as balance, contrast, rhythm and repetition in both dance and media arts, and how they can work together in expressivity.</i></li> <li>• <i>The expressive qualities of technical devices, such as edits, effects, camera techniques and text styles.</i></li> <li>• <i>Importance of music in both art forms, and its use in the creative process and final production of a dance film.</i></li> </ul> <p>Evaluation, Analysis and Criteria development for the dance art film.</p> <p>Historical Perspectives and Pioneers of the movement and</p>	<p>40</p> <p>30</p>

	<p>dance film genre.</p> <p>Essential roles in dissemination, copyright and legal matters of media art production.</p> <p>Careers in the field of Dance Media Arts.</p>	<p>10</p> <p>10</p> <p>10</p>
Representative Objectives	<p>The student will be able to</p> <ul style="list-style-type: none"> <li>• Recognize and identify the various ways dance and media are used together, e.g., documentation, preservation, and, primarily, creative expression.</li> <li>• Identify significant dance/media works and discuss their influence on individuals and society at large.</li> <li>• Analyze historical dance/media compositions and apply a specific style or period to support choreographic, visual or expressive choices.</li> <li>• Integrate core academic subjects with dance/media elements.</li> <li>• Compare and contrast the differences between personal discovery and imitation.</li> <li>• Expand interpersonal and intrapersonal skills acquired in class and apply these skills in everyday life outside the classroom.</li> </ul>	
Representative Performance Skills	<p>In accordance with their individual capacity, students will grow in the ability to:</p> <ul style="list-style-type: none"> <li>• Create media compositions demonstrating understanding of dance documentation and dance preservation and how it serves the community of dance.</li> <li>• Create a dance/media composition successfully using the elements of music/sound design, lighting design, set design, and film/video editing.</li> <li>• Demonstrate an ability to make aesthetic choices and articulate/defend the reasoning for their personal preferences in selected dance/media compositions.</li> <li>• Collaborate in small groups to construct a creative dance/media project employing all of the technological and multimedia elements.</li> <li>• Document the process of creating a dance/media project including exploration, research, filming, editing, material selection, collaboration, etc.</li> </ul> <p>Evaluate the production quality and dance performance, and how they contribute to the choreographic intent of the completed project.</p>	
Suggested Texts & Materials	<p><b>Texts and Supplemental Instructional Materials</b></p> <p><b>Required Text:</b> McPherson, Katrina. <u>Making Video Dance: A Practical Introduction</u>. London: Rutledge. 2006</p> <p><b>Other articles may be read from the following sources:</b></p> <p>Dancyger, Ken. <u>The Technique of film and Video editing – Theory and Practice</u> – 2<sup>nd</sup> edition. 1997</p>	

Deren, Maya. Cine-Dance, Dance Perspectives 30, Summer 1967.  
 Dmytryk, Edward. On Film Editing. 1984.  
 Dodds, Sherril. Dance on Screen: Genres and Media from Hollywood to Experimental Art. New York: Palgrave, MacMillan. 2001.  
 Emshwiller, Ed. Cine-Dance, Dance Perspectives 30, Summer, 1967.  
 Harris, Hillary. Cine-Dance, Dance Perspectives 30, Summer, 1967.  
 Kleiler, David. You stand there : making music video /1st ed. New York : Three Rivers Press, c1997.  
 Lockyer, Bob. "Dance and Video: Random thoughts." Dance Theatre Journal, Vol. 1, No. 4, 1983. pp. 13-16.  
 Lorber, Richard. "Toward an Aesthetics of Videodance." Arts in Society, Vol. 13, No. 2, 1976, pp. 242-253.  
 Maletic, Vera. "Videodance-Technology – Attitude Shift." Dance Research Journal. Wi. 1987/88. Congress of Research in Dance, pp. 3-7.  
Envisioning Dance on Film and Video, edited by Judy Mitoma, Routledge, New York, 2002.  
 Thompson, Roy. Grammar of the edit. London ; New York : Focal Press, 1993.  
 Sherman, Eric Frame by frame : a handbook for creative filmmaking. Los Angeles : Acrobat Books, 1987  
 Snyder, Allegra Fuller. Cine-Dance, Dance Perspectives 30, Summer 1967.  
 Van Sijll, Jennifer. Cinematic Storytelling. Studio City, CA: Michael Wiese Productions. 2005.

**Web Sites:**

Dance-Tech.Net <http://www.dance-tech.net/>  
 Dance Camera West <http://www.dancecamerawest.org>  
 Dance Films Association <http://www.dancefilmsassn.org>  
 You Tube <http://www.youtube.com>  
 UBU <http://www.ubu.com>

**Viewings:**

A Study in Choreography for Camera – 1945, USA. Maya Deren.  
 Abracadabra – 1999, France. Philippe Decoufle  
 Air for the G String – 1934, USA. Dorris Humphrey.  
 Airdance – 1987, USA. Elizabeth Streb, Michael Schwartz.  
 All That Jazz – 1979, USA. Bob Fosse.  
 Amelia – 2005, Canada. Edouard Locke.  
 Battleship Potempkin (Odessa Steps – excerpt) – 1925, Russia. Eisenstein  
 Beach Birds for Camera – 1992, USA. Merce Cunningham/Elliot Caplan.  
 Bittersweet – 2005, USA. David Rousseve.  
 Book of Days – 1988, USA. Meredith Monk.  
 Boy – 1995, England. Rosemary Lee and Peter Anderson.  
 Busby Berkeley Collection – 1930s & 40s, USA. Busby Berkeley  
 Changing Steps – 1989, USA. Merce Cunningham, Charles Atlas.  
 Channels/Inserts – 1982, USA. Merce Cunningham/Charles Atlas  
 Contrecoup – 1997, Switzerland. Pascal Magnin  
 Dancemaker – 1998. USA. Paul Taylor/Matthew Diamond.  
 Dancing Aloud – 1994, USA. Victoria Uris  
 Delicatessen (excerpts) – 1991, France. Marc Caro and Jean-Pierre Jeunet

	<p> Dust – 1998. UK. Anthony Atanasio.  Early Dance Films 1894-1912. USA. Dance Film Archive.  Earth (excerpt) - 1930 USSR. Dovzhenko  Ellis Island – 1982, USA. Meredith Monk.  Enter Achilles – 1996. UK. Lloyd Newson/Clara Von Gool (DV8)  Falling Down Stairs – 1995. USA. Mark Morris/Barbara Willis-Sweete.  The Great Train Robbery – 1903, USA. Edwin Porter  Igor &amp; Svetlana – 1999. USA. Victoria Uris.  Impact – 1990, USA. Elizabeth Streb and Michael Schwartz  Latchodrom (excerpts) – 1992, France. Tony Gatlif  Le P'Tit Bal – 1993, France. Philippe Decoufle.  Life of the American Fireman – 1903, USA. Edwin Porter  Maya Deren Experimental Films (various) – 1943-1951, USA. Maya Deren  The Man With a Movie Camera (excerpts) – 1929, Ukraine. Vertov  Monoloog – 1990, France. Walter Verdin and Anne Teresa De Keersmaecker  Nine Variations on a Theme - 1966, USA. Hillary Harris  Olympia (excerpt) – 1940, Germany. Leni Riefenstahl  One Flat Thing, Reproduced – 2006, France. Thierry DeMey/William Forsythe.  Outside In – 1994, UK. Victoria Marks/ Margaret Williams.  Mothers and Daughters – 1994, UK. Victoria Marks/ Margaret Williams.  Measure – 2003, USA. Gaalen Hanson and Danya Hanson  Men – 1997, UK. Victoria Marks/ Margaret Williams.  Annabelle (Whitford) Moore's Dance Routines (mid 1890s)- Edison Studios  Points in Space – 1986, USA. Merce Cunningham/Elliot Caplan.  Pull Your Head to the Moon–Tales of Creole Women, 1992, USA. David Rousseve  Skirt Dance – 1900?, USA. Edwin Porter  Strictly Ballroom (excerpts) - Baz Luhrmann  Three – 1998, USA. Bebe Miller, Ralph Lemon, Isaac Julian.  Touched – 1994. England. Wendy Houstoun/ David Hinton.  West Side Story – 1961, USA. Jerome Robbins, Robert Wise  . </p>
	<p> <b>Course Outline</b>  <b>Semester 1:</b>  Overview of the Genre – viewings, readings and discussions  Introduction to Camera Functions  Framing dancing  Basic shots  Choreographing the camera – moving shots  Weight, Lightness and Verticality /illusions or emphasis on weight  Getting basic coverage of a dance (3 camera shoot)  Cutting Dance – Overview of connecting and juxtaposing movement shots through editing  Intercutting  Intro to Non-Linear Editing using Final Cut Pro  Grammar of the Edit – Basic rules of continuity editing  Basic effects in Final Cut Pro  Speed Changes in Final Cut Pro  Titles in Final Cut Pro  Burning to DVD  Edit together class project </p>

	<b>Semester 2:</b> Narrative and Theme in Dance Film Structural considerations for filmmaking – alternatives to linear storytelling Site specific choreography Editing a site-specific dance scene Proposing a final project – writing a treatment/proposal Rhythm and Pacing Editing music in Final Cut Pro Advanced editing techniques, including keying and rotoscoping Complete personal projects – shooting and editing
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**Credentials Required to Teach this Course**

One of the Following:

Single Subject Physical Education

Subject Matter Authorization in Dance