

2018-19 Spring

HART1033 The Art and Making of Dance Video

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Time: Monday | 2:30-4:20pm

Venue: CYTG009 or E-learning classrooms of Library
(please check details at the schedule below)

Office Hours: By appointment

COURSE DESCRIPTION

Dance video is not simply recording a dance performance, but is an intermedia art genre taking the advantage of both video and dance elements to create a dance video artistically. Benefited by modern technology, Dance Video leads the audience to go beyond physical constrains, appreciating the movement in space with a different dimension, while dancers, choreographer and video makers could craft and capture movements and push the edge on artistic creation and expression.

This intermedia art course aims at arousing students' interest in dance video through an inspiring and enjoyable experience. Students will learn the development of this intermedia art related to experiments with body and video. They will be guided to explore body movements and dance, while at the same time learning skills of shooting and editing to produce a video artwork. Students will work in a team and collaborate to produce a short dance video with their own cameras or smartphones. No prior experience in dance and video is required.

INTENDED LEARNING OUTCOMES

Upon completion of this course, students are expected to be able to:

1. Appreciate dance video as an intermedia art and its history and development;
2. Acquire basic skills in choreography, movement, cinematography and video production in dance video;
3. Apply the skills to create a dance video for artistic expression and communication.

SYLLABUS AND SCHEDULE

Lesson	Date	Topic	Instructor	Match- ing CILO
Preproduction: Overview & basic skills for dance video				
1	4 Feb CYTG009	Overview of the development of Dance Video <ul style="list-style-type: none"> ♦ Overview of what a dance video is ♦ Brief introduction of the end-of-course final work ♦ Viewing examples on dance video 	Acty Ken	CILO 1
2	11 Feb CYTG009	Moving your body <ul style="list-style-type: none"> ♦ Explore dancing as aesthetic image, as expression, and as social interaction ♦ Communicating for choreography: Working with other bodies to form basic body actions ♦ Using structures of movement to compose dance 	Acty	CILO 2
3	18 Feb E-learning classroom B, Library	Basics of Shooting with Video Camera <ul style="list-style-type: none"> ♦ Introduction to video cameras and supporting gears ♦ Describing the workflow of video shooting ♦ Describing movement with camera work ♦ Basic cinematography concepts (e.g. composition and shots) will be introduced and practiced 	Ken	CILO 2
4	25 Feb CYTG009	Dancing for Camera: History and Concepts <ul style="list-style-type: none"> ♦ Discover the rise of dance theatre (tanztheater) and its major practitioners; ♦ Incorporate theatrical elements in contemporary dance training, and explore the making of meaning in dance making. 	Acty Ken	CILO 1
5	4 Mar CYTG009	Developing Movement Compose original dance movements: <ul style="list-style-type: none"> ♦ exploring the relationship between movement and space, time, narrative, image; ♦ developing the movements and putting them into a choreography Students start to develop their final work	Acty	CILO 2
6	11 Mar CYTG009	Dancing for a site and video <ul style="list-style-type: none"> ♦ Explore the practicalities of dancing and choreographing movements at specific indoor and outdoor sites ♦ Apply spatial concept and devices in previous lessons in working with video space ♦ Preparation for filming During the whole creation process, students are encouraged to	Acty	CILO 2, 3

		explore and experiment various (or even adventurous) shooting angles that complement body movements and artistic expressions.		
Production: Dance for Video				
7	18 Mar CYTG009 or E-learning classroom B, Library - TBC	Dance Video as an Intermedia Arts ♦ Introduce the latest, avant-garde dance video experiments with body and video	Acty Ken	CILO 1
8	25 Mar CYTG009 or E-learning classroom B, Library - TBC	Refining dance movements for camera ♦ Students refine their movements and decide on possible shooting locations for the camera shooting design ♦ Students learn to design carefully how to create the video space and time from movements performed in the physical space ♦ Students prepare appropriate footage for post-production	Acty Ken	CILO 2, 3
9	1 April CYTG009 or E-learning classroom B, Library - TBC	Shooting for the final work ♦ Students continue with their shooting for their final work at chosen locations	Acty Ken	CILO 2, 3
Post-production: Finalizing the dance video				
10	8 April E-learning classroom B, Library	Basics of Video Editing ♦ timing control ♦ using layer and applying effect to illustrate movements with time-based media	Ken	CILO 2, 3
11, 12	15 April 29 April E-learning classroom B, Library	Editing the final Dance Video + Pre-screening ♦ Students edit the final work in a group, using ready captured footages, and other sound and music components	Ken	CILO 2, 3
13	6 May CYTG009	Presentation ♦ Critique on the final group works and sharing	Acty Ken	CILO 1, 3

ASSESSMENT TASKS

1. Attendance (10%)	<p>Students are required to be punctual for classes. Student attendance is essential such that they can participate in the course activities.</p> <p>Students arriving 10 minutes after the beginning of each session will be counted as late. Being late or leaving early for more than 10 minutes twice will be counted as one absence.</p> <p>Students are required to attend at least 70% of the classes; i.e. students may not be absent for more than 3 sessions, for any reasons such as illness or other university functions.</p> <p>If a student is absent for more than 3 sessions, they will <u>not</u> participate in the Presentation assessment, since this task depends on continual class participation and group work. The student will be assessed individually using the same criteria, and will not be supervised in their preparation.</p>
2. In-class exercise (30%)	<p>Students are assessed through in-class exercises in practical sessions. Students are required to step out from their comfort zone to experiment dance video exercises in the course. They are encouraged to try both dance and video class exercises, so as to develop a fuller understanding of the whole process. It will be the student's openness to try and experiment, rather than the standard of work per se, that is assessed for class exercises.</p>
3. Short Essay (20%)	<p>Each student need to write a short (500 – 1000 words) appreciation of an existing dance video work, analyzing how concepts and skills in dance and cinematography have been utilized in the work. The task challenges students to articulate concepts relevant to the art form, and to appreciate how the dance video can be used to express creative ideas.</p> <p><u>DUE DATE: 15 April</u></p> <p>Penalty for late submission: <i>*10% of the grade will be deducted per day after the due date. Submissions will not be accepted after 18 April</i></p>
3. Dance Video (50%)	<p>Students are required to work in teams, pool together different skills and ideas, negotiate a common creative vision, and execute their vision through creating a dance video work. Thus the task assesses not only their ability to produce and execute an art work, but also their ability to apply concepts in its making and to communicate ideas through the art work.</p> <p>Assessment rubrics will be designed to assess a dance video on creativity (idea, artistic expression) and execution (pre-production, production, post-production) in the work. The two instructors will jointly assess the students' work.</p>

	<p><u>DATE of presentation: 6 May</u></p> <p>Students should have completed a draft cut of their dance videos for pre-screening on 29 April (lesson 12). Suggestions for improvement will be given to fine tune their final cuts. Finalized version will be shown during the class along with critique.</p>
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REQUIRED READING MATERIAL

1. MacPherson, Katrina. (2006). Making Video Dance: A Step-by-Step Guide to Creating Dance for the Screen. London: Routledge.
2. Douglas Rosenberg. Screendance: Inscribing the Ephemeral Image. Oxford University Press, 2012.

SUPPLEMENTARY READING MATERIALS

1. Mitoma, Judy. (2003). Envisioning Dance on Film and Video. London: Routledge.
2. Stephanie Jordan. Parallel Lines: Media Representations of Dance. Indiana University Press, 1993.
3. Johannes H. Birringer. Media & Performance: Along the Border. JHU Press, 1998.
4. Annick Vroom, Pascal Magnin. Dance for Camera [DVD]. First Run Features, 2003
5. Rosemary Lee, Peter Anderson, Reynir Lyngdal, Katrin Hall, Kelly Hargraves. Dance for Camera 2 [DVD]. First Run Features, 2008
6. Amy Greenfield. Cinema Of The Body [DVD]
7. Bill Knowland. Freeform. 1983
8. Rosas. Rosas Danst Rosas. Quantum Leap, 2006
9. DV8. Three Ballets. Arthaus, 2007.
10. Akram Khan, Sidi Larbi, Antony Gormley, Nitin Sawhney. Zero Degrees. Axiom, 2008

ACADEMIC HONOUR CODE

- You must observe and uphold the highest standards of academic integrity and honesty in all the work you do throughout your program of study.
- As members of the University community, you have the responsibility to help maintain the academic reputation of HKUST in its academic endeavors.
- Sanctions will be imposed if you are found to have violated the regulations governing academic integrity and honesty.
- Regulations for Student Conduct and Academic Integrity (<http://publish.ust.hk/acadreg/generalreg/index.html>)